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Its Editorial Policy: No Problem Too Big for Its Editorial
 Columns, if It is to Benefit the Exhibitor.

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIII

SATURDAY, JANUARY 6, 1951

No. 1

THE FAMILY BUDGET AND ITS EFFECT ON THE BOX-OFFICE

The financial experts, statisticians and others who are qualified to review the American economy in 1950 and to forecast what the future holds in 1950 seem to agree that, with the country's conversion from a peacetime to a wartime economy gaining momentum, the Government cannot help but resort to more and more taxation in order to finance the expanding military production. We should, say these experts, look forward to higher tax rates on corporate earnings and personal incomes, as well as to additional excise levies on many new items.

According to these experts, the new income taxes that are bound to be imposed will hit hardest the middle and low income groups—those who earn \$7,500 or less per year, because those who are in the high income brackets already are taxed so heavily that they are about milked dry as a tax source.

If the additional revenue needed by the Government must come largely out of the pocketbooks of the middle and low income groups, it will mean that a greater financial strain will be put on just those people who make up the vast majority of American picture-goers, and it will probably result in making many of them, who have never bothered about living on a budget, budget-conscious.

The steady rise in the cost of living, coupled with the heavier tax burden, will compel many a family man to cut expenses to the bone, and one of the first items to be pared will, no doubt, be the money that he and his family normally spend for entertainment. And when he starts cutting down on the entertainment fund, he will be will be wielding a knife at our box-office.

But by giving his wife and children pictures of good entertainment values in a clean and comfortable theatre, they may protest against any attempt he makes to cut out motion picture entertainment, and such a protest will be a vote for our box-office.

If the producers will come through with a greater number of meritorious pictures, and if the exhibitor will make every effort to keep his theatre attractive and clean so that a patron can watch the show free from discomforts, we can imbue the family with a desire to go to the movies, so that the entertainment money allowed on the budget will find its way into our box-offices instead of into the box-offices of some other forms of amusement.

THE PARKING AND BABY-SITTING PROBLEMS

Some sound advice is handed out in the latest bulletin of the Associated Theatre Owners of Indiana, which had this to say under the above heading:

"COMPO has been making some tentative surveys of the causes of decreased attendance at motion picture theatres and has been impressed by the large percentage of answers emphasizing the difficulties of parking.

"It is apparent that all motion picture people, especially theatre owners, should actively concern themselves in all local movements looking to the creation of improved parking conditions.

"There is scarcely a community of any size in the country that has not under consideration some plan for the establishment of a municipal parking lot. Theatre owners have too much at stake to permit delay and they should be in the forefront of any movements supporting such parking lots or any other proposals for remedying the congested area problem. The cost of such activity on their part would be little and the results could be highly beneficial."

That many exhibitors must find a solution, not only to the parking problem, but also to the problem of baby-sitters, was brought out this week by Samuel Pinanski, president of the Theatre Owners of America.

According to a report in *Motion Picture Daily*, Mr. Pinanski declared that there is a necessity today for theatres to make a concentrated effort to minimize the cost of attending the theatre by family patrons even to the extent of providing facilities that will relieve mothers and fathers of the need to hire baby-sitters. Mr. Pinanski pointed out that the cost of baby-sitters and parking of cars adds to the cost of attending the theatre.

If any exhibitors have devised ways and means to overcome these problems, HARRISON'S REPORTS will be glad to publish their ideas for the enlightenment of other exhibitors.

A WAY TO ATTRACT THE MUSIC LOVERS

Through proper exploitation of the musical scores of certain pictures the exhibitor can often attract music lovers who ordinarily stay away from picture theatres.

A case in point is the RKO production, "Vendetta." The musical score for this picture is outstanding, and it includes selections from the operas "La Tosca" and "La Boheme," by Puccini.

Those who will play the picture can attract music lovers by stating in their advertisements the exact selections played, which include "E Lucevan Le Stelle," from "La Tosca," and "Valse de Musetta," from "La Boheme." They may emphasize also "Torna A Surriento," by Di Curtis, as well as the fact that the aria, "E Lucevan Le Stelle," is sung by Richard Tucker.

**"The Steel Helmet" with Gene Evans,
Robert Hutton and Steve Brodie**

(Lippert, Feb. 2; time, 84 min.)

The first honest-to-goodness Korean war melodrama. It is destined to take its place among the best war pictures ever produced. It has been directed by Samuel Fuller so skillfully that the spectator's attention is held as if in a vice from the beginning to the end. The lives of the characters are, at times, not worth two cents because of the danger they are subjected to. Every one in the cast does fine work, but Gene Evans, who up to this time has appeared in a few minor parts, walks away with the acting honors. As the rough sergeant, he appears to be a heartless fellow, but down deep he shows that he not only has a heart but is intelligent and knows war. His deep feelings come to the surface when the twelve-year-old Korean boy, who had saved his life, is shot and killed by a North Korean sniper. Although he does not break down, he does come close to it and, as a result, he plays havoc with the spectator's emotions. This is due to the fine direction and script work, as well as to Mr. Evans' fine acting. The little Korean lad captures the heart of the spectator from the very beginning, and the surprising part of his exceptionally good performance is the fact that this is his first screen appearance. The scenes at the temple, where the Americans establish an observation post, are full of suspense because of the menace of, not only the enemy as a whole, but also the North Korean major, who had concealed himself and had taken the life of one American soldier before being discovered. The photography is sharp and clear, except in the night scenes:—

William Chun, a twelve-year-old Korean orphan, hates the Communists because they had killed his parents. While wandering in the fields, he comes upon Evans, wounded and with his hands tied behind his back; his company had been wiped out by Korean guerillas. The lad cuts his bounds, puts sulfa drugs into his wounds, and then follows him as he leaves the scene of slaughter. Evans orders the boy away, telling him that he is thankful for having saved his life, but the lad, reciting some teachings of Buddha, tells him that he must follow him. Unable to shake him off, Evans takes him along. The boy, however, proves to be an asset, because of his knowledge of the country. Both come across James Edwards, an American negro medic, who joins them after identifying himself as the only survivor of another group of soldiers. As the three head back for the American lines they come across a patrol of American soldiers headed by Steve Brodie, who had been ordered to establish a radio outpost for the purpose of pin-pointing enemy targets for the U.S. Artillery. The patrol included among others Robert Hutton, who had been a conscientious objector at first, Richard Loo and Richard Monahan. Evans, who remembered Brodie as having used influence to evade combat duty in the previous war, hated him as a shirker, but he agrees to lead the patrol, with William's help, to a Buddha temple they were trying to reach. Arriving at the temple, the patrol quickly establishes radio communications and settles down to await action. Hidden in the temple is Henry Fong, a diminutive but experienced and cunning North Korean major, who watches the movements of the Americans. Fong finds one of the GI's alone and stabs him to death. The Ameri-

cans search the temple high and low but are unable to find the murderer. They fear for their lives, but before long Evans discovers the major and captures him. Because the high command had ordered that prisoners be brought in for interrogation, Brodie takes charge of the major. Meanwhile a sniper, hidden in a tree, had shot and killed William. Missing the little fellow, Evans, who had become attached to the lad, asks for him. He is told of the killing and handed a paper written in Korean. When the paper is translated it is found to be a prayer by little William to Buddha to make Evans like him. The major laughs at the prayer and spits in Evans' face. Infuriated, Evans shoots him dead, for which act he is severely reprimanded by Brodie. Before his capture the major had succeeded in putting the American's radio out of action, and Monahan works furiously to repair it. The enemy attacks the temple and, during the fierce fighting that ensues, Monahan repairs the radio and communicates the patrol's predicament to headquarters. Artillery fire helps to repulse the attack, but most of the enemy soldiers are decimated by the patrol's machine-gun fire. Brodie, however, is killed along with some others. American help finally arrives and Evans, Edwards, Loo and Monahan, the patrol's only survivors, join the main body of troops.

It was written, produced and directed by Samuel Fuller. William Berke was associate producer.

There is nothing morally wrong with the picture, but nervous children may not be able to sleep after seeing it.

**"Call of the Klondike" with Kirby Grant
and Anne Gwynne**

(Monogram, Dec. 17; time, 67 min.)

Good program fare. There is human interest and suspense, because the lives of the sympathetic characters are often placed in jeopardy. To the lovers of the outdoors, however, the picture's greatest value will prove to be the beauty of the exterior scenery, which is enhanced by excellent photography. Kirby Grant does good work; he is clean-cut and wins the spectator's sympathy at once. The direction is competent:—

While on his way to Healey's Crossing in the Canadian wilds with Anne Gwynne, who was searching for her missing father, Kirby Grant, a Mountie, barely escapes a killer's ambush as he paddles his canoe into town. Grant reports to Russell Simpson, the trading post factor, who had sent for the police because a number of men had disappeared from the area mysteriously. Grant inquires about Anne's father and is told that no one in those parts had ever heard of him. Leaving Anne with Tom Neal and Lynne Roberts, his sister, Grant, accompanied by Chinook, his faithful dog, begins an investigation. After a fight with Mark Krah, the number one suspect, Grant discovers the body of one of the missing men in a ravine nearby. Meanwhile Anne, hearing the name of Krah, recollects that he was her father's partner in a lost gold mine. She ransacks Krah's cabin for a clue and finds her father's wallet. When she reports her find in the trading post, Simpson and others head for the cabin to kill Krah. Grant arrives in time to prevent murder but forces Krah to admit that he had come to Healey's Crossing with Anne's father and had found the lost gold mine, but that her father had disappeared immediately afterwards.

Grant finds reason to believe his story and, since Neal had the only successful gold mine in the vicinity, he begins to investigate it quietly, and discovers that it had a rear exit leading to Krah's mine. Grant accuses Neal and his cohorts of stealing Kroh's gold, but Neal, anticipating the accusation, sets of some concealed dynamite to kill Grant. The explosion leaves Grant pinned in the debris, but Chinook rushes to Krah's cabin, attracts his attention, and leads him to Grant. Freed, Grant gives chase to Neal and his gang, who had fled with the stolen gold. He overtakes them and compels them to surrender. Neal then confesses to the murder of Anne's father as well as of the other missing men. As Grant sets out with his prisoners for headquarters, Anne remains behind as a full partner in Krah's gold mine.

Lindsay Parson produced it, and Frank McDonald directed it, from a screen play by Charles Lang, based on a story by James Oliver Curwood.

Suitable for the family.

"Odette" with Anna Neagle, Trevor Howard and Marius Goring

(Lopert Films, no rel. date set; time, 106 min.)

A gripping British-made melodrama, based on the true war experiences of Odette Churchill, French-born member of the British Military Intelligence Service, who was decorated with the George Cross for her courage and heroism during World War II. Not only has it all the thrills, excitement and suspense that one expects to find in a picture dealing with espionage activities, but it also offers a stirring tale that is charged with deep emotional appeal because of the heroine's courage and fortitude in the face of unspeakable tortures inflicted upon her by the dreaded German Gestapo. Some of the torture scenes are so realistic that they are terrifying. Anna Neagle, as Odette, turns in a brilliant portrayal; she makes one feel deep the indignities she suffers at the hands of the Nazis, and the courage she displays fills one with deep admiration. Trevor Howard, as Peter Churchill; Peter Ustinov, as a Russian-born British agent; and Marius Goring, as a suave Nazi spy, are impressive. The direction and production values are outstanding:—

Odette Sansom, a Frenchwoman living in England with her three children, accepts an invitation to join the British Secret Service and, after an intensive training period, is sent to Cannes to join Peter Churchill, head of her particular group of British agents. He sends her to Marseilles to secure the plans of the dockyard from the Nazis and, despite a narrow escape from German soldiers, she successfully completes the dangerous mission. Henri (Marius Goring), a German Colonel in charge of the enemy's Intelligence Service, becomes alarmed at the success of the British agents and organizes an intensive spy hunt. Odette goes into hiding while Churchill is recalled to London. Henri, learning of Odette's identity, contacts her and informs her that he hated the Nazis, that he had a plan to end the war quickly, and that he needed her aid to communicate with the British War Office. Odette, however, does not believe him, and later, when Churchill returns to France, both are caught and arrested by Henri and his agents. In love with Churchill and seeking to save him as well as herself from death, Odette tells the Gestapo that she

is his wife and that he is a relative of the British Prime Minister. The Gestapo decides that both may be valuable as hostages; nevertheless, both are subjected to brutal treatment in an unsuccessful effort to make them talk. The cruelties inflicted by the Gestapo leave Odette a physical wreck, and she is eventually sent to the Ravensbruck concentration camp to await execution. Meanwhile the Allies had invaded France. In due time the American troops near the concentration camp, and the camp commandant, alarmed, decides to hand Odette over to them to save his own skin. It ends with Odette returning to London, where she is reunited with her children and with Churchill, whom she later marries.

It was produced and directed by Herbert Wilcox, from a screen play by Warren Chetham-Strode, based on the "Odette" biography by Jerard Tickell. Adult fare.

"Seven Days to Noon" with an all-British cast (Distinguished Films, no rel. date set; time, 93 min.)

A very good British-made thriller. Although no one in the cast is known to American audiences, it is the sort of picture that lends itself to extensive exploitation because of its intriguing topical story, which revolves around a brilliant but somewhat demented scientist who, fearing that his life's work in atomic power will be used for the destruction of mankind, vanishes with an atom bomb and threatens to blow up the heart of London unless atomic bomb production is halted. It is a fantastic tale, but it is so well done that it keeps the spectator on the edge of his seat. The title is derived from the fact that the scientist sends an ultimatum to the Prime Minister giving him until noon Sunday, a period of seven days, to comply with his demand lest he explode the bomb. Naturally, Scotland Yard takes matters in hand, and the fanatical pacifist becomes the object of a dramatic nation-wide manhunt that generates more and more suspense as he roams around post-war London with the bomb in a suitcase and eludes capture.

The plot's development is fascinating; Government officials keeps the news from the people for the first few days to avoid panic, but when they are unsuccessful in their efforts to apprehend the scientist the Prime Minister takes to the radio to declare a state of emergency, during which he apprises the people of the danger and outlines a plan for the evacuation of the area threatened with obliteration. The scenes of the evacuation are amazingly believable because of the actual London locales. The action becomes highly suspenseful in the closing reels, where the military, with but a few hours left before the bomb is to be exploded, fine-combs the deserted evacuation area, capture the scientist while he prays alone in a church, and deactivate the bomb seconds before the time set for it to explode. Although the story is handled in a serious and understanding manner, it has some good touches of comedy to relieve the tension. Barry Jones, as the scientist, Andre Morell, as a Scotland Yard superintendent, and Ronald Adam, as the Prime Minister, are impressive in the principal roles.

Roy Boulting produced it and wrote the screen play in collaboration with Frank Harvey, based on a story by Paul Dehn and James Bernard. It was directed by John Boulting.

Unobjectionable morally.

THE SHRINKING DOLLAR

Other than television competition, mediocre films, installment plan buying and a variety of other reasons that are given for the drop in theatre attendance, still another factor, no doubt, is the shrinkage in the dollar's value.

According to statistics compiled by the National Industrial Conference Board, and as reported by the *New York World-Telegram and Sun*, a person who earned \$3,000 in 1940 has fallen behind unless he is earning \$5,400 today. This figure is arrived at by adding the dollar shrinkage through inflation, which totals \$1,940, to the \$500 tax bite and to the basic 1940 income of \$3,000.

Similar comparisons show that a 1940 income of \$5,000 would have to be \$9,300 today to maintain the pace.

The higher it goes the worse it gets. For instance, a 1940 income of \$25,000 would have to be \$59,000 today to cover \$23,000 in taxes and \$13,800 in the dollar's decline.

ORDER YOUR MISSING COPIES

Because of the holiday rush, one or two of your copies of HARRISON'S REPORTS may have been lost in the mails.

Look into your files and if you find the copy of any issue missing, write to this office and it will be supplied to you free of charge.

A sufficient number of copies of many back issues is kept in stock for just such a purpose.

COLONIAL THEATRE
WILDMERE BEACH
Milford, Conn.

December 21, 1950

Mr. Pete Harrison
Harrison's Reports
1270 Sixth Avenue
New York 20, N. Y.

Dear Mr. Harrison:

I have been reading in your weekly reports as well as other trade papers articles concerning TV and its effect on movie theatres and feel that I, too, should voice my experimental feelings in the matter.

At this writing it is exactly one year ago that every other home in my community installed TV sets and the effects of these installations were felt immediately at the boxoffice to the extent that at this writing my receipts are off 60 to 70 per cent.

Like all other exhibitors I felt that the novelty would eventually wear off had TV continued with the inferior entertainment they had to offer, and just as we were about to be convinced that TV would not be able to hold our customers much longer, what happened, our distributors come to their aid by allowing our top ranking stars to appear on the important nights and on the peak hours making matters worse. Should they allow this to continue I will be one of the many exhibitors that will be forced to close its doors.

For example, take a Sunday night when Bob Hope appears on TV, we don't have more than two or three persons attending the evening shows and I have been told by the major circuits around me that after six thirty they could close their boxoffice also on these nights.

It is my opinion that through your weekly reports you bring this matter to the attention of the distributors regarding the serious effect these stars have

on our boxoffice and to persuade them to put a stop to this immediately and assist to preserve the hand that has been feeding them all these years.

Further, I have read articles regarding "Bring 'Em Back to the Theatre By Working Harder." Well, most of us have tried in several instances by spending extra money, extra efforts in selling a picture and one in particular was "Fancy Pants," with the result the theatre opens with the picture on a Sunday and what do we find? The same Bob Hope appearing on TV the same night between eight and nine for free. What chance have we with this sort of opposition?

You and you only can blast these distributors as you have in the past and I am certain that many exhibitors will be just as grateful to you as I am.

Thanking you for your kind consideration in this grave matter, I remain,

Very sincerely yours,
(signed) BOB ELLIANO
Owner

ALLIED THEATRES
221 VICTORIA STREET
Toronto, Ont., Canada
December 20, 1950

Mr. P. S. Harrison
Harrison's Reports
1270 Sixth Avenue
New York 20, N. Y.

Dear Mr. Harrison:

Just want to drop you a line to tell you how much I enjoy reading your Reports and I would like to state some of my own viewpoints about Theatre vs. Television.

In my opinion I don't think that television is to blame for the drop in business in the U.S. today. I think that the trouble is with the exhibitor himself. He had very lean [profitable] years during the war and could sit back and not do anything. Today when he should get out and exploit his theatre he just sits back and cries. I am sure that if these exhibitors would get out and do a little work, that it would definitely pay off, and try new ideas, or even some of the old ones that have been proven years ago, even if they may seem corny, or look corny, as long as it attracts the patrons, that is the important thing.

Exchanges have spent a lot of money in the past years on advertising for their pictures. I can't see any reason why with television today they can't show a trailer on television on the pictures that they are trying to sell to the public. I know for a fact that in our theatres our best publicity are trailers. People in the theatres are forced to watch the trailers because they are sitting in the theatre and the same thing would ultimately work on television. The scenes and the publicity on the picture which trailers show would be a great big boom to the theatres if they would show the same trailer on television as they do in the theatre. The public as most exhibitors say are glued to their television seats and are forced to watch the trailer going over the television screen.

Hoping that my opinions can be of some use to the exhibitors, with the support of the exchanges to try this method instead of crying the blues and stating that pictures made today are worse than former years. This war cry about pictures has done nothing to help them and as I stated before every exhibitor can do something to help his own business.

Yours truly,
(signed) CURLY S. POSEN

HARRISON'S REPORTS

Vol. XXXIII

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No. 1

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Rio Grande—Republic (105 min.).....	176
Rocky Mountain—Warner Bros. (83 min.).....	158

(Continued on next page)

Rogue River—Eagle-Lion (82 min.)	204
Rookie Fireman—Columbia (63 min.)	142
Rustlers on Horseback—Republic (60 min.)	not reviewed
Saddle Tramp—Univ.-Int'l. (77 min.)	136
Savage Horde, The—Republic (90 min.)	102
711 Ocean Drive—Columbia (102 min.)	110
Second Face, The—Eagle-Lion (77 min.)	199
September Affair—Paramount (104 min.)	162
Shakedown—Univ.-Int'l. (80 min.)	136
Short Grass—Allied Artists (82 min.)	194
Showdown, The—Republic (86 min.)	138
Sierra Passage—Monogram (80 min.)	200
Silver Raiders—Monogram (55 min.)	not reviewed
Sleeping City, The—Univ.-Int'l. (84 min.)	142
Snow Dog—Monogram (63 min.)	118
Sound of Fury, The—United Artists (90 min.)	196
Southside 1-1000—Allied Artists (73 min.)	163
Stage to Tuscon—Columbia (81 min.)	202
State Secret—Columbia (97 min.)	160
Stella—20th Century-Fox (83 min.)	115
Storm Warning—Warner Bros. (83 min.)	195
Streets of Ghost Town—Columbia (54 min.)	not reviewed
Summer Stock—MGM (109 min.)	122
Sunset in the West—Republic (60 min.)	not reviewed
Sun Sets at Dawn, The—Eagle-Lion (72 min.)	175
Surrender—Republic (90 min.)	162
Taming of Dorothy, The—Eagle-Lion (75 min.)	182
Tea for Two—Warner Bros. (98 min.)	130
Texan Meets Calamity Jane, The— Columbia (71 min.)	not reviewed
Three Husbands—United Artists (78 min.)	175
Three Little Words—MGM (102 min.)	107
Three Secrets—Warner Bros. (98 min.)	139
Timber Fury—Eagle-Lion (60 min.)	150
Toast of New Orleans, The—MGM (98 min.)	134
To Please a Lady—MGM (91 min.)	158
Tougher They Come, The—Columbia (69 min.)	184
Trail of Robin Hood—Republic (67 min.)	not reviewed
Trial Without Jury—Republic (60 min.)	114
Triple Trouble—Monogram (66 min.)	138
Trio—Paramount (91 min.)	164
Tripoli—Paramount (95 min.)	162
Two Flags West—20th Century-Fox (92 min.)	164
Two Lost Worlds—Eagle-Lion (63 min.)	207
Two Weeks—With Love—MGM (92 min.)	163
Under Mexicali Stars—Republic (67 min.)	not reviewed
Under the Gun—Univ.-Int'l (84 min.)	199
Undercover Girl—Univ.-Int'l (83 min.)	174
Union Station—Paramount (80 min.)	110
Vendetta—RKO (84 min.)	186
Walk Softly, Stranger—RKO (81 min.)	135
Watch the Birdie—MGM (70 min.)	186
West Point Story, The—Warner Bros. (107 min.)	183
When You're Smiling—Columbia (5 min.)	136
Where the Sidewalk Ends—20th Century-Fox (95 m.)	102
Woman on the Run—Univ.-Int'l (77 min.)	159
Wyoming Mail—Univ.-Int'l (87 min.)	159

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

17 Southside 1-1000—DeFore-King	Nov. 12
18 Short Grass—Cameron-Downs	Dec. 24

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

323 Harriet Craig—Crawford-Carey	Nov.
332 Emergency Wedding—Parks-Hale	Nov.
342 Pygmy Island—Weissmuller	Nov.
303 The Texan Meets Calamity Jane— Ankers-Ellison (71 m.)	Nov.
313 Chain Gang—Kennedy-Lord	Nov.
340 He's a Cockeyed Wonder—Rooney-Moore	Dec.
305 The Tougher They Come—Morris-Foster	Dec.
361 Lightning Guns—Starrett (55 m.)	Dec.
331 State Secret—Douglas Fairbanks, Jr.	Jan.
335 The Flying Missile—Ford-Lindfors	Jan.
334 Stage to Tuscon—Cameron-Morris	Jan.
301 Gasoline Alley—Beckett-Lyon	Jan.
351 Gene Autry and the Mounties (70 m.)	Jan.
363 Prairie Roundup—Starrett (53 m.)	Jan.

Eagle-Lion Classics Features

(165 West 46th St., New York 19, N. Y.)

226 Naughty Arlette—British cast.	Sept.
071 I Killed Geronimo—Ellison-Herrick	Sept.
220 Paper Gallows—British cast	Sept.

224 The Taming of Dorothy—British cast.	Sept.
203 One Minute to Twelve—Swedish cast.	Oct.
204 The Second Face—Raines-Bennett-Bruce	Oct.
037 The Kangaroo Kid—Borg-Malone	Oct.
202 Two Lost Worlds—Laura Elliott	Oct.
205 Prehistoric Women—Luez-Nixon	Nov.
201 Rogue River—Calhoun-Madison	Nov.
216 Golden Salamander—British cast.	Dec.
Tinderbox—Cartoon feature	Dec.
The Wicked City—Montez-Aumont-Palmer	Jan. 2
208 Mr. Universe—Carson-Paige-Lahr	Jan. 10
Korea Patrol—Emory-Druna	Jan. 15
Oliver Twist—British cast	Jan. 18
046 The Sun Sets at Dawn—Reed-Parr	Jan. 22
Fighting Rebels—Range Riders	Feb. 1
Volcano—Italian cast	Feb. 1
My Brother, the Outlaw—Rooney-Hendrix (formerly "The Kid From Mexico")	Feb. 7
They Were Not Divided—British cast.	Feb. 8
Skipalong Rosenbloom—Rosenbloom-Baer	Feb. 14
White Heather—Milland-Roc	Mar. 8
So Long at the Fair—British cast.	Mar. 29

Lippert-Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

5011 Bandit Queen—Britton-Parker	Dec. 22
5009 Three Desperate Men—Foster-Grey	Jan. 12
5006 The Steel Helmet—Evans-Edwards	Feb. 2

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

107 Dial 1119—Thompson-Brasselle	Nov.
108 Two Weeks with Love—Powell-Montalban	Nov.
109 King Solomon's Mines—Kerr-Granger	Nov.
111 Mrs. O'Malley & Mr. Malone—Main-Whitmore	Dec.
112 Pagan Love Song—Williams-Keel-Montalban	Dec.
114 Grounds for Marriage—Johnson-Grayson	Jan.
113 Watch the Birdie—Red Skelton	Jan.
115 Kim—Flynn-Stockwell	Jan.
The Magnificent Yankee—Calhern-Harding	Feb.
Cause for Alarm—Young-Sullivan	Feb.
Vengeance Valley—Lancaster-Walker	Feb.
Three Guys Named Mike—Allyson-Johnson	Mar.
Red Badge of Courage—Murphy-Mauldin	Mar.
Royal Wedding—Astaire-Powell	Mar.
Mr. Imperium—Turner-Pinza	Apr.
Across the Wide Missouri—Clark Gable	Apr.

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1949-50

4954 Outlaw Gold—J. M. Brown (51 m.)	Nov. 26
4945 Outlaws of Texas—Whip Wilson (56 m.)	Dec. 10
4920 Call of the Klondike—Kirby Grant	Dec. 17
4955 Colorado Ambush—J. M. Brown	Jan. 14
4904 Blue Blood—Williams-Nigh-Long	Jan. 28
4946 Abilene Trail—Whip Wilson (64 m.)	Feb. 4

(End of 1949-50 Season)

Beginning of 1950-51 Season

5199 A Modern Marriage—Hadley-Field	Oct. 15
5117 The Squared Circle—Joe Kirkwood	Nov. 5
5125 Father's Wild Game—Walburn	Dec. 3
5107 Sierra Passage—Wayne Morris (formerly "Trail Dust")	Jan. 7
5120 Navy Bound—Neal-Toomey	Jan. 21
5111 Bowery Battalion—Bowery Boys	Jan. 21
5115 Rhythm Inn—Frazee-Collier	Feb. 11
5101 Cavalry Scout—Rod Cameron	Feb. 11
5122 According to Mrs. Hoyle—Byington	Mar. 4
5141 Man from Sonora—J. M. Brown	Mar. 11
5109 The Lion Hunters—Johnny Sheffield	Mar. 25

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5006 Let's Dance—Hutton-Astaire	Nov.
5005 Tripoli—Payne-O'Hara	Nov.
5007 Mr. Music—Crosby-Coburn-Hussey	Dec.
5009 Branded—Ladd-Freeman	Jan.
5011 The Goldbergs—Molly Berg	Jan.
5014 At War with the Army—Martin-Lewis	Jan.
5012 September Affair—Fontaine-Cotten	Feb.
5013 The Great Missouri Raid—Corey-Corey	Feb.
5010 Samson & Delilah—(general release)	Mar.
5015 Redhead & the Cowboy—Ford-Fleming	Mar.
5016 That Mating Season—Tierney-Lund	Mar.
5017 Quebec—Barrymore, Jr.-Calvet	Apr.
5018 The Lemon Drop Kid—Hope-Maxwell	Apr.

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)
(No national release dates)

- 101 Born To Be Bad—Fontaine-Ryan
- 104 Bunco Squad—Sterling-Dixon
- 152 Edge of Doom—Granger-Andrews-Evans
- 103 Outrage—Andrews-Powers
- 102 Walk Softly, Stranger—Valli-Cotten
- 105 Border Treasure—Tim Holt (59 m.)
- 166 Mad Wednesday—Harold Lloyd
- 165 Joan of Arc—(general release)
- 106 Never a Dull Moment—Dunne-MacMurray
- 167 Vendetta—Dolenz-Domergue
- 170 Tarzan and the Amazons—reissue
- 169 Tarzan and the Leopard Woman—reissue
- 187 Experiment Alcatraz—Howard-Dixon
- 108 Rio Grande Patrol—Tim Holt (60 m.)
- The Company She Keeps—Greer-Scott-O'Keefe
- Gambling House—Mature-Moore
- Double Deal—Denning-Windsor
- Hunt the Man Down—Young-Anderson
- Law of the Badlands—Tim Holt (60 m.)
- Story of a Divorce—Davis-Young

Republic Features

(1790 Broadway, New York 19, N. Y.)

1949-50

- 4944 North of the Great Divide—Rogers (67 m.) ..Nov. 15
 - 4954 Under Mexicali Stars—Rex Allen (67 m.) ..Nov. 20
 - 4974 The Missourians—Monte Hale (60 m.) ..Nov. 25
 - 4946 Trail of Robin Hood—Rogers (67 m.) ..Dec. 15
- (End of 1949-50 Season)

Beginning of 1950-51 Season

- 5001 Surrender—Ralston-Carroll
- 5002 Hit Parade of 1951—Carroll-Macdonald
- 5003 Macbeth—Orson Welles
- 5004 Rio Grande—Wayne-O'Hara
- 5005 California Passage—Tucker-Mara
- 5023 Pride of Maryland—Clements-Stewart
- Belle Le Grand—Ralston-Carroll
- Buckaroo Sheriff of Texas—Chapin-Janssen
- Rough Riders of Durango—Alan Lane

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1950

- 029 Two Flags West—Darnell-Wilde-Cotten
 - 030 All About Eve—Davis-Baxter
 - 031 The Jackpot—Stewart-Medina
 - 032 American Guerrilla in the Philippines—
Power-Prelle
 - 033 For Heaven's Sake—Bennett-Webb-Blondell
- (End of 1949-50 Season)

Beginning of 1951 Season

- Halls of Montezuma—Widmark
- The Mudlark—Irene Dunne
- The Man Who Cheated Himself—Cobb-Wyatt
- I'd Climb the Highest Mountain—
Hayward-Lundigan
- The Scarlet Pen—Boyer-Darnell
- Sword of Monte Cristo—Montgomery-Corday

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- The Admiral Was a Lady—Hendrix-O'Brien
- The Men—Brando-Wright
- If This Be Sin—Loy-Cummins-Greene
- Three Husbands—Williams-Arden-Warrick
- The Sound of Fury—Ryan-Lovejoy
- The Second Woman—Young-Drake
(formerly "Ellen")
- New Mexico—Ayres-Maxwell-Corey
- Cyrano de Bergerac—Ferrer-Powers

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

Beginning of 1950-51 Season

- 101 Hamlet—Laurence Olivier
- 102 The Milkman—O'Connor-Durante
- 103 Deported—Toren-Candler
- 104 Kansas Raiders—Murphy-Donlevy

- 105 Undercover Girl—Smith-Brady
- 106 Mystery Submarine—Carey-Toren
- 107 Harvey—Stewart-Hull
- 108 Frenchie—McCrea-Winters
- 109 Under the Gun—Conte-Totter
- 110 Tomahawk—Heflin-De Carlo-Foster
- Target Unknown—British cast

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 004 Pretty Baby—Morgan-Drake-Scott
- 005 Breaking Point—Garfield-Neal
- 006 Three Secrets—Parker-Neal-Roman
- 007 The Glass Menagerie—Wyman-Douglas
- 008 Rocky Mountain—Flynn-Wymore
- 009 The West Point Story—Cagney-Mayo
- 010 Breakthrough—Brian-Agar-Lovejoy
- 011 Dallas—Cooper-Roman-Massey
- 012 Highway 301—Cochran-Grey
- 013 Operation Pacific—Wayne-Neal
- 014 Storm Warning—Rogers-Reagan-Day

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

- 3501 The Popcorn Story—Jolly Frolicks (6½ m.) ..Nov. 30
 - 3803 Mat Masters—Sports (10 m.) ..Nov. 30
 - 3604 The Foolish Bunny—Favorite (reissue)
(8 m.)
 - 3552 Candid Microphone No. 2 (10 m.) ..Dec. 14
 - 3854 Heart Throbs of Yesterday—
Screen Snap. (10 m.)
 - 3953 Milt Britton & Band—Variety (reissue)
 - 3702 Bungled Bungalow—Mr. Magoo
 - 3652 The China Doll—Cavalcade of B'way
 - 3751 Prince Igor—Music to Remember (9½ m.)
 - 3752 Nutcracker Suite—Music to Remember
 - 3753 Piano Concerto in B-Flat Minor—
Music to Remember
 - 3754 Peer Gynt Suite—Music to Remember
 - 3755 1812 Overture—Music to Remember
 - 3756 Swan Lake Ballet—Music to Remember
- (Editor's Note: No specific release dates have been set for the "Music to Remember" series. Exhibitors may book a particular subject at any time.)
- 3804 Champion Jumpers—Sports
 - 3605 Midnight Frolicks—Favorite (reissue)
 - 3855 Reno's Silver Spurs Awards—
Screen Snap. (9 m.)
 - 3502 Gerald McBoing Boing—Jolly Frolicks (9 m.) ..Jan. 25

Columbia—Two Reels

- 3120 Pirates of the High Seas—Serial (15 ep.) ..Nov. 2
- 3403 Slap Happy Sleuths—Stooges (16 m.) ..Nov. 9
- 3422 A Slip and a Miss—Hugh Herbert (16 m.) ..Nov. 9
- 3432 Free Rent—Favorite (reissue) (18½ m.) ..Nov. 16
- 3404 A Snitch in Time—Stooges (16½ m.) ..Dec. 7
- 3433 Taming of the Snood—
Favorite (reissue) (16 m.)
- 3423 Innocently Guilty—Bert Wheeler
- 3405 Three Arabian Nuts—Stooges
- 3413 He Flew the Shrew—Vernon-Quillan

Metro-Goldwyn-Mayer—One Reel

- W-234 The Chump Champ—Cartoon (7 m.) ..Nov. 4
- S-254 Curious Contests—Pete Smith (8 m.) ..Nov. 11
- W-235 Cue Ball Cat—Cartoon (7 m.) ..Nov. 25
- W-262 The Early Bird Dood It—Cartoon
(reissue) (9 m.)
- W-236 The Peachy Cobbler—Cartoon (7 m.) ..Dec. 9
- S-255 Wanted: One Egg—Pete Smith (9 m.) ..Dec. 16
- W-237 Casanova Cat—Cartoon (7 m.) ..Jan. 6
- P-211 Egypt Speaks—People on Parade (8 m.) ..Jan. 6
- W-238 Fresh Laid Plans—Cartoon (9 m.) ..Jan. 27
- W-239 Cock-a-Doodle Dog—Cartoon (7 m.) ..Feb. 10
- W-263 The Million Dollar Cat—
Cartoon (reissue) (7 m.)

Paramount—One Reel

- X10-2 Fresh Yeggs—Screen Song (7 m.) ..Nov. 17
- R10-4 Targets on Parade—Sportlight (10 m.) ..Nov. 24
- E10-3 Farmer & the Belle—Popeye (7 m.) ..Dec. 1
- K10-3 Country Cop—Pacemaker (10 m.) ..Dec. 8
- R10-5 Dobbins Steps Out—Sportlight (10 m.) ..Dec. 8
- B10-2 Once Upon a Rhyme—Casper (8 m.) ..Dec. 15

(Continued on next page)

P10-3 Sockabaye Kitty—Noveltoon (7 m.).....Dec. 22
 R10-6 Top Flight Tumblers—Spotlight (10 m.).. Dec. 29
 P10-4 One Quack Mind—Noveltoon (7 m.).....Jan. 12
 T10-2 The Cinematographer—Industry Short.....Jan. 15
 E10-4 Vacation with Play—Popeye (7 m.).....Jan. 19
 K10-4 Music Circus—Pacemaker (10 m.).....Feb. 2
 K10-3 Tweet Music—Screen Song (7 m.).....Feb. 9

Paramount—Two Reels

FF10-1 Mardi Gras—Musical Parade
 (19 m.) (reissue)Oct. 6
 FF10-2 Caribbean Romance—Musical Parade
 (19 m.) (reissue)Oct. 6
 FF10-3 Showboat Serenade—Musical Parade
 (20 m.) (reissue)Oct. 6
 FF10-4 You Hit the Spot—Musical Parade
 (18 m.) (reissue)Oct. 6
 FF10-5 Bombalera—Musical Parade
 (19 m.) (reissue)Oct. 6
 FF10-6 Halfway to Heaven—Musical Parade
 (19 m.) (reissue)Oct. 6

RKO—One Reel

14104 Hold That Pose—Disney (7 m.).....Nov. 3
 14203 The Big Appetite—Screenliner (9 m.)....Nov. 3
 14303 Diving Dynasty—Sports (8 m.).....Nov. 17
 14105 Morris the Midget Moose—Disney (8 m.)..Nov. 24
 14204 Package of Rhythm—ScreenlinerDec. 1
 14106 Out on a Limb—Disney (7 m.).....Dec. 15
 14304 Connie Mack—Sports (8 m.).....Dec. 15
 14702 Donald's Golf Game—Disney
 (reissue) (8 m.).....Dec. 29
 14205 Research Ranch—ScreenlinerDec. 29
 14107 Lion Down—Disney (7 m.).....Jan. 5
 14305 Canadian Snow Fun—Sports.....Jan. 12
 14108 Chicken in the Rough—Disney (7 m.)....Jan. 19
 14109 Cold Storage—Disney (7 m.).....Feb. 9
 14703 Merbabies—Disney (reissue) (9 m.)....Feb. 23
 14704 The Practical Pig—Disney (reissue) (8 m.)..Apr. 30

RKO—Two Reels

13103 Whereabouts Unknown—
 This Is America (15 m.).....Nov. 10
 13702 Spooky Wooky—Leon Errol (15 m.)....Dec. 1
 13104 A Letter to a Rebel—
 This Is America (reissue) 16 m.).....Dec. 6
 13901 Football Headliners of 1950—
 Special (17 m.)Dec. 8
 13504 Mutiny in the County—Edgar Kennedy
 (reissue) (17 m.).....Dec. 22
 13604 Jitters, the Butler—Clark & McCullough
 (reissue) (20 m.)Dec. 29
 13105 Ticket to Anywhere—This Is America.....Jan. 5
 13404 Tin Horn Troubadors—Comedy Special...Jan. 16
 13403 The Newlyweds' Boarder—Comedy Special..Jan. 19
 13703 Chinatown Chump—Leon ErrolJan. 26
 13704 Punchy Pancho—Leon ErrolMar. 30
 13801 Basketball Headliners of 1951—Special....Apr. 13

**Republic—One Reel
 1949-50**

4980 Holland—This World of Ours (9 m.).....Nov. 30
 (End of 1949-50 Season)

Beginning of 1950-51 Season

5071 London—This World of Ours (9 m.).....Jan. 15

Republic—Two Reels

5081 Desperadoes of the West—Serial (12 ep.)...Dec. 23
 5082 Flying Disc Man from Mars—Serial (12 ep.)..not set

Twentieth Century-Fox—One Reel

5018 Wide Open Spaces (Gandy Goose)—
 Terrytoon (7 m.).....Nov.
 3010 Tee Girls—Sports (10 m.).....Nov.
 5019 Sour Grapes (Dingbat)—Terrytoon (7 m.)....Dec.
 5020 Mother Goose's Birthday Party (Mighty Mouse)—
 Terrytoon (7 m.).....Dec.

Twentieth Century-Fox—Two Reels

Vol. 16 No. 6—The Gathering Storm—
 March of Time (17 m.).....Sept.
 Vol. 16 No. 7—Schools on the March—
 March of Time (18 m.).....Nov.

Universal—One Reel

6321 Life Begins for Andy Panda—Cartune
 (reissue) (7 m.).....Nov. 6

6341 Battle of the Bulge—Variety View (9 m.)..Nov. 13
 6381 Brother John—Cartoon Melody (10 m.)...Nov. 20
 6322 Three Lazy Mice—Cartune (reissue) (7 m.)..Dec. 4
 6323 Chew Chew Baby—
 (reissue) (7 m.)Dec. 25
 6382 Peggy, Peg & Polly—Cartoon Melody (10 m.)Jan. 22
 6351 Puny Express—Cartune (7 m.).....not set

**Universal—Two Reels
 1949-50**

5202 The Tiny Terrors Make Trouble—
 Special (17 m.).....Jan. 18
 (End of 1949-50 Season)

Beginning of 1950-51 Season

6201 Fun at the Zoo—Special (18 m.).....Nov. 8
 6301 The Harmonicats & Miguelitos Valdes' Orch.—
 Musical (15 m.).....Nov. 8
 6302 Jerry Gray & the Band of Today—
 Musical (15 m.).....Dec. 20

Vitaphone—One Reel

7602 Those Who Dance—Novelty (10 m.).....Nov. 25
 7703 Caveman Inki—Merrie Melody (7 m.)....Nov. 25
 7402 So You're Going to Have an Operation—
 Joe McDoakes (10 m.).....Dec. 2
 7704 Dog Collared—Merrie Melody (7 m.)....Dec. 2
 7304 The Unbearable Bear—Cartoon
 (reissue) (7 m.).....Dec. 9
 7501 Wild Water Champions—
 Sports Parade (10 m.).....Dec. 9
 7719 Rabbit of Seville—Bugs Bunny (7 m.)....Dec. 16
 7802 The Old Family Album—Hit Parade (9 m.)..Dec. 16
 7603 Blaze Busters—Novelty (10 m.).....Dec. 30
 7705 Two's a Crowd—Merrie Melody (7 m.)....Dec. 30
 7305 Duck Soup to Nuts—Cartoon (reissue) (7 m.)Jan. 6
 7720 Hare We Go—Bugs Bunny (7 m.).....Jan. 6
 7403 So You Want to Be a Handyman—
 Joe McDoakes (10 m.).....Jan. 13
 7504 Ski in the Sky—Sports Parade (10 m.)....Jan. 13
 7604 Animal Antics—Novelty (10 m.).....Jan. 20
 7706 A Fox in a Fix—Merrie Melody (7 m.)....Jan. 20

Vitaphone—Two Reels

7002 Royal Rodeo—Special (20 m.).....Nov. 4
 7102 Barbershop Ballads—Featurette
 (reissue) (20 m.).....Nov. 18
 7003 The Wanderer's Return—Special (20 m.)..Dec. 23
 7103 Ace of Clubs—Featurette (reissue) (20 m.)..Jan. 27

**NEWSWEEKLY NEW YORK
 RELEASE DATES**

Paramount News

40 Sat. (E)Jan. 6
 41 Wed. (O)Jan. 10
 42 Sat. (E)Jan. 13
 43 Wed. (O)Jan. 17
 44 Sat. (E)Jan. 20
 45 Wed. (O)Jan. 24
 46 Sat. (E)Jan. 27
 47 Wed. (O)Jan. 31
 48 Sat. (E)Feb. 3
 49 Wed. (O)Feb. 7
 50 Sat. (E)Feb. 10
 51 Wed. (O)Feb. 14
 52 Sat. (E)Feb. 17

Warner Pathe News

41 Wed. (O)Jan. 3
 42 Mon. (E)Jan. 8
 43 Wed. (O)Jan. 10
 44 Mon. (E)Jan. 15
 45 Wed. (O)Jan. 17
 46 Mon. (E)Jan. 22
 47 Wed. (O)Jan. 24
 48 Mon. (E)Jan. 29
 49 Wed. (O)Jan. 31
 50 Mon. (E)Feb. 5
 51 Wed. (O)Feb. 7
 52 Mon. (E)Feb. 12
 53 Wed. (O)Feb. 14
 54 Mon. (E)Feb. 19

Fox Movietone

3 Friday (O)Jan. 5
 4 Tues. (E)Jan. 9
 5 Friday (O)Jan. 12
 6 Tues. (E)Jan. 16
 7 Friday (O)Jan. 19
 8 Tues. (E)Jan. 23

9 Friday (O)Jan. 26
 10 Tues. (E)Jan. 30
 11 Friday (O)Feb. 2
 12 Tues. (E)Feb. 6
 13 Friday (O)Feb. 9
 14 Tues. (E)Feb. 13
 15 Friday (O)Feb. 16

News of the Day

236 Wed. (E)Jan. 3
 237 Mon. (O)Jan. 8
 238 Wed. (E)Jan. 10
 239 Mon. (O)Jan. 15
 240 Wed. (E)Jan. 17
 241 Mon. (O)Jan. 22
 242 Wed. (E)Jan. 24
 243 Mon. (O)Jan. 29
 244 Wed. (E)Jan. 31
 245 Mon. (O)Feb. 5
 246 Wed. (E)Feb. 7
 247 Mon. (O)Feb. 13
 248 Wed. (E)Feb. 14
 249 Mon. (O)Feb. 19

Universal News

418 Thurs. (E) ...Jan. 4
 419 Tues. (O) ...Jan. 9
 420 Thurs. (E) ...Jan. 11
 421 Tues. (O) ...Jan. 16
 422 Thurs. (E) ...Jan. 18
 423 Tues. (O) ...Jan. 23
 424 Thurs. (E) ...Jan. 25
 425 Tues. (O) ...Jan. 30
 426 Thurs. (E) ...Feb. 1
 427 Tues. (O) ...Feb. 6
 428 Thurs. (E) ...Feb. 8
 429 Tues. (O) ...Feb. 13
 430 Thurs. (E) ...Feb. 15
 421 Tues. (E)Feb. 20

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No. 2

OPERATION CONFUSION

Three pictures that are currently in release or about to be released include Warner Brothers' "Operation Pacific," Universal-International's "Operation Disaster," and Columbia's "Operation X." About six months ago Lippert released a picture under the title of "Operation Haylift." And, as if the market is not glutted with enough pictures containing the word "operation," RKO announced several weeks ago that its 1951 releasing schedule will include a picture titled "Operation O." Moreover, at the time this is written, the Title Registration Bureau of the Motion Picture Association reports that different producers have registered fifteen other titles with the word "operation" in them.

At a time when the industry must make every effort to increase attendance and bolster our faltering box-office receipts, it is indeed deplorable to find that the producer-distributors, by unwise selection of picture titles that have a similarity to other current pictures, are creating a condition that tends to confuse the movie-goers, with a resultant loss to not only the producers themselves but also the exhibitors.

The fact that "Operation Pacific," "Operation Disaster" and "Operation X" have a close similarity in titles is bad enough, but the fact that all three pictures will be shown around the country at about the same time is even worse.

Unlike most of us in the industry who live with motion pictures and easily recognize their titles and producers, the average movie-goer does not remember the exact title of a picture he has seen unless it happens to be a really exceptional film. In the case of the aforementioned three pictures, none belongs in the exceptional category, and in all probability most of the movie-goers who will see any of the three pictures will remain with no more than a vague recollection that the title started with the word "operation." Consequently, many patrons who had seen, say, "Operation Disaster," may pass up "Operation X" and "Operation Pacific" in the erroneous belief that they had already seen them.

The similarity in titles is even more confusing in the case of "Operation Disaster" and "Operation Pacific," for both are based on stories dealing with submarines. The advertisements and exploitation on both pictures will, no doubt, play up the submarine themes, with the result that many who will have seen one of the pictures will remain with the impression that the other picture is the same one.

Another factor that must be considered is that the similarity in titles of current pictures tends to create a booking problem for the exhibitors, particularly in competitive situations. In view of the fact that the

three pictures in question are being distributed by three different companies, the exhibitor who desires to book any one of the pictures has no way of knowing if his competition has booked or will book the other pictures. Hence the possibility exists that three exhibitors may find themselves playing all three pictures either at the same time or within days or weeks of each other, with the one who has the first playdate being in the most favorable position. The problem will be even more acute in the larger cities, where a number of subsequent-runs may be playing one of the "operation" pictures while other subsequent-runs and possibly a first-run house will be playing the other two pictures.

In view of the fact that, under the rules of the Title Registration Bureau, no producer can preempt for his exclusive use one particular word in a title, the three companies involved in the use of the word "operation" in the titles of the aforementioned pictures are within their rights. Nevertheless, all three are equally guilty of poor judgment in permitting their pictures to go out on the market at the same time under titles of such similarity, for each was fully aware of the other "operation" titles that had been registered and used by reason of the fact that the Title Registration Bureau submits daily to the producers a list of the titles registered by all producers. Moreover, the Bureau's lists point out the similarity in titles wherever they occur.

The blunder that has been committed in the selection of similar titles for pictures in current release point up the need for a revision of the rules and regulations under which the Title Registration Bureau operates in order to prevent a recurrence of this situation. And the revision of these rules and regulations need not be confined to titles that have a similar word, such as "operation." For instance, MGM released in November a picture titled "Dial 1119," while Allied Artists, through Monogram, released in the same month "Southside 1-1000." In this case the similarity is not in the wording of the titles but in the fact that both are telephone numbers. Both these pictures have played in the same cities throughout the country either at the same time or within a few days or weeks of each other. Just how many movie-goers may have unwittingly passed up either one of the pictures because of the close booking is any one's guess.

The similarity in titles and the closeness of the release dates of such pictures are matters that should be given immediate study by the producer-distributors. The exhibitors are having enough trouble trying to combat other forms of amusement that have cut into theatre attendance, and they should not be burdened with industry problems that are of the film companies own making.

"The Mating Season" with Gene Tierney, John Lund and Thelma Ritter

(Paramount, March; time, 101 min.)

Very good! It is a captivating blend of comedy and sentiment that is certain to tickle the fancy and warm the hearts of all types of audiences. It should receive a strong boost at the box-office from the word-of-mouth advertising that it is sure to garner. If Hollywood could produce yearly a sufficient number of pictures of this caliber, the exhibitors would not have to give television a second thought.

Briefly, the plot has as its pivotal character Thelma Ritter, owner of a bankrupt hamburger stand, who travels across the country to visit John Lund, her devoted son, a factory draftsman, to accept his standing invitation to let him support her. She arrives on the day of his marriage to Gene Tierney, daughter of an American ambassador, and, when he asks her not to mention anything about her hamburger stand, she realizes that he is worried for fear that she will embarrass him. She finds an excuse not to attend the wedding and leads Lund to believe that she had returned to Jersey City. Within a few weeks she earns enough money to buy some decent clothes and goes to visit her new daughter-in-law. She reaches the apartment just as Gene is frantically getting ready for the first party given in her home, and is mistaken by her for a maid sent by an agency. Miss Ritter goes along with the misunderstanding, and later, when Lund comes home, she compels him to accept her in that guise lest she refuse to live with him. Things go along well until Miriam Hopkins, Gene's snobbish mother, arrives for a visit and immediately concentrates on bringing about a break between Gene and Lund, whom she considered not good enough for her daughter. Another who sought to break up the marriage is James Lorimer, playboy son of Larry Keating, Lund's employer; Lund had won Gene away from him. The complications reach a high point when Gene discovers Miss Ritter's true identity. Furious, she breaks with Lund after accusing him of being a snob because he had concealed his mother from her. Matters are straightened out, however, when Lund, to prove that he is not ashamed of his mother, proudly introduces her to a group of snobbish guests at a fashionable cocktail reception, thus ruining an opportunity to obtain a better job. It all ends with a complete reconciliation between Gene and Lund, and with a budding romance started between Miss Ritter and Lund's boss.

A brief synopsis cannot do justice to the vastly amusing complications of the plot, nor to its tender moments. The acting of every one in the cast is very good. Gene Tierney and John Lund have never appeared to better advantage. It is Miss Ritter, however, who comes through with the outstanding performance. She is perfectly cast as the hamburger-slugging mother, and her handling of the witty dialogue is nothing short of superb.

It was produced by Charles Brackett, who wrote the screen play in collaboration with Walter Reisch and Richard Breen. It was directed by Mitchell Leisen.

Morally suitable for all.

"Operation Disaster" with John Mills

(Univ.-Int'l, February; time, 100 min.)

An absorbing, though tragic, British-made melodrama, revolving around a submarine disaster in peacetime. Being a grim, slow-paced tale with an unhappy ending, its appeal to the general run of audiences is limited, but selective patrons should find it to their liking because of the excellent characterizations and the fine performances. Most of the footage is restricted to scenes of the submarine's interior, in which twelve men find themselves trapped, and to the rescue operations above them; yet despite the limited movement of the camera one is gripped by the simple story's dramatic impact and by the reactions of the trapped men to their plight, as well as by the hazards encountered by those who carry on the rescue operations. John Mills' portrayal of the submarine's commander is well done; his consideration for his men and his understanding of human frailties win him their unified admiration:—

As the crew of H.M. Submarine "Trojan" set out on a routine peacetime cruise, the thoughts of some of them are preoccupied with personal matters. John Mills, the commander, had decided to retire from the service; Lieut. Nigel Patrick had made a date with a wren; and Stoker Richard Attenborough is concerned over the behaviour of his flirtatious

wife. Shortly after the submarine submerges it strikes a magnetic mine, a war relic, and after the crash sinks ninety feet to the ocean floor, with only twelve crew members surviving the blast. While destroyers search for and locate the sunken submarine, Mills checks the situation and determines that only eight of the twelve survivors will be able to escape through the conning tower, while four will have to remain and await salvage operations. Mills, eliminating himself, cuts cards for the crew to determine who shall escape. Patrick, Attenborough and James Hayter remain with Mills. An air line is attached to the submarine as soon as the salvage ship arrives. The work of raising the submarine goes on for seven days, during which time Patrick dies. With but ten hours to go before the submarine can be brought to the surface, a severe storm arises, and the salvage crew, in order to save themselves and their ship, are compelled to cut the cables supporting the submarine. As the vessel plunges back to the bottom, Mills and the others courageously face their fate.

It was produced by Jay Lewis and directed by Roy Baker from a screen play by W. E. C. Fairchild, based on the stage play "Morning Departure," by Kenneth Woollard.

Best suited for mature audiences.

"Al Jennings of Oklahoma" with Dan Duryea and Gale Storm

(Columbia, March; time, 79 min.)

A fairly good western-type melodrama, photographed in Technicolor. The story, which has two brothers forced into a life of outlawry because of a doublecross, is dramatically weak. Moreover, it is ethically unsound, for an attempt is made to win sympathy for the principal character on the basis that he never resorts to physical violence in committing his crimes. It should, however, satisfy those who favor rousing western entertainment regardless of story values, for it has an adequate quota of thrills in the way of gunfights, bank and train robberies, and fast chases. The direction and acting are competent, and the outdoor photography fine:—

When their father, a judge, threatens to hold them in contempt after a courtroom brawl, Dan Duryea, a hot-tempered young lawyer, and Dick Foran, his older brother, leave Kansas and go to the Oklahoma Territory to practice law with James Millican and Louis Jean Heydt, their two other brothers. In the wide-open town of Woodward, Duryea meets and falls in love with Gale Storm, a visitor from New Orleans. Shortly thereafter, Millican is shot dead by John Dehner, a crooked politician. Duryea, angered, tries to get a signed confession of guilt from Dehner, and in the process is forced to kill him in self defense. A witness to the killing reports that it had been murder, and Duryea and Foran are compelled to flee to evade a posse. They take refuge at a ranch owned by Harry Shannon, head of a gang of rustlers, who compels them to join the gang under threat of turning them in for the reward on their heads. In due time Duryea assumes leadership of the gang and becomes notorious for his daring stagecoach, bank and train robberies. When the reward for their capture reaches \$25,000, Duryea and Foran quit their career of crime and go to New Orleans, which had no extradition law. They become cotton brokers, and Duryea resumes his romance with Gale. Complications arise when John Ridgley, an unscrupulous railroad detective, recognizes them and makes an unsuccessful attempt to kidnap them and bring them to Oklahoma for the reward. Rather than be hounded by Ridgley, Duryea and Foran return to Oklahoma to commit one last robbery, and plan to use the loot to settle down in Mexico. They are caught, however, after robbing a train, and Foran is sentenced to five years in prison while Duryea is given life. But after serving five years Duryea proves that he was convicted under unfair circumstances and is pardoned by the President. He returns to Oklahoma, where he becomes a law-abiding citizen and a successful lawyer.

It was produced by Rudolph C. Flothow and directed by Ray Nazarro from a screen play by George Bricker, based on a book by Al Jennings and Will Irwin.

Adult fare.

**"Tomahawk" with Van Heflin,
Yvonne De Carlo and Preston Foster**

Photographed in Technicolor, "Tomahawk" is a glorified Indian-versus-Cavalry western that should thrill those who love action melodramas. The story, which takes place in the post-Civil War days and revolves around the Sioux uprising against white settlers, is episodic, and its dramatic content lacks an appreciable punch. The action, however, is packed with suspense and excitement, particularly in the clashes between the Indians and the Cavalry. The final battle sequence, where the charging Indians with bows and arrows are mowed down by the Cavalry's new breech-loading rifles, is highly thrilling. The direction and acting are competent, and the outdoor scenery, enhanced by the Technicolor photography, is pictorially beautiful:—

When the Government orders that a wagon trail be built through Sioux territory, and that a fort be constructed to protect it, Van Heflin, a frontiersman, protests that the action is in violation of the treaty with the Sioux Indians. His protests, however, are of no avail, and Chief Red Cloud (John War Eagle), to keep the peace, promises to make no trouble unless Indian blood is shed. Col. Preston Foster, placed in charge of the fort, offers jobs as Army Scouts to Heflin and Jack Oakie, his partner. Heflin declines but quickly changes his mind when he notices among Foster's officers Alex Nicol, a sadistic fellow, whom he suspected of being one of a group of white renegades who had killed his Indian wife and son in an unprovoked massacre. Several months later, Nicol, leading a mail detail to the new fort, encounters Yvonne De Carlo and Harry Shannon, wagon show entertainers, and agrees to escort them to Virginia City. While all camp for the night, two Indian boys attempt to steal the horses, and Nicol, contrary to Foster's orders, kills one of the boys. This results in an attack by a band of Indians, who wound Tully. They head for the fort to give Tully medical attention, and there Nicol lies to Foster in reporting what caused the skirmish. Because of numerous attacks by the Indians on mail detachments, Foster orders that no one be permitted to leave the fort. Yvonne disobeys the order by taking a ride, and is saved from certain death by Heflin, who is compelled to kill Red Cloud's son to save her. In gratitude, she informs him that Nicols had boasted to her of his part in the massacre. In the events that follow, Nicols, contrary to orders, leads some of the troops into an Indian ambush, from which he himself makes a cowardly escape. Heflin goes after him for a final showdown, but while they are fighting an Indian arrow ends Nicols' life. Heflin returns to the scene of the ambush, where he finds the Indians drawn up for a full-scale attack. The timely arrival of Oakie with a wagon-load of new breech-loading rifles enables the outnumbered troops to decimate the Indians.

It was produced by Leonard Goldstein and directed by George Sherman from a screen play by Silvia Richards and Maurice Geraghty, suggested by a story by Daniel Jarrett.

Suitable for the family.

*(Univ.-Int'l, 82 min.)

**"Operation Pacific" with John Wayne,
Patricia Neal and Ward Bond**

(Warner Bros., Jan. 27; time, 111 min.)

Dealing with submarine warfare during World War II, "Operation Pacific" offers some interesting and exciting battle sequences, but on the whole it is no more than a fair war melodrama of its kind, routine in story and treatment. From the box-office point of view, however, it should do well because of the popularity of John Wayne as well as of the high-powered exploitation campaign that is being carried on in its behalf. Where the picture misses fire is in the patly contrived romantic phases of the plot and the rather far-fetched heroics, which are supposedly based on factual incidents. It is in the sequences that show wartime submarine operations in enemy waters that the picture is at its best. These sequences provide many thrills in the depiction of the submarine undergoing depth bomb attacks, rising to the surface to machine-gun and ram a disguised enemy warship, and finding itself in the middle of the Imperial Fleet, which it attacks successfully. The acting, considering the story material, is uniformly good:—

John Wayne, a Lieutenant Commander on the submarine "Thunderfish," commanded by Ward Bond, rescues four nuns and a group of children from a Jap-held island. Despite attacks by Jap warships, the submarine manages to reach its base at Pearl Harbor, where Wayne meets up with Patricia

Neal, his former wife, now a Navy nurse. Still in love, Wayne hopes to win her back, but he finds a rival in Philip Carey, Bond's younger brother, who was a Navy pilot. Shortly afterwards the "Thunderfish" sets out on a patrol mission and, during an attack on Jap shipping, it is discovered that most of the torpedoes fail to explode upon hitting the target. The submarine is attacked by a disguised enemy warship, and Bond, seriously wounded on the deck, orders the crew to submerge, thus sacrificing his life to save the others. Wayne assumes command of the ship and returns to the base where, after much testing, he corrects the defects in the torpedoes. Meanwhile Carey arbitrarily holds Wayne responsible for his brother's death. With the torpedo problem solved, Wayne and his crew set out on another mission and eventually find themselves in the middle of the Japanese Imperial Fleet. The "Thunderfish" radios headquarters and, together with the Naval Air Arm, attacks the fleet and takes a heavy toll. During the battle Carey's plane is downed, and he is rescued by Wayne, who dives into the sea from his submarine. As a result, both men reach a better understanding and, when the "Thunderfish" returns to Pearl Harbor, Wayne finds Patricia waiting for him.

It was produced by Louis F. Edelman, and written and directed by George Waggner. Suitable for all.

**"Gasoline Alley" with Scotty Beckett,
Jimmy Lydon and Don Beddoe**

(Columbia, January; time, 72 min.)

A pleasing program domestic comedy. Since the characters are based on the "Gasoline Alley" comic strip, which is one of the most popular in the country, many people may be curious to see them portrayed on the screen, resulting in better-than-average business. The principal characters are well played by Don Beddoe, as "Walt"; Madelon Mitchell, as "Phyllis"; Jimmy Lydon, as "Skeezix"; Scotty Beckett, as "Corky"; and Patti Brady, as "Judy." The story, which deals with "Corky's" surprise marriage and his efforts to set himself up in the restaurant business, keeps one chuckling throughout, for there is something amusing happening all the time. It is apparent that Columbia intends to make a series of these pictures. If the pictures that follow turn out as good as this one, the series should become popular, particularly with family audiences:—

Scotty bursts in on his family one day and shocks them with the news that he had quit college and had married Susan Morrow. The family immediately plans to find a job for him, but he emphatically insists upon getting his own job. After a few quick jobs, including one as a male model of underwear, at which time he meets Virginia Toland, who is attracted to him, Scotty takes a permanent job as a dishwasher. He and Dick Wessel, the cook, become fast friends. One day Gus Schilling, a retired pickpocket, informs Scotty about a run-down diner that offered a great opportunity if properly managed. Scotty becomes enthusiastic over the diner's prospects, and Jimmy, his brother, agrees to finance him. Together with Susan, Wessel and Schilling, Scotty redecorates the place and opens for business. Complications arise when Jimmy Lloyd, a representative of a drive-in chain, makes a play for Susan, and she strings him along to learn his intentions. Scotty resents this, but when Susan explains he arranges for a double date with Lloyd and Virginia, the model, while he and Susan pretend to be brother and sister. The evening ends in a fight between Scotty and Lloyd, but not before Scotty learns that Lloyd's boss was trying to buy out his lease from under him in order to dispossess him. When Lloyd's boss learns that Scotty is still a minor and that the lease had been signed by Jimmy, he uses persuasive arguments to convince Jimmy that it would pay to sell out at a handsome profit rather than chance bankruptcy because of a competitive diner. Jimmy agrees, despite Scotty's protests, but, before he can sign over the lease, Wessel, having found a man who wanted to sub-lease the parking lot adjoining the diner, arrives in the nick of time with enough money to pay out Jimmy, thus saving the situation.

It was produced by Milton Feldman and directed by Edward Bernds from his own screen play, based on the comic strip by Frank O. King. Fine for the family.

POSSIBLE RAW STOCK FREEZE CALLS FOR EXHIBITOR ACTION NOW

Although the Government has given no indication that raw film stock will be placed on an allocation basis, the National Production Authority has asked the film companies to furnish figures on the amount of footage they used during the past two years.

Nathan D. Golden, director of the NPA's Motion Picture-Photographic Productions Division, who asked for the figures, has stated that his request should be no cause for alarm, and that he is merely gathering information that will be useful if and when it should be needed.

Meanwhile representatives of major and independent producing companies attended an exploratory meeting in New York last week at the call of Joyce O'Hara, assistant to Eric A. Johnston, president of the Motion Picture Association of America, to discuss the raw stock situation. Another meeting is to be held next week.

About six months ago, in the issue of July 29, 1950, this paper pointed out that, while most of the rules and regulations governing the allocation of strategic materials during World War II were a hindrance to the industry, there was one—the allocation of raw film stock—that proved to be a bonanza for the producer-distributors at the expense of the exhibitors, who woke up to the danger too late for their protests to do them any good.

This condition was brought about by the fact that the War Production Board, in allocating the available raw film stock to the producing-distributing companies, placed no restriction on its use. As a result, the companies, unhampered by regulatory restrictions, began to juggle their raw stock allocations in a manner that perpetuated a "seller's market" throughout the war years and for several years afterwards. This was accomplished by releasing fewer new pictures and by controlling the number of prints in circulation—all under the guise of a raw stock shortage. Meanwhile thousands of feet of the rationed stock was being used for new prints of reissues, which the film companies, by maintaining an artificial product shortage, forced on the market at rental terms that frequently exceeded the terms demanded when the pictures were new. In addition, much of the rationed stock went into new productions that were hoarded in the companies' film vaults until the reissues had made their rounds.

Still another unfair tactic was the use of the raw stock to further the interests of the producer-distributors in foreign markets while the American exhibitors were "starving" for product.

A number of the exhibitor organizations eventually became so aroused over the distributors' misuse of the raw stock, as well as the WPB's failure to apply proper controls to its use, that they filed protests and demanded that the WPB recognize the exhibitors' stake in the raw stock through appropriate regulations. Stanley Adams, chief of the Consumers Durable Goods Division of the WPB, under whose supervision the raw stock was allocated to the industry, gave assurances that his division would protect the equities of exhibition, but his assurances never went beyond the talking stage and conditions did not get better.

In the opinion of this paper, the exhibitors did not

make much progress with the WPB because they injected themselves into the raw stock picture too late. What happened then must not be permitted to happen now. Experience has proved that no Government agency, such as the present NPA, will go out of its way to protect the exhibitors' equity in raw stock unless the exhibitors raise their voices.

As stated at the beginning of this article, representatives of the producers have already met to discuss the raw stock situation, their purpose being, no doubt, to prepare recommendations to the NPA in the event raw stock is allocated. The exhibitor organizations should take similar steps; they should prepare themselves immediately to submit recommendations of their own in order that the NPA, if it should decide to allocate raw stock, will formulate rules and regulations that will protect the exhibitors' equity in the stock.

"Pride of Maryland" with Stanley Clements, Peggy Stewart and Frankie Darro

(*Republic*, Jan. 20; time, 60 min.)

A fairly good racetrack melodrama that should satisfy as a supporting feature. Although the story offers nothing unusual, its mixture of human interest, romance and horse-racing thrills unfolds in a pleasant way and is easy to take. The one fault that may be found with the picture is that the action is laid at the turn of the century while the process shots of racing are of more modern times. Another "movie boner" is where a horse race presumably takes place in England and the horses are shown running counter-clockwise instead of clockwise. These defects, however, do not affect one's enjoyment of the picture:—

Out of a job and broke, Stanley Clements, a jockey, meets up with Peggy Stewart, his former sweetheart, now married to Frankie Darro, another jockey. Darro obtains a job for Clements with Robert H. Barrat, his employer. Clements, who had perfected a "crouch" style of racing, teaches it to Darro who, because of an injured knee, falls from his horse and is killed. Against Barrat's orders, Clements rides one of his horses in the crouch style and is promptly fired even though he wins. The race, however, brings him to the attention of a British millionaire, who offers him a job if he will go to England. Clements accepts and soon rises to fame and fortune. Meanwhile, through an arrangement with Harry Shannon, Peggy's father, Clements secretly provides Peggy with funds to train *Pride of Maryland*, her colt, on whom she counted to restore the family racing fortunes. When Shannon cables him for \$3,000 to meet the training costs demanded by Barrat, Clements, short of funds, places a bet on a horse he is to ride. The racing authorities learn of the wager and bar him from both English and American tracks. He returns to the United States broke, and makes a deal with Barrat to train Peggy's horse in return for his promise to ride for him in the event the racing authorities reinstate him. Peggy talks the authorities into reinstating Clements, but breaks with him when he informs her of his commitment to ride for Barrat. He wins the race for Barrat, defeating Peggy's horse. Peggy, taking pride in his honesty, reconciles with him.

It was produced by William Lackey and directed by Philip Ford from a screen play by John K. Butler.

Suitable for the family.

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THE COMPO REORGANIZATION

A new lease on life was achieved by the Council of Motion Picture Organizations on Thursday and Friday of last week when the COMPO executive board, meeting in emergency session, revised the organization's corporate structure by approving a compromise plan that calls for an enlarged board of directors and a new policy-making executive committee, thus meeting the Theatre Owners of America's demands for "fairer representation" for local and regional exhibitor associations.

At the first session (Thursday), the COMPO board, by a vote of six to nothing, approved a TOA proposal for an amendment to the by-laws whereby local and national exhibitor units admitted into COMPO would be given the same voting rights and privileges that are enjoyed by each present charter member of COMPO. Representatives of National Allied abstained from voting, but went on record as opposed to the proposal although not exercising the veto which, under the COMPO by-laws, would have killed off the motion. Other charter members who abstained from voting were the Motion Picture Association of America and the trade press. The Pacific Coast Conference of Independent Theatre Owners, the remaining member, was not present at the meeting.

The lack of unqualified support for the TOA proposal apparently made for an unhappy solution to COMPO's troubles, for on the following day (Friday) the board discarded the TOA proposal and substituted in its place by a unanimous vote of approval a compromise plan drafted by Abram F. Myers, National Allied's chairman of the board and general counsel, and presented by Nathan Yamins, the New England Allied leader.

The PCCITO and the Society of Independent Motion Picture Producers were not represented at the Friday meeting and could not, therefore, cast their votes, but spokesmen for both these groups have since indicated a willingness to go along with the Allied proposal.

The revised COMPO setup calls for the creation of a new executive committee, and of an expanded board of directors.

The executive committee will consist of voting members of the present executive board, plus a maximum of seven additional delegates representing Allied regional units, and a maximum of seven additional delegates representing TOA regional units. Additionally, the executive committee will include seven delegates-at-large, who will be elected by the board of directors. It is contemplated that the delegates-at-large will include an unspecified number of PCCITO representatives. Thus the executive com-

mittee will have a maximum of 31 delegates and, since no change has been made in the voting rights and privileges, each of the 31 delegates will have the right to veto any proposal that is brought before the committee.

As for the new board of directors, this body will include, in addition to delegates representing the charter members of COMPO, a delegate from each of the organizations that wish to join COMPO in the future, notably local and regional exhibitor units. All future members, incidentally, will have to be approved by a membership committee, which is still to be designated.

Under the new setup, the board of directors will act as a sort of advisory board that will make recommendations to the executive committee after deliberating on proposals that are brought before it. All issues handled by the board of directors will be by majority rule, but, since all proposals will require the final unanimous approval of the executive committee, the members of which have the power of the veto, there is little chance of the majority imposing its will on the minority.

Before the changes in COMPO's corporate setup can become effective, the compromise proposal will have to be ratified by the board of the directors of each of the COMPO member organizations. Industry attorneys are drafting the amendment to the by-laws now, and it should be ready for submission to COMPO's charter members during the coming week. Barring unforeseen developments, it is expected that each organization will ratify the plan with as little delay as possible, but it is doubtful if this can be accomplished before sometime in March.

At the close of the two-day meeting, COMPO president Ned E. Depinet issued a statement in which he said, in part: "I have never felt more optimistic about the future of COMPO than I am now. I am sure that I voice the feelings of all members of the COMPO executive board when I say I now believe that COMPO has at last solved its organizational problems."

There is no question that the COMPO board was faced with a knotty problem at the emergency meeting because of the conflicting TOA and Allied viewpoints, but it is to the credit of all the delegates present that they rose to their responsibilities with courage in approving a compromise proposal that, on the face of it, seems to be a workable solution that irons out the differences on a fair and equitable basis.

That a sincere attitude of conciliation and compromise prevailed at the meeting is evidenced by the fact that Allied, though it disapproved of the TOA plan adopted on Thursday, did not exercise its veto power lest it create a stalemate, and that the board

(Continued on back page)

"Mr. Universe" with Jack Carson, Janis Paige, Bert Lahr and Robert Alda

(*Eagle Lion Classics, Jan. 10; time, 89 min.*)

Fun is poked at the wrestling game in a highly amusing way in this zany farce comedy, which should give a satisfactory account of itself at the box-office. The story is nonsensical, and there are spots here and there where the comedy situations are stretched out for more than they are worth, but on the whole it does make for a lot of laughs, mainly because of the comedy antics of Bert Lahr and Jack Carson. As a slick wrestling promoter, Lahr squeezes every ounce of humor out of the role, as does Carson, as the fast-talking, self-appointed manager of Vincent Edwards, a champion wrestler. The scenes in which Lahr and Carson attempt unsuccessfully to overtrain and wear down Edwards to make him lose a match are extremely comical. Some of the film's funniest moments are provided by the odd assortment of wrestlers matched with Edwards. Amusing characterizations are provided by Maxie Rosenbloom, as Lahr's dim-witted aide, and Robert Alda, as a tough racketeer. Janis Paige is pert and pretty as Carson's girl-friend:—

Carson, a sidewalk hawker of a fake spot remover, meets up with Edwards, an ex-war buddy, who had entered a perfect male specimen contest. Edwards wins the contest and is named "Mr. Universe," but as he leaves the auditorium with Carson he loses his pants and prize money in a scramble with bobby soxers. He and Carson land in jail for creating a disturbance. Advised by Dennis James, the famous announcer, that Edwards was potential wrestling material, Lahr bails both men out. Carson immediately appoints himself as Edwards' manager and concludes a contract with Lahr on a fifty-fifty basis. Edwards wins his first match by tossing his opponent in 30 seconds, and Lahr, enthused, immediately arranges a tour for him under Carson's management. The tour proves disastrous because Edwards, an honest fellow, could not be told that wrestling is not on the level; he defeats all his opponents in less than one minute, thus angering the fans and killing business. When Lahr tells Carson that Edwards is through, Carson induces Lahr to match Edwards with the champion under an arrangement whereby he (Carson) and Lahr would secretly bet against Edwards and would assure the winning of the bet by weakening Edwards before the match. Their efforts to wear down Edwards, however, are to no avail and, in the hectic complications that follow, Lahr and Carson, to salvage their own bankrolls, make separate deals with Alda whereby each sells him a 75% interest in Edwards although each owned only 50%. Edwards wins the championship and, when neither Carson nor Lahr can make good on their swindle of Alda, the racketeer compels them to pay off the debt by working for him as wrestlers.

It was produced and directed by Joseph Lerner from an original screen play by Searle Kramer.

Suitable for the family.

"Bedtime for Bonzo" with Ronald Reagan, Diana Lynn and Walter Slezak

(*Univ.-Int'l, February; time, 83 min.*)

Universal-International has fashioned a pretty good laugh-getter in "Bedtime for Bono," a broad comedy about a psychology professor who attempts to prove a theory by raising a young chimpanzee like a baby. The general run of audiences, particularly the youngsters, should find the proceedings quite amusing. Al-

though the human actors do well in their individual roles, it is Bonzo, the chimpanzee, who provokes most of the laughter. His mugging, the way he runs amok in his nursery, the mischief he gets into, and the complications he creates when he lifts a necklace from a jewelry shop and the professor is accused of the theft, give the film some very funny moments. The story itself is thin, but this deficiency is more than made up for by the laugh situations:—

Ronald Reagan, a college psychology professor, plans to marry Lucille Barkley, the dean's daughter, but, when it is revealed that Reagan's father was an habitual criminal who had died in prison, the dean forbids the marriage on the ground that Reagan's children would inherit the criminal tendencies of his late father. To prove that only early environment determines what a child shall be like in later life, Reagan, with the help of Walter Slezak, head of the science department, begins an experiment with Bonzo, the young chimpanzee being studied at the college. He takes Bonzo home and hires Diana Lynn to help him raise the chimp. They set up an atmosphere of love and culture, and Bonzo responds beautifully to training, with only occasional lapses into "monkey-shines." Diana's presence in Reagan's home causes Lucille to break her engagement to him. When Diana learns that Reagan planned to discharge her, she leaves the house in tears. As she drives away, Bonzo follows her on his tricycle. He eventually gives up the pursuit, rides into town and, attracted by a diamond necklace in a jewelry shop window, enters through a barred window and lifts it. Finding Bonzo with the necklace, Reagan attempts to return it and is arrested as a thief. The district attorney refuses to believe his story and the newspapers publicize his predicament. Hearing the news, Diana rushes back to town and, to prove Reagan's innocence, instructs Bonzo to return the necklace to the shop window. Bonzo follows through on her instructions, thus exonerating Reagan. It all ends with Reagan marrying Diana, and with Bonzo joining them on their honeymoon.

It was produced by Michael Kraike and directed by Frederick de Cordova, from a screen play by Val Burton and Lou Breslow, based on a story by David Blau and Ted Berkman. Fine for the entire family.

"The Second Woman" with Robert Young and Betsy Drake

(*United Artists, Feb. 9; time, 91 min.*)

This mystery melodrama with psychological overtones has been given a polished treatment, good direction and competent acting, but it is a joyless film, hampered by a complicated, mixed-up story that tends to become monotonous. Moreover, it is overloaded with meaningless subplots that were obviously introduced to add to the mystery, but which serve to bewilder rather than mystify one. It does have its moments of excitement and suspense, and it keeps the audience in the dark until the final reel, but there are so many different and involved plot tangents that it fails to grip one's attention. In all probability, the word-of-mouth response will not be very favorable:—

Vacationing with her aunt (Florence Bates) in a small town, Betsy Drake meets and falls in love with Robert Young, a rising young architect, who considered himself a victim of bad luck because of a series of unfortunate events. Betsy learns that Young had been engaged to the daughter of Henry O'Neill, his employer, and that she had been killed in an automobile accident on the eve of their wedding. Young,

though legally blameless, had been suspected of reckless driving, and his seeming absent-mindedness, dating from the accident, appeared responsible for the many mishaps that had dogged him ever since. In the events that follow, Young's horse suffers a broken leg, his dog is poisoned, his favorite painting fades, and his home is destroyed by fire. Betsy, a professional statistician, believes it virtually impossible for any one person to become involved in such a series of tragic events solely through chance, and she decides to do some checking. Her first suspicions are directed toward John Sutton, with whom Young had quarreled because he (Sutton) had made a pass at her. In due time, however, after many complications and sundry crises, Young, with the aid of Betsy, traces his troubles to O'Neill, who proves to be a paranoiac. O'Neill admits that he had brought about Young's troubles to avenge the death of his daughter. Young then proves conclusively that the one responsible for the daughter's death was none other than Sutton, with whom she had been carrying on a secret affair, and with whom she was running off on the night of the accident. Young, to spare O'Neill's feelings, had assumed the blame. With their future saved from further doubt, Betsy and Young are pleased to learn that O'Neill will recover his mental balance.

It is a Harry M. Popkin production, co-produced by Mort Briskin and Robert Smith, who wrote the original screen play. Best suited for mature audiences.

"So Long at the Fair" with Jean Simmons and Dirk Bogarde

(*Eagle Lion Classics, Mar. 29; time, 85 min.*)

A fairly good British-made period thriller, set against a background of the 1899 International Exposition in Paris. Revolving around the mysterious disappearance of a young Englishman visiting Paris, and around the harrowing experiences encountered by his sister in her search for him, the story, though far-fetched, is intriguing, and the ending has an unusual twist. Its chief drawback, however, insofar as American audiences are concerned, is that much of the dialogue is in French. A good part of the footage seems to have been shot on actual locations, giving the spectator some interesting views of Paris:—

Arriving in Paris to visit the Exposition, Jean Simmons and David Tomilson, her brother, are welcomed to their hotel by Cathleen Nesbitt, the owner. They spend the evening at several cabarets. On the following morning, Jean wakes full of excitement and hurries along the hotel corridor to call her brother. She is stunned to discover that he and his bedroom had disappeared completely, and her feelings turn to panic when Miss Nesbitt and different hotel employees insist that she had not registered at the hotel with her brother, and that the room he "supposedly" had taken did not even exist. She goes to the British Consul and to the French police, but the authorities, while sympathetic, are reluctant to accept her story without proof that her brother did exist. She is persuaded to return to England, but just as she prepares to depart she finds an ally in Dirk Bogarde, an English painter living in Paris, who had seen her with her brother at one of the cabarets. Bogarde starts an investigation of his own and, after a series of clever deductions and daring deeds, he proves to the police that Tomilson had registered at the hotel and that his room had been hidden through a clever camouflage. The police question Miss Nesbitt and she confesses that Tomilson had been taken ill with the Black

Plague after his return from the cabarets and, lest news of the disease cause millions of visitors to flee Paris and ruin the Exposition, she and her hotel staff had tried to give the impression that he never existed and had smuggled him to a hospital in the country. Jean and Bogarde rush to the hospital, where they provide Tomilson with expert medical care that saves his life.

It was produced by Betty E. Box and directed by Terence Fisher and Anthony Darnborough, from a novel by Anthony Thorne, who collaborated on the screen play with Hugh Mills. Unobjectionable morally.

"I'd Climb the Highest Mountain" with Susan Hayward and William Lundigan
(*20th Century-Fox, February; time, 88 min.*)

A heart-warming, wholesome human-interest drama, revolving around the experiences of a young Protestant minister and his bride in a small backwoods community in North Georgia. Photographed in Technicolor and set in the year 1910, its simple, unhurried tale makes for the type of entertainment that will find its best reception with family audiences in small-town theatres. Big-city movie-goers may find its flavor too rustic and its pace too leisurely. Although the action unfolds with a minimum of excitement, there is considerable charm in the story's simplicity, as well as in the gentle touches of comedy and romance. Several of the situations are quite dramatic. William Lundigan is effective as the youthful preacher whose sympathetic understanding of human nature helps him to overcome the frailties of some of the people. Susan Hayward, as his charming, city-bred bride, wins one's sympathy by her efforts to adapt herself to a primitive way of life, and by her understanding of the sacrifices she herself must make to help her husband carry out his obligations and duties.

The episodic story, which covers a span of three years, opens with the arrival of Lundigan and Susan in North Georgia, where he had been given his first assignment. The people take the newlyweds to their hearts and, while Lundigan tends to his pastoral duties, Susan cheerfully adjusts herself to the primitive surroundings. In the course of his work, Lundigan not only brings spiritual guidance to the people but also helps them to overcome their individual problems. He takes an interest in the romance between Rory Calhoun, a rather wild young man, and Barbara Bates, daughter of Gene Lockhart, wealthiest man in the community, who objected to Calhoun, and eventually convinces him that marriage will stabilize Calhoun's character, thus winning approval of the marriage. Still another accomplishment is Lundigan's conversion of Alexander Knox, a well educated man, from an atheist to a believer. Worked into the proceedings is an epidemic that takes the lives of many of the hill folk, during which Susan valiantly works with her neighbors to tend to the sick, a task that weakens her own condition and causes the death of her prematurely born baby. There is considerable humor in the scenes that show Lynn Bari, a wealthy Atlanta socialite, making a play for Lundigan under the guise of seeking Bible instruction, only to be told off by Susan, who sees through her game. The closing scenes, where the community turns out to bid farewell to Susan and Lundigan after completion of his three-year assignment, is most touching.

Lamar Trotti wrote the screen play and produced it from a novel by Corra Harris. It was directed by Henry King. Excellent for the family.

itself, including TOA, readily scuttled the TOA plan when Allied, on the following day, presented one that was more equitable and workable.

The compromise proposal authored by Allied seems to be a good one, for the enlarged board of directors will serve to give representation to each of the exhibitor units that will support COMPO, thus satisfying in part the TOA demand that each of its constituent units be given an opportunity to participate in the formulation of programs designed to benefit the industry's public relations.

As to the new policy-making executive committee, which serves to extend the power of the veto to 31 individuals as compared with the present 10, there is a definite risk involved in that the abuse of the veto by only one committee member will be enough to stymie COMPO's progress, but in view of the fact that the interests of those on the executive committee will be diverse, and that some method is required to forestall any attempt by one group to impose its rule on another group, the veto power, as pointed out by Chester B. Bahn, editor of the *Film Daily*, becomes a necessary evil, and we can only hope that it will be exercised with extreme caution and infrequently.

The industry can take heart in the fact that intelligent leadership has kept COMPO alive in the interests of unity. It is to be hoped that the attitude of conciliation and compromise displayed at the all-important meeting last week will prevail in the future deliberations of COMPO, for only then will we be able to make progress on the long delayed public relations program that is so urgently needed at this time.

A LETTER FROM THE WHITE HOUSE

Truman Rembusch, president of the National Allied, has made public the following letter dated December 28, 1950, sent to him by John R. Steelman, assistant to President Truman:

"Dear Mr. Rembusch:

"The Twentieth Century-Fox Film Corporation has produced a picture entitled, 'Why Korea?' The purpose of the picture is to inform the general public as to why it is necessary for the United Nations to oppose aggressors and specifically why it became necessary for the United Nations to oppose aggression in Korea.

"We have been assured by the producers of this picture there is no desire to make any profit whatsoever on it but that it will be distributed at cost as a public service. The picture has been seen by the President and other high officials and all have expressed the hope that the greatest possible number of people see it.

"In behalf of our Government, I urge you to show 'Why Korea?' in your theatres and to urge others to do the same. It is important that the public see this picture as quickly as possible. You can render a great service to your country by cooperating in this activity.

"Sincerely,

"JOHN R. STEELMAN"

(Ed. Note: "Why Korea?" is an effective 30-minute documentary film, made up of newsreel clips and documentary footage that draws a parallel between current events and the aggressive tactics that led to World War II. Battle scenes in Korea and shots of UN meetings are highlighted.)

A DESERVED BOOST

North Central Allied, one of the most militant exhibitor organizations in the country, is noted for its unequivocal blasts against the film companies for their sales policies. Consequently, it comes as a pleasant surprise to find in one of the usually bellicose organization bulletins put out by Stanley D. Kane, executive counsel of the association, a kind word for Monogram. This is what Mr. Kane had to say in a bulletin dated January 9:

"This writer studiously tries to keep this bulletin from serving as an advertising medium for any film company, but we do think that Monogram Week, February 11-17, deserves a boost. During this week, Monogram is trying to get a Monogram release on every screen in America. This will be impossible, of course, in many situations, with the usual run of Monogram product. However, the good old OUR GANG comedies are being re-issued under the trade name of LITTLE RASCALS. They have played every big and little theatre in the country. If any exhibitor cannot cooperate by playing a feature during Monogram Week, one of the LITTLE RASCALS series will help make the week a success. Monogram has had its share of tribulations during the past few years, and the company does need the support of independent exhibitors, and in helping Monogram, the exhibitor helps himself, because the continued existence of these independent companies is the only way to maintain, let alone increase, the supply of motion pictures."

HARRISON'S REPORTS is happy to join North Central Allied in urging the exhibitors to play a Monogram picture during Monogram Week.

This paper has always been in sympathy with the efforts of the smaller companies to better their positions, and it has always urged independent exhibition to support them because their continued existence not only assures a greater supply of motion pictures but also serves as a competitive threat to the major companies. And such a threat is healthy, for it keeps the major companies on their toes.

UNFAIR CHECKING

In a recent bulletin of the Independent Theatre Owners of Ohio, Pete J. Wood, secretary of the organization, has reproduced the following letter from a member, under the above heading:

"During the many years that I have been in this business, it has been the practice of the film companies to 'short-check' engagements—by that I mean, picking specific days, generally Saturdays or Sundays, and then not showing up for the remainder of the engagement. RKO in checking Disney pictures have been very guilty of this practice. It is a known fact that Disney pictures for a small town and suburban theatres are only good for weekend patronage. The checkers show up on Sunday and then do not show up thereafter. Locally, where a Disney picture opens up on a Wednesday or Thursday and is to play through Saturday, the checker won't show up until Saturday. Comparing figures on the entire engagement, it appears, naturally, that the exhibitor is a first class thief for the week days. I steadfastly refuse to allow checking of any engagement unless it is checked in its entirety."

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VICTOR RIESEL'S UNFAIRNESS

Victor Riesel, the syndicated columnist and one of the bitterest enemies of Communists, reviewed "The Steel Helmet" in his January 16 column and condemned it severely.

"The film," says he partly, "vividly shows an American sergeant brutally killing a North Korean prisoner. To make the crime even more heinous, the kid from America murders the Korean in a Buddhist Temple."

Based on what Mr. Riesel had to say, one who had not seen the film would feel as if Samuel Fuller, the writer-producer-director, William Berke, the associate producer, and Robert L. Lippert, head of the firm releasing it, should be, either burned at the stake or shot at sunrise. But the facts are not exactly as Mr. Riesel describes them.

To begin with, the prisoner, a North Korean Major, is not a regular prisoner; he is a spy, who had concealed himself in the Buddhist Temple where the Americans had established an outpost to watch the North Koreans, who had attacked the South Korean Republic without any provocation, and to whose rescue the American troops, representing the United Nations, had rushed. This major, while hiding in the temple and watching the Americans, kills an American soldier by stabbing him in the back, unobserved. When he is caught, he is so defiant that he even spits in the face of the American sergeant. The sergeant had just been informed that a South Korean boy had been shot and killed by a North Korean sniper hiding up a tree. The sergeant, whose life the twelve-year-old boy had saved, had learned to love the little fellow, even though he does not show it, and when he is informed that he will never see the youngster again he is heartbroken. A paper is found on the boy's back, written in Korean, and when the paper is translated and it is found that it was the boy's prayer to Buddha that he make the sergeant like him, the sergeant's grief is deeper. At this moment, the North Korean prisoner mocks at the prayer and at the sergeant's grief, and the sergeant, unable to control himself, turns and shoots him down. But the Lieutenant in charge reprimands the sergeant severely for losing his head. Thus the "crime," if a crime it is, is not condoned by higher authority. These facts Mr. Riesel ignored.

Mr. Riesel committed another unpardonable sin for an observing columnist; he passed in silence the fact that a North Korean sniper had shot and killed a South Korean boy of twelve. Wasn't that a "heinous" crime?

Mr. Riesel condemns the sergeant for having done the killing in a "Buddhist Temple." In what place did the prisoner murder the GI? Was it in a battle and in a fair fight? Was it not in the very same temple,

the place of worship of the prisoner's people? Why should Mr. Riesel demand that the American show respect towards the temple when the North Korean had not?

Mr. Riesel asks in another part of his article the following question: "Just ask any friend of Dick Deverall, the AFL outpost man in India, what will run through the minds of Asiatic audiences when they see one of their temples desecrated by a raving American soldier." Why can't we show to the Asiatic audiences pictures of GI's shot in cold blood by North Koreans, with their hands tied behind their backs; or a newsreel of Major General Emmet O'Donnell characterizing the North Koreans as thugs, who swing an ax behind your head? They will understand this better than they would the sight of a sergeant losing his head because of provocation, and killing the man who had murdered a GI in cold blood, and whose sniper had killed a twelve-year-old boy of his own race. That is the act that Mr. Riesel should have characterized as brutal.

THE CASE OF "BORN YESTERDAY"

A controversy has been created by certain action and dialogue in Columbia's "Born Yesterday." Some critics look upon the picture as subtle Communist propaganda and have, therefore, condemned it as injurious to the national interest, while some people from within the industry have risen to the defense of the picture by denying that there is a Communistic tinge in any part of the film or that it contains anything that will serve Communistic ends.

In the opinion of this paper, the critics are wrong in one respect and the defenders in another. Where the critics are wrong is that, by a wide stretch of the imagination, they have found Communistic characteristics and influences lurking behind certain actions and lines of dialogue where none exist. These critics do point out, however, that the film shows a gangster-type racketeer controlling a United States Senator to put over his shady dealings and this, they say, will be used by the Communists to discredit our form of government. On the other hand, the defenders are wrong in stating that the showing of a gangster's control of an elected public official is not harmful.

To show that the defenders are wrong in their contention, all we have to do is to examine the effect that Columbia's "Mr. Smith Goes to Washington" has had on the national interest. When the picture was first released in 1939, HARRISON'S REPORTS condemned it, even though it was a fine comedy, on the ground that the Nazis would use it to discredit our form of government. As pointed out in these columns frequently, the Nazis used this picture to their advan-

(Continued on back page)

"Call Me Mister" with Betty Grable, Dan Dailey and Danny Thomas

(20th Century-Fox, February; time, 95 min.)

An entertaining Technicolor musical comedy, loosely based on the Broadway musical revue of the same name. The story, though thin, serves well enough as a means to tie in the combination of comedy, romance, dancing and music, which is of the type to appeal to most picture-goers. It does have its draggy moments here and there, but on the whole it is a satisfying entertainment, with many humorous situations, and with Betty Grable and Dan Dailey handling their singing, dancing and romantic assignments in their usual competent style. Miss Grable is as shapely as ever, and her dancing is exceptionally good, particularly in the production number in which she impersonates a sailor. Danny Thomas contributes much to the comedy, and his "Lament to the Pots and Pans" song routine is one of the film's highlights, but he does not fare so well in a monologue about basic training in the army. The Technicolor photography is exquisite, and the production values first-rate. The action takes place in Japan, after the surrender:—

Like thousands of other GI's stationed in Japan after the surrender, Dailey, a former song-and-dance man, impatiently awaits shipment back home. But his desire to leave fades when, visiting Tokyo on a pass, he bumps into Betty, his wife and former dancing partner, from whom he had been separated. Betty, as a member of the Civilian Actresses Technician Service, had been sent to Japan to stage a camp show for the troops. She embraces Dailey, but quickly discourages his attempt at a reconciliation when she recalls his roving eye for other women. Learning that Betty is stationed in Kyoto, Dailey angles a pass, good until midnight, to visit her. He overstays his leave because of a lingering goodnight and, upon his return to the Replacement Depot, discovers that his outfit has sailed for the States. Lest he be picked up for being AWOL, Dailey forges papers assigning him to the post where Betty is entertaining. He helps her to stage the show and becomes her leading man, but his efforts to become reconciled with her are stymied by a series of misunderstandings that make him appear irresponsible, chiefly because of the play that is made for her by Dale Robertson, commanding officer of the post. On the night of the big show, it comes out that Dailey is AWOL and had forged his papers. He is arrested and held for courtmartial, but he gets out of the mess when it is discovered that a tired clerk in the States had signed his discharge papers along with the rest of his unit, thus making him a civilian over whom the Army had no jurisdiction. It all ends with Betty and Dailey going into a final clinch.

It was produced by Fred Kohlmar and directed by Lloyd Bacon from a screen play by Albert E. Lewin and Burt Styler.

Suitable for the family.

"Blue Blood" with Jane Nigh and Bill Williams

(Monogram, Jan. 28; time, 72 min.)

A pleasing horse-racing picture, photographed in Cinecolor. It is a heart-warming film, with many situations that cause emotional tears because of the kindness on the part of the characters for an elderly race-horse trainer who is down on his luck. Jane Nigh does good work; her naturalness makes for a pleasing and charming heroine. Arthur Shields is fine with his Irish brogue. Although the production end is good, the chief reason for the satisfactory results is the well-written screen play. The color photography is good in the close-ups and in the medium close-ups, but it is dull and fuzzy in the long shots:—

Down on his luck, Arthur Shields, an elderly but experienced race-horse trainer, thumbs his way from Los Angeles to Agua Caliente seeking work. He is given a lift by Jane Nigh and Audrey Long, daughters of Harry Shannon, a wealthy Southern California race-horse breeder. En route, Shields spots Tanglefoot, a five-year-old he had trained, and learns that the horse is destined for a dog meat factory. Shields tries to buy the horse, but he has only twenty dollars whereas the owner wanted twenty-five. Jane, feeling sorry

for Shields, makes up the difference, and Shields gives her a one-third partnership in the horse. With the help of Bill Williams, a neighboring stock man and Audrey's boy-friend, the horse is brought to Shannon's estate, where Jane pleads with her father to give Shields a job. Shannon, dissatisfied with his own trainer, replaces him with Shields. Meanwhile Williams, in a whimsical mood, gives Shields fifty dollars for a one-third interest in Tanglefoot. At Shields' suggestion, Jane buys Dinner Ring from Williams and, under Shields' training, the horse beats one of Williams' entries in an important race. Williams takes the defeat like a good sport and Jane gives him a sympathetic kiss. He then realizes that he loved her and not Audrey. Dinner Ring is sold at a good profit, and Shields begins to train Tanglefoot. Despite his speed on the training track, however, Tanglefoot loses every race until Shields discovers that the animal was frightened by the color red. He enters Tanglefoot in a big race and persuades the starter to stand in a spot where his red starting flag would be inconspicuous. Tanglefoot gets off to a good start and, despite the efforts of the disgruntled former trainer to spoil his chances, wins the race. Shields' wager on Tanglefoot nets him a tidy sum of money, and Bill wins Jane as his wife.

Ben Schwab produced it, and Lew Landers directed it from a screen play by W. Scott Darling, based on the story "Dog Meat," by Peter B. Kyne.

Fine for the family.

"Target Unknown" with Mark Stevens, Alex Nicol and Robert Douglas

(Univ.-Int'l, February; time, 90 min.)

A pretty good war melodrama. Revolving around the efforts of Nazi interrogation officers to draw out information from the captured crew of an American B-26 bomber during the last war, the story is intriguing and, in the closing reels, considerably exciting. Of interest are the suave methods employed by the Nazis to trick the crew members into making seemingly harmless remarks, which they piece together effectively to learn the vital details of a planned big-scale raid. The second half of the picture, in which two of the Americans escape and, with the help of the French underground, get word to their base that the Germans know of the flight plans, offers little that is novel, but it has enough excitement and thrills to satisfy the action fans:—

Captured by the Nazis after their plane is knocked out in a raid over France, Mark Stevens, Don Taylor, Alex Nicol, James Best, James Young and Johnny Sands are housed in a magnificent chateau, where Robert Douglas, the Nazi colonel in charge, instructs his men to work on the prisoners for information. The prisoners, having been warned against talking about operations, remain tight-lipped, but Gig Young, a solicitous German captain who pretends to hate the Nazis, Joyce Holden, a German nurse who sympathetically pretends to seek information for the Red Cross, and Richard Carlyle, a German officer posing as an American prisoner, trick the captured crew members into dropping remarks that enable Douglas to figure out that two groups of American bombers planned to make a giant raid on a gasoline depot in Cambria in two days. Stevens, captain of the downed plane, is horrified when he realizes that the innocent remarks passed by himself and his crew had enabled Douglas to learn of the Cambria target. While on a train headed for a prison camp, Stevens and Nicol manage to escape. They make their way to a French farm and are aided by Suzanne Dalbert, who arranges for them to be transported to an underground group in Cambria. There, Nicol is caught by the Nazis, but Stevens manages a dash for freedom and, with the aid of an underground member, radios his base in England to warn that the Germans knew of the flight plans. He also advises his superiors of the location where the gasoline supplies had been hurriedly transferred by the Nazis. Stevens smiles happily the next morning as he sees a fleet of bombers heading for the new target.

It was produced by Aubrey Schenck and directed by George Sherman from a screen play by Harold Medford.

Suitable for the family.

"The 13th Letter" with Linda Darnell, Charles Boyer, Michael Rennie and Constance Smith
(20th Century-Fox, February; time, 85 min.)

A tense out-of-the-ordinary mystery drama, revolving around a mysterious poison pen letter writer who terrorizes an entire French Canadian community in Quebec. It is by no means a cheerful story, but its mood of brooding terror and cumulative suspense, coupled with the fact that the guilty person's identity is not disclosed until the finish, holds one taut throughout. It should go over with all classes of audiences, except perhaps children, who may find the proceedings too deep. The performances of the entire cast are uniformly good, with outstanding characterizations turned in by Michael Rennie, as a young doctor who is the principal target of the letters, and by Charles Boyer, as an elderly bearded doctor, a benign man on the surface but with a twisted mentality because of a tragic jealousy of his young and pretty wife. Filmed entirely in Canada, the authentic backgrounds are picturesque and give the picture a realistic atmosphere.

The story casts Rennie as the town's new doctor, who is subtly pursued by Constance Smith, the elderly Boyer's pretty young wife. Rennie, however, does not fall for her charms. Shortly thereafter, a number of individuals, including Rennie and Constance, start receiving poison pen letters. The messages accuse Rennie of having a secret affair with Constance, and each is designed to influence the recipient to help force Rennie out of town. One letter, in which the town's young war hero, Rennie's patient, is falsely informed that he has an incurable cancer, has a tragic result when the young man commits suicide. When Rennie tells Boyer of the letters, the elderly doctor dismisses them as the work of a crackpot and assures Rennie that he does not believe their contents. But the situation becomes serious as a result of the young hero's suicide, and an official investigation is started. Boyer himself takes a leading part in the investigation, and of the numerous suspects the chief ones appear to be Linda Darnell, a crippled girl who had fallen in love with Rennie, and Judith Evelyn, Constance's sister, a nurse who had been engaged to Boyer only to lose him to the flirtatious Constance. After many complications, Rennie unwittingly discovers that the person responsible for the letters is none other than Boyer who, fearing that he would lose Constance to a younger man, had imposed his will on her weak mind and had compelled her to pen the letters. But before action can be taken against Boyer, he is killed by Françoise Rosay, brooding mother of the dead war hero.

It was produced and directed by Otto Preminger, from a screen play by Howard Koch, based on a story by Louis Chavance. Adult fare.

"Cause for Alarm" with Loretta Young and Barry Sullivan
(MGM, February; time, 74 min.)

A gripping drama that holds one taut from start to finish. It should go over well with most audiences because of the sustained suspense and the general tenseness of the story. Outstanding about the picture is the exceptionally fine performance given by Loretta Young, as a distraught young wife who is victimized by a suspicious, psychopathic husband. Miss Young's acting is so realistic that one feels the terror she experiences when her husband dies and she realizes that he had arranged matters to make it appear as if she had murdered him. Her efforts to recover a letter that falsely accuses her of "murder" hold the spectator tense, particularly because she bungles matters and draws suspicion to herself unnecessarily. The direction is fine:—

Bruce Dowling, a doctor in a naval hospital, is in love with Loretta Young, his secretary, but his hope to make her his wife is lost when she meets and falls in love with Barry Sullivan, an Air Force pilot and Dowling's close pal. She marries Sullivan at the close of the war and, after five years, he is confined to his bed with a heart ailment, a psychopath who wrongly believes that Loretta is in love with Dowling, who had remained a family friend, and that both planned to kill him. To beat her at her own game, Sullivan plans to murder Loretta, but first writes a lengthy letter to the dis-

trict attorney stating his suspicions; he hoped to get away with the killing by a plea of self defense. The unsuspecting Loretta, believing it to be a business letter, hands it to the postman. Sullivan then prepares to shoot her, but first explains about the letter. Before he can accomplish the deed, however, he falls dead of a heart attack. Panicky, Loretta decides to say nothing about his death until she recovers the letter. She chases after the postman, but he refuses to return the letter because of regulations. She then hurries to the post office, where her appeal to the postmaster is to no avail when she learns that her husband must sign an application for the letter's return. She returns home completely beaten, and later, when Dowling arrives to visit Sullivan, she tells him the whole story. Realizing that she had bungled matters, Dowling tries to figure out ways and means to help her as well as himself, but the situation resolves itself when the postman appears at the door and returns the letter for insufficient postage.

It was produced by Tom Lewis and directed by Tay Garnett from a screen play by Mel Dinelli and Mr. Lewis, based on a story by Larry Marcus. Unobjectionable morally.

"The Enforcer" with Humphrey Bogart
(Warner Bros., Feb. 24; time, 87 min.)

A grim but highly exciting crime melodrama, revolving around the efforts of a fighting assistant district attorney to break up a gang of murderers, whose operations as depicted are not unlike those of the real-life Murder, Inc. It is not a pleasant picture, nor is it one for the squeamish, for its display of violence is brutal and gory, but those who do not mind meaty entertainment should find it to be one of the best pictures of its kind.

The story, which makes expert use of the flashbacks-within-flashbacks technique, is packed with suspense from start to finish. Briefly, it opens with Humphrey Bogart, as an assistant district attorney in charge of homicide, all set to bring to a conclusion a case against Everett Sloane, secret head of the gang, whose organization committed murder for anyone willing to pay the price. After four years of work on the case, Bogart had succeeded in taking into custody Ted De Corsia, Sloane's lieutenant, the sole living witness to a murder Sloane had committed himself. De Corsia, in return for clemency, had agreed to take the witness stand against Sloane. But on the eve of the trial, De Corsia, fearing that the gang will somehow kill him before he can testify, tries to escape from the police and dies in the attempt. Having lost his only witness, Bogart's case appears to have collapsed, but with only a few hours left before the trial begins he decides to review the records of the case in the hope that he might find some clue that will prove Sloane's guilt. As Bogart reviews the record, the flashback technique is brought into play, showing how he first got wind of the gang's operations after a half-crazed hoodlum had voluntarily confessed that the gang had forced him to murder his sweetheart. The information he receives from the hoodlum sets Bogart on a gory trail and, as he sifts the different clues and catches up with the different key men in the gang, the whole lurid story of their wholesale murder operations unfolds and eventually leads to Sloane's capture. As he finishes reviewing the record, Bogart comes across a meagre clue by which he discovers that one witness, a young girl believed by the gang to have been murdered, was still alive and could furnish testimony that could send Sloane to the chair. How he manages to get to her before Sloane's henchmen on the outside can "rub her out," makes for an exciting finale.

A brief synopsis cannot do justice to the many intriguing twists in the plot, or to the tension that is built up by the intensive rundown of the many clues. Humphrey Bogart, as the indefatigable assistant district attorney, is highly effective, and first-rate performances are turned in by Roy Roberts, as a police captain aiding Bogart, and by Ted De Corsia, as Sloane's vicious aide. Zero Mostel, Don Beddoe, Jack Lambert and Lawrence Tolson, who are among the assorted hoodlums in the gang, are uniformly impressive.

It was produced by Milton Sperling and directed by Brethaigne Windust from a screen play by Martin Rackin. Strictly adult fare.

tage in Europe, in all the theatres they could, as an answer to the "bragging" about the American form of government. They used it also in South America. And we have no better authority for this than Mr. Nelson Rockefeller who, in 1941, as the co-ordinator of commercial and cultural relations among the American republics, reported that agents of the Axis powers were employing American motion pictures throughout South America to discredit democracy in general and the United States in particular, and that the picture they employed most to show the "decay of democracy" was "Mr. Smith Goes to Washington." The Japanese, too, used the picture as an anti-U.S. weapon. And now it is being used for anti-American propaganda purposes by the Russians, the present-day aggressors.

At the time this paper condemned the picture as injurious to the national interest, this writer was criticized severely by writers from within the industry.

Basing our opinion on what happened with "Mr. Smith Goes to Washington," this paper ventures to say that "Born Yesterday" will be used by our country's enemies in a similar way. How will the people of other countries feel towards our country when, through a film such as "Born Yesterday," they are made to feel that our national legislators are corrupt? What faith can they have in our nation as a promoter of peace in these strenuous days?

From the experience had with "Mr. Smith Goes to Washington," one would have expected that Harry Cohn, head of Columbia, would know better than to produce once more a picture showing a gangster controlling national legislators. But perhaps it is too much to expect Harry Cohn to sacrifice a possible profit for the sake of avoiding injury to the national interest.

Only recently Cohn dug up an old story to produce "Emergency Wedding," which is a remake of "You Belong to Me," authored by Dalton Trumbo, one of the so-called Unfriendly Hollywood Ten, who was sentenced to jail for refusing to tell the House Un-American Activities Committee whether he is or is not a Communist. Trumbo's name, of course, is emblazoned on the screen credits. When one considers Cohn's action in digging up this old Trumbo story, and when one recalls that he personally attended a two-day policy meeting of producers and distributors in New York, in November 1947, and was one of those who endorsed the declaration of policy by which the producers agreed to take positive action against any of the ten Hollywood personalities cited for contempt by Congress "until such time as he is acquitted or has purged himself of contempt and declares under oath that he is not a Communist," one wonders whether Harry Cohn is fighting the Communists and their fellow-travelers or merely tolerating them.

Let us know, Mr. Cohn!

COMPO BOARD OF DIRECTORS TO HAVE VETO

Arthur L. Mayer, executive vice-president of the Council of Motion Picture organizations, issued a statement last weekend declaring that an error had been made in a previous announcement that the proposed change in the COMPO by-laws called for a majority vote in the new Board of Directors that is to be formed.

"A unanimous vote will be necessary in both the Board of Directors and the expanded Executive Committee," said Mayer. "I am making this announcement to clear up a misunderstanding caused by previous statements that were not in accord with the record."

Whether or not the rule of unanimous consent will serve as an aid or a hindrance to the work of the Board of Directors is something this paper cannot say, for just what the precise duties of the Board will be in the new COMPO setup have not been clearly defined in any of the statements issued to the press thus far.

HARRISON'S REPORTS will withhold comment on this new development until such time as the official text of the recommended change in the COMPO by-laws, now being drafted by industry attorneys, is made available.

BROTHERHOOD WEEK

Brotherhood Week will be observed this year during the week of February 18-25, and once again the National Conference of Christians and Jews, sponsors of this worthy movement, are asking the cooperation of the motion picture industry in general and the exhibitors in particular.

Some 20,000 specially prepared service kits containing publicity and other material were mailed out last week to exhibitors, radio stations and newspapers to help them make observance of Brotherhood Week a big success. These kits include a 40 x 60 lobby poster in color, a window card, a press book with exploitation and publicity ideas, and a quantity of 25 enrollment-membership cards.

Enclosed also is a letter from Charles M. Reagan, national chairman of the Brotherhood Week Committee, urging the exhibitors to lend their enthusiastic efforts as well as their own personal, moral and financial support to insure the success of the drive.

To carry on the fine work of promoting good will among Protestants, Catholics and Jews, the NCCJ must have funds, and this year the goal is \$3,542,475. To help meet this goal, each exhibitor is being urged to sign up at least ten new members at a cost of one dollar (or more, if possible) for a year's membership. No exhibitor should experience any trouble in securing at least the ten pledges from the people in his community.

The importance of exhibitor cooperation in this great work has been aptly stated by Trueman Rembusch, National Allied president and co-chairman of the drive's exhibitor committee with Gael Sullivan, of TOA. In pleading for the support of all exhibitors, Mr. Rembusch said partly:

"During these trying times our greatest security is a strong America yet nothing can more quickly damage our American way of life than bigotry. Communism feeds on underdogs—people who have been pushed around and who feel that they have a gripe.

"That is why the need for the spread of the gospel of the Brotherhood of Man is of vital importance to every operating theatre owner today. That is why an alert aggressive Brotherhood Week campaign in every theatre is just about the finest public relations that will ever be found. Of course it's work, but it's nice work to let the public know that the motion picture theatre is a leader in such a fine civic activity."

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CRITICIZING THE CRITICS

In a bulletin sent to his membership this week, Abram F. Myers, National Allied's chairman of the board and general counsel, criticizes the attitude of the newspaper and magazine critics towards the movies. Under the heading, "If It Ain't Highbrow, It's No Good," Mr. Myers had this to say, in part:

"We've been grousing a long time about motion picture reviewers—not all of them, but most.

"They've been steadily edging up-stage and now have gone so far they have lost contact with the great majority of movie-goers.

"If a picture doesn't meet their exacting standards—and few do—they kick it all over the lot and are unwilling to concede that it might have some entertainment value for movie-goers—those quaint people who support our industry and, incidentally, make the reviewers' jobs possible.

"In this they are falling down on the job, misleading their readers and hurting the movie business. It is time they started telling their readers whether the pictures reviewed, despite their ivory tower point of view, will give the audience a good time."

As an example of the type of reviews he resents, Mr. Myers, stating that "no one reading it could possibly want to see the picture," cites the following *Time* magazine review of "At War with the Army," published in the January 29, 1951 issue:

"AT WAR WITH THE ARMY (Paramount) was not much of a play on Broadway in 1949, but Script-Producer Fred F. Finklehoff's film version shows that it could have been much worse. The training-camp farce now serves as a vehicle for Comics Dean Martin and Jerry Lewis and their ragbag of nightclub bits and pieces.

"The film's plot, however feeble, is enough to cramp the free-style wackiness of Martin & Lewis. In turn, their witless routines put a blight on whatever slim fun the play once offered in situations and dialogue. Between straight-man chores, Crooner Martin imitates Bing Crosby in the picture's songs, including one that gets billing as a Crosby imitation. Though he mugs, screeches, gyrates, even swishes through a female impersonation, Comedian Lewis sorely lacks one prop that has bolstered his success: A well-oiled nightclub audience."

As proof that the public point of view rarely agrees with the critics' "ivory point of view," Mr. Myers points to a news story in the January 25 issue of *The Film Daily*, in which it is reported that "At War with the Army" is doing such record-breaking business throughout the country that Paramount has found it necessary to order fifty additional prints to meet the requests for bookings. The news story stated that, at the New York Paramount Theatre, the picture has proved to be the biggest non-holiday grosser in

the past five years, surpassing such top hits as "Paleface," "Mr. Music," "A Foreign Affair" and "Welcome Stranger."

Concluding his blast at the critics, Mr. Myers had this to say:

"So convinced are we that professional reviewers no longer breathe the same air as the theatre-goers that we are thinking of starting a scrapbook, pasting on opposite pages some of the sour technical reviews and the trade paper reports of the pictures' boxoffice performances. If the results are as we expect they will be we may send the volume to the reviewer with the lowest average, in place of the usual fur-lined bathtub. Of course, our efforts could only cover a few national periodicals and would be only a surface indication of the point we are trying to make. We wish exhibitor organizations in the key cities would follow this plan with respect to the local papers.

"This, we believe, would go far toward convincing some of the professional critics who are now soaring in the stratosphere to come down to earth and try to find out what their readers are like. Then maybe they'll start writing reviews for the movie-goers instead of the Faculty Club at Yalevard College."

Mr. Myers' attack on the "ivory tower" critics is not without justification, as many exhibitors, from their own experiences, will agree. As this paper has pointed out in previous columns, the attitude of a large percentage of the newspaper and magazine critics is one of condescension. Many of them, having been nurtured in the traditions of the stage, can see little that is good in motion pictures, and whenever they do say something nice about a picture now and then, they say it with condescension.

Frequently, these critics report that a particular picture is "corny," but grudgingly admit that the audience laughed heartily—a reaction they cannot fathom. They just can't seem to get it through their minds that pictures are produced, not for critics, but for the public.

Unlike the criticisms of drama critics, who can close up a stage play whenever they are against it unanimously, the adverse criticisms of the motion picture critics do not, as a general rule, have the same effect because they either are not read by the great majority of picture-goers or little heed is paid to them. If a picture is not entertaining, the movie-goers soon find out for themselves through word-of-mouth remarks.

These critics, however, do have their readers and, though these readers make up no more than a small percentage of the movie-going public, their failure to see a particular movie because of having been misled by an "ivory tower" critic is hurting the movie business considerably.

If the critic on your local newspaper is too exacting in his or her appraisal of pictures and seems to have lost touch with what constitutes entertainment values for the vast majority of picture-goers, you may do well to follow through on the suggestion put forth by Mr. Myers.

**"Cry Danger" with Dick Powell,
Rhonda Fleming and Richard Erdman**

(RKO, no rel. date set; time, 79 min.)

An engrossing crime melodrama with a punch. The story itself cannot stand a close analysis, and some of the happenings tax one's credulity, but the manner of its execution is lively and smooth and, on occasion, genuinely exciting. The dialogue is particularly good. As a two-fisted underworld character who sets out to avenge his being railroaded to jail, Dick Powell is cast in the type of role he does well and he is most effective. His efforts to find the person responsible for the frame-up give the proceedings an intriguing touch of mystery. There are, however, no touches of human interest, and no sympathy is felt for any of the characters, not even Powell, for their actions are, to say the least, unsavory:—

Five years after he had been framed into San Quentin for a \$100,000 holdup he did not commit, Powell, a bookie, is pardoned when Richard Erdman, a Marine veteran, returns from overseas and corroborates his alibi. Powell returns to Los Angeles, where he is met by Erdman and by Regis Toomey, the detective who had sent him up. Toomey warns Powell that he planned to trail him in an effort to recover the hidden loot. Erdman, alone with Powell, frankly tells him that he had lied to the authorities to get him pardoned, hoping that Powell will give him a share of the loot. Powell convinces him that he did not steal the money, but vows to get part of it and promises to give Erdman a share. Powell rents a trailer in a camp where Rhonda Fleming, his cell-mate's wife, is staying. Her husband, too, had been convicted for the holdup, and Powell promises to unravel the frame-up so as to get him released too. While Erdman makes a play for Jean Porter, an attractive B-girl living at the camp, Powell calls on William Conrad, a big-shot bookie behind the holdup, and bluntly demands \$50,000—half the loot. Conrad agrees to pay off Powell, then attempts to doublecross him. Powell beats him up and gives him twenty-four hours to produce the money. Conrad orders two of his gunmen to kill Powell, but they make a mistake and kill Jean and wound Erdman. Rhonda, fearing for Powell's life, declares her love for him and begs him to run off with her. Instead, Powell waylays Conrad and, at gunpoint, forces him to admit that not only he but also Rhonda and her husband had been implicated in the robbery and had been responsible for the frame-up. Powell delivers both Conrad and Rhonda to Toomey, thus clearing himself of all suspicion.

It was produced by Sam Wiesenthal and W. R. Frank, and directed by Robert Parrish, from a screen play by William Bowers, based on a story by Jerome Cady.

Adult fare.

**"Sugarfoot" with Randolph Scott,
Adele Jergens and Raymond Massey**

(Warner Bros., March 10; time, 80 min.)

Although there is considerable value in the Technicolor photography and in the marquee value of the players' names, there is not much else that one can say for this western melodrama. Patrons of a more choosy nature will no doubt find it boresome, for the story lacks substance and the dialogue leaves much to be desired. There are moments of action and suspense that should please the not-so-critical action fans, but even they will be let down by the overall liesurely pace and

by the fact that the story is given more to talk than to movement. The acting will not serve to further the career of any of the players, but it is adequate considering the handicap of the hackneyed story material:—

Randolph Scott, an idealistic former Confederate officer, comes to Prescott, Arizona, after the Civil War to seek a new life. He soon finds an enemy in Raymond Massey, a shifty-eyed opportunist who was determined to make a fortune by fair means or foul. Scott obtains room and board in Hope Landin's rooming house, where he becomes friendly with Arthur Hunnicutt, a hard-bitten but honest gold prospector. There he meets also Adele Jergens, an entertainer at the local saloon, who scorns him because she felt that he has contempt for her. But her feelings toward him change that night when he rescues her from the unwanted attentions of Massey. S. Z. Sakall, a merchant in town, takes a liking to Scott and engages him to go to distant La Paz to buy merchandise at an auction, entrusting him with five thousand dollars for the purpose. Scott is slugged and robbed before he can depart, but Sakall, to prove his trust, provides him with new funds. In La Paz, Scott, aided by Hunnicutt, successfully completes his mission, despite the attempts of Hugh Sanders, a crooked Yankee trader, to beat him out of the merchandise. Returning to Prescott, Scott recovers the stolen money from Massey, whom he rightfully suspected, but is wounded by Massey in an unfair gun duel. Adele nurses Scott back to health. Meanwhile Sanders allies himself with Massey and, in a deal with crooked politicians, attempts to cheat the Arizona ranchers out of Army contracts by making it appear as if the ranchers were guilty of interfering with grain shipments from California. Scott succeeds in foiling the scheme and brings about the arrest of Sanders and Massey, but both escape before justice can be done. In the events that follow, Scott has several more encounters with the two villains, but at the finish, in a climactic fight, he kills them both. With law and order restored, Scott and Adele look forward to a happy and peaceful life.

It was produced by Saul Elkins and directed by Edwin L. Marin from a screen play by Russell Hughes, based on the novel by Clarence Budington Kelland.

Suitable for the family.

**"Rhythm Inn" with Jane Frazee, Kirby Grant
and Charles Smith**

(Monogram, February 11; time, 73 min.)

An entertaining program musical. The best part of the picture is at the end, where the final broadcast occurs. The story is thin, but it serves well enough as a means of tying in the different characters who appear in a variety of specialty numbers. An outstanding musical feature is the appearance together of Pete Daily, Wingy Manone, Walter Gross, Ralph Peters, Matty Matlock, Joe Yukl, Budd Hatch, and Barrett Deems as the Dixieland Band. Each is a well known instrumentalist and a specialist in his own field. Mr. Deems, by the way, does an extraordinary bit with the drums. Others in the cast include Armida and Ramon Ros, specialty dancers; Jean Ritchie, a specialty skater; Ames and Arno, a comedy dance team; and Anson Weeks and his Orchestra. The songs, some of them old favorites, are melodious:—

Destitute, Kirby Grant and his seven-piece Dixieland Band arrive at Mason City to fill an engagement at the Rhythm Inn, operated by Ralph Sanford. They

are arrested for having violated traffic regulations and are fined \$175. Needing funds to pay the fine, Jane Frazee, the band's vocalist, pawns the band's instruments at a local music store, where she meets Charles Smith, a clerk and budding songwriter. Jane hoped to redeem the instruments after Kirby secures an advance on their salary from Sanford. But Sanford refuses to give Kirby an advance, and Jane, by promising Smith that the band will feature his songs, persuades him to smuggle the instruments out of the store nightly. The smuggling gets Smith into several upsetting situations, but he carries on because of a promise that Lois Collier, his girl-friend, would be given a chance to sing with the band. Lois, unaware of this arrangement, quarrels with Smith after she sees him driving away from the music store with Jane. When one of Smith's songs appears to be a hit, Jane refuses to let Lois sing it, preferring to introduce it herself. On the night of a big broadcast from the nightclub, Smith is late in arriving with the instruments, and Jane goes to the store to check on him. She is trapped by a burglar alarm and arrested. In the meantime the broadcast begins and, since Jane is absent, Lois is asked to sing Smith's song. Both the song and Lois make a hit.

It was produced by Lindsley Parsons and directed by Paul Landres from a screen play by Bill Raynor.

Good for family audiences.

"Chance of a Lifetime" with an all-British cast
(Ballantine Pictures, Feb.; time, 90 min.)

Audiences that are looking for something different in picture entertainment should find this British-made drama interesting. Although its appeal seems to be more suited to class audiences than to the masses, its subject matter should interest also the masses, for it deals with a conflict between labor and management in a small industrial plant in post-war England. It is a serious subject, presented with earthy touches of humor, in which both sides, after trials, tribulations and flare-ups, understand each other's problems better and come to the realization that one cannot do without the other. Most of the players are unknown to American audiences, but the acting is fine and the characterizations impressive:—

A capable and independent man, Basil Radford, owner and manager of a small plant manufacturing agricultural equipment, is disliked by his employees, who resent his high and mighty attitude. When one of the employees is discharged for being habitually late and for insulting the management, the other workers lay down their tools and demand his reinstatement. Radford, speaking to the assembled workers with exasperated frankness, berates them about their lack of responsibility and blurts out that he wishes that some of them had his job so that they would better understand what hard work means. The workers accept the challenge to try to run the plant better than he does and, to save face, Radford turns the factory over to them on a rental basis. The employees thereupon elect Bernard Miles and Julien Mitchell, two of their number, to manage the plant. Under the new set-up, the workers go at their jobs with a new spirit, but before long they find themselves with financial and material supply headaches they had not anticipated. They manage to overcome these problems by digging into their own pockets to meet immediate expenditures. Happiness reigns when they secure a huge order from a foreign government for a new type of plough. The plant is completely reorganized and, before long, pro-

duction is in full swing, but a new crisis is suddenly brought about when the foreign government cancels the almost completed order because of a shortage in foreign currency. News of the cancellation produces panic among the workers, who stand to lose their savings. In the midst of their despair, however, Bradford returns to the plant and, by virtue of his wide knowledge and long experience, communicates with foreign agents and disposes of the entire order. Grateful, the workers ask Radford to resume the seat of management, but he insists that they continue to run the plant while he remains in the background as an advisor.

It is a Pilgrim Pictures production, directed by Bernard Miles, who wrote the original screen play with Walter Greenwood.

Suitable for all.

**"Vengeance Valley" with Burt Lancaster,
Robert Walker and Joanne Dru**

(MGM, February; time, 83 min.)

Very good. Photographed in Technicolor, it is an above-average western-type melodrama that should please, not only the action fans, but also other moviegoers, for it is based on a story that is more substantial than those generally used in pictures of this type. Its suitability for youngsters, however, is questionable, since the plot centers around the efforts of the hero to cover up the fact that his employer's worthless son is the father of an unwed mother's child. It is an engrossing, actionful picture, with undercurrents of tension that frequently explode into furious conflicts. The action is charged with considerable suspense because of the fact that the hero, in covering up for the worthless fellow, is suspected of being the father himself and finds his life threatened. The acting and direction are very good, and the outdoor terrain, enhanced by the beautiful Technicolor photography, is a treat to the eye:—

Returning from a winter roundup of cattle with Robert Walker, son of Ray Collins, a cattle ranch owner, Burt Lancaster, Collins' foreman, finds that Sally Forrest, a local waitress, had become an unwed mother. Lancaster knows that Walker is the father of the child, but neither he nor Sally reveal the secret in deference to Collins and to Joanne Dru, Walker's young wife, who had aided Sally. When John Ireland and Hugh O'Brian, Sally's brothers, learn that Lancaster had given Sally money to support herself, they assume that he is the father and threaten to kill him. Lancaster bests them in a fight and has them run out of town. In due time Walker, through a slip of the tongue, discloses that he is the father of Sally's baby. Joanne breaks with him and gains a new appreciation for Lancaster, whom she berates for covering up Walker's shortcomings. Inwardly peeved at Lancaster, Walker secretly arranges with Sally's brothers to join the yearly roundup of cattle so as to give them an opportunity to ambush Lancaster, whom they still believed was their sister's betrayer. Walker, playing on their old friendship, leads Lancaster into the death trap, but Lancaster kills both Ireland and O'Brian while Walker takes to the hills. Lancaster gives chase and corners Walker, killing him in self-defense.

It was produced by Nicholas Nayfack and directed by Richard Thorpe from a screen play by Irving Ravetch, based on the novel by Luke Short.

Adult fare.

THE WINDSOR AND MILGRAM CASES

(Editor's Note: The following article, based on an analysis by Mr. Abram F. Myers of the recent Windsor and Milgram cases, is from the January 25 bulletin of the Associated Theatre Owners of Indiana. Because of the importance of the questions that Mr. Myers touches upon, HARRISON'S REPORTS is reproducing it in full.)

Competitive Bidding

It has been Allied's contention that there is nothing in the decree in *U. S. v. Paramount et. al.* which requires competitive bidding except when it is invoked by an independent exhibitor in order to secure pictures on a run formerly monopolized by an affiliated or circuit theatre. In a recent analysis of two District Court cases, Allied's General Counsel [Abram F. Myers] points out that the decisions reinforce this view that a distributor may choose its own customer between two competing independent theatres providing the distributor is not in violation of the Sherman Act.

The Windsor Case

In Baltimore, the Walbrook Theatre, under the same management since 1918, had done business with all the leading film producers (except possibly Columbia) and had been an entirely satisfactory customer. After the New York District Court decision in the Paramount Case some of the distributors called for competitive bidding with the Windsor Theatre which was built in 1941 and in the same zone, but after the Supreme Court reversed that portion of the N. Y. decision relating to competitive bidding the major companies abandoned bidding and returned to their old customer. According to Judge Chestnut's opinion in a suit brought by the Windsor Theatre the distributors—even though they admittedly acted in uniformity—"acted independently and in no way collectively and the only motive actuating each of them separately was their ordinary business interests in exercising their lawful right to select their customers. . . . Each distributor had to do business with one or the other on first availability of pictures in the zone. Some of the eight major distributors preferred to do business with the plaintiff but the majority preferred to continue their long previously satisfactory business with the defendants. In so doing, they exercised what I understand still to be clearly their undoubted and important right to select customers. In so doing they were actuated only by the ordinary business motives of making more money from pictures from an established customer owning a larger and more productive theatre." Judge Chestnut concluded: "An examination of the case in the Supreme Court will show that it dealt with a factual situation very different indeed from the much simpler and customary business situation involved in the instant case."

The Milgram Case

In his analysis of this case Mr. Myers points out that the distributors without exception refused to consider any offers for first run pictures from the Boulevard Drive-In Theatre at Allentown, Pa., even though he offered higher prices for film than could be obtained from the indoor theatres. Six of eight distributors offered second run films at a uniform clearance of 28 days. In this case Judge Kirkpatrick ruled that "In practical effect, consciously parallel business practises have taken the place of the concept of meeting of the minds which some of the earlier cases emphasized." (Judge Chestnut felt that there should be some affirmative proof of concert of action.) Mr. Myers states that these two views as to what constitutes inference of conspiracy are somewhat inconsistent but that the inconsistency relates to the general law of conspiracy and has nothing to do with the decree in the Paramount Case. Mr. Myers explains that the Milgram Case could be dismissed as a routine conspiracy case if it were not

for the fact that the distributors chose to justify their refusal to deal with the plaintiff on the ground that drive-ins were not entitled to the same consideration as indoor theatres. Said the Court: "Progress under the competitive system comes from the constant development of new forms and their entry into free competition with the old. Unless or until they have demonstrated to be detrimental to the public, they should so far as possible be allowed to find their proper place in the industry, rather than have a place assigned to them by the dominant group with monopolistic power."

This Much Seems Clear

1. Controversies between independent theatres over runs are to be resolved under the anti-trust laws not under the provision in the Paramount decree calling for the licensing of pictures "theatre by theatre."

2. In the absence of any conspiracy a distributor in dealing with competing independent theatres retains his common law right to select his own customers according to his best judgment and in his own interest.

3. Drive-in theatres and conventional theatres stand as equals before the law and a conspiracy to boycott a drive-in is just as illegal as a conspiracy to boycott an indoor theatre.

After stating the above, Mr. Myers concludes: "These considerations in the course of time may afford the key to the words 'solely upon the merits and without discrimination' contained in Sec. II, Par. 8 of the decree in the Paramount Case. Let the provision be confined to cases where an independent is trying to break into the charmed circle of fixed runs and clearances enjoyed by the affiliated and circuit theatres and then let the distributor do a little soul-searching to determine whether, deep down inside, he is doing a right thing or a wrong thing in favoring such affiliated or circuit theatre.

"Then real progress will be made toward the reduction of litigation in the motion picture industry."

HERBERT J. YATES AND INDUSTRY HONORED

The Veterans of Foreign Wars of the United States, at its National Encampment held in Chicago on August 27, 1950, conferred on Herbert J. Yates, president of Republic Pictures, its National Gold Citizenship Medal, the highest honor the 1,200,000 veterans of the organization can bestow.

The Gold Medal was presented to Mr. Yates last Saturday by Charles C. Ralls, Commander-in-Chief of the VFW, at a luncheon at the Hotel Biltmore in Los Angeles, attended by more than two hundred and fifty civic dignitaries, military leaders and veterans.

In presenting the medal to Mr. Yates "for his inspiring vision, initiative and the many outstanding services he has rendered for the preservation and advancement of American ideals," Mr. Ralls called upon Americans to face the present situation realistically. "Let us not forget for a moment," said he, "that we are in a shooting war with Russia and that World War III started with the firing of the first shot in Korea after Russia sent North Koreans into South Korea and then sent the Chinese Communists to fight the U.N. forces in Korea.

"According to the FBI, we still have 55,000 Communists roaming the streets of the United States. . . ."

HARRISON'S REPORTS takes pride in recording in these columns the presentation proceedings, for it believes that, in honoring so prominent a member of the motion picture industry, the Veterans of Foreign Wars honored also the entire industry, and that any honor so conferred cannot help creating public good will for the industry.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIII

SATURDAY, FEBRUARY 10, 1951

No. 6

THE NEW TAX PROPOSALS

The industry as a whole can take considerable satisfaction from the fact that Secretary of the Treasury John W. Snyder, in outlining the President's program for a \$10,000,000,000 boost in taxes, told the House Ways and Means Committee that the present 20 per cent Federal tax on admissions is substantial and that the Treasury Department is not seeking to increase it.

There can be no doubt in any one's mind that the Administration's thinking in regard to the admission tax has been influenced mainly by the excellent campaign waged last spring by the COMPO Committee on Taxation and Legislation, of which Abram F. Myers was the chairman.

Satisfaction can be taken also from the fact that Mr. Snyder recommended sizeable tax increases on competitive entertainment mediums. These include raising the present 10 per cent manufacturers' excise tax on television sets, radios, phonographs and records to 25 per cent; a new 20 per cent excise tax on the fees charged for the use of bowling alleys and billiard tables to replace the existing tax of only \$20 per year on each table and alley; and a 20 per cent tax on golf green fees, which are tax-free at the present time. These proposals, if adopted by Congress, should help the film industry considerably in that it will no longer have to compete for the amusement dollar with other entertainment mediums that are not handicapped by a burdensome excise tax.

In spite of the fact that the film industry was not singled out for special taxation, the proposed new tax program as a whole is not good news, for the ten billion dollars extra that the Government seeks to raise to meet defense needs will hit hardest the small taxpayers, who make up the great majority of the country's movie-goers.

As it has already been pointed out in these columns, an increase in taxes, coupled with the rising cost of living, is bound to put a great financial strain on the average man's pocketbook, and one of the first cuts he will make will be in his normal expenditures for entertainment. This means that the amusement dollar for some time to come will be limited. Whether we get a fair share of it will depend, not only on how well we sell the motion picture theatre as a place of comfort and relaxation at a price within the means of all, but also on a steady supply of meritorious pictures, without which no "go-to-the-movies" campaign can succeed.

THE PROPOSED MERGER OF EXHIBITOR ORGANIZATIONS

The recently adopted resolution of Allied Theatres of Michigan calling for the merger of all exhibitor groups into a single national exhibitor association has been received with mixed reaction by exhibitors throughout the country, according to a survey made by *Film Daily* correspondents in a number of key cities.

According to the survey, many exhibitors, some with reservations, favor the formation of one national exhibitor association on the grounds that in union there is strength, and that such an organization would eliminate waste and duplication of effort. Moreover, a number of those in favor feel that, once divorcement is complete, all exhibitors regardless of size will have an independent status and that they can best be served by one organization since their problems will be identical.

Of those who oppose a merger, many believe that the idea is good theoretically but that it could not work out in practice, mainly because of divergent interests among members, and of petty jealousies among individuals who will seek to control the policies of such an organization.

Although the idea of merging the different exhibitor organizations into a single unified group is commendable, HARRISON'S REPORTS is inclined to agree with those who feel that the plan is not feasible. In the opinion of this paper, a single exhibitor organization consisting of large circuits and small operators, even though all will eventually have an independent status, can never work to the benefit of the smaller exhibitors, first, because the interests of the two are in many respects conflicting, and secondly, because the large circuits, by sheer weight of the number of theatres they represent and by virtue of their greater financial support, would dominate such an organization and would force their will on the minority—the small operators.

Still another reason why a merger of the exhibitor organizations is not feasible, as pointed out by several of the exhibitors who commented on the proposal, is that the two leading organizations, namely National Allied and TOA, differ on what the functions of an exhibitor group should be. The Theatre Owners of America, whose membership consists mainly of large circuit operators, is concerned largely with such matters as legislation, taxes, theatre television, public relations, product, etc., and for the most part steers clear of trade practices, particularly with respect to film rentals. National Allied, on the other hand, as well

(Continued on back page)

"My Brother, the Outlaw" with Mickey Rooney, Robert Preston and Wanda Hendrix

(Eagle Lion Classics, Feb. 7; time, 82 min.)

Ordinary program fare. The chief value of this melodrama depends almost entirely on the presence of Mickey Rooney, helped by whatever popularity Robert Preston and Wanda Hendrix possess. As to the story, it is synthetic and hardly believable. It is evident that Gene Fowler, Jr., the screenplay writer, had to change the leading characters, making them Americans instead of Mexicans, so as to avoid wounding the sensibilities of the Mexican Nationals. But his efforts were wasted. The direction is nothing to brag about, and not much more can be said of the acting. The photography is dark. The action takes place at the turn of the century:—

On his way to a Mexican border town to pay a surprise visit to Robert Stack, his brother, Mickey Rooney witnesses a bloody bank holdup by a gang of marauders, headed by El Tigre, a fabled Mexican bandit. Rooney meets Robert Preston, a Texas Ranger, who suspected that Mickey's brother was involved in El Tigre's unlawful activities. He decides to accompany Rooney to San Clemente. Learning of Preston's trip, Stack sends several of his henchman out to waylay the Ranger and kill him and his companion, unaware that the companion is his brother. At San Clemente, Mickey comes upon Stack who gruffly orders him away; he then agrees with Preston that Stack is a top lieutenant in El Tigre's organization. Preston and Mickey are captured by the bandits but manage to escape. Enrique Cansino, a blacksmith, whose son had been murdered by El Tigre, aids them, and through him Rooney learns that Stack is in love with Wanda Hendrix, a local senorita. He appeals to her to help him stop Stack's criminal career, but she informs Rooney that she despises his brother. Stack, confronted by Rooney once again, tells him that he is helplessly in El Tigre's power. Rooney denounces Stack and is promptly imprisoned. Preston and Cansino come to his aid and the three manage to escape, taking Wanda along with them. The bandits, headed by El Tigre himself, surround the escapees and order them to either surrender or die. Through a clever maneuver, however, Preston manages to shoot and kill El Tigre just as the Mexican Cavalry arrives and finishes off the other bandits. Rooney then discovers that El Tigre, wearing a mask and wig, is none other than Stack himself. Preston and Rooney ride off toward home, and Wanda, having made up her mind to marry Rooney, follows them.

It was produced by Benedict Bogeous and directed by Elliott Nugent from a screen play by Gene Fowler, Jr., based on "South of the Rio Grande," by Max Brand. Best suited for men and boys.

"The Groom Wore Spurs" with Ginger Rogers, Jack Carson and Joan Davis

(Univ. Int'l, no rel. date set; time, 80 min.)

This satirical romantic comedy has its amusing moments, but on the whole it misses fire because of choppy editing, an ordinary screen play and unimaginative direction. Yet it does manage to offer enough laughs to give fair satisfaction to audiences that are not too exacting in their demands. The idea behind the characterization portrayed by Jack Carson is good; he plays the part of a movie cowboy hero who, off the screen, is the direct opposite of what a cowboy hero should be in that he drinks, gambles, chases

after women, is afraid of horses, and cannot sing or play the guitar as depicted in his films, but the humor inherent in the characterization is not brought out fully by the weak screen play. Ginger Rogers, a lady lawyer who marries Carson after a one-night romance, only to discover that he is a ne'er-do-well, handles her role in acceptable fashion. Joan Davis, as her roommate, has little to do:—

In an effort to square a gambling debt owed to Stanley Ridges, a racketeer, Carson engages Ginger to effect a settlement. Ginger, completely captivated by Carson, accompanies him to Las Vegas, where a 2 A.M. conference is arranged with Ridges. To kill time before the meeting, Carson takes Ginger for a moonlight drive and proposes marriage. She agrees, and they are married by a justice-of-the-peace before returning for the appointment. When Ridges learns of the marriage, he cancels the gambling debt, explaining that he had done this because Ginger's late father had been his close friend. Ginger, learning that Carson knew about her father's friendship with Ridges, decides that he had married her to get out of the debt. She leaves him in a huff, but Joan, her roommate, induces her to return to Carson and "make a man of him." Her affections for him are weakened, however, when she finds him to be a fraud, completely unlike the brave character he portrayed on the screen. On the day she plans to leave Carson for good, Ridges is murdered by a henchman under circumstances that lead to the arrest and indictment of Carson. Ginger rushes to his side and secures his release by promising to produce the real killer within four hours. She then learns the identify of the killer from one of her father's underworld contacts, and discovers that he planned to fly to Mexico City. She and Carson rush to the airport, where they trap the killer in a plane that taxis crazily around the field before it crashes to a stop. The killer bolts bolts from the plane, but Carson, much to his own surprise, lassoes him, thus winning back Ginger's favor.

It is a Fidelity Pictures Production, produced by Howard Welsch and directed by Richard Whorf from a screen play by Robert Carson, Robert Libbott and Frank Burt, based on the story "Legal Bridge," by Robert Carson. Harmless for the family.

"Lucky Nick Cain" with George Raft and Coleen Gray

(20th Century-Fox, March; time, 85 min.)

In spite of the fact that the story is cut from a familiar pattern and is rather far-fetched, this chase melodrama is a fairly good picture of its kind although it does not rise much above the level of program farc. The plot, which revolves around an American gambler in Italy who is victimized by an international counterfeit ring, moves along at a fast pace and generates considerable suspense because of the gambler's efforts to clear himself of a phony murder rap that had been pinned on him by the ring. George Raft, as the gambler, does well in a role that is suited to his talents. The picture, which was shot entirely in Italy, provides interesting background shots of the Italian Riviera:—

Arriving in a Mediterranean coastal town for a restful holiday, Raft, a well-known American gambler, finds himself wine and dined by the management of the local gambling casino, which, with the unwitting aid of Coleen Gray, an American tourist, frames Raft for the murder of Donald Stewart, a

secret U.S. Treasury agent. Raft cleverly escapes arrest and takes Coleen along with him. Charles Goldner, presumably an Italian florist, comes to their aid when they try to make a getaway in his truck. With the police offering a huge reward for their capture, Raft arranges for Coleen to hide out in the ruins of a town nearby while he tries to find out who killed Stewart and why. His investigation results in a series of narrow escapes from the police, during which time he comes in contact with an assortment of sundry characters from whom he discovers that the men responsible for the murder were members of an international counterfeit gang, operating through the casino. He learns also that the town's chief of police, who had tried to arrest him, was involved with the gang. Meanwhile Coleen, unable to bear the loneliness of the ruins, comes to town in search of Raft. She is captured and taken to the town prison. By this time Goldner reveals himself to Raft as a secret agent of the Italian Treasury, and tells him that he had traced the source of the counterfeit money to a printing press located in an old dungeon beneath the prison. Aided by the Italian police, Raft and Goldner stage a raid on the building and, after a fierce gunfight, rescue Coleen and trap the gang.

It is a Kaydor Production produced by Joseph Kaufman and directed by Joseph M. Newman from a screen play by George Callahan and William Rose, based on the novel "I'll Get You for This," by James Hadley Chase. Adult fare.

"Three Guys Named Mike" with Jane Wyman, Van Johnson, Howard Keel and Barry Sullivan
(MGM, March; time, 79 min.)

A breezy romantic comedy. Most audiences should find it an agreeable entertainment, even though the story is thin, for it is has witty dialogue and amusing situations, brought about by the romantic involvements of an airline hostess who finds herself pursued by three men, each with the first name of "Mike." Jane Wyman is pert and refreshing as the hostess and, aside from her romantic difficulties, there is considerable humor in the errors she makes on her first flight. It should be pointed out, however, that the picture is one huge advertisement for American Airlines, which is depicted as the company employing Miss Wyman. The name of the company is featured prominently in many of the scenes and referred to in the dialogue:—

Jane, a small-town girl, becomes an airline stewardess and, on her first flight, raises havoc with the plane's schedule by forgetting to take on food for the passengers and by making other innocent mistakes. Her winning personality, however, saves her from being discharged. In the course of her work she becomes friendly with Howard Keel, a pilot, Van Johnson, a science student; and Barry Sullivan, an advertising executive. Each is romantically interested in her and vies for her attentions, but she goes out on dates with each of them and shows no preference. While on a dinner date with Sullivan and a soap manufacturer, Sullivan's biggest account, Jane suggests a promotion idea whereby the soap could be publicized by the airline. The manufacturer, enthused over the idea, insists that Jane's likeness appear in all the ads, and she soon gains national prominence. Complications arise when Jane is unexpectedly called away from a party by Sullivan's photographer to pose in his studio in a sarong. Sullivan, who had not

ordered the photographs, guesses correctly that his wily photographer was up to no good. He rushes to the studio to save Jane from harm, closely followed by Keel and Johnson. There, all three get into a fight trying to save her, and the resultant publicity puts each of them in difficulties, with Keel losing his job, Sullivan facing the loss of the soap account, and Johnson being banned from winning an important scholarship. Jane, however, intervenes successfully in their behalf, but finds herself faced with a new problem when all three propose marriage. She chooses Johnson.

It was produced by Armand Deutsch and directed by Charles Walters from a screen play by Sidney Sheldon, based on a story by Ruth Brooks Flippen. Suitable for the family.

"Royal Wedding" with Fred Astaire, Jane Powell and Peter Lawford
(MGM, March; time, 93 min.)

Like most of the big-scale MGM musicals in Technicolor, this one offers the type of entertainment that has always proved popular with most picture-goers. It is a breezy mixture of songs, dances, comedy and romance which, despite a featherweight story, keeps one fully entertained. The surprise of the picture is the excellent dancing ability displayed by Jane Powell, who teams up with Fred Astaire in several of the song-and-dance production numbers. One of these, a sort of tough-guy-and-his-moll presentation, is extremely good. Astaire's dancing, of course, is perfection itself. One solo number, during which he dances sideways up the walls and upside-down on the ceiling of his room, is a most unusual novelty sequence that will leave audiences bewildered, for it appears to have done in one continuous take. The direction is expert and the acting zestful, with Peter Lawford amusingly charming as a roughish young English lord, and Keenan Wynn highly comical in a dual role as twin brothers, both theatrical agents, one being an American and the other an Englishman:—

Jane and Astaire, a brother and sister song-and-dance team are romantically inclined, but neither one thinks of marriage lest it mean the end of the team. Their feelings undergo a change, however, when Wynn, their agent, books their musical show for a London engagement during the period when preparations are being made for a royal wedding. En route by boat, Jane meets and falls in love with Lawford, while Astaire, upon his arrival in London, falls for Sarah Churchill, a dancer, when she tries out for a part in the show. Neither Jane nor Astaire will admit to each other that they are entertaining thoughts of marriage, and each continues to lead the other to believe that their careers are more important. Meanwhile Astaire's romance is complicated by the fact that Sarah remains loyal to a boy-friend who had left the country and had not communicated with her for several months. In due time Astaire overcomes this obstacle by discovering, through Wynn, that Sarah's boy-friend had married another girl. The self-imposed restriction against marriage comes to an end when Jane and Astaire join the London crowds on the day of the royal wedding. Caught by the spirit, they seek out Sarah and Lawford and rush to a church for a double wedding.

It was produced by Arthur Freed and directed by Stanley Donen from a story and screen play by Alan Jay Lerner. Fine for the entire family.

as the PCCITO, consider trade practices and film rentals as important organization matters. Consequently, to combine into one organization exhibitors whose interests are diametrically opposed insofar as trade practices are concerned can only cause dissension within the ranks and ultimately a weakening of the organization.

An organization is strong and commands respect only if its membership consists of persons with identical interests. By retaining their individual identities, National Allied and TOA will remain strong and, two such strong exhibitor bodies, when united on matters that affect all exhibitors, such as discriminatory tax legislation, would make a powerful force.

A STITCH IN TIME

Although the reconstruction of theatres damaged or destroyed by fire is exempted from the Government's ban on theatre construction, exhibitors may not find it easy to rebuild theatres or make repairs because of the fact that many of the materials that will be required for this work either are or soon will be in short supply.

Hardware, plumbing, lighting, heating and ventilating, sound and projection equipment, concrete, gypsum, roofing material, metal windows, fire doors, paints and many other items are among the strategic materials that may be difficult to obtain in the near future, so long as the present emergency lasts, and for this reason the prevention of fire hazards becomes all the more important.

A similar situation existed in the early days of World War II, at which time the War Production Board's Service Equipment Division issued a warning to the exhibitors and suggested the following nine safety rules for fire protection:

1. Pull the main entrance switch at the conclusion of each day's operation. One employee should be delegated to this task.
2. Do not permit an accumulation of rubbish in closets, poster rooms, boiler or furnace rooms.
3. Appliance cords for vacuum cleaners, work lights or other portable apparatus should be inspected daily and, if found defective, repaired immediately.
4. Smoking in a projection booth should not be permitted under any circumstances.
5. At the conclusion of each day's run, all films should be removed from the projector magazine or rewinder and placed in the film storage cabinet. Trailers and ad films should never be left exposed.
6. The use of electric or other portable heaters should be avoided while handling film.
7. Porthole shutters should be tested frequently to see that the shutters slide freely. The entire porthole shutter system should be properly fused to insure closing instantaneously in case of fire.
8. Have local fire officials make regular inspections from roof to basement. Their recommendations should be followed implicitly.
9. Faulty electrical contacts and switchboard connections cause the majority of theatre fires. The entire electrical system should be checked frequently and

contacts carefully tightened to eliminate this fire hazard.

The above safety rules are just as applicable today as they were in 1943. By posting them now in your projection booth and in other convenient places where your staff will be sure to see them, you will greatly reduce the danger of suffering hardships later because of neglect.

COMPO URGES COOPERATIVE AD CAMPAIGN TO OFFSET TV CLAIMS

To combat the effects of television, Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, urged exhibitors this week to unite with other business men in cooperative newspaper advertising campaigns designed to persuade people to leave their homes and go downtown for their entertainment at least one evening a week.

In a letter to the heads of exhibitor organizations, Mayer described the suggestion as a "modest start" on a campaign to offset the claims of television that there is no reason to leave one's home for entertainment.

"Hotels, restaurants, bowling alleys, clothing shops, transportation companies," he wrote, "should be as desirous of getting people out of their homes at night as exhibitors are. The local newspapers should prove allies in such a venture, not only because they would profit from this particular advertising, but because television, by capturing a large slice of national advertising, has made serious inroads on their income."

Mayer said that COMPO had no illusions that this plan was the complete answer to the problem caused by television. "It does, however," he wrote, "have the virtue of seeking to alert other businesses to a situation which is surely as vital to them as it is to us, and points one way in which the situation may be attacked."

SUNSHINE THEATRE DARLINGTON, INDIANA

February 5, 1951

Dear Mr. Harrison:

Enclosed find check for another year's subscription to Harrison's Reports, which I have been reading for many, many years, and will continue to read it as long as I am in the motion picture business.

I have read with interest, letters from other exhibitors regarding TV's effect on attendance. While we have quite a few TV sets in our community, I have noticed that they are owned in many cases by people who were never regular picture-goers. In homes where there are children, I notice the kids show up about as usual. I believe the small theatre will survive if given good product at reasonable prices by the major companies.

However, I do not think television should be featured in pictures as was done in MY BLUE HEAVEN. If you recall, there were some beautiful scenes on television receivers in the picture. If people can see that kind of entertainment on television, I am sure they will pass up paying for it at the theatre.

Very truly yours,
CHARLES A. MARSHALL

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VOL. XXXIII

SATURDAY, FEBRUARY 17, 1951

No. 7

THE RAW STOCK SITUATION

Speaking at a joint meeting of major and independent producers in Hollywood this week, Nathan D. Golden, director of the Motion Picture-Photographics Products Division of the National Production Authority, warned the motion picture industry that its consumption of raw film stock must be cut by five to ten per cent to avoid a shortage in 1951.

Pointing out that raw film stock has become an important weapon in the present national emergency, Mr. Golden stated that the Department of Defense will require approximately six per cent of the raw stock manufactured this year, and that the State Department's Voice of America will require an additional two per cent. The requirements of other Government agencies are not yet known, added Mr. Golden, but he pointed out that the increase in use of film in television has now reached five per cent of the total output, thus adding to the risk of a shortage.

Several weeks ago, Mr. Golden held a similar meeting in New York with distribution representatives at the offices of the Motion Picture Association of America, at which time he urged that "the industry itself can contribute greatly to the avoidance of any critical situation in film supplies by exercising the utmost care in film usage and handling—all the way from studio production to eventual exhibition."

The MPAA, recognizing the need for raw stock conservation, has assigned John McCullough, its conservation director, to make a tour of the country's film exchanges to explain to the staffs the tightness of the raw stock situation and the steps that should be taken to conserve the supply.

The significant thing about the tightening raw stock situation is that the production and distribution branches of the industry are holding exploratory meetings and taking definite steps to meet the problem, while exhibition, which has an undeniable stake in every foot of raw stock allocated to the industry, has done nothing.

With the defense program gaining momentum with every passing day, the raw stock situation is bound to get worse before it gets better, and once the needs of other industries and of the different Government agencies become known it is quite possible that the Government will once again place raw film stock on an allocation basis.

As this paper has pointed out several times in recent editorials, the rationing of raw film stock during the World War II period proved to be a bonanza for the producer-distributors because, without regulatory restrictions on the use of the film allotted to them, they created an artificial product shortage by (a) releasing fewer pictures; (b) controlling the number of prints

in circulation; (c) using the rationed stock to make new prints of reissues, which the exhibitors were compelled to buy because of the reduced number of new pictures and of the extended runs forced on the prior-run houses; (d) the practice of consuming rationed film stock for new productions that were not released upon completion but hoarded for indefinite future release so as to force the reissues on the market; and (e) the use of rationed raw stock to take care of the producer-distributors' needs in foreign markets while the exhibitors at home were "starved" for pictures. All these practices enabled the producer-distributors to maintain a "seller's market," and even though the different exhibitor associations eventually woke up to the fact that the system of rationing film stock had placed the exhibitors at a disadvantage, their protests to the Government came too late to rectify the situation.

What happened during the World War II years must not be permitted to happen again, Rationing is not only a conservation measure but also a system by which parties of different interests are supposedly assured of equitable treatment. As administered during World War II, the allocation of raw film stock was nothing more than one-sided rationing by which the producer-distributors enjoyed a decided advantage over the exhibitors.

It is the responsibility of the exhibitor leaders to concern themselves with the problem now to the end that, in the event raw film stock rationing is ordered, the exhibitor, who is definitely an interested party, receives a just share of the benefits to be had from such an order. Let us not close the barn door after the horse runs away.

KRIM-BENJAMIN DEAL BRIGHTENS UNITED ARTISTS' FUTURE

When Paul V. McNutt acquired control of United Artists last July, there was hope that the company would extricate itself from its difficulties, but in the eight months that have passed McNutt has not been able to raise the funds needed to reorganize and revitalize the company, with the result that United Artists' condition has gone from bad to worse.

The company's future looks promising again, however, now that Mary Pickford and Charles Chaplin, the owners, have entered into a contract with Arthur B. Krim and Robert S. Benjamin to assume operating control of the company and to provide working capital and funds for the financing of independent productions.

It is expected that Krim and Benjamin will take over the active management of the company within a few days, as soon as final legal formalities are com-

"Bowery Battalion" with the Bowery Boys
(Monogram, Jan. 24; time, 69 min.)

A good supporting feature. There is a great deal of comedy of the silly type—the kind for which this group of actors are noted. Most of the laughs are provoked by the gang's violation of military rules, and by the sergeant's exasperation over the stupidity of the recruits. There is a considerable suspense in the scenes where the gang corners the spies, particularly when the spies turn the tables on them until they are again overpowered. The direction is good:—

Leo Gorcey's cronies (Huntz Hall, William Benedict, Buddy Gorman and David Gorcey) join the Army when they learn that the country is in danger. Leo, hearing of their enlistment, attempts to get them out only to be "trapped" himself by the recruiting officer. Dissatisfied with the clothes issued to them, the boys attempt to steal some officers' uniforms. They are caught by their sergeant and land in the guard house. Bernard Gorcey, the boys' old friend, is unable to do without them and decides to join up, too. The recruiting officer refuses him because of his age, but when Bernard proves that he is a World War I hero and that he had helped develop the Atom Ray, he is inducted immediately and made a major. Enemy agents, learning that Bernard knew the key to the Atom Ray, kidnap him and take him to a lonely cabin in the country. Leo and his pals learn of the abduction and go after the spies. They corner them in the cabin and subdue them, thus winning decorations for bravery, but all are put in the guard house for having left their posts without leave.

Jan Grippio produced it, and William Beaudine directed it, from a screen play by Charles R. Marion. Good for the family.

**"Valentino" with Anthony Dexter,
Eleanor Parker and Richard Carlson**

(Columbia, no rel. date set; time, 105 min.)

Photographed in Technicolor, this story of "the loves and times" of Rudolph Valentino, the famous screen star of the silent days, is a mixture of fact and fiction. It is a fairly good dramatic offering, the sort that should appeal to women in particular, but it is somewhat overlong and draggy in spots. If properly exploited, it may do exceptional business, for the older folks who remember Valentino and the younger ones who have either heard or read of his fame will be naturally curious to see him portrayed on the screen. Anthony Dexter, a newcomer, who takes the part of Valentino, is remarkably like him in built and in facial features; the likeness is so real, in fact, that one forgets that he is watching an impersonation. The sequences that show the shooting of pictures in the silent days are interesting. The production values are quite lavish:—

While enroute from Naples to New York with a dancing troupe, Valentino (Dexter) meets and charms Eleanor Parker, a movie star traveling incognito. He finds himself stranded and penniless in New York after a disagreement with his jealous female dancing partner, and is compelled to take a job as a dishwasher. He strikes up a close friendship with Joseph Calleia, a waiter, from whom he borrows enough money to buy a dress suit in order to become a gigolo in a swank cafe. He meets Eleanor again when she is brought to the cafe by Richard Carlson, her director. Impressed by Valentino's romantic appeal, Carlson gives him a bit part in a movie being shot at Fort Lee, and plans to use him in a more

important role. Eleanor, through a misunderstanding, accuses Valentino of cultivating her friendship to further his career. Bitter, he gives up the role with Carlson and heads for Hollywood. There, he works infrequently as an extra and, upon learning of the search for someone to portray Julio in "The Four Horsemen of the Apocalypse," he crashes a party for the producer of the picture and, with the aid of Patricia Medina, puts on a sensational Gaucho dance that wins him the coveted role. He becomes a star overnight, and his and Eleanor's paths cross frequently. Although madly in love with him, she feels that life with him would be insecure and marries Carlson instead. Valentino, heartbroken, pretends to find consolation with Patricia. Both Eleanor and Valentino find themselves in a spot when they are co-starred in "The Sheik" and the torrid love scenes awaken their own deep feelings. Lest their love lead to complications, they keep a secret rendezvous at his beach house and agree not to be co-starred again. A Hollywood columnist, suspecting the secret romance, snaps a picture of them leaving the beach house. Valentino breaks the camera and, to protect Eleanor's reputation and marriage, convinces the columnist that he had met Eleanor to tell her of his secret plans to elope with Patricia that night. He heads for New York with Patricia, but before their marriage can be consummated he becomes gravely ill and dies.

It was produced by Edward Small and directed by Lewis Allen from a story by George Bruce.

Adult fare.

**"Air Cadet" with Stephen McNally
Gail Russell and Alex Nicol**

(Univ.-Int'l, March; time, 94 min.)

Filmed at Randolph Field and revolving around the training of U.S. Air Force fliers, this melodrama is notable for its excellent aerial photography. As entertainment, however, it is no more than fair, its chief drawback being the story, which is commonplace in conception and vague in execution. In detailing the experiences of four young air cadets, excessive footage is devoted to their hazing by upper classmen, resulting in comedy that, at best, is mild. Moreover, the motivations behind the feud between the chief instructor and one of the cadets, who falls in love with the instructor's estranged wife, are so hazy that this part of the story fails to come through with any appreciable dramatic force. The aerial photography, however, gives the picture a considerable lift. The shots of speedy jet planes flying at 600 mph in tight formation are particularly thrilling:—

Among a new class of cadets who arrive at Randolph Field are Alex Nicol, an infantry veteran; Richard Long, whose brother had been a World War II ace; Robert Arthur, a pampered youngster who wanted to prove his worth; and James Best, who dreams of piloting a jet plane. A strong friendship springs up among the four youths, and all but Best graduate. The three graduates are assigned to a jet fighter school at Williams Field, Arizona, where they meet Stephen McNally, their chief instructor, a major with a reputation of being ultra strict with students. At a local dance, Long meets and falls in love with Gail Russell, McNally's estranged wife. Nicol and Arthur make satisfactory progress learning to fly the jets, but Long becomes too tense. He is eventually permitted to make a solo flight and handles the ship beautifully, but upon landing he is compelled, through no fault of his own, to crash to a stop

in order to avoid colliding with another plane. McNally, believing Long incapable of flying a jet, recommends that he be "washed out." Long in turn feels that McNally bears him a grudge because of his friendship with Gail. The animosity between the two is heightened when Long learns that McNally had been his brother's commanding officer in the war, and finds reason to believe that McNally's strict leadership had driven his brother to suicide. Long requests a check flight to prove his flying ability. McNally checks the test personally and passes Long to prevent him from claiming bias. But to force Long to quit by himself, McNally puts him through the most gruelling type of training. While flying at a high altitude, McNally's oxygen tube breaks and he blacks out. Long proves his courage by crash landing the plane and saving their lives. The incident brings about a better understanding between the two men and, at the graduation exercises, McNally, now reunited with Gail, pins the wings on Long.

It was produced by Aaron Rosenberg and directed by Joseph Pevney from a screen play by Robert L. Richards, who wrote the story with Robert Soderberg.

Suitable for the family.

"A Yank in Korea" with Lon McCallister and William "Bill" Phillips

(Columbia, February; time, 73 min.)

A routine war melodrama that should serve its purpose as a supporting feature wherever audiences are not too discriminating. Its title, however, should give it additional commercial value. The action revolves mainly around the fighting in Korea, and it has a fair share of battle scenes, which have been blended in with actual newsreel clips of the war. But for all its movement it offers little that is novel, and drags in spots because of excessive dialogue. Moreover, the story fails to ring a realistic note:—

With the advent of war in Korea, Lon McCallister, a small-town mechanic, enlists in the Army and marries Sunny Vickers before he is sent to a training camp and shipped to Korea. He makes a hero of himself in his first encounter with the enemy by saving the lives of several of his buddies, including William "Bill" Phillips, his tough but understanding sergeant. He soon finds himself shunned, however, when his carelessness while on sentry duty results in the death of one of his comrades at the hands of the enemy. But he soon redeems himself when he helps to blow up an ammunition dump behind the enemy lines and, together with Phillips, risks his life to help cover the escape of the others in the squad. Both are captured by the enemy but manage to escape during an air raid. On the day he is ordered to return to the States for special training, McCallister learns that Phillips and his squad had been sent to the rescue of a stalled ambulance train. He requests and receives permission to join Phillips, and this mission, too, is successful because of McCallister's ability to operate a locomotive. Phillips, however, is killed during the fierce attack by the enemy. Returning to the States, McCallister visits Phillips' wife and two children to deliver and read to them a letter that Phillips had given to him before he died.

It was produced by Sam Katzman and directed by Lew Landers from a screen play by William Sackheim, based on a story by Leo Lieberman.

Suitable for the family.

"Payment on Demand" with Bette Davis and Barry Sullivan

(RKO, no rel. rate set; time, 90 min.)

Sensitive direction, a fine script, and excellent acting make "Payment on Demand" a highly effective drama of divorce, one that should appeal to all types of adult audiences because of the intelligent treatment given to the subject matter. As the ruthlessly ambitious wife whose materialistic attitude throttles her husband's love after twenty years of marriage, Bette Davis is cast in the type of role she does well, and she comes through with another one of her masterful performances. Several of the situations are powerfully dramatic and have deep pathos. One of the most pathetic situations is where Betty Lynn, the youngest of the two daughters, chooses to remain with her mother after the divorce. Miss Lynn is a fine young actress, and she makes one feel deeply her internal conflict in being compelled to choose one parent over the other. Barry Sullivan, as the husband, is very good, and one sympathizes with the suppressed irritation he feels as a result of his wife's manipulations. A choice serio-comic bit is contributed by the late Jane Cowl as an aging sophisticate who tries to overcome her loneliness by living with a young gigolo in the West Indies.

Told partly in flashbacks, the story opens up in the present and depicts Bette as a wealthy woman living in a fashionable San Francisco home with Sullivan, an executive of a steel company, and Betty Lynn and Peggie Castle, their grown daughters. Bette's insistence that Sullivan dress for a party leads to a bitter domestic quarrel that terminates when he suddenly asks her for a divorce. He explains that he is weary of the methods she had employed all through their marriage to goad him into attaining social position and wealth. Shocked and resentful, she watches him leave the house. As she prepares for the divorce proceedings and puts detectives on Sullivan's trail to learn if there is another woman in his life, Bette reviews the events of their married life in flashback. She recalls that, shortly after their marriage, Sullivan had been a struggling lawyer in partnership with Kent Taylor, whom she had double-crossed in order to put Sullivan in contact with Walter Sande, inventor of a new steel manufacturing process. Sullivan had learned of the double-cross and had tried to make it up to the embittered Kent, but Bette had slyly interfered with his efforts and had carefully exploited his association with Sande to a point that led to his present position in life. Having obtained evidence of Sullivan's interest in Frances Dee, an innocent young woman, Bette, in a vindictive mood, compels Sullivan to turn over his total wealth to her lest she drag Frances' name into a scandal. Bette leaves on a vacation cruise following the divorce, and during the trip she comes to the realization that life as a matronly divorcee is a lonely one. She and Sullivan meet again when Betty, their youngest daughter, marries Brett King, a college sweetheart. After the wedding party, Bette breaks down and confesses her loneliness to Sullivan who, convinced that she meant to change her ways, willingly agrees to a reconciliation.

It was produced by Jack H. Skirball and directed by Curtis Bernhardt, who collaborated on the original screen play with Bruce Manning. The cast includes John Sutton, Otto Kruger and others.

Adult fare.

pleted, such as the relinquishing of the UA stock now held by McNutt as trustee.

Unlike McNutt, who has had little experience in motion picture industry matters, Krim and Benjamin are no strangers when it comes to the handling of a film company's affairs.

Starting as an office boy in 1924 for the New York Film Board of Trade, Benjamin joined the law firm of Phillips and Nizer as a law clerk in 1926, and became a partner in 1935. He was appointed a vice-president of Pathe Film Corporation in 1937, and since 1946 has been president of the J. Arthur Rank Organization, Inc., in New York.

As for Krim, he became a partner of Phillips, Nizer, Benjamin and Krim in 1932, and was appointed as general counsel of National Theatre Service in 1940. He was named as treasurer of National Screen Service in 1945, and in 1946 assumed the presidency of Eagle Lion, from which post he resigned in 1949.

That Krim and Benjamin will surround themselves with top industry executives is indicated by current rumors within film circles that William J. Heineman, whose contract with Eagle Lion Classics as vice-president and general sales manager expires this week, will join the new UA setup in a similar capacity. It is rumored also that Max E. Youngstein, who this week resigned from his position as Paramount's vice-president and national director of publicity, advertising and exploitation, will assume a similar post at United Artists.

The Krim-Benjamin deal is apparently looked upon with favor by the independent producers who have releasing agreements with United Artists. In recent months most of them have refused to deliver their completed pictures to the company because of the instability of its affairs, but they now seem willing to start delivering their product and are even making future production plans.

HARRISON'S REPORTS wishes the new United Artists' management success, and it sincerely hopes that the company will once again provide the industry with a steady flow of high-grade product to the benefit of itself as well as of the exhibitors.

TIPS ON CHILDREN'S SHOWS

The current bulletin of the Associated Theatre Owners of Indiana quotes the following from a letter received from a member, who has had unusually good luck with Saturday Kid Matinees:

"I have heard many exhibitors say that their children's shows are poorly attended and that they do not get support from the parents.

"Maybe my success with these shows has just 'happened' but I would like to pass on a few practices I have because I have received specific favorable comment on them.

"First, I always arrange the program to begin at 1:30 and end at exactly 4:30. The mothers think that 3 hours is all that their children should be in the show and by letting out promptly we never keep parents standing around and waiting for children who are held in the show 15 minutes or a half hour longer than expected. We always turn up the lights at the end of the show because otherwise the children stay

on and their folks get angry and discipline them by not allowing them to come back again for a while. (It also clears our seats for the adults who come later.) We also turn up the lights about in the middle of the program. The parents like this because it gives a good chance for supervision and control. During this intermission we speak from the stage to the youngsters and tell them about the fine program we will have on next Saturday. This sells better than trailers could. It also gives the children a chance to go to the rest rooms. (Usually they stop at the concession stand on the way back to their seats.)"

MORE ON "CRITICIZING THE CRITICS"

A number of subscribers have written to this paper requesting extra copies of the February 3 issue in which appeared the editorial, "Criticizing the Critics," based on the recent lambasting given by Abram F. Myers to the newspaper and magazine critics who are hurting the movies because of their "ivory tower point of view" towards the pictures they review.

These subscribers are distributing the copies to their local newspaper critics and editors.

If any of you have been hurt by a local newspaper critic whose adverse criticisms do not reflect the public point of view, write in for an extra copy or two of the February 3 issue, which will be furnished to you at no charge.

FANCHON & MARCO
537 NORTH GRAND
St. Louis 3, Mo.

February 7, 1951

Mr. P. S. Harrison
Harrison's Reports
1270 Sixth Avenue
New York 20, N. Y.

Dear Pete:

I read your article regarding Monogram in your issue of January 20.

Because of it we were prompted to scrutinize closer the effort we were making to support their drive.

The final result is that in every one of our theatres we will have a Monogram subject playing during Monogram week, and in most instances it will be a feature.

Their pictures, as well as the pictures of any of the smaller companies, do serve a definite purpose and should be supported wherever possible.

We realize, of course, like you do, that they do not have pictures that can be used consistently in any theatre over a period of time, but they also at the same time have had some worthwhile product. It is only with the exhibitors' support they will be able to improve their product, as well as maintain a source of supply of other pictures to meet certain needs of the exhibitor.

Kind regards.

Sincerely,
EDWARD B. ARTHUR

EBA'ez

HARRISON'S REPORTS

Vol. XXXIII NEW YORK, N. Y., SATURDAY, FEBRUARY 17, 1951

No. 7

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

17 Southside 1-1000—DeFore-King	Nov. 12
18 Short Grass—Cameron-Downs	Dec. 24

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

323 Harriet Craig—Crawford-Carey	Nov.
332 Emergency Wedding—Parks-Hale	Nov.
342 Pygmy Island—Weissmuller	Nov.
303 The Texan Meets Calamity Jane— Ankers-Ellison (71 m.)	Nov.
313 Chain Gang—Kennedy-Lord	Nov.
340 He's a Cockeyed Wonder—Rooney-Moore.....	Dec.
305 The Tougher They Come—Morris-Foster.....	Dec.
361 Lightning Guns—Starrett (55 m.).....	Dec.
331 State Secret—Douglas Fairbanks, Jr.	Jan.
335 The Flying Missile—Ford-Lindfors	Jan.
334 Stage to Tuscon—Cameron-Morris	Jan.
301 Gasoline Alley—Beckett-Lyon	Jan.
351 Gene Autry and the Mounties (70 m.).....	Jan.
363 Prairie Roundup—Starrett (53 m.).....	Jan.
344 Born Yesterday—Holliday-Crawford	Feb.
333 Operation X—Robinson-Cummins	Feb.
312 Revenue Agent—Kennedy-Willes	Feb.
307 Counterspy Meets Scotland Yard—St. John.....	Feb.
A Yank in Korea—McCallister-Phillips.....	Feb.
"M"—Wayne-Da Silva-Adler	Mar.
327 Al Jennings of Oklahoma—Duryea-Storm.....	Mar.

352 Texans Never Cry—Gene Autry.....	Mar.
My True Story—Walker-Parker.....	Mar.
364 Ridin' the Outlaw Trail—Starrett (56 m.).....	Feb.
Fort Savage Raiders—Starrett.....	Mar.

Eagle-Lion Classics Features

(165 West 46th St., New York 19, N. Y.)

226 Naughty Arlette—British cast	Sept.
071 I Killed Geronimo—Ellison-Herrick	Sept.
220 Paper Gallows—British cast	Sept.
224 The Taming of Dorothy—British cast.....	Sept.
203 One Minute to Twelve—Swedish cast.....	Oct.
204 The Second Face—Raines-Bennett-Bruce.....	Oct.
037 The Kangaroo Kid—Borg-Malone	Oct.
202 Two Lost Worlds—Laura Elliott.....	Oct.
205 Prehistoric Women—Luez-Nixon	Nov.
201 Rogue River—Calloun-Madison	Nov.
216 Golden Salamander—British cast.....	Dec.
Tinderbox—Cartoon feature	Dec.
The Wicked City—Montez-Aumont-Palmer.....	Jan. 2
208 Mr. Universe—Carson-Paige-Lahr	Jan. 10
211 Korea Patrol—Emory-Druna	Jan. 15
Oliver Twist—British cast	Jan. 18
046 The Sun Sets at Dawn—Reed-Parr.....	Jan. 22
Fighting Rebels—Range Riders	Feb. 1
Volcano—Italian cast	Feb. 1
209 My Brother, the Outlaw—Rooney-Hendrix.....	Feb. 7
They Were Not Divided—British cast.....	Feb. 8
Skipalong Rosenbloom—Rosenbloom-Baer.....	Feb. 14
White Heather—Milland-Roc	Mar. 8
So Long at the Fair—British cast.....	Mar. 29

Lippert-Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

5011 Bandit Queens—Britton-Parker	Dec. 22
5009 Three Desperate Men—Foster-Grey	Jan. 12
5006 The Steel Helmet—Evans-Edwards.....	Feb. 2

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

107 Dial 1119—Thompson-Brasselle	Nov.
108 Two Weeks with Love—Powell-Montalban.....	Nov.
109 King Solomon's Mines—Kerr-Granger.....	Nov.
111 Mrs. O'Malley & Mr. Malone—Main-Whitmore.....	Dec.
112 Pagan Love Song—Williams-Keel-Montalban.....	Dec.
114 Grounds for Marriage—Johnson-Grayson.....	Jan.
113 Watch the Birdie—Red Skelton.....	Jan.
115 Kim—Flynn-Stockwell	Jan.
116 The Magnificent Yankee—Calhern-Harding.....	Feb.
118 Cause for Alarm—Young-Sullivan	Feb.
117 Vengeance Valley—Lancaster-Walker	Feb.
119 Three Guys Named Mike—Allyson-Johnson.....	Mar.
120 Red Badge of Courage—Murphy-Mauldin.....	Mar.
121 Royal Wedding—Astaire-Powell	Mar.
Mr. Imperium—Turner-Pinza	Apr.
Across the Wide Missouri—Clark Gable.....	Apr.
Inside Straight—Brian-Dahl-Sullivan	Apr.
Father's Little Dividend—Tracy-Taylor.....	Apr.
The Painted Hills—Lassie-Kelly	May

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1949-50

4954 Outlaw Gold—J. M. Brown (51 m.).....	Nov. 26
4945 Outlaws of Texas—Whip Wilson (56 m.).....	Dec. 10
4920 Call of the Klondike—Kirby Grant.....	Dec. 17
4955 Colorado Ambush—J. M. Brown (52 m.).....	Jan. 14
4904 Blue Blood—Williams-Nigh-Long	Jan. 28
4946 Abilene Trail—Whip Wilson (64 m.).....	Feb. 4

(End of 1949-50 Season)

Beginning of 1950-51 Season

5199 A Modern Marriage—Hadley-Field.....	Oct. 15
5117 The Squared Circle—Joe Kirkwood.....	Nov. 5
5125 Father's Wild Game—Walburn.....	Dec. 3
5107 Sierra Passage—Wayne Morris.....	Jan. 7

5111 Bowery Battalion—Bowery Boys.....Jan. 21
 5115 Rhythm Inn—Frazee-CollierFeb. 11
 5191 The Vicious Years—Moore-CookFeb. 18
 5120 Navy Bound—Neal-ToomeyFeb. 25
 5122 According to Mrs. Hoyle—Byington.....Mar. 4
 5141 Man from Sonora—J. M. Brown (54 m.)...Mar. 11
 Gypsy Fury—Lindfors-KentMar. 18
 5109 The Lion Hunters—Johnny Sheffield.....Mar. 25
 5101 Cavalry Scout—Rod Cameron.....Apr. 1

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5006 Let's Dance—Hutton-AstaireNov.
 5005 Tripoli—Payne-O'HaraNov.
 5007 Mr. Music—Crosby-Coburn-HusseyDec.
 5009 Branded—Ladd-FreemanJan.
 5014 At War with the Army—Martin-Lewis.....Jan.
 5012 September Affair—Fontaine-CottenFeb.
 5013 The Great Missouri Raid—Corey-Corey.....Feb.
 5010 Samson & Delilah—(general release).....Mar.
 5015 Redhead & the Cowboy—Ford-Fleming.....Mar.
 5016 That Mating Season—Tierney-LundMar.
 5011 Molly—Molly Berg (formerly "The Goldbergs")Mar.
 5017 Quebec—Barrimore, Jr.—CalvertApr.
 5018 The Lemon Drop Kid—Hope-Maxwell.....Apr.
 Appointment with Danger—Ladd-Calvert.....May
 The Last Outpost—Reagan-Fleming.....May
 Dear Brat—Freeman-Arnold-De Wolfe.....June
 Passage West—Payne-O'Keefe-WhelanJune
 Ace in the Hole—Douglas-Sterling.....July
 Warpath—O'Brien-JaggerJuly

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

101 Born To Be Bad—Fontaine-Ryan.....
 104 Bunco Squad—Sterling-Dixon
 152 Edge of Doom—Granger-Andrews-Evans.....
 103 Outrage—Andrews-Powers
 102 Walk Softly, Stranger—Valli-Cotten
 105 Border Treasure—Tim Holt (59 m.).....
 166 Mad Wednesday—Harold Lloyd
 165 Joan of Arc—(general release)
 106 Never a Dull Moment—Dunne-MacMurray.....
 167 Vendetta—Dolenz-Domergue
 170 Tarzan and the Amazons—reissue
 169 Tarzan and the Leopard Woman—reissue.....
 187 Experiment Alcatraz—Howard-Dixon
 108 Rio Grande Patrol—Tim Holt (60 m.).....
 109 The Company She Keeps—Greer-Scott-O'Keefe.....
 110 Gambling House—Mature-Moore
 112 Double Deal—Denning-Windsor
 111 Hunt the Man Down—Young-Anderson.....
 113 Law of the Badlands—Tim Holt (60 min.).....
 Payment on Demand—Davis-Sullivan
 (formerly "Story of a Divorce").....
 Cry Danger—Powell-Fleming

Republic Features

(1740 Broadway, New York vt, N. Y.)

1949-50

4944 North of the Great Divide—Rogers (67 m.) Nov. 15
 4954 Under Mexicali Stars—Rex Allen (67 m.) Nov. 20
 4974 The Missourians—Monte Hale (60 m.) Nov. 25
 4946 Trail of Robin Hood—Rogers (67 m.) Dec. 15
 (End of 1949-50 Season)

Beginning of 1950-51 Season

5001 Surrender—Ralston-CarrollSept. 15
 5002 Hit Parade of 1951—Carroll-Macdonald....Oct. 15
 5003 Macbeth—Orson WellesOct. 20
 5004 Rio Grande—Wayne-O'HaraNov. 15
 5005 California Passage—Tucker-MaraDec. 15
 5023 Pride of Maryland—Clements-Stewart.....Jan. 20
 5006 Belle Le Grand—Ralston-CarrollJan. 27
 5058 Rough Riders of Durango—Alan-Lane.....Jan. 30
 5041 Spoilers of the Plains—Rogers (67 m.)....Feb. 5
 5025 Missing Women—Edwards-MillicanFeb. 23
 5059 Night Riders of Montana—Lane (60 m.)...Feb. 28
 5051 Silver City of Bonanza—Rex Allen (67 m.)Mar. 1
 5007 Cuban Fireball—Rodriguez-DouglasMar. 5
 Buckaroo Sheriff of Texas—Chapin-Janssen...not set

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1950

029 Two Flags West—Darnell-Wilde-Cotten.....Nov.
 030 All About Eve—Davis-BaxterNov.
 031 The Jackpot—Stewart-MedinaNov.
 032 American Guerrilla in the Philippines—
 Power-PrelleDec.
 033 For Heaven's Sake—Bennett-Webb-Blondell...Dec.
 (End of 1950 Season)

Beginning of 1951 Season

103 Halls of Montezuma—WidmarkJan.
 101 The Mudlark—Irene DunneJan.
 102 The Man Who Cheated Himself—Cobb-Wyatt..Jan.
 105 I'd Climb the Highest Mountain—
 Hayward-LundiganFeb.
 107 The 13th Letter—Boyer-Darnell
 (formerly "The Scarlet Pen").....Feb.
 104 Call Me Mister—Grable-Dailey.....Feb.
 106 Sword of Monte Cristo—Montgomery-Corday—Mar.
 108 Lucky Nick Cain—Raft-GrayMar.
 109 Bird of Paradise—Jourdan-PagetMar.
 110 Of Men and Music—Rubenstein-Heifetz.....Mar.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

The Admiral Was a Lady—Hendrix-O'Brien....Aug. 4
 The Men—Brando-WrightAug. 25
 If This Be Sin—Loy-Cummins-Greene.....Sept. 8
 Three Husbands—Williams-Arden-WarrickNov. 3
 The Sound of Fury—Ryan-LovejoyJan. 15
 The Second Woman—Young-DrakeFeb. 9
 New Mexico—Ayres-Maxwell-Coreynot set
 Cyrano de Bergerac—Ferrer-Powersnot set

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

Beginning of 1950-51 Season

101 Hamlet—Laurence OlivierNov.
 102 The Milkman—O'Connor-DuranteNov.
 103 Deported—Toren-ChandlerNov.
 104 Kansas Raiders—Murphy-DonlevyNov.
 105 Undercover Girl—Smith-BradyDec.
 106 Mystery Submarine—Carey-TorenDec.
 107 Harvey—Stewart-HullJan.
 108 Frenchie—McCrea-WintersJan.
 109 Under the Gun—Conte-TotterJan.
 110 Tomahawk—Heflin-De Carlo-FosterFeb.
 111 Target Unknown—British castFeb.
 112 Bedtime for Bonzo—Reagan-LynnFeb.
 113 Operation Disaster—British madeFeb.
 114 The Groom Wore Spurs—Carson-Rogers.....Mar.
 115 Air Cadet—Russell-McNally-LongMar.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

004 Pretty Baby—Morgan-Drake-ScottSept. 16
 005 Breaking Point—Garfield-NealSept. 30
 006 Three Secrets—Parker-Neal-RomanOct. 14
 007 The Glass Menagerie—Wyman-DouglasOct. 28
 008 Rocky Mountain—Flynn-WymoreNov. 11
 009 The West Point Story—Cagney-MayoNov. 25
 010 Breakthrough—Brian-Agar-LovejoyDec. 9
 011 Dallas—Cooper-Roman-MasseyDec. 22
 012 Highway 301—Cochran-GreyJan. 13
 013 Operation Pacific—Wayne-NealJan. 27
 014 Storm Warning—Rogers-Reagan-DayFeb. 10
 015 The Enforcer—Humphrey BogartFeb. 24
 016 Sugarfoot—Scott-Massey-JergensMar. 3
 019 Lightning Strikes Twice—Roman-Todd.....Mar. 10
 017 Dodge City—reissueMar. 17
 018 Virginia City—reissueMar. 17
 020 Lullaby of Broadway—Haver-Nelson.....Mar. 24

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

3501 The Popcorn Story—Jolly Frolics (6½ m.) Nov. 30
 3803 Mat Masters—Sports (10 m.) Nov. 30
 3604 The Foolish Bunny—Favorite (reissue)
 (8 m.)Dec. 7

3552	Candid Microphone No. 2 (10 m.)	Dec. 14
3854	Heart Throbs of Yesterday— Screen Snap. (10 m.)	Dec. 14
3953	Milt Britton & Band—Variety (reissue) (11 m.)	Dec. 21
3702	Bungled Bungalow—Mr. Magoo (6½ m.)	Dec. 28
3652	The China Doll—Calvacade of B'way (11 m.)	Dec. 28
3751	Prince Igor—Music to remember (9½ m.)	
3752	Nutcracker Suite—Music to Remember (10½ m.)	
3753	Piano Concerto in B-Flat Minor— Music to Remember (10 m.)	
3754	Peer Gynt Suite—Music to Remember (9½ m.)	
3755	1812 Overture—Music to Remember (11 m.)	
3756	Swan Lake Ballet—Music to Remember (10 m.)	
<i>(Editor's Note: No specific release dates have been set for the "Music to Remember" series. Exhibitors may book a particular subject at any time.)</i>		
3804	Champion Jumpers—Sports (10 m.)	Dec. 28
3605	Midnight Frolics—Favorite (reissue) (7½ m.)	Jan. 11
3855	Reno's Silver Spurs Awards— Screen Snap. (9 m.)	Jan. 18
3502	Gerald McBoing Boing—Jolly Frolics (9 m.)	Jan. 25
3606	The Carpenters—Favorite (reissue) (8 m.)	Feb. 8
3553	Candid Microphone No. 3 (10½ m.)	Feb. 15
3805	Army's All American—Sports	Feb. 22
3954	Brokers Follies—Variety (reissue) (11 m.)	Feb. 22

Columbia—Two Reels

3120	Pirates of the High Seas—Series (15 ep.)	Nov. 2
3403	Slap Happy Sleuths—Stooges (16 m.)	Nov. 9
3422	A Slip and a Miss—Hugh Herbert (16 m.)	Nov. 9
3432	Free Rent—Favorite (reissue) (18½ m.)	Nov. 16
3404	A Snitch in Time—Stooges (16½ m.)	Dec. 7
3433	Taming of the Snood— Favorite (reissue) (16 m.)	Dec. 14
3423	Innocently Guilty—Bert Wheeler (16 m.)	Dec. 21
3405	Three Arabian Nuts—Stooges (16 m.)	Jan. 4
3413	He Flew the Shrew—Vernon-Quillan	Jan. 14
3406	Baby Sitters' Jitters—Stooges	Feb. 1
3414	Wedding Yells—Eddie Foy	Feb. 8
3434	The Champ's a Chump— Prima-Williams (19 m.)	Feb. 15
3140	Overland with Kit Carson— Serial (15 ep.) (reissue)	Feb. 15
3424	Wine, Woman and Bong!—Baer-Rosenbloom	Feb. 22

Metro-Goldwyn-Mayer—One Reel

W-234	The Chump Champ—Cartoon (7 m.)	Nov. 4
S-254	Curious Contests—Pete Smith (8 m.)	Nov. 11
W-235	Cue Ball Cat—Cartoon (7 m.)	Nov. 25
W-262	The Early Bird Dood It—Cartoon (reissue) (9 m.)	Dec. 2
W-236	The Peachy Cobbler—Cartoon (7 m.)	Dec. 9
S-255	Wanted: One Egg—Pete Smith (9 m.)	Dec. 16
W-237	Casanova Cat—Cartoon (7 m.)	Jan. 6
P-211	Egypt Speaks—People on Parade (8 m.)	Jan. 6
W-238	Fresh Laid Plans—Cartoon (9 m.)	Jan. 27
P-212	Voices of Venice—People on Parade (8 m.)	Feb. 3
W-239	Cock-a-Doodle Dog—Cartoon (7 m.)	Feb. 10
S-256	Sky Skiers—Pete Smith (8 m.)	Feb. 17
W-236	The Million Dollar Cat— Cartoon (reissue) (7 m.)	Feb. 24
W-240	Jerry & the Goldfish—Cartoon (7 m.)	Mar. 3
W-241	Daredevil Droopy—Cartoon (6 m.)	Mar. 31

Paramount—One Reel

X10-2	Fresh Yeggs—Screen Song (7 m.)	Nov. 17
R10-4	Targets on Parade—Sportlight (10 m.)	Nov. 24
E10-3	Farmer & the Belle—Popeye (7 m.)	Dec. 1
K10-3	Country Cop—Pacemaker (10 m.)	Dec. 8
R10-5	Dobbin Steps Out—Sportlight (10 m.)	Dec. 8
B10-2	Once Upon a Rhyme—Casper (8 m.)	Dec. 15
P10-3	Sockabye Kitty—Noveltoon (7 m.)	Dec. 22
R10-6	Top Flight Tumblers—Sportlight (7 m.)	Jan. 12
P10-4	One Quack Mind—Noveltoon (7 m.)	Jan. 12
T10-2	The Cinematographer—Industry Short (9½ m.)	Jan. 15
E10-4	Vacation with Play—Popeye (7 m.)	Jan. 19
K10-4	Music Circus—Pacemaker (10 m.)	Feb. 2
X10-3	Tweet Music—Screen Song (7 m.)	Feb. 9
R10-7	Isle of Sport—Sportlight	Feb. 16

P10-5	Mice Paradise—Noveltoon	Mar. 9
B10-3	Boo Hoo Baby—Casper	Mar. 9
R10-8	Big Little Leaguers—Sportlight	Mar. 16
X10-4	Drippy Mississippi—Screen Song	Mar. 23
E10-5	Thrill of Fair—Popeye	Apr. 6
P10-6	Hold the Lion, Please—Noveltoon	Apr. 13

Paramount—Two Reels

FF10-1	Mardi Gras—Musical Parade (19 m.) (reissue)	Oct. 6
FF10-2	Caribbean Romance—Musical Parade (19 m.) (reissue)	Oct. 6
FF10-3	Showboat Serenade—Musical Parade (20 m.) (reissue)	Oct. 6
FF10-4	You Hit the Spot—Musical Parade (18 m.) (reissue)	Oct. 6
FF10-5	Bombalera—Musical Parade (19 m.) (reissue)	Oct. 6
FF10-6	Halfway to Heaven—Musical Parade (19 m.) (reissue)	Oct. 6

RKO—One Reel

14104	Hold That Pose—Disney (7 m.)	Nov. 3
14203	The Big Appetite—Screenliner (9 m.)	Nov. 3
14303	Diving Dynasty—Sports (8 m.)	Nov. 17
14105	Morris the Midget Moose—Disney (8 m.)	Nov. 24
14204	Package of Rhythm—Screenliner (10 m.)	Dec. 1
14106	Out on a Limb—Disney (7 m.)	Dec. 15
14304	Connie Mack—Sports (8 m.)	Dec. 15
14702	Donald's Golf Game—Disney (reissue) (8 m.)	Dec. 29
14205	Research Ranch—Screenliner (8 m.)	Dec. 29
14107	Lion Down—Disney (7 m.)	Jan. 5
14305	Canadian Snow Fun—Sports	Jan. 12
14108	Chicken in the Rough—Disney (7 m.)	Jan. 19
14206	Movie Oldies—Screenliner	Jan. 26
14109	Cold Storage—Disney (7 m.)	Feb. 9
14306	Big House Rodeo—Sports	Feb. 9
14703	Merbabies—Disney (reissue) (9 m.)	Feb. 23
14110	Dude Ranch—Disney (7 m.)	Mar. 2
14111	Home Made Home—Disney (7 m.)	Mar. 23
14112	Corn Chips—Disney (7 m.)	Apr. 6
14704	The Practical Pig—Disney (reissue) (8 m.)	Apr. 30

RKO—Two Reels

13103	Whereabouts Unknown— This Is America (15 m.)	Nov. 10
13702	Spooky Wooky—Leon Errol (15 m.)	Dec. 1
13104	A Letter to a Rebel— This Is America (reissue) (16 m.)	Dec. 6
13901	Football Headliners of 1950— Special (17 m.)	Dec. 8
13504	Mutiny in the County—Edgar Kennedy (reissue) (17 m.)	Dec. 22
13604	Jitters, the Butler—Clark & McCullough (reissue) (20 m.)	Dec. 29
13105	Airlines to Anywhere—This Is America (16 m.)	Jan. 5
13403	The Newlyweds' Boarder—Comedy Special (17 m.)	Jan. 19
13703	Chinatown Chump—Leon Errol	Jan. 26
13106	Lone Star Roundup—This Is America	Feb. 2
13202	Pal's Gallant Journey—My Pal (22 m.)	Feb. 16
13404	Tin Horn Troubadours—Comedy Special (16 m.)	Mar. 16
13704	Punchy Pancho—Leon Errol (16 m.)	Mar. 30
13801	Basketball Headliners of 1951—Special	Apr. 13

Republic—One Reel

1949-50

4980	Holland—This World of Ours (9 m.)	Nov. 30
<i>(End of 1949-50 Season)</i>		

Beginning of 1950-51 Season

5071	London—This World of Ours (9 m.)	Jan. 15
5072	Portugal—This World of Ours (9 m.)	Feb. 15

Republic—Two Reels

5081	Desperadoes of the West—Serial (12 ep.)	Dec. 23
5082	Flying Disc Man from Mars—Serial (12 ep.)	Mar. 17

Twentieth Century-Fox—One Reel

1950

- 5018 Wide Open Spaces (Gandy Goose)—
Terrytoon (7 m.) Nov.
- 3010 Tee Girls—Sports (10 m.) Nov.
- 5019 Sour Grapes (Dingbat)—Terrytoon (7 m.)... Dec.
- 5020 Mother Goose's Birthday Party (Mighty Mouse)—
Terrytoon (7 m.) Dec.

1951

- 5101 Rival Romcos (Talking Magpies)—Terrytoon
(7 m.) Jan.
- 5102 Squirrel Crazy (Nutsy)—Terrytoon (7 m.)... Jan.
- 5127 The Lucky Duck—Sports (7 m.) Jan.
- 5103 Three is a Crowd (Little Roquefort)—Terrytoon
(7 m.) Feb.
- 5128 The Bird Tower—Sports (7 m.) Feb.
- 5104 Woodman Spare That Tree—Terrytoon
(6½ m.) Feb.
- 5105 Stage Struck (Half Pint)—Terrytoon (7 m.).. Mar.
- 5106 Sunny Italy (Mighty Mouse)—Terrytoon
(7 m.) Mar.
- 5107 Songs of Erin (Gandy Goose)—Terrytoon
(7 m.) Mar.
- 5108 Bulldozing the Bull (Talk. Magpies)—
Terrytoon (7 m.) Apr.
- 5109 Spring Fever (Gandy Goose)—Terry. (7 m.).. Apr.
- 5129 Shipyard Symphony—Sports Apr.

Twentieth Century-Fox—Two Reels

1950

- Vol. 16 No. 6—The Gathering Storm—
March of Time (17 m.) Sept.
- Vol. 16 No. 7—Schools on the March—
March of Time (18 m.) Nov.
- Vol. 16 No. 8—Tito—New Ally?—
March of Time (18 m.) Dec.

1951

- 7101 Why Korea?—Documentary (30 min.) Jan.
- Vol. 17 No. 1—Strategy for Victory—
March of Time (17½ m.) Feb.

Universal—One Reel

- 6321 Life Begins for Andy Panda—Cartune
(reissue) (7 m.) Nov. 6
- 6381 Brother John—Cartoon Melody (10 m.)... Nov. 20
- 6322 Three Lazy Mice—Cartune (reissue) (7 m.)... Dec. 4
- 6323 Chew Chew Baby—(reissue) (7 m.) Dec. 25
- 6324 Dippy Diplomat—Cartune (reissue) (7 m.)... Jan. 15
- 6382 Peggy, Peg & Polly—Cartoon Melody (10 m.) Jan. 22
- 6351 Puny Express—Cartune (7 m.) Jan. 22
- 6341 Battle of the Bulge—Variety View (9 m.)... Jan. 22
- 6325 Adventures of Tom Thumb—Cartune
(reissue) (7 m.) Feb. 12
- 6383 Lower the Boom—Cartoon Melody (10 m.)... Mar. 19
- 6342 Brooklyn Goes to Beantown—Variety View
(9 m.) Feb. 18

Universal—Two Reels

1949-50

- 5202 The Tiny Terrors Make Trouble—
Special (17 m.) Jan. 18
(End of 1949-50 Season)

Beginning of 1950-51 Season

- 6201 Fun at the Zoo—Special (18 m.) Nov. 8
- 6301 The Harmonicats & Miguelitos Valdes' Orch.—
Musical (15 m.) Nov. 8
- 6302 Jerry Gray & the Band of Today—
Musical (15 m.) Dec. 20
- 6303 Sugar Chile Robinson & Count Basie—
Musical (15 m.) Jan. 3
- 6304 Frankie Carle & Orch.—Musical (15 m.)... Jan. 31
- 6305 Ray Anthony & Orch.—Musical (15 m.)... Feb. 28

Vitaphone—One Reel

- 7602 Those Who Dance—Novelty (10 m.) Nov. 25
- 7703 Caveman Inki—Merrie Melody (7 m.) Nov. 25
- 7402 So You're Going to Have an Operation—
Joe McDoakes (10 m.) Dec. 2

- 7704 Dog Collared—Merrie Melody (7 m.) Dec. 2
- 7304 The Unbearable Bear—Cartoon
(reissue) (7 m.) Dec. 9
- 7501 Wild Water Champions—
Sports Parade (10 m.) Dec. 9
- 7719 Rabbit of Seville—Bugs Bunny (7 m.)... Dec. 16
- 7802 The Old Family Album—Hit Parade (9 m.)... Dec. 16
- 7603 Blaze Busters—Novelty (10 m.) Dec. 30
- 7705 Two's a Crowd—Merrie Melody (7 m.)... Dec. 30
- 7305 Duck Soup to Nuts—Cartoon (reissue) (7 m.) Jan. 6
- 7720 Hare We Go—Bugs Bunny (7 m.) Jan. 6
- 7403 So You Want to Be a Handyman—
Joe McDoakes (10 m.) Jan. 13
- 7504 Ski in the Sky—Sports Parade (10 m.) Jan. 13
- 7604 Animal Antics—Novelty (10 m.) Jan. 20
- 7706 A Fox in a Fix—Merrie Melody (7 m.) Jan. 20
- 7306 Flowers for Madam—Cartoon
(reissue) (7 m.) Feb. 3
- 7307 Life with Feathers—Cartoon
(reissue) (7 m.) Mar. 3
- 7707 Canned Fued—Merrie Melody (7 m.) Feb. 3
- 7721 Rabbit Every Monday—Bugs Bunny (7 m.)... Feb. 10
- 7804 Childhood Days—Hit Parade (9 m.) Feb. 10
- 7505 Will to Win—Sports Parade (10 m.) Feb. 24
- 7708 Putty Tat Trouble—Merrie Melody (7 m.)... Feb. 24
- 7709 Corn Plastered—Merrie Melody (7 m.) Mar. 3
- 7605 Horse-Hide Herocs—Novelty (10 m.) Mar. 10
- 7722 Bunny Hugged—Bugs Bunny (7 m.) Mar. 10
- 7710 Scent-Imcntal Romeo—Merrie Melody
(7 m.) Mar. 24
- 7308 Peck Up Your Troubles—Cartoon
(reissue) (7 m.) Mar. 24

Vitaphone—Two Reels

- 7002 Royal Rodeo—Special (20 m.) Nov. 4
- 7102 Barbershop Ballads—Featurette
(reissue) (20 m.) Nov. 18
- 7003 The Wanderer's Return—Special (20 m.).. Dec. 18
- 7103 Ace of Clubs—Featurette (20 m.) Jan. 27
- 7004 My Country 'Tis of Thee—Special (15 m.).. Feb. 17
- 7005 The Neighbor Next Door—Special Mar. 17
- 7104 Roaring Guns—Featurette (reissue) Mar. 31

**NEWSWEEKLY NEW YORK
RELEASE DATES**

Paramount News

- 52 Sat. (E) Feb. 17
- 53 Wed. (O) Feb. 21
- 54 Sat. (E) Feb. 24
- 55 Wed. (O) Feb. 28
- 56 Sat. (E) Mar. 3
- 57 Wed. (O) Mar. 7
- 58 Sat. (E) Mar. 10
- 59 Wed. (O) Mar. 14
- 60 Sat. (E) Mar. 17
- 61 Wed. (O) Mar. 21
- 62 Sat. (E) Mar. 24
- 63 Wed. (O) Mar. 28
- 64 Sat. (E) Mar. 31
- 65 Wed. (O) Apr. 4
- 66 Sat. (E) Apr. 7

Warner Pathe News

- 54 Mon. (E) Feb. 19
- 55 Wed. (O) Feb. 21
- 56 Mon. (E) Feb. 26
- 57 Wed. (O) Feb. 28
- 58 Mon. (E) Mar. 5
- 59 Wed. (O) Mar. 7
- 60 Mon. (E) Mar. 12
- 61 Wed. (O) Mar. 14
- 62 Mon. (E) Mar. 19
- 63 Wed. (O) Mar. 21
- 64 Mon. (E) Mar. 26
- 65 Wed. (O) Mar. 28
- 66 Mon. (E) Apr. 2
- 67 Wed. (O) Apr. 4

Fox Movietone

- 15 Friday (O) Feb. 16
- 16 Tues. (E) Feb. 20
- 17 Friday (O) Feb. 23
- 18 Tues. (E) Feb. 27
- 19 Friday (O) Mar. 2
- 20 Tues. (E) Mar. 6

- 21 Friday (O) ... Mar. 9
- 22 Tues. (E) ... Mar. 13
- 23 Friday (O) ... Mar. 16
- 24 Tues. (E) ... Mar. 20
- 25 Friday (O) ... Mar. 23
- 26 Tues. (E) ... Mar. 27
- 27 Friday (O) ... Mar. 30
- 28 Tues. (E) ... Apr. 3
- 29 Friday (O) ... Apr. 6

News of the Day

- 249 Mon. (O) ... Feb. 19
- 250 Wed. (E) ... Feb. 21
- 251 Mon. (O) ... Feb. 26
- 252 Wed. (E) ... Feb. 28
- 253 Mon. (O) ... Mar. 5
- 254 Wed. (E) ... Mar. 7
- 255 Mon. (O) ... Mar. 12
- 256 Wed. (E) ... Mar. 14
- 257 Mon. (O) ... Mar. 19
- 258 Wed. (E) ... Mar. 21
- 259 Mon. (O) ... Mar. 26
- 260 Wed. (E) ... Mar. 28
- 261 Mon. (O) ... Apr. 2
- 262 Wed. (E) ... Apr. 4

Universal News

- 421 Tues. (O) ... Feb. 20
- 422 Thurs. (E) ... Feb. 22
- 423 Tues. (O) ... Feb. 27
- 424 Thurs. (E) ... Mar. 1
- 425 Tues. (O) ... Mar. 6
- 426 Thurs. (E) ... Mar. 8
- 427 Tues. (O) ... Mar. 13
- 428 Thurs. (E) ... Mar. 15
- 429 Tues. (O) ... Mar. 20
- 430 Thurs. (E) ... Mar. 22
- 421 Tues. (O) ... Mar. 27
- 432 Thurs. (E) ... Mar. 29
- 433 Tues. (O) ... Apr. 3
- 434 Thurs. (E) ... Apr. 5

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No. 8

ALLIED TAKES ACTION ON RAW STOCK SITUATION

Having sounded off frequently in these columns about the effect a raw film stock shortage will have on exhibition, and having urged the exhibitors for many months to take action that will protect their undeniable equity in raw film stock in the event that it should be rationed by the Government, this paper is indeed gratified that National Allied's board of directors, at their annual Mid-Winter meeting held in Washington, D. C., on February 15-16, took official recognition of the problem.

Asserting that the exhibitors are again experiencing a "serious print shortage," Allied's board voted to inquire of COMPO's officers just what they are doing to protect the interests of the exhibitors in the present raw stock situation, and to take up with the distributors the reasons behind the smaller number of prints now in circulation and to apprise them of the exhibitor's needs.

Abram F. Myers, Allied's general counsel and chairman of the board, is quoted by *Motion Picture Daily* as stating that Allied is asking COMPO to take steps in the raw stock shortage to make sure that "the distributors don't do as they did in the last war when they seized on the raw stock situation to cut down the availability of prints."

Mr. Myers added that, if COMPO "cannot or will not" act, Allied itself will take the matter up with the National Production Authority. He pointed out also that, thus far, all raw stock conferences held by the Government have been confined to producers, distributors and raw stock manufacturers.

In an apparent reply to the Allied complaint, Nathan D. Golden, head of the NPA's Film and Photographic Equipment Section, had this to say to *Motion Picture Daily's* Washington correspondent:

"There have been no exhibitors at any of the conferences so far because there's been no need for them. We haven't done anything effecting them. If we should plan anything that affects them, they'll be consulted at the proper time."

He added that if the distributors could cut the number of prints of any picture in circulation, "that's all to the good."

Nathan D. Golden has long been a friend of the motion picture industry and there is no question that he means well when he assures the exhibitors that they will be consulted before the NPA takes any action that might affect them. The big question, however, is this: Who will decide what action does or does not affect exhibition? The producer-distributors? The Government agency in charge of the raw stock?

At the time of the last raw stock shortage, during World War II, the War Production Board's Consumers' Durable Goods Division, the Government agency that had control of the raw stock, based its rulings and allocations on the recommendations of the Industry Advisory Committee on Raw Stock, which was composed solely of representatives from production and distribution. Past performances show that neither such a committee nor the Government agency itself gave due consideration to the interests of the exhibitors in the allocation and disposition of the available raw stock. And there is no reason to believe that there will be a change of attitude at this time, for despite the howl raised by exhibition during the last shortage, neither the producer-distributors nor Mr. Golden's agency has seen fit to invite

exhibitor representation at the conferences held thus far. As a matter of fact, Mr. Golden's statement that there has been no need for exhibitor representation at these conferences indicates that he either believes that the exhibitors are not within their province when they seek a voice in matters dealing with a raw stock shortage, or that he does not comprehend the hardships that can be caused to exhibitors by the distributors' misuse of the stock.

Mr. Golden himself has pointed out that raw film stock has become an important weapon in the present national emergency, and he has indicated that it may be placed on a rationed basis once the needs of the Government and other industries are established. The fact remains, however, that once raw stock is rationed, and even now when it is in short supply, its disposition by the producer-distributors is of primary concern to the exhibitors. They want to know, and they have a right to know, just how much of the raw stock allocated to each film company will go into the negatives of new pictures, how much into release prints of current pictures, how much into new prints of reissues, and how much into prints that are to be shipped to foreign markets. These are matters that concern the exhibitors directly, for unless regulatory restrictions are placed on the disposition of raw stock when it is either rationed or in short supply the producer-distributors will be enabled to establish and maintain a so-called "sellers' market," such as existed during the last raw stock shortage, and it will virtually give them the power of life or death over the exhibition branch of the business.

Having urged the exhibitors for many months to take action in this matter, HARRISON'S REPORTS is indeed pleased to see National Allied take the lead in seeking recognition of the exhibitors' equity in raw stock. It cannot agree, however, with the Allied decision to ask COMPO to take steps to protect the interests of the exhibitors in this matter, first, because the problems posed by the raw stock shortage are too closely allied with trade practices for COMPO to be effective, and secondly, because COMPO, before it could intervene, will have to obtain the approval of all its member organizations, a process that will take much too long in view of the fact that the existing situation calls for immediate action. Moreover, COMPO may very well find itself in a long drawn out debate over this issue because of producer-distributor objections, and could even be stopped from intervening by a veto on the part of one of its producer-distributor members.

Allied should forget about COMPO and should follow up its action in Washington by requesting Mr. Golden to arrange an immediate conference with the different exhibitor leaders so that they may outline to him in detail the difficulties independent exhibitors will face unless specific controls are placed on the producer-distributors' use of raw stock. And the exhibitors need not theorize in presenting their arguments; all Mr. Myers has to do is to submit to Mr. Golden the comprehensive statistical report compiled by Allied in 1945 and submitted to Stanley Adams, then head of the Consumers Durable Goods Division, to show the hardships undergone by exhibitors throughout the country, as a result of the complete indifference shown by the distributors as they juggled their raw stock allocations to suit their own purposes.

(Continued on back page)

"Father's Little Dividend" with Spencer Tracy, Joan Bennett and Elizabeth Taylor

(MGM, April; time, 82 min.)

The same producer, director, writers and cast who were responsible for "Father of the Bride" have turned out a highly enjoyable sequel in "Father's Little Dividend." It is, in fact, a rarity, for unlike most sequels it matches and even surpasses the fine entertainment values of the original. Like its predecessor, this is a wholesome, appealing comedy of family life, one that is sure to please most every type of picture-goer because its laughs are based on real-life situations that most people encounter at one time or another.

Whereas the first picture dealt with the financial and emotional trials of Spencer Tracy when he marries off Elizabeth Taylor, his daughter, this one, as indicated by the title, has to do with the excitement caused when Elizabeth and Don Taylor, her husband, announce that they are going to have a baby. The idea of becoming a grandfather sort of stuns Tracy, who still feels himself to be comparatively young for such a status, but Joan Bennett, his wife, is thrilled by the news and looks forward to the big event joyously. Tracy gets over his initial shock quickly, and he and his wife start to lay plans for the future of their grandchild, but they soon come to the realization that they are not in this alone when Billie Burke and Moroni Olsen, the other set of prospective grandparents, come forth with some ideas of their own.

The subdued jealousies that arise as the two sets of grandparents try to outdo each other; their well-meaning interference in the lives of the expectant couple during the pre-natal period; the problem of choosing a name for the child; the tenseness undergone by Tracy and his wife when Elizabeth enters the final days of her pregnancy; the relief of all when the baby is finally born; the consternation Tracy feels when the baby starts crying each time he appears; Tracy running around like a wild man all over town when the baby disappears after he takes him out for an airing and becomes involved as the referee of a children's soccer game—all these and many other situations keeps one laughing from start to finish. As in the first picture, Tracy is just perfect as the harrassed but kindly father, as is Joan Bennett, as his wife. All the other players, too, make the most of their roles. If your patrons enjoyed "Father of the Bride," this sequel should give them complete satisfaction.

It was produced by Pandro Berman and directed by Vincente Minnelli from a screen play by Albert Hackett and Frances Goodrich, based on the characters created by Edward Streeter.

Excellent for the entire family.

"Navy Bound" with Tom Neal, Regis Toomey and Wendy Waldron

(Monogram, Feb. 25; time, 60 min.)

Undoubtedly "Navy Bound" will turn out to be a "sleeper," for there is fast action all the way through, considerable human interest, and two well-staged boxing bouts. The human interest is aroused by the desire of Tom Neal to help his father, whose fishing boat business had been mismanaged by Neal's eldest brother, and by the fact that Neal leaves the Navy, which he loved, to go to his father's assistance. The strife between Neal and his brother does not leave scars because the brother, realizing that he was wrong, is regenerated. There is some light comedy, too, provoked by Neal's two Navy buddies. Stock shots of actual Navy gunnery practice adds to the excitement. These scenes were placed at the disposal of the producer by the Navy, which liked the story and cooperated in its production. The direction is good and the photography sharp:—

Stationed on the U.S.S. Massachusetts, Neal and his two buddies (Paul Bryar and Murray Alper) are commended by Regis Toomey, the captain, for their outstanding gunnery work. Neal, an accomplished boxer, delights his buddies and Toomey when he wins the fleet's middleweight championship by knocking out his opponent in the first round. Although he wants to reenlist for another four years, Neal decides to return home when he learns of his father's financial difficulties. Toomey, who wanted Neal to reenlist, informs him that he has three months in which to do it, and promises to continue his seniority. Returning home, Neal has a reunion with John Abbott, his father, Ric Roman, his eldest brother, and John Compton and Stephen Harrison, his younger brothers. He meets also Wendy Waldron, Roman's sweetheart. There is a clash between Neal and Roman when Neal takes over the management of the fishing boat to raise the money needed to

pay for it. Although his former Navy mates, on a 24-hour leave, help him to complete a successful fishing trip, Neal finds himself with insufficient funds to meet the payment on the boat as the deadline approaches. Roman, regretting his differences with Neal, arranges for Neal to fight a professional boxer on a winner-take-all basis. Neal's buddies are given leave to assist him with his training, but they are ordered back to their ship when war in Korea breaks out. Without his expert seconds, Neal takes a terrific beating during the fight, but just when all seems lost his two buddies, accompanied by Toomey, arrive at the ringside. The sight of them revives Neal and he knocks out his opponent. With his father's financial troubles straightened out, Neal bids farewell to his family and hurries back to his ship, arriving in time to reenlist.

William Broidy produced it, and Paul Landres directed it, from a screen play by Sam Roeca, based on the Collier's magazine story, "Navy Bound," by Talbert Josselyn.

Fine family entertainment.

"Fury of the Congo" with Johnny Weissmuller

(Columbia, no rel. date set; time, 69 min.)

Although it offers little that is novel, this latest of the "Jungle Jim" adventure melodramas is a passable program filler. The story itself is slight and far-fetched, and its development dull, but it has enough thrills and excitement to get by with the indiscriminating action fans, particularly the children on Saturday matinees, for Johnny Weissmuller, as the fearless hero, once again overcomes countless dangers as he tangles with the villains and wild animals. Worked into the proceedings to good effect are the usual stock shots of animals. The direction is capable, the acting adequate, and the sepia-tone photography good:—

When an airplane crashes in a jungle lake, Weissmuller rescues William Henry, the pilot, who identifies himself as a Territorial Police inspector assigned to find Joe Friedkin, a biochemistry professor, who had disappeared mysteriously while searching for a rare pony-like animal called the Okongo, which was considered holy by a tribe of primitive natives. Weissmuller joins Henry in the search. They locate the tribe's village and find it inhabited only by native Amazon-like women. Sherry Moreland, their leader, informs Weissmuller that white men had attacked the village and had carried off the male members of the tribe to be used as hunters in tracking down the sacred Okongo ponies. Actually, the white men were a band of narcotic smugglers, headed secretly by Henry, and their interest in the Okongo stemmed from the fact that the animal fed mainly on a narcotic jungle plant which, when masticated, formed a strong liquid narcotic secretion in the pony's body. The smugglers had kidnapped the professor because only he knew how to tap the gland that released the narcotic fluid. Sherry joins Weissmuller and Henry in the search. In due time Henry's true status is found out when he leaves the others to rejoin his henchmen. While Weissmuller goes on to rescue the professor and the native men, Sherry returns to her tribe for help. The smugglers capture Weissmuller when he steals into their camp and compel him to lead them to the grazing grounds of the Okongo herd. Pretending to cooperate, Weissmuller sets off a stampede among the ponies and, in the ensuing excitement, the native men come to grips with their captors in a free-for-all. The native women arrive and join the fray, and it all ends with the smugglers either captured or killed.

It was produced by Sam Katzman and directed by William Berke from a screen play by Carrol Young.

Harmless for children.

"Lightning Strikes Twice" with Ruth Roman and Richard Todd

(Warner Bros., March 10; time, 91 min.)

An impressive mystery melodrama with psychological overtones, centering around a young actress who is attracted to a moody young man acquitted of murdering his wife but nevertheless suspected of the crime. The story is a bit too pat in parts and some of the coincidents are incredulous, but these shortcomings in the script are overcome by the competent direction and acting. Moreover, the settings, lighting and photography create a tense atmosphere that puts the spectator in a receptive mood for a story of this type. The fact that the identity of the real killer is not disclosed until the finish helps to sustain the audience's interest. There is considerable suspense in the closing reels, where the heroine's unreasonable fears cause her to flee in terror from the young man on their wedding night:—

The rather complicated story casts Richard Todd as a

man who is hated in a small Texas community, where he had once been a proud and prosperous ranch owner. Tried for the murder of his wife, he had been acquitted when the jury failed to reach an agreement because a lone woman juror had held out for his innocence. Ruth Roman, an attractive young actress, learns of these facts while she is en route to a dude ranch for a vacation. In town, she meets Kathryn Givney and Frank Conroy, her husband, Todd's former partners, who had treated him like a son and who could not understand his refusal of their friendship. Kathryn lends Ruth her car to complete her trip to the dude ranch, and en route, the car stalls in a raging storm. Ruth seeks shelter in a lonely house nearby, where Todd had gone into hiding. She is frightened at first, but she finds herself strongly attracted to him when he treats her kindly. He sends her on to the dude ranch on the following morning. Arriving there, Ruth finds it closed. Mercedes McCambridge, who operated the ranch with Darryl Hickman, her crippled brother, explains to Ruth that the place was closed because of the hostility of people who knew that she was the lone juror who had held out for Todd's acquittal. She invites Ruth to remain a while anyway. Believing Todd innocent, Ruth tries to probe into the facts surrounding the murder, but all she can learn is that Todd's wife was a wanton woman who deserved to be murdered, no matter who did it. Meanwhile Todd refuses to say anything to Ruth to prove his innocence. Zachary Scott, a bachelor playboy, makes a play for Ruth, but her love for Todd is so strong that she decides to marry him, despite what others think of him. On their wedding night, Ruth, without good reason, finds herself terrified of Todd; she flees from him and rushes back to Mercedes' ranch. There, Mercedes, obviously jealous, reveals that she is in love with Todd, and that she had killed his wife when she discovered her embracing Scott. Mercedes attempts to kill Ruth, but she is scared off by the sudden arrival of Todd and is later discovered dead in the wreckage of her car. With the mystery of the murder cleared up, Todd explains to Ruth that he believed Conroy, his former partner, had committed the crime, and that he had allowed suspicion to fall on himself in order to protect Conroy.

It was produced by Henry Blanke and directed by King Vidor from a screen play by Lenore Coffee, based on a novel by Margaret Echard.

Adult fare.

ABRAM F. MYERS' ANNUAL REPORT

(Continued from back page)

attend and undoubtedly would enjoy. A recent Allied bulletin on this subject struck a responsive chord among exhibitors and the resulting correspondence could fairly be termed fan mail.¹

"The exhortations to 'keep up the good work' are appreciated, but stemming this rising tide of unfair criticism is not a one-man job. By custom and under the law fair criticism of theatrical performances is privileged. But to my way of thinking fair criticism implies an obligation to point out the attractive features of a film as well as its faults, and to evaluate it not merely in the light of the reviewer's sophisticated standards but from the viewpoint of the reader and prospective patron as well. The reviewer's privilege certainly is abused when he continually disparages the products of our industry. It is not considered good form to remind these gentlemen that their reviews are printed on the reverse side of theatre advertising—they resent any suggestion that their judgment might be affected by such base considerations—but it nevertheless is true that that advertising amounts to a great deal more than their pay checks.

"While I would be the last to suggest that exhibitors attempt to correct this condition by organized boycotts of the offending papers, I think the foregoing considerations entitle them to protest to the publishers against flagrantly unfair reviews and a condescending attitude toward motion pictures.

"3. *The sun will shine again.* Equally dangerous and unwarranted is the extreme pessimism—the paralyzing hopelessness—that characterizes some members of the industry. After many years of unimpaired prosperity the industry has developed a few front-runners along with its men of courage and vision. I can appreciate the feelings of any man whose income has lessened or who fears that his investments and livelihood are threatened. But it is hard to understand those who in the face of adversity turn 'chicken' and lose the will to fight. The sweetest victories are those gained after all seemed lost. There is every reason to believe that the motion picture business can and will fight its way back to prosperity. Here are some of those reasons:

"(a) The pictures are better than ever. I have never liked that as a slogan, because one stinker can destroy the whole effect, and I use it merely as a calm statement of fact. There are more good, boxoffice pictures on current release than at any one time during the last decade. Two reasons have been assigned for this. One is that divorcement and divestiture have created a competitive market and has put the producers on their toes. The other is that Hollywood having been hit in the pocketbook has thrown off its complacency and gone to work. We are probably indebted to both causes for this favorable turn of events and it seems likely that, since one of the causes is permanent and the other has given the producers a good scare, this happy condition will continue.

"(b) While we all hate war and preparations for war, experience teaches us that a wartime economy contributes to the prosperity of the motion picture business. Controls already have been imposed on scarce materials, including all metals; and while it will take some months to liquidate outstanding installment contracts, it is likely that the sale of household gadgets during the next year will dwindle to a trickle. The sale of cars was destined to decline in any event—everybody has a new car—and it has been announced that production this year will be decreased by at least one-third. It seems at this writing that competing amusements—television, bowling, etc.—will be required to carry a heavier share of the tax burden and there is a question whether the restrictions on metals will not seriously curtail the production of television receiving sets.

"Billions of dollars will pass from the Government to the industries employed in the war effort and from them to their millions of employees whose spending opportunities will be limited by the controls above mentioned. Money percolates like water and this newly-created wealth will seep into the smallest communities, however remote from the big industrial districts. The fatigues and anxieties of a great war effort create the need and yearning for emotional outlets and especially for entertainment and relaxation. The movies have rendered this public service through two great world wars and they can and will serve the American people during the crises of the future. If you think that I am painting too rosy a picture, I can only say that I am taking a leaf out of the book of experience, judging the future by the past.

"(c) The movies in wartime have more to offer than any other form of entertainment. The movies and only the movies can tell the story of great events in vivid form. Families and relatives with loved ones in the armed forces are eager to know how they live and fare, long for a glimpse of them. Several exhibitors have spoken to me of the revival of interest in the newsreels since the Korean outbreak. Newsreels, short-subjects and feature films dealing with present-day life and activities of the armed forces will add new interest and vigor to the programs, help bolster the home-front morale and serve the Government well. And in the matter of entertaining the men in uniform, nothing can take the place of the movies. In any base or camp a projector and screen can be rigged up for the showing of motion pictures. It is impossible to equip every soldier with a television receiver—even assuming there was any program to receive.

"(d) The recession has served to jar the entire industry out of its lethargy and the neglected art of showmanship is being revived everywhere. Theatre owners who have been accustomed to leave their operations largely in the hands of managers are again giving personal attention to their theatres, superintending the buying of film, eliminating needless expense, meeting the customers. In some communities they have begun pulling doorbells and inviting old customers who haven't been around lately to come and see a particularly good picture. Better than that, they're joining hands in many cities and towns to carry on joint promotional campaigns. Also they are conducting surveys to ascertain just what inroads television has actually made into their business. The results of a recent survey in Detroit encourage us to believe that the novelty appeal of television is wearing off; that the people are beginning to judge television programs on their merits and to find them wanting.

¹ From R. S. Bromhead, Director of Administration, Film Industry Planning Committee, London, England, comes the following: "I have just read with great interest your hard-hitting remarks regarding film critics and can assure you that we have a very similar position in this country. There are far too many of them who make no genuine attempt to tell the public whether or not they will like a film but only to coin some phrase which will be amusing and witty. Our task in this connection is not made any easier by the fact that some of the newspaper proprietors definitely encourage this type of criticism."

(To be continued in next issue)

It is to be hoped that the other exhibitor organizations will follow Allied's lead in demanding representation for exhibition at all conferences having to do with the raw stock shortage, for it is a matter that is vital to the business existence of all exhibitors, large or small.

THE ALLIED MID-WINTER BOARD MEETING

Truman T. Rembusch was reelected for his second one-year term as president of Allied States Association of Motion Pictures Exhibitors at the Mid-Winter meeting of Allied's board of directors.

Reelected along with Rembusch were Abram F. Myers, general counsel and chairman of the board; Charles Niles, treasurer; Irving Dollinger, secretary; and Stanley D. Kane, recording secretary.

The following were among the other actions taken by the Board at the meeting:

Approved the new COMPO reorganization setup, and elected Rembusch, Abe Berenson, Benjamin Berger, Ray Branch, Jack Kirsch, Nathan Yamins, Wilbur Snaper and Col. H. A. Cole to represent Allied on COMPO's executive committee.

Adopted a resolution calling for a greater number of color films to help the industry overcome the novelty of TV color when it comes into general use.

Authorized Myers to hold exploratory discussions with distributor representatives and other interested parties on the possibility of an industry arbitration system.

Designated Yamins, Snaper and Berger as a film rental committee to present to the different distributors, especially 20th Century-Fox, complaints against increased film rentals at a time when theatre attendance is declining.

Authorized a committee headed by William C. Allen, of Maryland, to bring to the attention of National Screen Service the results of a survey having to do with that company's service, including complaints from Allied members and varying prices charged on different contracts for the same service.

The board, after hearing reports by Jack Kirsch on the Phonovision tests now being held in Chicago, and by Wilbur Snaper on the Skiatron tests being conducted in New York, expressed the opinion that neither system is as formidable as was once feared.

New York City was chosen for National Allied's 1951 Convention, with New Jersey Allied as host.

ABRAM F. MYERS' ANNUAL REPORT

Invariably, a highlight of the Mid-Winter meeting of National Allied's board of directors is the annual report of Abram F. Myers, general counsel and chairman of the board. Because of Mr. Myers' keen analysis of the state of the industry, as well as of the importance of the subjects he touched upon, HARRISON'S REPORTS herewith reproduces it in full, in two or more issues:

"1. *Money everywhere except at the boxoffice.* During 1950 the national income soared to new heights, most of the established industries were prosperous, new enterprises were thriving, employment was high. So favorable were conditions at the beginning of the year that Congress embarked upon a general downward revision of taxes. But this condition of serene confidence and high hopes was marred by a strange phenomenon. Ever since its inception the motion picture industry has been the last to be affected by a depression and the first to recover. It has come to be regarded as a sort of perpetual bonanza. Now for the first time the picture business was losing ground whilst other industries surged forward. This strange reversal of the usual order calls first for careful analysis and then for wise planning in order to overcome it.

"The boxoffice recession did not descend upon us all at once. The storm signals have been flying for at least three years but the successes of the past blinded us to the perils of the future. The reports gathered a year ago for presentation to the committees of Congress showed that the decline, which had been almost imperceptible in the early stages, had reached alarming proportions. While the falling off was not uniform throughout the country, few theatres went unscathed and many were forced to close. Because the picture business has been so conspicuously profitable—a veritable spoiled darling among American enterprises—the lamenta-

tions in some cases exceeded the damage inflicted. The shrill bleats of the chief executive of one of the largest theatre chains merely lent encouragement to rival enterprises who were trying to persuade the public that the movies were washed up.

"Since the first of this year the situation has taken a turn for the better. Higher grosses are reported from all sections of the country although still below those of the corresponding period of last year. This improvement is generally attributed to the release of better pictures and that probably is the main reason. But I am convinced that there are other contributing factors—factors that will assert themselves with increasing force as time wears on.

"2. *The cases are many and varied.* In their bewilderment over this strange reversal of their fortunes, some exhibitors have seized upon a simple explanation of what is in fact a very complicated condition. They have blamed it all on a rival form of entertainment which has only recently cracked its shell and admittedly is engaging the attention of a lot of people. It would be folly to dismiss television as a temporary minor disturbance and I do not propose to do so. But it has been given far too much credit for the movies' present distress and that false emphasis has tended to tear down the movies and to build up television. Publicly expressed fear of this new competitor has done serious harm to our own industry. And if television were to fold up tomorrow, the other adverse factors which I shall mention would remain to plague us, at least for awhile.

"The figures as to the national income, production and employment have been misleading in their application to the motion picture business because they do not reflect the extent to which the people's spending money is committed to the purchase of durable goods. During the war years and for awhile thereafter the purchase of such goods was virtually at a standstill due to Government controls of credits and scarce materials. For almost seven years houses, automobiles, refrigerators, washing and ironing machines, carpet sweepers and other gadgets deemed essential to the American way of life were well-nigh unobtainable. When the controls were released and building and production were resumed, there was a mad rush by the public to acquire these comforts which had been denied them for so long. Add to this list the expensive television receiving sets which have been purchased in vast quantities in the past few years.

"Adhering to my purpose not to clutter these reports with a lot of dry statistics I will not repeat the statistics and estimates relative to the state of installment buying which have been published elsewhere. It is enough to say that a substantial part of the spending money of families of the class that generally patronize the movies is committed to installment payments on durable goods of the kind above mentioned. This is a cogent explanation of the strange situation that features peak employment and boxoffice declines stalking hand in hand in so many communities.

"There is another important reason for our unhappy state which has received too little attention in industry circles, probably because of the excessive timidity of most industry spokesmen. I refer to the supercilious attitude of writers of popular fiction, picture reviewers, radio announcers and columnists toward motion pictures. This perverse, smart-aleky attitude has gotten in its work and has created a fad in this very faddy country. Hardly a day passes that we do not read or hear unthinking remarks to the effect that the movies are 'through'—all washed up; that there are no more good motion pictures; that the only pictures worth seeing are those made abroad; that television is doing to the movies what the movies did to vaudeville a generation ago, and so on. It has even permeated the comic strips. Recently Judy in 'Gasoline Alley,' was invited by a boy to see a movie and replied, 'How stuffy.'

"So far as the books and stories written and being written about Hollywood are concerned, there is little that the exhibitors can do beyond running public relations films that tell a different story. The basic trouble is that enough factual material seeps out of the colony from time to time to lend a degree of authenticity to these exaggerations. Allied has many times called attention to this condition and we are told that steps have been quietly taken to prevent a recurrence of the scandalous episodes of the past. Nevertheless, the assault on Hollywood continues and it seems that in the past few years I have read dozens of books and stories holding it up to contempt and ridicule.

"As regards the supercilious reviewers, the exhibitors have a right to protest to them and to their publishers against the kind of reviews which discourage prospective patrons from seeing pictures which they would otherwise

(Continued on inside page)

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HOW OTHER INDUSTRIES PROMOTE PUBLIC GOOD WILL

Recent issues of different national magazines carried an advertisement captioned, "The Search for Oil Takes to the Air," in which the readers are told how the oil industry goes about finding new oil deposits with specially equipped planes.

The advertisement, which makes highly interesting reading, boosts no particular oil company, and was inserted by the American Petroleum Institute for the purpose of informing the public of the efforts made by the oil industry to provide them with the finest oil products at the lowest possible prices.

The oil industry knows, I am sure, that this advertisement will not sell one gallon of oil more than it is selling now, but its leaders no doubt felt that the benefit in terms of public good will warrants the expense.

Other industries are resorting to similar methods. The Steel industry, for example, uses radio and television, in addition to newspapers and magazines, to tell the public what it is doing to help the economy of the nation and to serve its war efforts.

What is the motion picture industry doing? Nothing! I asked a top industry executive why the industry is not doing anything, and he replied, with a smile: "It's too costly."

The television industry does not think that it is too costly to publicize its virtues; it spends millions each year. Yet we allow television to knock the props from underneath us while we lament the loss of patronage. Exhibitors as well as producers seem to have become fatalists and are doing nothing to counteract the propaganda against the picture industry.

This paper has been battling editorially for years to awaken the industry leaders as to the need for institutional advertising, but to no avail.

The expenditure of a few million dollars a year for institutional advertising is not too costly when one bears in mind that the cost will be divided among the different companies. But the trouble with our industry leaders is their inability to agree on a policy. Each company seeks to put over its own product instead of thinking of the common good. Thus millions of dollars are lost to exhibition each year by their inability to get together. And since all the big pictures are sold on percentage, the loss to the producer-distributors is far greater than the cost of institutional advertising.

Perhaps Spyros Skouras, who advocated an institutional advertising program last week at a luncheon meeting of some fifty leading distribution and exhibition executives, will be able to bring the "warring" elements together.

ABRAM F. MYERS' ANNUAL REPORT

(Continued from last week)

"(e) Better still, it now seems probable that the entire industry may at long last unite through the Council of Motion Picture Organizations ((COMPO) to improve public relations and for promotional activities. This Board will be called upon to consider the latest proposal by reorganizing COMPO and I will not anticipate that discussion by dealing with it in this report. However, the Board has twice approved the objects and purposes of this movement and I personally hope that COMPO will be a strong factor in the industry. I am not specially interested in COMPO as an agency for explaining away or apologizing for whatever faults the industry may have. That technique has been tried and has failed for too many years. The proper method is first to ascertain public attitudes toward the industry and then to conform to them as far as possible. The industry in time will come to realize that a public relations program to be successful sometimes calls for internal reform as well as outward defense.

"COMPO's great opportunity it seems to me is to weld the whole industry into an effective fighting force to attack and bring to early close the current boxoffice recession. Many proposals to that end have been made and some have been approved and the great campaign to promote theatre attendance—to bring the industry to the people and the people into the theatres—awaits only the completion of COMPO's organization and the accumulation of funds under the plan for the payment of dues based on 1/10th of 1% of all feature film rentals, the amounts so paid by the exhibitors to be matched by the distributors. If the industry can hold together on such a mighty undertaking, and the choice of projects and details of the operation can be left to the calm judgment of experts, the industry will have given visible evidence of its maturity and a great milestone will have been passed.

"(f) One of the contributing causes to our present distress is the over-expansion which has occurred in the exhibition branch since World War II. Indoor theatres alone increased from 15,115 in 1939 to 17,689 in 1948, an increase of 17%. But the data for outdoor theatres, which have sprouted like mushrooms are not included in these figures. Hundreds of cities and towns are badly over-seated. The available patronage has been spread thinly over too many seats. This feverish construction explains in part why producer-distributors have been able to increase their net profits while the receipts of individual theatres have sagged. Until National Production Authority Order M-4 was issued, it seemed that this building splurge, especially as regards drive-ins, would continue indefinitely. Now, except for a few 'hardship' cases theatre construction has been halted and it seems likely that the ban will remain in effect for several years during which time we may hope that increased patronage will make full use of the available facilities.

"In view of the foregoing and other considerations which time will not permit me to dwell upon, it is difficult to see how any loyal industry member can succumb to his own pessimism, no matter how hard his present position may be. In times of adversity men are prone to forget these blessings which they still retain. It is time that some exhibitors—including a few leaders—tried to get things in better perspective. Despite recent set-backs the theatre business still is one of the cleanest and most profitable of retail enterprises. If you do not believe this, just compare notes with your grocer, your druggist, your drygoods merchant and hardware dealer. The exhibitor sells nothing that is tangible. He has no inventory problems—once he plays a picture he is through with it and he has had a 100% turnover. He has no packaging and delivery costs and no losses from spoilage, breaking or style changes. He has an executive's salary in addition to the dividends from the corporation which is his other self. It is doubtful if he could sell out and invest in any other business where the returns on his investment would be as great.

"Of course, I am generalizing and am not prepared to debate with any exhibitor the facts of his individual situation. What I am seeking to do is to reverse a trend which is apparent in some quarters and to restore the vision and courage of near-sighted and timid men who profess to believe that there is no future for the motion picture business. In this effort I am ably abetted by our National President Trueman T. Rembusch. I rejoiced in the expression he used in concluding a recent article on the outlook for the movies. He said: 'My theatres are not for sale.'

"4. Progress toward a free industry. On February 8, 1950, on the eve of our last annual board meeting, the statutory court in New York entered a final decree against the hold-out defendants—Loew's, Twentieth Century and Warner Bros.—requiring that those companies shall be

(Continued on back page)

"U.S.S. Teakettle" with Gary Cooper

(20th Century-Fox, April; time, 93 min.)

Audiences should have a right good time with this imaginative and out-of-the-ordinary comedy, which deals with the misadventures of the captain and crew of a Navy Patrol Craft that is designated to test an experimental high-pressure steam engine. The comedy stems from the fact that the captain and his officers are all "90-day wonders," landlubbers converted into seamen after three months' training, none of whom had any experience in the running of a ship. The comic aspects of this situation are fully realized in the despondency of the captain when he learns that his crew, too, is green, and in the mishaps that occur on the trial runs, which invariably end in breakdowns, with the ship and crew becoming the laughing stock of the naval base because of the fact that they have to be towed back each time they put to sea. Some of the situations are hilarious, particularly those that have to do with the erratic behavior of the clanging and hissing steam engine, which requires all sorts of improvisations and the superhuman efforts of the harassed crew to keep it in operation. Much of the humor is in a satirical vein in that it pokes fun at Navy procedure and pompous Navy brass. The closing reels, where the ship's throttle becomes jammed and it runs wild through the harbor, narrowly missing collisions with numerous ships and bridges and ramming an aircraft carrier before it is stopped, are pure slapstick, but it is extremely funny. Gary Cooper is just right as the bewildered but determined captain, and he is given strong support by the other members of the capable cast, including Jane Greer, who appears briefly as his wife, Millard Mitchell, Eddie Albert, Richard Erdman, Ray Collins, John McIntire and Jack Webb.

It was produced by Fred Kohlmar and directed by Henry Hathaway from a screen play by Richard Murphy, based on a story by John W. Hazard.

Fine for the entire family.

***Released as YOU'RE IN THE NAVY NOW.**

"Quebec" with John Barrymore, Jr., Corrine Calvet and Patric Knowles

(Paramount, April; time, 85 min.)

Based on historical fact, there is considerable production flash in this Technicolor melodrama, which deals with the 1837 rebellion of French and English settlers against British rule in Quebec, but it fails to hit the mark as entertainment because of a complicated plot that is vague and confusing in its development. The skirmishes with British troops and the full-scale battle attacks give the picture ingredients that may help it get by with the non-discriminating action fans, but those who demand something more than conventional tumult and conflict will find it lacking in dramatic force and on the whole disappointing. Since most of the locales were shot right in Quebec, the film benefits from the picturesque natural surroundings, but it is not enough to make up for the patently artificial quality of the story.

The story casts Corrine Calvet and Patric Knowles as the leaders of the rebellion. Corrine was motivated by her hatred of Don Haggerty, commander of the British garrison in Quebec, whom she had married at the age of fifteen to give her unborn child a name; Knowles, her lover, had been reported dead. She had later discovered that Knowles was a political refugee in exile, and that she had been tricked into marriage by Haggerty. Her son, John Barrymore, Jr., now eighteen, had been brought up in the wilderness by his father, and the lad had no idea that Corrine was his mother. The story, which is too complicated to synopsise, follows the adventures of young Barrymore and his father as they lay plans with Corrine for a full-scale attack on the fortress in Quebec. Worked into the plot is the love felt for Barrymore by Barbara Rush, Corrine's youthful companion, and by Nikki Duval, a flashy-eyed girl of the Quebec wilds. When the attempted rebellion fails, Knowles, seeking amnesty for his men, is killed by Haggerty. Barrymore takes over the leadership of the rebels and attempts to storm the fortress, but he, too, is unsuccessful, and during the battle Nikki is killed. Corrine goes to Haggerty and pleads for her son's safety. Haggerty promises to allow the lad to walk out of the fortress unharmed. But Corrine, suspicious, dresses herself like Barrymore to test Haggerty. She is shot dead. Gaining his freedom, Barrymore learns from John Hoyt, a kindly priest, that Corrine was his mother.

The screen play was written and produced by Alan Le May, and directed by George Templeton.

Adult fare.

"Teresa" with Pier Angeli, John Ericson and Patricia Collinge

(MGM, no release date set; time, 101 min.)

There are moments of tender appeal and strong drama in this story of young love and of the problems of a mentally befuddled young war veteran, but on the whole it misses fire, for the proceedings ramble along unevenly and matters are not helped much by the flashback treatment, which serves to confuse one. Being a moody type of story with an approach that is heavy and sombre, and lacking marquee names, it is doubtful if it will have more than a modicum of box-office value for the general run of theatres. The film introduces to American audiences Pier Angeli, a young Italian actress, who is very good as the sympathetic war bride of the mixed-up veteran; she has a winning personality, and is completely natural. John Ericson, as the confused veteran, does good work, but his characterization is not clearly defined and does not seem real. Authenticity and color are given to the production by the fact that it has been shot against actual backgrounds in New York City and Italy.

The story opens in New York where Ericson is depicted as a maladjusted war veteran living at home with his parents (Patricia Collinge and Richard Bishop) and sister (Peggy Ann Garner), and resisting all efforts to aid him. By flashback, the story shifts to a ruined Italian village, where Ericson meets and falls in love with Pier during the war. He becomes a victim of battle shock when he is sent out on his first patrol and, after a stay at the hospital and the end of hostilities, he returns to the village and marries Pier. He then returns to the United States alone to await her arrival as a war bride, but he keeps the marriage a secret because of the possessive jealousy of his mother. His mother eventually learns about the marriage, and when Pier arrives she makes her home with Ericson's parents in their cramped tenement quarters. His mother's domination so affects Ericson that he loses job after job and feels himself to be totally incompetent, despite words of encouragement from Pier. When Pier learns that she is pregnant, she urges Ericson to leave his mother and make a home with her elsewhere. The suggestion infuriates him and, after a quarrel, she leaves him. The separation and its cause enable Ericson to see his mother in a true light. He rids himself of her domination, leaves home and finds a steady job. When he learns that Pier had given birth to their son in Bellevue Hospital, he rushes there for a reconciliation, and the finish finds them embarking on a new life.

It was produced by Arthur M. Loew and directed by Fred Zinnemann from a screen play by Stewart Stern, who collaborated on the original story with Alfred Hayes.

A picture for mature minds.

"Belle Le Grand" with Vera Ralston, John Carroll and Muriel Lawrence

(Republic, Jan. 27; time, 90 min.)

Set against an 1870 San Francisco background, "Belle Le Grand" has been given a handsome production mounting, but it is not enough to lift it above the level of mildly interesting program fare. Where the picture misses its mark is in the story, which is routine, unconvincing and lacking in dramatic strength. Moreover, the treatment is unimaginative and the dialogue stilted. The direction and acting are ordinary, and the players are, at times, guilty of overacting. The picture introduces Muriel Lawrence, a charming young soprano, whose renditions of several operatic arias are pleasing to the ear. For all its shortcomings, however, the picture has enough action and colorful settings to get by with those who are not too fussy about story values:—

Having spent five years in prison for a murder committed by Stephen Chase, her ex-husband, Vera Ralston leads the only life left to her by a prejudiced society—operator of a luxurious Barbary Coast gambling house. On a chance tip, Vera buys a substantial block of shares in a Virginia City silver mine owned by John Carroll and makes herself a fortune. Carroll, by keeping secret news of a rich strike at the mine, had outwitted Chase, a financier, and had bought up thousands of his shares for practically nothing. Vera and Carroll are attracted to each other as a result of this manipulation. Chase, bitter, sets in motion a plan to grab control of the mine. Meanwhile he tries to romance with Muriel Lawrence, a young singer. Unknown to Muriel, she is Vera's sister. They had not seen each other since childhood, and Vera had been financing her career secretly. Vera threatens to kill Chase if he does not leave Muriel alone. Complications arise when Carroll meets Muriel and falls in love with

her. He takes her to Virginia City and arranges for her to sing at the local opera house. Vera follows to watch over her sister's welfare. Chase chooses this time to start a fire in the mine, and as a result Carroll finds himself faced with financial ruin because of his inability to meet a note held by Chase. Vera comes to his aid by lending him a million dollars. Outmaneuvered again, Chase incites the miners to lynch Carroll by stating that the fire, which had killed several miners, had been started by Carroll as part of a stock manipulation scheme. But before harm can come to Carroll, Vera accidentally shoots Chase, who confesses that Carroll is blameless before he dies. It all ends with Carroll realizing that Vera is his kind of woman, while Muriel is left to her career.

It was produced and directed by Allan Dwan from a screen play by D. D. Beauchamp, based on a story by Peter B. Kyne.

Adult fare.

"Missing Women" with Penny Edwards

(Republic, February 23; time, 60 min.)

A passable program murder melodrama, revolving around the murderous activities of car-stealing racketeers. The spectator is held in pretty tense suspense by reason of the fact that the heroine's life is in danger when she joins the crooks, her purpose being to apprehend the murderer of her husband. Penny Edwards is a nice-looking girl and a good actress; given suitable parts, she might go places. There is no comedy relief. The direction is fairly good; and so is the acting:—

En route on a honeymoon, Penny Edwards and John Hedloe stop in a lover's lane to remove the "just married" sign tied to their car. They are accosted by James Millican and John Alvin, two car-stealing racketeers. Hedloe protests when Millican attempts to kiss Penny, and Millican shoots him down. Just then a police car approaches and, while Alvin conceals Hedloe's body, Millican forces Penny to pretend that she is his wife. The two crooks eventually release Penny, and when she returns to the scene of the crime she learns for the first time that her husband is dead. Her meager description of the crooks leaves the police helpless, but while being questioned she learns that car thieves liked to work with women to ensnare their victims. She immediately goes to a beauty parlor, where her personality is altered completely, and by posing as a woman just released from prison she makes contact with a car-stealing gang headed by Robert Shayne. He pairs her on a job with Alvin, who fails to recognize her. Meanwhile Penny's parents become alarmed over her disappearance and notify the police. The police eventually track her down, but when she tells them of the part she is playing they agree to let her continue in the hope that she will find Millican, who was hiding out in the gang's garage. Complications arise when Penny's picture, which had been publicized by the Missing Persons Bureau, comes to the attention of the gang and they realize her motive. They take her to the garage and are about to kill her, but she is saved by the timely arrival of the police who had been trailing her.

It was produced by Stephen Auer and directed by Philip Ford from a screen play by John K. Butler.

An adult picture.

"Raton Pass" with Dennis Morgan, Patricia Neal and Steve Cochran

(Warner Bros., April 7; time, 84 min.)

There is no question that this western melodrama will go over fairly well with those who love fast action, shooting and killings, for there is a plentiful quantity of these ingredients. But the story is unpleasant in that the action is at times brutal and cruel, and there seems to be almost no one worthy of sympathy. Dennis Morgan is good as the hero, and Patricia Neal is effective as the conniving woman who brings tragedy to others by her inordinate ambition. Steve Cochran is realistic as the cold-blooded murderer. As to the others, Dorothy Hart is pleasing, Basil Ruysdael is "hammy," and Scott Forbes is a most unfortunate selection for his part, for he neither seems to be a good actor nor has he a pleasant face:—

Shortly after her arrival in the New Mexico Territory, Patricia sets her cap for Dennis Morgan, co-owner of a vast ranch with his father (Basil Ruysdael). He soon marries her and gives her a half-interest in the ranch. When Scott Forbes, a wealthy Chicagoan, comes to inspect the ranch for the purpose of granting a loan, Patricia, seeing a chance to better herself, makes a play for him. Morgan's ranch is divided by a streak of lava land on which homesteaders,

embittered against the ranch owners, eke out an existence. Morgan and his father compel the homesteaders to lease the strip at their own terms, and Louis Jean Heydt, their leader, protestingly signs the agreement. Morgan comes upon Patricia and Forbes in an embrace, and Patricia, to appease him, tells him that Forbes wants to buy the ranch. Embittered over her unfaithfulness, Morgan agrees to sell his one-half interest in the ranch. It was his plan to close the lava strip and thus prevent his wife and her lover from enjoying the use of the water nearby. The homesteaders agree to go along with the plan. To protect her interests, Patricia hires Steve Cochran, a killer. A three-way range war soon develops, with many killed. In the events that follow, Cochran cold-bloodedly murders Heydt and wounds Morgan. Forbes, horrified at the wanton killings, becomes a willing hostage of Morgan's followers and the homesteaders while Patricia elects to fight it out on Cochran's side. In a final showdown fight between both forces, Cochran is killed, but before he dies he shoots at Morgan and accidentally hits Patricia instead. She dies in Morgan's arms. With peace reigning on the ranch once again, Morgan turns his attention to Dorothy Hart, Heydt's niece, who had long been secretly in love with him.

It was produced by Saul Elkins and directed by Edwin L. Marin, from a screen play by Tom W. Blackburn and James R. Webb, based on a novel by Mr. Blackburn.

An adult picture.

"Inside Straight" with David Brian, Arlene Dahl and Barry Sullivan

(MGM, April; time, 89 min.)

A fairly good melodramatic entertainment, revolving around a man who, by fair means and foul, succeeds in his burning desire to become rich, but who finds much unhappiness along the way. The story itself is lacking in appreciable dramatic force, mainly because it unfolds in a series of erratic flashbacks and is episodic. Moreover, the characterizations are skin-deep and do not ring true. Despite its shortcomings, however, it holds one's interest well because of the colorful 1870 San Francisco background and of the expert manner in which the lusty excitement of that era has been captured on the screen.

The story opens with David Brian being approached by Mercedes McCambridge for a loan of \$3,000,000 to save her bank from going under—a condition brought about by Brian's manipulations. Brian deals a hand of open poker and challenges Mercedes to wage her bank against his \$3,000,000 on whether or not his closed card completed an inside straight. Barry Sullivan, John Hoyt and Lon Chaney, friends of the pair, warn Mercedes to think carefully about Brian's past life before accepting his challenge. As each relates his past experiences with Brian, it is revealed by flashback that Brian, as a youngster (played by Claude Jarman, Jr.), had determined to acquire great wealth when his parents had died and an unsympathetic undertaker had refused to give them a decent burial because of Brian's inability to pay. He had become friendly with Chaney, a miner, and after saving several thousands of dollars he had come to San Francisco, where he had charmed Mercedes, a widow, into selling her small hotel to him, giving her worthless stock as part payment, and cheating her on the cash transaction. By saving Roland Winters, a wealthy stock broker, from a scandal because of his affair with Arlene Dahl, Brian had been given an opportunity to make a fortune in some mining stocks. Meanwhile Mercedes' stock had turned out to be valuable, giving her a fortune. Brian had eventually stolen Arlene from Winters and had married her. She had given him a son, but had left him after five years, frankly admitting that she had married him for his money. He then had married Paula Raymond, whom he had first hired as a governess for his son, but he had been so obsessed with the business of making money that he neglected her completely. Paula had fallen in love with Sullivan, a writer, but she remained faithful to Brian. When his wealth had disappeared in a stock market crash, Paula had proved her loyalty by helping him to recoup his fortune, but he neglected her once again and, when she had died in childbirth, he had realized too late where his happiness had been. The recounting of his past life brings Brian to the realization that he had been a rotter, and that he must learn to help others as well as himself; he sees to it that Mercedes gets the required funds to save her bank.

It was produced by Richard Goldstone and directed by Gerald Mayer from a screen play by Guy Trosper.

Adult fare.

divorced from their theatres and for the divestiture of so many theatres by the segregated circuits as may be necessary to restore lawful competitive conditions in the motion picture industry. You may recall that at the Minneapolis National Convention I offered those companies some gratuitous advice, adding, however, that I did not expect it would be heeded. I suggested that the Supreme Court might be fed up on cases involving the motion picture business and that by seeking another appeal they might find themselves in a worse position than they were then in.² Nevertheless, they filed their appeal papers toward the end of the term and applied for a stay of the lower court's decree, which was denied. Then on the first decision day of the present term, October 9, 1950, the Court entered an order affirming that decree.

"While the Supreme Court added nothing to the statutory Court's decree and the 'hold-outs' were not penalized, they nevertheless were subjected to an extraordinary and humiliating action. The action of the Supreme Court, you will note was not merely to dismiss the appeal, but to affirm the judgment of the lower court. Never before, so far as I am aware, has any anti-trust case in which an appeal is provided as a matter of right, has the Supreme Court summarily affirmed the judgment without granting the parties a hearing. Thus the Supreme Court wrote 'positively' at the end of the divorce decree.

"You will recall from my annual report for 1948 that RKO and Paramount consented to decrees of divorcement and divestiture following the Supreme Court's first decision and before the statutory Court, on mandate, had decreed total divorcement. The wheels of justice have been grinding slowly but inexorably and the Court's objectives in those decrees are in sight. Evidence of the effectiveness of the divorcement in the Paramount Case is mounting and striking examples have recently come to our attention. To say that RKO has been dragging its feet is to state the case mildly but the Government appears to be alive to the situation and there is reason to expect that the dissolution processes will be hastened. Even RKO's friends among the exhibitors are looking forward to the day when, under the stimulus of free and open competition, this company will get down to the serious business of producing boxoffice pictures. It has been a source of regret to those of us who remember the fanfare which accompanied its formation that it has never lived up to its advance billing.

"Recently, and on January 4, 1951 a consent judgment was entered against the Warner defendants which, in regard to divorcement follows the pattern of the Paramount decree. In the matter of divestiture, however, there is an interesting innovation. The former scheme of requiring a defendant to sell certain theatres in order to break up local monopolies has not always been satisfactory in practice. With receipts at a low ebb the value of such properties is depressed and to force a sale sometimes means a considerable loss. This results in applications for delay which the courts often feel are meritorious. Moreover, it is unsatisfactory from the standpoint of the local independent exhibitor who is not able to purchase the theatre for himself. It merely means the injection into the situation of another—possibly a meaner—competitor.

"A main purpose of litigation, and certainly the policy of Allied is to aid and strengthen the existing independent exhibitors—those who have struggled so long for a place in the sun. In the Warner decree outright divestiture is required in many cases but in places where there is an independent theatre capable of operating on the same run as the Warner Theatre, divestiture is contingent upon the development of such competition within a year and its continuance for five years. A typical example of this 'sword of Damocles' provision is that relation to Appleton, Wisconsin, which provides that Warner Bros. (or its successors) shall dispose of—

One theatre if by the end of one year from the date of this judgment an independent³ theatre is not regularly playing first run, or if thereafter (during a period of five years from the date of this judgment) for the greater part of any year an independent theatre is not regularly playing first run.⁴

"This ingenious device casts upon Warner Bros. (or the segregated Warner Circuit) the burden of seeing to it that the independent exhibitor has enough Big Eight product with which to operate on first-run or else suffer the loss of one of its own theatres.

"The trade practice provisions of the final decree of February 8, 1950 and of the several consent decrees are identical and these have been dealt with in prior bulletins and reports.

The exhibitors' manual based on these provisions, which Allied announced would be issued, has been delayed pending clarification of certain of those provisions. Progress in such clarification was made in the decisions in the Windsor Theatre and Milgram Cases as reported in an Allied bulletin dated December 28, 1950. Still outstanding is the serious question which has arisen with respect to the legal status of competitive bidding. Allied now has pending before the distributing companies and the Department of Justice a proposal worked out by the General Counsel and his Advisory Committee, all as set forth in a bulletin dated November 29, 1950. Information relating to the alleged forcing of pictures in violation of the decree has been received from several sources but action on it is being withheld for the time being to see if the distributors, following the give-and-take discussion at the Pittsburgh Convention will take the necessary action to end the practice.

"It now seems safe to predict that Allied will be able to produce for its members a comprehensive manual bearing on all phases of the new order in the motion picture industry during the next six months.

² I cited the case of the convicted murderer who was sentenced to life imprisonment and then appealed and obtained a reversal of his conviction. On the second trial he was again convicted and sentenced to be hanged and this sentence was upheld.

³ I.e., not affiliated with any of the defendants in the case.

⁴ I.e., "first run of the eight distributor defendants."

(To be continued in next issue)

"Fourteen Hours" with Richard Basehart, Paul Douglas and Barbara Bel Geddes

(20th Century-Fox, May; time, 92 min.)

A real thriller that should keep movie-goers on the edge of their seats from start to finish. Centering around a mentally unbalanced young man who spends fourteen hours on the narrow 15th floor ledge of a New York hotel and threatens to jump, the tension hits peaks of almost unbearable intensity as he sways precariously on his high perch and defies all attempts to talk him out of his suicide plan. Photographed against an actual New York background, the action is strikingly real, and throughout one tingles with suspense and excitement as the camera shifts from the would-be suicide to the reactions of the different characters in the gasping crowds below, and to the feverish efforts of the police emergency squad to set up a safety net while a smooth-talking policeman, played superbly by Paul Douglas, tries to dissuade the boy from jumping.

Briefly, the story has Richard Basehart stepping out on the ledge early on St. Patrick's Day. Douglas, on duty near the hotel, quickly notifies his station house and rushes up to the hotel room, where he hears Basehart threatening to jump if the police come near him. By talking to him casually, Douglas wins Basehart's confidence and keeps him quiet, but the young man resists all efforts to lure him back into the hotel room. The arrival of the emergency squad, headed by Howard da Silva, a brusque but efficient lieutenant, upsets Basehart and he renews his threat to jump, but he calms down when Douglas, on the advice of two psychiatrists, resumes talking to him. By chatting with Basehart on every conceivable subject, Douglas keeps his mind off his determination to jump and in the process obtains information that helps the psychiatrists to determine that his mental strain stemmed from the domination of Agnes Moorehead, his mother, a selfish woman who had led the boy to believe that his father (Robert Keith) is an incurable drunkard, and who had induced him to give up Barbara Bel Geddes, his girl-friend. Basehart's parents and Barbara arrive on the scene, but their efforts to sway him from his suicide attempt are to no avail. Under cover of darkness, the police spread a huge net two floors beneath Basehart while Douglas holds his attention to keep him from seeing what they are doing. Matters come to a head when a huge searchlight is switched on accidentally and Basehart, twisting wildly to get out of the blinding ray, falls from the ledge. He just manages to grasp the outer edge of the net, and is pulled to safety by the police.

There are any number of situations that will send cold chills down one's spine as Basehart teeters on the ledge, deliberately swaying to thrill the morbid throngs below, and occasionally slipping unintentionally. The direction and acting are first-rate, and the camera work highly effective. It is an outstanding and unusual picture that should turn out to be a top box-office attraction because of favorable word-of-mouth advertising.

It was produced by Sol C. Siegel and directed by Henry Hathaway from a screen play by John Paxton, based on a story by Joel Sayre.

Morally suitable for all.

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NEW UNITED ARTISTS SETUP A BOON TO INDEPENDENT PRODUCTION

Now that William J. Heineman has taken over as vice-president in charge of distribution, and Max E. Youngstein has assumed his post as vice-president and national director of advertising, publicity and exploitation, the new United Artists regime, headed by Arthur B. Krim, is going full speed ahead in an effort to again make the company one of the most important in the industry.

The independent producers are particularly happy about the revised UA setup, and many of them, according to Heineman, are now rallying around the UA banner, pledging top independent product.

Indicative of how the independent producers feel are the sentiments expressed at a recent trade press conference by Sam Spiegel, the veteran independent producer, who sometimes produces under the name of S. P. Eagle. He said that the new UA management is "the answer to the prayers of many independent producers in Hollywood," and that the absence of a strong organization such as UA had caused many of them to defer their long range plans. He added that, if UA had not righted itself, its failure "would have been a death blow to all of us."

Similar remarks were made by Robert Stillman, producer of "Sound of Fury," who, at another trade press meeting, stated that he was highly gratified to see UA in the hands of people who will make it work. He, too, observed that there was now "a definite feeling of security" among independent producers as a result of the new UA setup.

A source of new satisfaction for the independent producers will be found in the announcement made this week by Krim that, henceforth, rentals due producers releasing through UA will be kept "in trust." Pointing out that this move was designed to strengthen the confidence of banks and of other financial institutions in independent production, and to provide greater security for active UA producers, Krim said:

"It is a matter of primary importance to the management of United Artists that its producers feel secure in the custodianship of the funds received from exhibitors which are due to producers. Accordingly, we have asked Walter E. Heller and Company, as a part of the financial arrangement we have entered into with that company, to receive and deposit the producers' share of collections in a special bank account."

Krim added that disbursements will be made only with countersignature by a representative of both companies, insuring the producers' share of the rentals from being used for any other purpose.

Still another source of satisfaction for the independent producers is Max Youngstein's declaration that he will set up a permanent field exploitation force, parallel to the one he had at Paramount, and that UA will gladly spend money with exhibitors on cooperative advertising of UA releases.

An official release schedule had not yet been set by the company at this writing, but the plan is to release approximately twenty-five pictures from now until the end of the year.

Insofar as the independent exhibitors are concerned, they, too, should derive much satisfaction from the new UA setup, for it will mean a new source of steady flowing product, which will in turn make distributor competition for their play-dates all the more keener. But if United Artists is to succeed, proper support for its independent producers must come from the independent exhibitors in order to enable them to continue in business and to keep improving their product.

The prosperity of the independent producers should be of as great concern to the independent exhibitors as it is to the independent producers themselves, for a substantial

number of prosperous independent producers cannot help but serve as an incentive to the major producers to make better pictures. A greater number of successful independent producers will add up to healthful competition that makes for improvement, and such a condition cannot help but benefit the independent exhibitors.

ABRAM F. MYERS' ANNUAL REPORT

(Continued from last week)

"5. National Allied's part in the tax campaign and in COMPO. As 1950 opened the desire foremost in the minds of the exhibitors was to secure the total repeal of the Federal tax on admissions. I had already accepted the chairmanship of COMPO's Committee on Taxation and by the time of our last Annual Meeting the campaign to repeal the tax was well under way. There is no need again to describe the sweeping nature of that all-industry, nation-wide campaign. It was in the nature of an experiment in industry-wide cooperation and, on the whole, it was a satisfactory experience. There should be recorded, for all time, the important part which Allied played in this great undertaking. Allied contributed for more than six months virtually the full-time services of its General Counsel and its national headquarters. It advanced \$2,000.00 to defray the expenses of the Committee which was twice as much as any other exhibitor body advanced. And while some Allied regionals turned in a better job than others, depending on their internal strength and the experience of the leaders in legislative work, the record on the whole was one to be proud of and I again express my deep appreciation of your loyal support.

"The progress made and our high hopes for total success made all the more bitter out disappointment when the Korean outbreak and the threat of a full-scale war forced a halt to our efforts. While the goal was not reached there is ample reason for thinking that the campaign was justified by the favorable impression made and good will engendered while it was in progress. I am pleased to believe, and this belief is shared by many, that the omission of any increase in the admission tax in Secretary Snyder's recent recommendations, and the inclusion therein of increased taxes for rival forms of entertainment which now enjoy an advantage over the movies in this particular, are the delayed but none-the-less welcome by-products of the efforts put forth a year ago.

"While in this connection the General Counsel probably has devoted more man-hours to COMPO than any other person, that was not by any means Allied's only contribution to the movement. In May Messrs. Rembusch, Yamins, Kirsch and I attended the Chicago meeting at which COMPO finally took shape. Messrs. Rembusch, Yamins, Smith, Berger, Allen (Md.) and Snaper have attended special committee meetings and meetings of the Executive Board. At the Executive Board meeting in New York in January Messrs. Rembusch, Yamins, Snaper and I played a prominent part in gathering up the pieces and rebuilding COMPO after it had splintered on the rock of TOA's opposition. The facts concerning these activities have been fully reported to the directors and it is hoped that they have met with your approval. Allied's record on COMPO has been straight-forward and honorable and has gained for it much prestige and good will in the industry at large.

"6. Allied's great year. Exhibitors appreciate their organizations most when they need them most and the difficulties and anxieties of 1951 brought about an extraordinary revival of interest in association work. Not only was the Pittsburgh National Convention, so ably staged and managed by Bill Finkel, Morris Finkel, Wally Allen and their associates a stand-out affair, but many of the regional conventions—notably those in Boston, Cincinnati, Indianapolis and Milwaukee—were record breakers. There are

(Continued on back page)

"Up Front" with David Wayne and Tom Ewell

(Univ.-Int'l, April; time, 92 min.)

Based on Bill Mauldin's best-selling book of the same name, this is an amusing and at times hilarious comedy, revolving around the misadventures of "Willie" and "Joe," the two bewhiskered doughboys created by Mauldin in his nationally syndicated cartoons. The action takes place at the front and in Naples during the Italian campaign of World War II, and the comedy, which pokes fun at Army regulations and the Military Police, and which has the two soldiers mixed up with Italian black marketeers, is a humorous mixture of farce and slapstick that is sure to keep one laughing throughout, despite occasionally lags in the episodic story. David Wayne, as "Joe," and Tom Ewell, as "Willie," are highly effective, and though their names lack marquee value the fame of the Mauldin book and favorable word of mouth advertising should be of considerable help at the box-office:—

Inseparable buddies, Wayne and Ewell are separated during a fierce enemy attack. Ewell believes that his pal had died, but when he learns that Wayne is in a base hospital in Naples he wangles a three-day pass to visit him. In Naples, Ewell is picked up by the Military Police because of his sloppy dress, but he manages to give them the slip and goes to the hospital, where he talks Wayne into returning to the front with him immediately. Wayne steals a uniform and a pass, and the pair set out, but before they can get out of Naples they become involved with Marina Berti, a pretty Italian girl, whose father was a bootlegger and a black marketeer. They boys are picked up by the MP's when Marina's home is raided, and Vaughn Taylor, a prissy major, determines to make an example of them, but he is compelled to release the boys when their commanding general warns him to "lay off" his combat troops. After numerous other escapades, during which they help Marina's father to win an acquittal, the boys set out for the front again but first stop to say goodbye to Marina. They find a truck full of black market supplies parked outside her home, and decide to take it to their company, which was badly in need of the supplies. Caught with the truck by the MP's, the boys break away and lead them on a wild chase right to the front, where the commanding general welcomes the supplies, congratulates the boys, and demotes the MP major.

It was produced by Leonard Goldstein, and directed by Alexander Hal, from a screenplay by Stanley Roberts. Suitable for the family.

"M" with David Wayne, Howard da Silva and Luther Adler

(Columbia, March; time, 88 min.)

Gruesome is the word for this remake of "M," which revolves around a pathological killer who cannot resist the desire to kill little girls. Like the original 1933 production, which was made in Germany and starred Peter Lorre, this version cannot be called entertainment; it is much too morbid and horrible for the average picture-goer.

Briefly, the story depicts a large city terrorized by the maniacal killings, with the police besieged by worried parents who demand that the killer be caught. The police efforts to find the killer are so thorough that they interfere with the gambling operations of a crime syndicate headed by Martin Gabel. To stop the police raids and thus protect his enterprises, Gabel decides to catch the murderer through his own organization. With all sorts of sundry characters connected with the syndicate put on the alert, the killer is finally caught by them in a huge factory building before he can murder his sixth victim. The final sequence shows the killer taken to the crime syndicate's garage, where the infuriated underworld characters who helped catch him demand that he be killed on the spot. Luther Adler, Gabel's drink-sodden lawyer, tries to pacify the mobsters with a plea that due process of law must be maintained, while the killer himself pitifully and insanely reveals the cause of his sick mind. The enraged mobsters, however, insist on taking his life, but the timely arrival of the police settles the issue.

Although the story's development is somewhat erratic and some of the characters overdrawn, it holds one in tense suspense throughout. The killings are not shown, but one is horrified just the same by the killer's actions as he approaches the children, for one knows what is in store for them. The manner in which the gangsters go about finding the killer makes one feel as if an animal is being hunted, and the situations that show them invading the factory

building, and his frantic efforts to escape, are dreadful. His screams for mercy leave one cold with horror. A realistic performance is turned in by David Wayne, as the mentally ill killer who cannot subdue his emotions or control his actions. Howard da Silva, as the police officer in charge of homicide, as well as all the others in the cast, are impressive.

It was produced by Seymour Nebenzal and directed by Joseph Losey from a screen plan by Norman Reilly Raines and Leo Katcher. Strictly adult fare.

"Abbott & Costello Meet the Invisible Man"

(Univ.-Int'l, March; time, 82 min.)

Compared with some of the previous Abbott & Costello slapstick comedies, this one is a decided improvement. It is a nonsensical farce, but it is fast-moving and comical, and keeps one amused throughout. This time the two comedians are cast as newly-graduated private detectives whose first client is Arthur Franz, a boxer wanted by the police for the alleged murder of his manager; Franz hires them to clear his good name. The comedy, for the most part, stems from the fact that Franz injects himself with a serum that makes him invisible, and then, unseen, accompanies the boys and gives them instructions on how to obtain evidence against Sheldon Leonard, a crooked fight promoter, who had actually committed the murder. Many hearty laughs are aroused as a result of the confusion created by the invisible Franz as he helps the boys with their detective chores. Particularly amusing are the scenes where Franz's unseen activities get Costello into fights with numerous characters, whom he invariably flattens with the aid of an invisible blow administered by Franz, thus winning himself a reputation as the boxing discovery of the year. The most hilarious part of the picture is in the closing reels, where Costello, in order to trap Leonard, agrees to appear in a "fixed" fight arranged by Leonard. Costello, of course, feels safe, knowing that the invisible Franz will be at his side in the ring, but from time to time Franz finds it necessary to leave the ring, and the boxing crowd becomes flabbergasted as Costello one minute is unable to defend himself from a rain of blows and in the next minute hammers his opponent with invisible punches that, to the crowd, seem to be too quick for the eye. The story has been suggested by H. G. Wells' "The Invisible Man," and excellent use has been made of trick photography by which one sees different objects, such as cigarettes, drinking glasses, and clothes without a torso, moving about without the presence of a person. Nancy Guild, as Franz's girl-friend; Adele Jergens, as Leonard's attractive moll; and William Frawley, as a completely bewildered police inspector, add much to the general merriment.

It was produced by Howard Christie and directed by Charles Lamont from a screen play by Robert Lees, Frederic I. Rinaldo and John Grant.

Good for the family.

"Flame of Stamboul" with Richard Denning

(Columbia, April; time, 68 min.)

A fairly good program espionage melodrama. Although there is not much novelty in the fanciful plot and situations, it manages to hold one's interest fairly tight because of the colorful underworld atmosphere of Instambul and Cairo. A fair degree of suspense is maintained throughout by reason of the fact that the life of the hero is in constant danger. Revolving around the doings of an international spy ring that seeks to obtain secret plans vital to the defense of the Suez Canal, the story casts Richard Denning as an American intelligence officer who, posing as a piano-playing tourist out for a good time, tracks down the gang and thwarts their objective after much undercover work and numerous encounters with sundry characters who make up the gang. Worked into the plot is Denning's romantic involvement with Lisa Ferraday, an adventuress, who is unwittingly victimized by the gang into posing as a murdered oriental dancer and, under threat of being denounced as the murderer, compelled to gain the confidence of a wealthy Egyptian who held the plans in his custody. In the end, of course, she helps Denning trap the gang and under his loving protection, promises to go straight. George Zucco, as the secret leader of the gang, known as "The Voice," has little to do. Norman Lloyd, as a seedy paid informer, turns in a humorous characterization. The direction is effective, and the sepia-tone photography good, although the lighting is dark in spots.

It was produced by Wallace MacDonald and directed by Ray Nazarro from an original screen play by Daniel B. Ullman. Adult fare.

"Rawhide" with Susan Hayward, Tyrone Power and Hugh Marlowe

(20th Century-Fox, no rel. date set; time, 86 min.)

A highly suspenseful melodrama, with a western background. Revolving around four desperadoes who take over an isolated stagecoach relay station and keep its occupants prisoners while waiting to rob a stagecoach carrying \$100,000 in gold, the basic ideas of the story is not new, but it has been presented so effectively that one's attention is nailed to the screen from start to finish. It is not, however, a pleasant entertainment, for the actions of the desperadoes are brutal. Most of the unpleasantness is provoked by the lascivious desires of one of the gunmen, who seeks to take advantage of Susan Hayward, the lone woman captive. A most disagreeable situation is where this gunman keeps shooting at a little child to force Tyrone Power, the hero, to surrender. The direction and acting are first-rate:—

Tyrone Power and Edgar Buchanan, in charge of the relay station, compel Susan, a stagecoach passenger traveling with her sister's child, to remain at the station when word comes that a group of four desperadoes, headed by Hugh Marlowe, had broken out of jail. Later, Marlowe, posing as a sheriff, rides into the station and, together with Jack Elam, Dean Jagger and George Tobias, his henchmen, takes command, killing Buchanan in the process. Marlowe lets it be known that he planned to rob the east bound stagecoach laden with gold, and warns Power and Susan to cooperate with him lest they lose their lives. For their own protection, Power and Susan permit the desperadoes to believe that they are married. In the events that follow, Power and Susan fall in love and seek ways and means to break out of captivity, but to no avail. Meanwhile an intense hatred springs up between Marlowe and Elam, who is constantly stopped by Marlowe from annoying Susan. Just before the stagecoach arrives, Power manages to obtain a gun and, in the confusion that follows, Elam kills both Marlowe and Tobias to gain control of the situation. Jagger flees into the hills. A gun duel ensues between Power and Elam with Power forced to surrender when Elam threatens to shoot down Susan's little niece. But before Elam can kill Power, Susan, who had gotten hold of a rifle, shoots down Elam.

It was produced by Sam G. Engel and directed by Henry Hathaway from a screen play by Dudley Nichols.

Adult fare.

"My True Story" with Helen Walker and Willard Parker

(Columbia, March; time, 67 min.)

A moderately interesting crook melodrama that should get by as a supporting feature. The story is ordinary and unconvincing, and the direction and acting routine. It moves rather slowly for a picture of this kind, offering its only bit of excitement in the closing scenes, where the heroine, a paroled jewel thief, becomes regenerated and foils an attempt to rob a wealthy old woman who had befriended her. The picture marks Mickey Rooney's first effort as a director, but there is nothing auspicious about his debut:—

Paroled from prison when she is offered a job by Emory Parnell, owner of a small-town candy store, Helen Walker soon learns that Parnell is a member of an underworld gang headed by Wilton Graff, who planned to steal a stockpile of rare perfume oil owned by Elizabeth Risdon, a wealthy old recluse. Graff's plan was to have Helen obtain a job as Miss Risdon's companion-secretary to learn where the perfume oil is hidden. Helen agrees to enter the scheme. She obtains the job, and in due time Miss Risdon becomes very fond of her and even fosters a romance between her and Willard Parker, the local druggist. Helen's inability to find the stockpile makes Graff impatient. Meanwhile she falls in love with Parker and begins to appreciate Miss Risdon's kindness. No longer willing to wait, Graff and Parnell invade Miss Risdon's home and threaten to kill her unless she gives them the oil. Lest the old lady be harmed, Helen, who had learned that the oil is stocked in Parker's store, agrees to take Parnell there. At the store, she manages to convey to Parker the fact that she is in trouble. He quickly subdues Parnell and returns to the house to capture Graff. Having broken her parole, Helen prepares to pay her debt to society, happy in the thought that Parker will be waiting for her release.

It was produced by Milton Feldman and directed by Mickey Rooney from a screen play by Howard J. Green and Brown Holmes, based on a story by Margit Mantica.

Adult fare.

"Cuban Fireball" with Estelita Rodriguez

(Republic, March 5, time, 78 min.)

Just an ordinary program slapstick comedy; it is two-reeler material stretched to feature length. Those who are easily entertained may find a modicum of amusement in it. Most movie-goers, however, probably will find it tiresome, for the story is inane, every situation and comedy sequence long drawn out, and the actions of the characters silly, not comical. As a matter of fact, each situation is so obvious that one loses interest in the outcome. The players try hard, but their task is hopeless, for confusion has been substituted for comedy, with weak results:—

What there is in the way of a story has Estelita Rodriguez, an entertainer in a Havana cigar factory, inheriting a \$20,000,000 oil company in California. En route to collect her inheritance, she decides to make herself unattractive to ward off fortune hunters, and dons a fake nose, glasses and a wig. As herself, she poses as a poor relation of the bulbous-nosed heiress, and promptly falls in love with Warren Douglas, son of the oil company's general manager. Playing two roles, however, interferes with her romance, and she decides to dispose of the old woman's identity. In the process she becomes involved with the police, immigration officials, blackmail and kidnapping before she is finally rescued by Douglas.

It was produced by Sidney Picker and directed by William Beaudine from a screen play by Charles E. Roberts and Jack Townley, based on Mr. Robert's story.

Harmless for the family.

"The Lemon Drop Kid" with Bob Hope, Marilyn Maxwell and Lloyd Nolan

(Paramount, April; time, 91 min.)

Loosely based on the Damon Runyon story of the same name, this comedy should go over pretty well with the Bob Hope fans, for it is replete with gags and situations that are suited to his brand of clowning. Despite the many laughs provoked, however, the picture is a letdown in several respects, for the nefarious methods employed by Hope to pay off a debt to a tough hoodlum not only robs him of sympathy but may prove somewhat objectionable to many movie-goers. In this category, for instance, is Hope's enlistment of shady characters to dress as Santa Claus during the Christmas season to collect money from the public for the fake purpose of establishing an old ladies' home. Moreover, his enlisting the unwitting aid of a group of gentle old ladies to carry through the scheme may not sit so well with those who have a dignified respect for the aged. Those who can overlook these shortcomings, however, should find the proceedings amusing, for the predicaments Hope gets himself into are laugh-provoking. Paramount produced the story once before in 1934, with Lee Tracy, but there is little resemblance between this version and the original.

The story casts Hope as a Broadway racetrack tout whose trickery causes a loss of \$10,000 to Fred Clark, a racketeer, who gives him 23 days—until Christmas Eve—to pay back the money or lose his life. Desperate, Hope enlists the aid of several dubious characters and, by pretending that he is establishing an old ladies' home, induces them to dress as Santa Claus and collect money on street corners. Complications arise when Lloyd Nolan, a big-shot racketeer, learns that Hope was using the old ladies' home idea as a front; he steals the collected funds, kidnaps the old ladies and, after exposing Hope to his pals, induces them to continue with the idea but this time for a share of the profits. Disguising himself like an old lady, Hope manages to recover the hijacked funds from Nolan and to free the kidnapped women. In the closing scenes, Hope, through an arrangement with the police, has both Nolan and Clark arrested as they try to take the money away from him, and he sees to it that the funds collected are used for the benefit of the elderly women. Worked into the plot are several catchy song numbers sung by Hope and Marilyn Maxwell, who is cast as his sophisticated girl-friend.

It was produced by Robert Welch and directed by Sidney Lanfield from a screen play by Edmund Hartmann and Robert O'Brien.

The low moral values make it unsuitable for children.

several reasons for this gratifying demonstration of organization interest and loyalty, but one calls for special attention. In their desire to be of the utmost service to the independent exhibitors the Allied leaders about eight years ago devised the Caravan information service which has been of inestimable assistance to those exhibitors who have used it carefully and knowingly in their buying. But while Caravan covers the most important feature of theatre operation—film prices—it cannot cover all the other problems that have arisen or been injected into the business in recent years.

"And so the Allied high command devised as a supplement to Caravan the so-called Film Clinics which enabled exhibitors of the several classes—big city, small town, drive-in, etc.—to foregather for the interchange of views and information and for discussion of their common problems. The first experiment with the clinics at the Pittsburgh Convention was so successful, and the interest displayed in the sessions was so great that it was suggested from the floor that the regular convention sessions be curtailed so as to allow more time for the clinics. This was not possible because the program for each scheduled session had been carefully arranged; but it was decided then and there that the clinics would be a feature of future conventions. The idea was adopted by the Allied units and the clinics have been a feature of all regional conventions since then. To the clinics must go a large share of the credit for the large attendance and enthusiasm shown at the Allied meetings held since the Pittsburgh Convention.

"A forerunner of the clinics was the informal meeting in Chicago on July 26 and 27, called by Col. Cole, Chairman of the Caravan Committee, to consider the problem of mounting film rentals in the face of boxoffice declines. This meeting issued a manifesto in the form of a resolution which attracted considerable notice and served to focus attention on that critical problem.

"The time devoted by the General Counsel to the tax campaign caused the regular business of national headquarters to accumulate to such an extent that he had to do double duty during the second half of the year in order to catch up on it whilst keeping abreast of current business. The problems submitted to and the correspondence conducted by national headquarters now covers the widest possible range, touching on all industry development. To attempt to enumerate them now would extend the report to unbearable lengths. Wherever possible this office has sought to avert threatened danger to the exhibitors rather than to cope with the difficulties after they arise. Two examples may be cited: (1) With Phonevision and Skiatron reaching the experimental stage we felt it proper to point out to the appropriate Government officials that if these media should obtain the vast audience they hope for, admission taxes would dwindle and the revenue would be impaired and to suggest that plans be made to collect comparable amounts from either Phonevision or Skiatron or their subscribers. (2) With rumblings of possible action by the Civil Defense Administration closing the theatres during time of threatened air attacks, Allied gathered data from various sources regarding the construction and fire-resisting qualities of theatres, including data from England relative to their experiences during the last war, for submission to the Administrator along with an argument against any such threatened action.

"Despite low grosses and the bleak outlook which prevailed during the year the units with few exceptions met their quota payments in full. This performance is all the more remarkable considering that during the year the members, responding to a call by the Board of Directors, voluntarily subscribed \$20,000.00 to a special fund for defraying the fees and expenses of the attorneys who successfully defended the infringement suits brought by members of ASCAP against Benjamin Berger and other exhibitors in Minnesota. The spirited defense of those actions, it will be remembered, culminated in decisions which held ASCAP to be an unlawful combination in violation of the Sherman Act and relieved the exhibitors of the obligation to pay that organization for the privilege of reproducing in their theatres the copyrighted music which the motion picture producers had recorded on their films.

(Continued next week)

"Only the Valiant" with Gregory Peck

(Warner Bros., April 21; time, 105 min.)

Just a fair Cavalry-versus-Indians picture, suitable for those who like strong melodramas. There are some situations that thrill the spectator and hold him in tense suspense, but there are whole stretches where the action is slow.

Besides, the motivations are weak in spots. For instance, the heroine could have found out from her father whether the hero was guilty of deliberately sending his rival on a dangerous mission to be killed. This is a weakness that cannot be overlooked. But if it had been corrected by the scenarist, perhaps there would have been no story left. As it is, it lacks a gripping dramatic quality, and the romance is weak. Gregory Peck is good as the captain, as is Ward Bond, as the hard-drinking sergeant:—

Arriving at Ft. Invincible, a New Mexico frontier outpost, Peck and a detachment of cavalymen find the fort burning and the garrison exterminated after an attack by Apache Indians. In a melee with the remaining Indians, Peck captures their chief and takes him to Ft. Winston. There, Peck is welcomed by Barbara Payton, daughter of the commander (Herbert Heyes), with whom he was in love. Lest the Apaches attack the undermanned fort to rescue their chief, Peck decides to take him to Ft. Grant, a stronger garrison, and assigns himself to lead the dangerous mission. But Heyes, needing Peck at the fort, orders him to send Gig Young, a rival for Barbara's love, in his place. Barbara becomes embittered in the thought that Peck had deliberately sent Young so that he might be killed. Later, when Young loses his life as the Apaches rescue their chief, Barbara's bitterness against Peck increases, as does the hatred of the troopers, who detested Peck because he was a strict disciplinarian. To save the Fort, Peck obtains permission to fight a delaying action at a narrow pass until reinforcements arrive, and to help him the task he chooses men from among those who hated him most. The men believe that they had been chosen because Peck wanted to see them die, but he had selected them because they were the ones least needed at the fort. The defense of the pass is marked by bloody Indian attacks, and by constant bickering among the men, but Peck's daring and brilliant leadership hold back the Indians until the arrival of reinforcements, who mow down the enemy with a new Gatling machine gun, while Peck kills their chief in a hand-to-hand battle. Returning to the Fort, Peck is embraced by Barbara, who by this time had learned that he had not been responsible for Young's death. Meanwhile the troopers' hatred for Peck is erased by their admiration for him as a soldier.

It was produced by William Cagney and directed by Gordon Douglas from a screen play by Edmund H. North and Harry Brown, based on the novel by Chas. Marquis Warren. It is an adult picture, but children, too, should enjoy it.

"House on Telegraph Hill" with Valentina Cortesa, Richard Basehart and William Lundigan

(20th Century-Fox, no rel. date set; time, 93 min.)

Hampered by a weak and illogical screen play, this suspense melodrama misses fire, although it does generate an undercurrent of excitement throughout. The plot revolves around Valentina Cortesa, a displaced person in a Nazi concentration camp, who uses a dead friend's identification papers to reach the United States. The friend had a 10-year-old boy (Gordon Gebert) living with an aunt in San Francisco, and the lad had been separated from his mother since infancy. Arriving in the United States, Valentina is met by Richard Basehart, her "son's" guardian, and learns that the aunt had died and that the lad had inherited her rich estate. Basehart woos and marries Valentina before taking her to San Francisco to meet her "son." In the events that follow, Valentina discovers that the aunt had been murdered, and she finds reason to believe that Basehart, with the connivance of Fay Baker, her "son's" attractive governess, planned to kill not only her but also the boy to gain control of the estate. The rest of the plot has to do with his scheming and with the terror Valentina experiences as she tries to save herself and the boy. In the end, Basehart dies from a poisoned drink intended for Valentina. The picture will leave most picture-goers puzzled in that it comes to a conclusion with a number of loose ends, and is illogical in that, after Basehart's death, Fay is arrested on some obscure charge while Valentina, who had entered the country illegally and who had no right to the custody of the boy, is not even questioned by the police and is left free to marry William Lundigan, a sympathetic friend who knew of her duplicity. Some of the scenes hold one taut, but with a more convincing script this could have been a real spine-tingler.

It was produced by Robert Bassler and directed by Robert Wise from a screen play by Frank Partos and Elick Moll, based on a novel by Dana Lyon.

Adult fare. *Title is THE HOUSE ON TELEGRAPH HILL.

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IS NERO FIDDLING WHILE ROME BURNS?

Writes William H. Mooring, motion picture editor of *The Tidings*, in the March 2 issue of that Los Angeles diocesan newspaper:

"The movie industry has suffered from irresponsible journalism," says film star Ronald Reagan; "the world has been given the idea that everybody in Hollywood is immoral or crazy."

"It was time somebody inside Hollywood had the courage to speak up. Now it would be a great idea for Reagan and a few others to do something about it."

"As president of the Screen Actors' Guild he might invite all the Guilds, the Motion Picture Producers Association and all the top stars, producers, directors, writers and public-relations experts to get together on the subject."

"They might set up an independent committee of straight thinking, utterly fearless and thoroughly determined individuals whose business it would be to run down every disgraceful press story that hits the newspapers from the Hollywood front. . . ."

Mr. Mooring then describes as a "distasteful piece" a recent United Press story, written by Virginia MacPherson, which had producer Bert Friedlob at professional loggerheads with Eleanor Parker, his wife, because she, as the star of his latest movie, refused to appear scantily clad in a bathing suit.

When Mr. Mooring read this story, he checked it up by interviewing the principals involved, including Miss MacPherson, in order that he might get the facts.

"Mr. Friedlob told me," Mr. Mooring states, "that while it was true he had suggested to his wife that a bathing suit might be appropriate to the situation described in the screenplay, she had rejected the idea and he had conceded. Otherwise he had been misquoted in Miss MacPherson's U.P. press release."

"Miss MacPherson, while admitting that it is her job to write a certain type of feature material about Hollywood and its stars, assured me that the quotes she gave Mr. Friedlob were in fact his own words. . . ."

Mr. Mooring then states that the top-level executives in Hollywood admit that such stories are harmful to the industry, but "They most likely contribute to the attitude of disrespect and even disgust with which masses of people view Hollywood and its celebrities."

Mr. Mooring then continues: "It is difficult, in a case such as I have cited, for an individual observer to ascertain who is to blame. It is clear to me, however, that blame is shared by the Hollywood publicity people, an influential segment of the national press and the Hollywood celebrities involved."

"The Hollywood system under which the 'dreaming up' of sensational publicity stories about movie people has been encouraged, while objective reporting of the ever fascinating Hollywood scene has been discouraged, forms the crux of the matter."

"Flatterers and panderers too often enjoy the inside run of Hollywood while honest, critical and well informed commentators are either given the run around or isolated from sources of genuine information."

"The result is a sad state of affairs in which a colorful and newsworthy industry is widely misreported and misrepresented to its own detriment and in flagrant disservice to the public. . . ."

After reading most of Mr. Mooring's article, one cannot help but realize that he wrote with pain in his heart; he dislikes seeing Hollywood maligned unjustly.

When COMPO was founded, one of its aims was to take care of just such matters as irresponsible journalism, but to this day COMPO has yet to get into action with a positive program and, consequently, has done nothing to stop the abuse of the industry in general, and Hollywood in par-

ticular, by newspaper and magazine correspondents who reach down into the gutter for their stories, regardless of their accuracy, often distorting harmless doings so that their columns might create a sensation. When will COMPO start getting busy?

Mr. Mooring has the right idea in suggesting the formation of a committee to consist of representatives of all branches of the industry to run down and expose inaccurate stories that discredit the movie industry. But this is a job that should be handled by COMPO.

When members of such a committee call on those correspondents who have written sensational but untrue stories about either Hollywood personalities or the industry in general, these correspondents cannot help but moderate their writings. Only a person with a heart of flint will not be influenced by such a visit, particularly when a story he or she has written is proved false. And if that correspondent persists, then he should be denied entry to the studios.

Irresponsible journalism has long been a thorn in the side of the motion picture industry, and for that reason COMPO should lose no time in establishing a committee such as suggested by Mr. Mooring.

ABRAM F. MYERS' ANNUAL REPORT

(Continued from last week)

"7. *Organization needed as never before.* One of the arguments which has been advanced against COMPO is that it may supplant or weaken the established exhibitor organizations. If I felt that COMPO would or could destroy or impair National Allied or any of its affiliated units, I would be the last to support the movement. By its by-laws COMPO is strictly limited to public relations and promotional activities. Trade practices are excluded. COMPO, therefore, will function only with respect to those matters in which all industry elements have a common interest and regarding which there are no basic conflicts. And, it may be added, it will operate in a sphere where the existing industry organizations in all branches, acting separately, have not done and could not do a job."

"The need for effective organization work in the field in which Allied has operated so successfully is greater today than ever before. A proper understanding of the problems of the future requires an appreciation of the conditions of the past. Independent exhibitors should never forget that at the time Allied was formed they all lived in a fool's paradise. In some respects life was easier and less complicated and one sometimes hears nostalgic references to the good old days. Motion pictures still had novelty appeal, the introduction of sound had sharpened public interest in them, buying was done on a yearly basis and in some situations it did not seem too burdensome to have to take the bad pictures along with the good."

"But it was a brutal era in which one's continuance in business depended upon affiliating with the distributors or amassing great buying power by merging with the circuits. By 1929 the great majority of the big city first-runs were in the hands of the affiliated circuits. And the great circuits, both affiliated and unaffiliated, were expanding their operations into towns of only a few thousand population. Just a few days ago I was talking to a veteran of the business (though not in years) who described how one circuit was built with a tape measure. He said its representatives would come into a town with a tape measure and very ostentatiously measure a property across from or adjacent to the local theater. Then they would call on the poor independent exhibitor and say, 'How about it? Do you want to make a deal with us or shall we go ahead with the construction of a theatre of our own?' If the exhibitor did not affiliate

(Continued on back page)

**"I Can Get It for You Wholesale"
with Susan Hayward and Dan Dailey**

(20th Century-Fox, April; time, 91 min.)

A very good adult drama, based on Jerome Weidman's best-seller of the same name. Revolving around the ruthless ambitions of a scheming dress model, who determines to establish herself as a top dress designer, the well-written story grips one's interest from start to finish and unfolds with considerable dramatic force. The teeming New York garment industry background is extremely colorful and realistic and, though the story is essentially a serious drama, it is not without many humorous touches. Susan Hayward gives a fine performance as the ambitious model who resorts to any means to get ahead, and Dan Dailey is just right as the worldly-wise, crack dress salesman who sees through her perfidy, despite his love for her. A most touching performance is contributed by Sam Jaffe, as a kindly dress factory craftsman, whose devotion to both Susan and Dailey make for several deeply emotional scenes. George Sanders, as a suave chain store owner, and Marvin Kaplan, as a fast-talking shipping clerk, add much to the entertainment value. The direction is first-rate:—

Satisfied that she had exceptional talent as a designer, Susan convinces Dailey and Jaffe to leave their employer and invest \$5,000 each to become partners with her in a new dress manufacturing concern. Susan's fine designs, Jaffe's craftsmanship, and Dailey's expert salesmanship, sparked by his love for Susan, get the partnership off to a prosperous start. Trouble looms, however, when Susan meets Sanders, powerful owner of a chain of exclusive dress shops. Seeing an opportunity to better herself, she makes a play for him and he soon offers to make her a leading designer of gowns, provided she shares his lovenest. The next day she purposely quarrels with Dailey and Jaffe in an effort to get out of her unbreakable contract with them, but, when Dailey learns of her meeting with Sanders, he recognizes her motive and flatly informs her that he will never let her out of the contract. When Dailey leaves on a selling trip, Susan closes a deal with Sanders for the firm to manufacture expensive gowns exclusively for his shops. This maneuver leaves Dailey without dresses for his regular customers, and he and Jaffe find themselves in the position of either delivering to Sanders or going bankrupt. Both men decide to go out of business rather than have anything to do with the relationship between Susan and Sanders. Their sacrifice stuns Susan, but she does not change her plan to accompany Sanders on a trip to Paris. Sanders, however, recognizes her emotional upset as true love for Dailey, and he advises her to go back to him. Brought to her senses, she rushes back to Dailey, declares her love, and begs his forgiveness.

It was produced by Sol C. Siegel and directed by Michael Gordon from a screen play by Abraham Polonsky.

Adult fare.

"Tarzan's Peril" with Lex Barker

(RKO, no rel. date set; time, 79 min.)

A good "Tarzan" melodrama. As in most of the pictures in this series, the story is hardly believable, but this will soon be forgotten by those who have enjoyed the previous pictures, for it offers much action and many thrills. Lex Barker, as Tarzan, is agile and strong, and it is exciting to see him swing from tree to tree and do battle with the villains. Having been filmed on location in Africa, the authentic jungle backgrounds and native tribes help the proceedings to appear real. The animal scenes have been worked into the picture very well:—

Having escaped from Mombasa Prison, George Macready and Douglas Fowley join up with Glenn Anders to deliver guns and ammunition illegally to "Bulam," chief of a warlike Yorango tribe. They kill two African commissioners who come across their safari, and later Macready injures Anders and leaves him to die so that he and Fowley might split the profits two ways. Barker and Virginia Huston, his wife, find Anders and, from his mutterings, learn of the murders and the gun-running activities of Macready and Fowley. Barker sets out on their trail and catches up with them as they deliver the guns to "Bulam." He attempts to confiscate the guns, but is ambushed by "Bulam's" guards and, after a violent fight, is thrown into the river to drown. Grasping a floating log, Barker is swept ashore and recovers. Meanwhile "Bulam's" tribe launches an attack on the friendly Ashuba tribe governed by Dorothy Dandridge, the Queen, who had rejected "Bulam's" proposal of marriage. Barker steals into the Ashuba village and finds it conquered, but by quietly disposing of "Bulam's" guards he manages

to release the Ashuba warriors, who rout the enemy while Barker disposes of "Bulam." In the meantime Macready had murdered Fowley and had made his way to Barker's tree house, where he threatens Jane. Barker returns in time and saves Jane after a battle that ends with Macready's death.

It was produced by Sol Lesser and directed by Byron Haskin from a screen play by Samuel Newman and Francis Swann. Fine for the family.

**"Oh! Susanna" with Rod Cameron,
Adrian Booth, Forrest Tucker and Chill Wills**

(Republic, March 28; time, 90 min.)

Photographed by the Trucolor process, this big-scale U.S. Cavalry-versus-Indians melodrama is a good picture of its kind. Although the story is developed along familiar lines, it should give ample satisfaction to the action fans, for it has all the suspense and excitement one expects to find in a film of this type. The Indian attack on the undermanned fort, and the gallant but hopeless defense put up by the cavalymen, provide many thrills. The direction and acting are competent, and the color photography good:—

The story takes place in 1875 in the Black Hills of Dakota Territory, which was ceded back to the Sioux Indians by Government Treaty. Greedy white men in search of gold are determined to ignore the treaty, but Rod Cameron, a U.S. Cavalry captain, aided by Chill Wills, his sergeant, polices the area and compels the whites to observe the treaty lest they provoke a Sioux attack. Cameron's task is made difficult by the fact that Forrest Tucker, his commanding officer, is an Indian-hater, and that he was contemptuous of his (Cameron's) observance of the treaty. Moreover, both were rivals for the love of Adrian Booth, a local dancehall singer. Real trouble begins when Jim Davis, an unscrupulous saloonkeeper, prods the whites into instigating a Sioux uprising, which in turn provokes Tucker into taking a troop into the hills on a retaliatory mission, despite Cameron's warning. Tucker and his men are ambushed and wiped out by the Indians, who then launch a full-scale attack on the fort, which was being defended by Cameron. The Indians soon gain the upper hand, but the Sioux chief, appreciative of Cameron's efforts to respect the treaty, permits him, his men and their women and children to leave the fort unharmed before they destroy it.

It was produced and directed by Joseph Kane from an original screen play by Charles Marquis Warren.

Suitable for the family.

**"Soldiers Three" with Walter Pidgeon,
Stewart Granger and David Niven**

(MGM, April; time, 87 min.)

Based on the Rudyard Kipling stories, this shapes up as no more than a fairly entertaining comedy-melodrama, revolving around the misadventures of three fun-loving soldiers in the King's Army based in India. The chief flaws in the picture are the episodic, poorly constructed story, the excessive dialogue, and the choppy editing. What there is of a plot is really a series of incidents that unfold in flashback as Walter Pidgeon, a retired British general, recalls the mischievous activities of Stewart Granger, Robert Newton and Cyril Cusak, three foot-soldiers under his command, whose unpredictable behavior caused no end of trouble both for themselves and Pidgeon, as well as David Niven, Pidgeon's stuffy aide. There is much comedy in some of the situations, such as the one where the three soldiers have a rough-house drunken brawl with a number of Scottish soldiers in kilts. Another comical sequence is where the three men, as part of a patrol led by Niven, lose their clothes while crossing a river and march back into camp in female clothes borrowed from a lady of loose morals. Worked into the proceeding is Pidgeon's feud with a superior officer as to the methods to be employed to subdue a native uprising, with Pidgeon constantly embarrassed by the actions of the three incorrigible soldiers. The best part of the picture is in the closing reels, where a group of some fifty soldiers are trapped within an old fort by the rebellious natives. How Granger helps to effect their rescue makes for a rousing climax and a spectacular battle scene, much of which is depicted in a broad comedy style. It is the type of picture that will probably have more of an appeal to men than to women, for its action is virile and there is no romantic interest.

It was produced by Pandro S. Berman and directed by Tay Garnett from a screen play by Marguerite Roberts, Tom Reed and Malcolm Stuart Boylan.

Unobjectionable morally.

**"Bird of Paradise" with Louis Jourdan,
Debra Paget and Jeff Chandler**

(20th Century-Fox, March; time, 100 min.)

This South Sea island drama, with its beautiful actual Hawaiian settings, all enhanced by Technicolor photography, is a pictorial treat that is a delight to the eye. But for all its physical beauty, its leisurely-paced story is a curious mixture of romance, ancient Polynesian customs and pagan religious superstitions that make for an entertainment that is only moderately interesting. The picture does have its moments of charm and humor in its depiction of the tempestuous native dances and ceremonies having to do with love and courtship, but when it goes into the solemn aspects of the artificial story, such as the heroine walking over a bed of red-hot coals, or throwing herself into the mouth of a flaming volcano to appease the "angry gods," it becomes morbid. The acting is fair enough, although the ordinary script doesn't give the players much of a chance.

The story casts Jeff Chandler as a Polynesian who, after being educated in the United States, returns to his island home accompanied by Louis Jourdan, an idealistic young Frenchman, who had become his friend at school. It is a case of love at first sight when Jourdan meets Debra Paget, Chandler's sister, but native custom forbids him to speak to her because she had not yet chosen a potential husband. Fascinated by the happy lives led by the natives, Jourdan decides to remain on the island, despite a curse put on him by Maurice Schwartz, the High Priest, who predicts that his presence will bring evil. In order to remain, Chandler agrees to accept the ways of the natives and to abide by their religious beliefs. In due time Debra chooses Jourdan as her potential husband during an elaborate ceremonial, much to the displeasure of the High Priest, who makes Debra walk over a bed of hot coals to prove that she and Jourdan were genuinely in love. They eventually marry and lead a life of bliss. Terror strikes the island one day when a volcano starts erupting and a river of hot lava crawls towards the village. The High Priest calls for a sacrifice to appease the angry gods, and Debra, as the first-born daughter of the chief, hurls herself into the mouth of the volcano after a tearful farewell from Jourdan. Heartbroken, Jourdan prepares to return to France with his memories of a beautiful love.

It was produced by Harmon Jones and written and directed by Delmer Daves. Harmless for the family.

**"Lullaby of Broadway" with Doris Day,
Gene Nelson and S. Z. Sakall**

(Warner Bros., March 24; time, 92 min.)

Although there is nothing in it that is extraordinary, this Technicolor musical is an entertaining mixture of songs, dances, comedy and romance. The story itself is rather routine, but it does have some nice touches of human interest. The picture is at its best in the musical sequences, with the song-and-dance talents of Doris Day and Gene Nelson displayed to good effect. The songs are particularly enjoyable, for most of them are nostalgic tunes that were popular in the 1930's. S. Z. Sakall is his usual comical self as a theatrical "angel," and a good quota of laughs is provoked by Billy de Wolfe, as Sakall's butler. The direction is good, and the color photography fine:—

After a stay of several years in England, Doris, an entertainer, returns to the United States on a surprise visit to Gladys George, her mother, a one-time musical comedy star, whose addiction to drink had reduced her to singing in a cheap cafe. Believing that her mother is still a successful star, Doris goes to a swank Beekman Place mansion, which she understood to be her mother's home, but which was actually owned by Sakall, a wealthy brewer given to backing musical shows. She is greeted by Billy de Wolfe and Ann Triola, a vaudeville team working as Sakall's butler and maid, who were friends of her mother. To keep the truth from Doris, they tell her that her mother is on tour and that Sakall is renting the house. Sakall, a kindly fellow, agrees to go along with the deception. He takes a friendly interest in Doris and, in due time, decides to back a show starring her and Gene Nelson, a dancer, with whom she had fallen in love. Complications arise when Florence Bates, Sakall's wife, misunderstands his association with Doris and files a suit for divorce. This in turn leads to a break between Doris and Gene when he insinuates that Sakall had more than a fatherly interest in her. To add to Doris' grief, she learns the truth about her mother. Heartbroken, she decides to return to England but, through De

Wolfe, she is brought together with her mother, who convinces her that it is folly to run away from troubles. It ends with a reconciliation between Sakall and his wife who, together with Miss George, watch Doris and Gene score a triumph on the show's opening night.

It was produced by William Jacobs and directed by David Butler from a screen play by Earl Baldwin.

Suitable for the family.

"Fingerprints Don't Lie" with Richard Travis

(Lippert, March 3; time, 55 min.)

A fair program melodrama. The story is somewhat different from the many melodramas produced lately. There is not too much action, but the fact that the young hero is condemned to die for a crime he had not committed holds one in suspense, for one does not know how his innocence will be proved since his fingerprints had been found on the murder weapon. The direction and acting are competent, and the photography sharp and clear:—

When the mayor of the town is murdered, Richard Travis, a scientific investigator for the police department, is called in on the case. He learns that Richard Emory, a young artist engaged to Sheila Ryan, the mayor's daughter, had quarrelled with the mayor over several matters, and when he finds Emory's fingerprints on the murder weapon, a telephone, the young man is tried for the crime and sentenced to the electric chair on the strength of Travis' testimony. After the trial, a reporter accuses Travis of committing legal murder, but he finds peace of mind in the thought that fingerprints don't lie. Later, when Sheila visits him and tells him of her faith in Emory's innocence, Travis reluctantly agrees to help her search for the real murderer. Working together, they find certain clues that indicate that some one who knew how to take fingerprints had taken them from Emory's studio. Suspicion falls on Michael Whalen, the police commissioner, and, through clever detective work, Travis discovers that Whalen had ingeniously forged Emory's fingerprints on the murder weapon. Learning that he had been found out, Whalen pleads with George Eldredge, who was involved in the crime, to help him escape. Eldredge, to keep Whalen quiet, murders him and tries to make it look like suicide. But a strand of blonde hair on the corpse's coat leads Travis to Eldredge's girlfriend, who reveals Eldredge as the killer. Travis is compelled to kill Eldredge when he tries to escape arrest. With Emory cleared, Travis becomes convinced that fingerprints do lie, sometimes.

Sigmund Neufeld produced it, and Sam Neufeld directed it, from a screen play by Orville Hampton. Unobjectionable morally.

DURWOOD THEATRES
1806 BALTIMORE AVENUE
Kansas City 8, Mo.

February 19, 1951

Dear Mr. Harrison:

We have been reading your reports for some time and generally are inclined to agree with you. However, in your letter of February 10 you mention that the proposed merger of exhibitor organizations is not feasible. You say that the large and small operators cannot get together to form a single unit, first, because the interests of the two are conflicting and, second, because the big boys would dominate.

These are both good reasons for not forming a single unit. However, if you will look within the ranks of the Allied and TOA organizations you will find both large and small operators and you will also find that although the larger operators dominate, it is for the best interests of all concerned. In spite of the fact that the larger operators do dominate, in both organizations I believe the smaller man has his say and his voice can be heard.

With your reasoning, do you believe it would be wise if we abandoned the United Nations? Do you think it was smart for the thirteen original colonies, with their big, rich states and the small, poor ones, to unite? Do you think the various retail and manufacturing organizations should disband after absorbing your logic?

This letter is written in friendly criticism. I do believe you are right in stating that certainly there are divergent points of view from the large and small operators, but all of us will have to give a little in order to form one solid united front. The benefits should be much greater than any privileges we would give up, whether we are small or large.

Yours very truly,

STANLEY H. DURWOOD,
General Manager

SHD:pr

or sell out, then he faced the certain loss of all worthwhile product and the imposition of an utterly unwarranted clearance.

"Today every theatre owner is protected by law in his right to operate, prosper and expand to the full extent of his capacity and ability, provided only that he does not undertake to use against others the tactics which the distributors and circuits are now forbidden to use against him. He can buy his pictures selectively and he, not the distributor, is master of the operating policies of his theatre. He buys in a market that is daily growing more open and competitive and more pictures (especially more good pictures) are being released than in many years past; and so long as the national economy remains sound and the exhibitors remain alert these conditions will remain and improve.

"Such is the new order toward which Allied has striven for so many years, an order in which every exhibitor may assert, 'I am the master of my fate.' But by lack of vigilance these hard-earned rights may be lost even before their benefits can come into full bloom. One daily reads of seemingly enticing plans put forward by different segments of the industry which, if put into operation without proper safeguards, might quickly lead to a return of old abuses. Sales representatives of some of the companies in their anxiety to meet and surpass their own quotas are hedging on the non-forcing rule and unless the exhibitors are alert and organized they may find that they are again under the yoke of compulsory block-booking.

"One thing the Government has not done and cannot very well do is to regulate film prices. Discrimination in favor of the affiliated and segregated circuits, yes; but film prices generally, no. Recent experiences show that when film rentals decline due either to losses in the foreign market or decreased grosses at home, there is a tendency by the distributors to make up their losses at the expense of the American exhibitors. Competition among distributors has not yet manifested itself to a point where they vie for business by offering better terms. Each still demands all that the traffic will bear and with each reverse in their own fortunes their demands on the exhibitors become more severe. I do not suggest that there is a price agreement among them in the usual sense; merely that there is a common purpose implicit in their sales policies to maintain their own profits in time of common disaster at the expense of the exhibitors.

"No summary of chores to be performed would be complete which omitted television and its offsprings, Phonevision and Skiatron. So far as television as now practiced is concerned, there is little we can do about it. It must stand or fall on its own merits and there are encouraging reports that it is already beginning to pall. The article in *The Wall Street Journal* for February 14, headed 'Movie Upturn,' is the best reading theatre men have had for many months. In this nation-wide survey the reasons for the current upsurge most often cited are 'A few more top-notch pictures; TV's novelty wearing off; more people with jobs; bigger paychecks.' So far as Phonevision and Skiatron are concerned there is still a question whether the motion picture producers will stand for the demoralization of their present market in order to build up a rival medium. Also whether the Government will retreat from its position that the airways belong to the people and that they shall not be charged for the commercial exploitation thereof. Of course, all this speculation hinges on the success of current experiments, which is doubtful.

(Concluded next week)

"Sword of Monte Cristo" with George Montgomery and Paula Corday

(20th Century-Fox, March; time, 80 min.)

A good melodrama of adventure, romance and intrigue, set in the year 1858, when Louis Napoleon usurped his powers as president of the French Republic and declared himself Emperor. The action is fast and exciting, with plenty of swordplay, and there are situations that hold one in tense suspense because the lives of the sympathetic characters are placed in jeopardy. A definite asset is the new and excellent Supercinecolor photography, which employs three colors. Some scenes are more beautiful than those that have been shot in any other color process. It is softer to the eye, and the red color does not either overlap or "smudge" the other colors. George Montgomery is dashing as the hero, as is Paula Corday as the attractive noblewoman who doubles secretly as a masked cavalier:—

Montgomery, a captain in the Emperor's Dragoons, Berry Kroeger, a cabinet minister, and William Conrad, Kroeger's military aide, are dispatched to search for a group who had rebelled against Napoleon (David Bond) after he had declared himself Emperor. The Emperor warns Kroeger against using violence and insists that the conspirators be brought before him unharmed. Paula, niece of Robert Warwick, a wealthy marquis, secretly leads the rebel group as a masked cavalier and inspires them to fight for the reestablishment of the Republic. She is almost caught by Montgomery in a clash with his Dragoons, but manages to escape. To finance the revolution, Paula offers the rebels a fabulous fortune she had inherited from the Count of Monte Cristo, whose sword, with symbols that could be deciphered only by Warwick, revealed the treasure's hiding place. In the course of events, Kroeger, learning of the treasure, confiscates the sword and tortures Warwick in an unsuccessful attempt to make him decipher the symbols. Paula regains the sword and manages to escape the pursuing Montgomery. But he soon learns her identity and, calling on her, takes possession of the sword in the Emperor's name. But when Kroeger takes the sword from him, Montgomery realizes that he planned to keep the treasure for himself so as to gain greater political power. Montgomery's attempt to inform the Emperor fails when Kroeger imprisons him and his Dragoons. Paula, however, escapes from the chateau and rides to Paris to tell the Emperor of Kroeger's treachery. When the Emperor arrives, Kroeger places him under arrest and, by threatening to kill him, forces Warwick to reveal the location of the treasure. Matters take a turn when Paula, Montgomery and his Dragoons are released from prison by Paula's maid. An exciting fight follows, culminating in the defeat of Kroeger and his Lancers, the rescue of Warwick and the Emperor, and the restoration of civil liberties to the people as Montgomery and Paula embrace.

It was produced by Edward L. Alperson and directed by Maurice Geraghty, who wrote the screen play, based on the novel by Alexandre Dumas.

Good for the entire family.

"The Long Dark Hall" with Lilli Palmer and Rex Harrison

(Eagle Lion Classics, April 10; time, 88 min.)

Despite the good performances of Lilli Palmer and Rex Harrison, whose names should be of some help at the box-office, this British-made melodrama is only moderately interesting. Its story about an errant married man who, though innocent, is convicted on circumstantial evidence of murdering a chorus girl, is too slow-moving for the general run of audiences. Moreover, it is long drawn out and lacking in strong dramatic values. Still another weakness is the trick ending by which the convicted man is saved at the last minute by Parliament's banning of capital punishment. Worked into the proceedings, to the disadvantage of the whole, is the seemingly unnecessary narration of two writers who appear intermittently and discuss the story as a basis for a play they are writing. There is considerable human interest in the loyalty displayed by Lilli Palmer as the wife of the accused man. The courtroom scenes, to which a good part of the footage is devoted, are interesting:—

Harrison, a married man with two children, gets himself into trouble when he visits the room of Patricia Wayne, his chorus girl-friend, shortly after she had been murdered by Anthony Dawson, a maniacal moralist. Picked up by the police who follow vital clues, Harrison denies knowing the girl to spare the feelings of Lilli, his wife, but he later admits knowing her and, despite his protests of innocence, is charged with the murder. A web of circumstantial evidence is drawn tightly around Harrison at the trial, ending in his conviction. Meanwhile Dawson, who had attended the trial, cultivates Lilli's friendship by sympathizing with her plight. But the friendship soon comes to an end when he becomes over-friendly and she threatens to call the police. Shortly after the hour set for Harrison's execution, the police receive an anonymous letter from Dawson, boasting that he had committed the murder and that he had hoodwinked them at every turn. Dawson did not know, however, that Harrison had been saved from the gallows by the government's decision to suspend all death penalties. He is eventually apprehended by the police, and Harrison, released, returns to his forgiving wife.

It was produced by Peter Cusick and directed by Anthony Bushell from a screen play by Nunnally Johnson.

Adult fare.

HARRISON'S REPORTS

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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No. 12

WHY BLAME STALIN FOR TWISTING AMERICAN FILMS?

Commenting on the report that Russia is using certain American pictures for anti-U.S. propaganda purposes, William H. Mooring, film editor of the *Tidings*, the Los Angeles Catholic diocesan weekly, had this to say, in part, in a recent issue of that paper:

"The State Department has just made a horrible discovery. It finds that Stalin 'doctors' some of the Hollywood movies to use as propaganda against the United States. That is just too bad and a hot protest has gone from Washington to the Kremlin.

"Frank Capra's 15-year-old pictures, 'Mr. Deeds Goes to Town' and 'Mr. Smith Goes to Washington' are responsible for this ruckus. It seems they got touched up a bit to convict us, out of our own mouths, so to speak, of being a nation of imperialistic racketeers.

"We didn't do it," reply the boys in Moscow, 'we captured the films from the Nazis.' Which may or may not be true.

"In any case the State Department should know that Russia has been twisting Hollywood movies for at least 10 years. Some of the films didn't call for much twisting. They are all set to give the United States a black eye from the start.

"Way back in the early '30's, when Eric Johnston, Hollywood czar now drafted to economic stabilization went to Soviet Russia, he took with him W. L. White, noted author who afterwards wrote a book called 'Report on the Russians.'

"In that book Mr. White exposed those old Soviet tricks. . .

"If Eric Johnston did not know and understand what was happening to our films when they got to Russia he must have been giving too much time and attention to the caviar and compliments Stalin heaped around him.

"W. L. White who travelled with him as his recorder knew it and Johnston, like a few of his friends in the State Department had only to read White's book to learn the truth.

"Instead of doing anything about it, Eric Johnston actually went back to Russia after he became a paid spokesman for Hollywood and tried to sell Stalin more American films.

"Stalin bought some too. He must now be grinning behind his moustache at the State Department's protest about a couple of pictures made when Gary Cooper and James Stewart hadn't a wrinkle between them.

"Some of Hollywood's current films need even less twisting than 'Mr. Deeds' and 'Mr. Smith' to serve the crooked purposes of the Soviet Union. 'Born Yesterday,' for instance, and 'Storm Warning' and 'Asphalt Jungle' and 'All the King's Men' and 'Born to Be Bad' and 'White Heat' and almost any of the latest war films from Hollywood. . . ."

In the issue of October 2, 1948, HARRISON'S REPORTS printed an editorial under the heading, "Whom Is Johnston Kidding?", which went on to say that Mr. Johnston could not sell the Russians any films other than those that could discredit our form of government. Part of that editorial read as follows:

"The Russians know that the American film industry produces the best pictures in the world. But do the Soviet leaders want to show our pictures to their people? Do they want to show them that the American way of life is comfortable and luxurious in comparison with the Russian way of life? Do they want the Russian people to see that the Americans have plenty to eat, to drink and to wear, with electric refrigerators even in poor homes, with running hot and cold water, with rugs on the floors, with the walls in the rooms of homes either painted or papered, with fat piles of uncensored newspapers available for reading, with children dressed in comfortable and warm clothes, wearing pajamas when ready for bed (something unheard of in Russia), with the mother tucking the children into comfortable beds in well appointed rooms, with people free to come and go as they please and to belong to different political parties or to none at all, with workers

employed on jobs of their own choosing, free to quit if they so desire, with law officers keeping the peace but not violating the rights of decent people—do the Russian leaders want to show such a bountiful, democratic life, as depicted in American films?

"If any one thinks that the Politburo will allow such films to be shown to the Russian people, he must be out of his mind, for one of the main reasons why the Soviet leaders want to shut out the American pictures is that the American way of life depicted cannot help but make the Russian people dissatisfied with their miserable lot.

"Oh, yes! There are circumstances under which the Russian government will buy American films to show to their one hundred and eighty million people—glad to do it. But what kind of films will these be? 'Mr. Smith Goes to Washington' or 'The Senator Was Indiscreet,' which show American politicians and elected officials as crooks of the worst sort; 'Roxie Hart,' which depicts a rotten judiciary system; 'Grapes of Wrath' or 'Tobacco Road,' which can be used to give the Russian people a distorted picture of the American way of life; and dozens of other pictures with crime themes and vicious characters, which the Soviet leaders would like to exhibit to their people as perfect examples of the degeneration of American democracy so that the miserable life they lead will seem, by comparison, like heaven. . . ."

As you see, HARRISON'S REPORTS predicted how the Russians would use our films—to discredit us. But at that time some people in the industry believed that these predictions were only in the imagination of the writer.

The Hollywood producers, particularly Harry Cohn, Columbia's studio head, who has been the worst offender, should give a little heed to the national interest. They should be willing to sacrifice some of their profits for the benefit of the nation, which had made it possible for them to make profits.

ABRAM F. MYERS' ANNUAL REPORT

(Concluded from last week)

"Theatre television is still the most 'iffy' of all questions. In this Allied is fortunate in having the knowledge and guidance of Trueman Rembusch whose thinking on the subject has gone far beyond that of any other individual. It seems almost inevitable that Allied's policy and activity on theatre television will be consistent with its traditional stand against monopoly. It will oppose any disposition of this matter by the Federal Communications Commission which would confer a monopoly on a few big city first-run theatres and deny television to others. This issue is bound up with the problem of allocating channels and if in order to avoid such a monopoly condition it is necessary to rearrange the whole system, Allied, as at present advised, is prepared to insist that that be done.

"Therefore, in closing I again urge that Allied leaders and exhibitors resolve not merely to keep their organizations intact but to enlarge and strengthen them for the common good. The problems of the future, no more than those of the past, can be successfully handled by the lone wolf howling in his special neck of the woods. To accomplish anything, he must join the pack. And in matters of common interest, exhibitors must speak with one voice. The Tower of Babel effects in a certain other organization delayed the organization of COMPO for many months. Allied has an enviable record for unity of thought and action. We arrive at our policies through free and open discussion and then carry them out with hearty good will. That must be the spirit in which and the method by which the independent exhibitors deal with current and future problems. That must be the approach to the problems of reviving the boxoffice, of combatting excessive film rentals

(Continued on back page)

**"Ma and Pa Kettle Back on the Farm"
with Marjorie Main and Percy Kilbride**

(Univ.-Int'l, April; time, 81 min.)

This latest of the "Ma and Pa Kettle" homespun comedies should go over very well with the series' followers if one is to judge from the hilarious laughter provoked by the picture at a New York sneak preview. The story is completely "wacky," but its mixture of slapstick comedy and sentiment, and the riotously funny antics of Marjorie Main and Percy Kilbride as "Ma and Pa," makes for an entertainment that is, for the most part, vastly amusing. At times, the situations are so comical that many lines of dialogue are drowned out by the howls of laughter. Towards the end there is a highly comical automobile chase that is reminiscent of a Keystone Cops comedy:—

Ma and Pa become grandparents when Richard Long, their eldest son, and Meg Randall, his wife, are blessed with a baby boy. Almost immediately they are visited by Ray Collins and Barbara Brown, Meg's parents. Trouble starts when Meg's snooty mother, a Boston socialite, insists that the baby be cared for by a private nurse and berates any one who dares come too close to the child. Deciding that their ultra-modernistic home was not big enough to hold them and Meg's parents, Ma and Pa and their brood of fifteen unkempt youngsters move back to their old farmhouse. In the course of digging a new well, Pa dons a pair of radioactive overalls and literally becomes a human dynamo. This leads Collins, an engineer, to believe that the land contained uranium. Two crooks, learning of the discovery, gain control of the land by paying up the back taxes. But when an atomic expert hired by Collins declares that there is no uranium in the ground and traces the radioactivity to the overalls, which had been worn by a GI at Bikini, the crooks give the deed back to Pa. Shortly thereafter Long rushes in with the news that he had quarrelled with Meg and that she, her mother and the baby were on a train headed for Boston. All pile into the family car and chase the train, stopping it when Pa parks on the tracks. Long convinces Meg to come back with the baby, and her mother, realizing that she had been a fool, begs Ma's forgiveness. All return to the farm and become one big happy family.

It was produced by Leonard Goldstein and directed by Edward Sedgwick from a story and screen play by Jack Hanley. Fine for the entire family.

**"Insurance Investigator" with Richard Denning,
Audrey Long and John Eldredge**

(Republic, March 23; time, 60 min.)

This is a pretty good program crime melodrama, despite the flaws in the script. Revolving around the efforts of an insurance company investigator to track down a racket involving "accidental deaths," the story holds one pretty tense. The action is fast, and there is considerable suspense when the lives of the sympathetic characters are placed in danger. The direction and acting are fairly good:—

When Audrey Long's father is found dead in his office, every one but Audrey believes that it is an accidental death, for he had apparently taken a fall while in an intoxicated condition. The insurance company suspects foul play when it learns that John Eldredge, the dead man's business partner, had recently signed a mutual insurance policy by which either partner would receive \$100,000 in the event of the other's death. Richard Denning, the company's ace investigator, is assigned to the case. After a talk with Audrey, he wins her cooperation. She introduces him to Eldredge as her cousin from Texas and asks him to employ Denning to look after her interests in the firm. In the office, Denning soon finds a clue that links Eldredge with Reed Hadley, a notorious gambler, to whom he eventually traces a series of insurance frauds. Needing the insurance payment to settle his gambling debts to Hadley, and realizing that Denning was on his trail, Eldredge attempts to murder Denning, but the plan backfires when he instead causes the death of Hillary Brooke, his own secretary, with whom he was amorously involved. Her death breaks down Eldredge's morale completely, and Hadley's gang, fearing that he may talk to the police, murders him and make it appear like a suicide. In the events that follow Denning obtains definite evidence when Hadley's mob engineers a car accident to kill another insurance-racket victim. Aware that Denning had the goods on them, the gang kidnaps him, but Audrey, who had witnessed the kidnapping, summons the police. They arrive in time to either kill or capture the mobsters, while Denning, rescued, embraces Audrey.

William Lackey produced it, and George Blair directed it, from a story by Beth Brown and Gertrude Walker and a screenplay by Miss Walker. A picture mainly for adults.

**"Follow the Sun" with Glenn Ford,
Anne Baxter and Dennis O'Keefe**

(20th Century-Fox, April; time, 93 min.)

A very good human interest drama. Biographical of the life of Ben Hogan, the champion golfer, it is a warm, inspirational story of a man's determination to become a leading professional golfer, and of the aid and encouragement he receives from a loyal and devoted wife. The picture is in many respects comparable to MGM's "The Stratton Story," and should have the same kind of appeal, for many of the situations tug at one's heartstrings. Glenn Ford, as Hogan, and Anne Baxter, as Valerie, his wife, are outstanding; their characterizations are highly sympathetic, and for that reason one feels deeply their tragedy when Ford, at the peak of his career, is seriously injured in an automobile accident. His courageous battle to recover, and his triumphant comeback as a top golfer, despite physical handicaps, are highly inspirational. The closing scenes, where he is honored at a dinner attended by newspapermen and sports figures, will bring a lump to one's throat. The direction is excellent, and the feel and mood of professional golf tournaments have been caught in a most realistic way. Good characterizations are turned in by Dennis O'Keefe, as a happy-go-lucky golf champ who celebrates his victories with champagne, and by June Havoc, as O'Keefe's wife.

Briefly, the story traces Hogan's career from the time of his marriage to Valerie, his childhood sweetheart. Having become proficient as an amateur golfer, Hogan, long imbued with the desire to become a professional, decides to compete in golf tournaments throughout the country. He sets out with Valerie by his side and in due time becomes discouraged when he fails to place in the money in tournament after tournament, blaming his poor game on the fact that he "freezes up" every time a crowd gathers to watch his play. Valerie refuses to let him quit, despite the hardships caused by their meager funds, and by learning to ignore the gallery and concentrate on his game he begins to win. He becomes a great champion within eight years, but the golf fans, misunderstanding why he does not play up to the gallery, peg him as a grump and a grouch. Shortly thereafter he is injured severely in a motor crash. Surgical skill saves his life, but a doubt remains as to whether he will walk again. Messages of sympathy and encouragement from thousands of fans make him realize that he had no reason to fear the gallery. After a long period of convalescence he begins to walk again and, despite his unsteady legs, he determines to get himself into shape to compete in the Los Angeles Open. The fans, though glum about his chances, take him to their hearts. With the gallery rooting for him with every shot, Hogan ties Sam Snead after four days of gruelling competition and then loses to him in the play-off. But he is acclaimed by the sports world for his courage, and the following year wins the U. S. Open.

It was produced by Sam G. Engel and directed by Sidney Lanfield from a screen play by Frederick Hazlitt Brennan. Excellent for the entire family.

**"Naughty Arlette" with Mai Zetterling,
Hugh Williams and Petula Clark**

(Eagle-Lion Classics, Sept.; time, 84 min.)

A fine British-made light-hearted entertainment, but it is suitable chiefly for the sophisticated picture-goers, even though a number of the rank-and-file will find it entertaining because of the sex implications. It is one of the better British pictures from the point of view of production smoothness, skillfulness of direction, and artistry in acting. Mai Zetterling is superb as the wealthy but spoiled French girl who makes a male professor in an English school for girls fall in love with her. Hugh Williams, as the professor, acts with great restraint:—

When Williams becomes the first male professor to join Littleton's Girls' Finishing School, the young ladies like the departure from tradition, but Mai is not impressed. She does her utmost to make life difficult for him and, when she boasts of her ability to deal with men, the other girls dare her to make Williams fall in love with her. She accepts the challenge and begins her task by introducing Petula Clark, Williams' daughter, to her sophisticated friends. Williams considers Petula too young to meet such a crowd and objects. Mai uses her charms to advantage, and Williams eventually becomes putty in her hands. Having proved her boast, Mai is ready to leave the professor to his family, but, when Margot Grahame, Williams' wife, calls on her and tells her that she is silly to play up to a man old enough to be her father, Mai becomes incensed; she redoubles her efforts until

she induces Williams' to agree to divorce his wife and follow her to Paris. In order to bring her father to his senses, Petula cooks up a scheme that leads him to believe that she is behaving badly with a disreputable playboy. She ignores Williams' remonstrations, pointing out that his own conduct with Mai was not so ethical. Williams then sees his affair in its true light and tells Mai that he will not run away with her. Mai pretends to be heartbroken, and Williams sends Petula to comfort her. Mai, however, informs Petula that she had no intention of running away with her father. Rather than rob Williams of his illusion, Petula tells him that Mai accepted his decision bravely. Williams returns home to his forgiving wife, but treasures in his memory the "fling" with the saucy French girl.

It is a J. Arthur Rank presentation, produced by Edward Dryhurst and directed by Edmond T. Greville, from a screen play by Mr. Dryhurst and Peggy Barwell, based on a novel by Serge Weber.

Adult entertainment.

"My Forbidden Past" with Ava Gardner, Robert Mitchum and Melvyn Douglas

(RKO, no rel. date set; time, 81 min.)

Other than the fact that it offers good production values and fairly strong marquee value in the names of the players, there is not much that can be said for this melodrama. The story is not only ordinary and unpleasant, but it is also artificial—at no time does it strike a realistic note. Moreover, there are no human interest touches, and no sympathy is felt for any of the principal characters, for they are either unscrupulous or immoral. There is nothing distinguished about the acting, much of which is, in fact, wooden. The story takes place in New Orleans at the turn of the century:—

Ava Gardner lives with Lucille Watson, her haughty old aunt, who constantly fears that New Orleans society may discover that Ava's grandmother was a notorious woman. Ava is in love with Robert Mitchum, a penniless Yankee doctor, and plans to elope with him when he takes a trip to South America, but Melvyn Douglas, her aunt's debonair but unscrupulous son, persuades her not to go so that she might take an interest in wealthy Gordon Oliver and thus bolster the family's depleted fortune. Douglas promises to deliver an explanatory note to Mitchum, but destroys it. Shortly thereafter Ava inherits a fortune from her grandmother and accepts it over the stern protests of her aunt. Mitchum returns to New Orleans several months later and brings with him Janis Carter, his bride. Ava is stunned by the marriage until she learns of Douglas' trickery. When Mitchum turns down her pleas to divorce Janis and marry him, Ava offers Douglas a stiff bribe to charm Janis and arrange a secret tryst with her. Douglas agrees and soon arranges a clandestine meeting with Janis in a deserted boathouse while Ava informs Mitchum of the intrigue. At the boathouse, Janis is killed accidentally by Douglas during a quarrel. Ava arrives on the scene in time to see Douglas flee. When Mitchum arrives and finds Ava with the body, he believes that she is involved in the killing, but at the inquest he says nothing about Ava's presence, thus causing suspicion of murder to be directed at himself. Ava, shocked at the consequences of her scheme, comes forward and tells the truth. Her revelations clear Mitchum of suspicion and bring about Douglas' arrest. Now convinced of Ava's love, Mitchum decides to marry her.

It is a Robert Sparks-Polan Banks production, produced by Mr. Banks and directed by Robert Stevenson from a screen play by Marion Parsonnet, based on a novel by Mr. Banks.

Adult fare.

"The Scarf" with John Ireland, Mercedes McCambridge and James Barton

(United Artists, April 6; time, 87 min.)

A somber mystery drama with psychological overtones, revolving around a convicted man who escapes from a prison for the criminally insane, determined to clear up a doubt in his mind that he is insane and that he had committed a murder. The story is a bit too pat in some parts, somewhat complicated in other parts, and towards the finish it becomes over-melodramatic, but on the whole the flow of events keeps one interested in the proceedings. It is doubtful, however, if many picture-goers of the rank-and-file will find it to their tastes, first, because of the introspective characterizations, which are difficult to understand, and secondly, because of the cryptic dialogue, much of which will go over the heads of

most movie-goers. Moreover, the action is slowed down considerably because of excessive talk. The performances are good, with James Barton outstanding as a hard-bitten, philosophic turkey rancher:—

Having escaped from the asylum, John Ireland finds refuge on Barton's turkey farm. Barton understands Ireland's desire to find out if he is really insane, and if he had committed the sex murder of a young woman who had been found strangled next to his unconscious body. He conceals Ireland from the police and then persuades him to remain at the farm for several weeks to regain his strength. A strong affection develops between the two men, and one day, when Barton falls ill, Ireland finds it necessary to go to town to pick up feed. En route he gives a lift to Mercedes McCambridge, a hard-boiled waitress hitch-hiking back to Los Angeles. He discovers that she is wearing a scarf similar to the one that strangled the other girl, and it helps him to remember hazily the details of the crime. Before he returns to the farm, he gives Mercedes ten dollars and saves her from being annoyed by two drunks. At the bus station Mercedes sees a police poster identifying Ireland and offering a huge reward for his capture, but remembering his kindness she decides not to turn him in. Ireland, his memory somewhat refreshed, goes to Los Angeles to visit Emyln Williams, a psychiatrist friend, who had been with him on the night of the murder. While Wililams convinces Ireland that he did commit the killing, he surreptitiously gets word to the police and has Ireland recaptured. In the complicated events that follow, Lloyd Gough, the prison psychiatrist, finds reason to suspect Williams and to doubt Ireland's guilt. Aided by Barton and by Mercedes and her scarf, Gough sets up a trap that provokes Williams into revealing himself as the killer. Cleared, Ireland thanks Mercedes and goes off to live with Barton.

It was produced by I. G. Goldsmith and directed by E. A. Dupont, who wrote the screenplay from a story by the producer and E. A. Rolfe.

Adult fare.

"The Painted Hills" with Paul Kelly and Lassie

(MGM, May; time, 66 min.)

A fairly good "Lassie" picture, photographed in Technicolor. Its short running time makes it best suited for the secondary spot on most programs, but where the "Lassie" pictures have proved popular in the past it can be used either singly with an appropriate program of shorts, or to top a double bill. The story itself is not unusual, but it holds one's attention to a fair degree and is considerably exciting in the closing reels, where Lassie avenges her master's murder in a chase through snow-capped mountains that ends with the killer's death. A good part of the film's appeal is due to the Technicolor photography, which greatly enhances the beautiful mountain backgrounds:—

Paul Kelly, an aged prospector, discovers a rich gold strike after years of labor, and rushes to town to inform his partner in a general store, only to learn that the man had died and that Bruce Cowling had become his new partner. While Cowling lines up Kelly's supplies for the winter, Kelly visits Ann Doran, the deceased partner's widow, and Gary Gray, her young son. To comfort the grieving boy, Kelly makes him a present of Lassie, his faithful collie. Lassie falls ill as a result of being separated from her master, and Gary decides to take the dog back to Kelly. Cowling goes along. They find Kelly ill in his cabin, and stay on to help him mine the gold. Cowling's greed for the gold worries Kelly and, to protect himself, he sends Gary and Lassie with a note to Ann, telling her to file a claim on the mine. During their absence, Cowling murders Kelly and hides the mined gold. Lassie, returning to the mine, finds Kelly's grave, and her wailing maddens Cowling. He feeds Lassie poisoned meat to get rid of her, but the scheme fails when two of Gary's Indian friends find the sick dog and cure her. Gary returns to the mine with Lassie and discovers the killing, but his efforts to pin the murder on Cowling fail for lack of proof. Lassie, however, haunts Cowling night after night with her wailing. Maddened, Cowling attempts to shoot Lassie, but the dog leads him on a wild chase up a mountain, where Cowling, freezing with the cold, slips from a narrow ledge and falls to his death. Her master's death avenged, Lassie returns to Gary.

It was produced by Chester M. Franklin and directed by Harold F. Kress from a screen play by True Boardman, based on the novel, "Shep of the Painted Hills," by Alexander Hull.

Good for the family.

and forced competitive bidding, of dealing with unfair competitive practices whether by arbitration or otherwise. Those of us who have insisted that the industry must be conducted on a basis of fair competition and according to law must be willing to cooperate in seeing to it that conditions in our industry do not descend into chaos. There is no longer room for selfish isolationism in the motion picture business.

"I think I do not exaggerate when I say that Allied, because of the correctness of its policies and its energy in supporting them, has been the most potent influence in the industry for many years. Allied has demonstrated that its purpose has been constructive and that it is as willing to build as it is to tear down. It is my solemn conviction that Allied will play a leading part in all industry endeavors for the common good. Actually this involves no change in Allied's fundamental policies; merely that its opportunities for useful activity will be enlarged. Allied's policy will remain as always: (1) To cooperate with other branches of the industry in all matters in which there is a common interest and so long as our members are fully protected; and (2) to fight at the drop of the hat whenever our members are threatened from any quarter.

"8. A few acknowledgments. Any chronicle of 1950 would be incomplete if it did not pay tribute to our Nation President, Trueman T. Rembusch, for the great job he has done. You have noted his prodigious travels and are aware of his efforts in our behalf on television. But you are not familiar with the great volume of detail work and correspondence he has conducted. There is no limit to the variety of his interests or the extent to which he will go to help Allied or any of its units, leaders or members. I ask you to take my word for it, for I am in a position to know, that no one ever has been more devoted to Allied or more active in working for it and what it stands for. In addition to all that, the unswerving loyalty he has given me, his courage and his optimism have been a source of inspiration and comfort.

"Our other very active national officer is Charles Niles, the Treasurer, who has had a more difficult job than some of his predecessors because of the falling off in business. But Charles by his diligence, common sense and unflinching humor has brought Allied through the year in good condition and with very few arrears to report. The office of Treasurer is a difficult one, the successful discharge of which depends on the character and personality as well as the persistence and resourcefulness of the incumbent. Charles is a worthy successor to a line of distinguished predecessors—Herman A. Blum, Martin C. Smith, Bill Ainsworth and Trueman Rembusch—and we owe him a hearty 'thank you.'

Mrs. Bertha M. Taylor as usual has carried on her manifold duties as assistant treasurer (sans title), record keeper, office manager and secretary to the Chairman and General Counsel. She plays all positions on the team cheerfully and well and I cannot do less than again remind you of our good fortune in having the services of this devoted and indispensable employee.

"To all the others among you and in the ranks who have been so generous in your support and encouragement throughout the years, and are too numerous for individual mention, my deep appreciation."

ABRAM F. MYERS

"Queen for a Day"

(United Artists, April 13; time, 107 min.)

This feature consists of three unrelated short stories, tied together by a telecast. The first story, Faith Baldwin's "The Gossamer World," deals with an imaginative little boy who is struck down by polio when he returns home from his first day at school. It is doubtful whether picture-goers, particularly parents, will relish seeing in their entertainment so dreaded a disease as polio. Past experience has taught us that they don't relish it. The second story, John Ashworth's "High Diver," dealing with a young man who risks his life to make a spectacular dive from a height of one hundred and ten feet into a tank of water, should go over well with the rank-and-file, for one is held in tense suspense lest the young man fall to his death in the attempt. The third story, Dorothy Parker's "Horsie," deals with a homely infant nurse whose horse-like face so repels her employer that he finds her mere presence in his home irritating. Edith Meiser, who impersonates the nurse, does excellent work, but the spectator's enjoyment of her fine acting will depend on whether he can suppress his dislike of her face. Besides, it is doubtful if movie-goers will find enjoyment in seeing an unfortunate

woman, so far as looks are concerned, ridiculed. The direction is skillful and, although the players are not well known, the acting is fine. The picture's box-office chances, however, will have to depend on the fame of the three short stories and the popularity of the "Queen for a Day" radio and television program, which has been used as a framework to link the stories together.

"The Gossamer World" has Rudy Lee, six-year-old son of Phyllis Avery and Darren McGavin, living in an imaginary world of his own, even to the extent of having an imaginary playmate, whom he blames for every wrong. Phyllis, at first amused, becomes concerned and begs her husband to bring the child back to reality. But he insists that it is a passing fancy, through which all children go more or less. Tragedy strikes the happy little family when Rudy returns from his first day at school and complains about aches in his little body. A doctor pronounces Rudy's ailment as polio. The child is sent to a hospital, from which he eventually returns wearing braces. Until he learns to walk again, Rudy finds pleasure in a toy electric train on which he goes on imaginary travels.

"High Diver" casts Adam Williams as an ambitious young man who, determined to get an education and better himself, leaves home when his immigrant father (Albert Ben-Astar) insists that he work beside him in a mill. Before he leaves town, Williams, needing funds, applies for the job of high diver in a carnival act and is hired. Meanwhile his mother (Kasia Orzazewski), appearing on the "Queen for a Day" giveaway program, wins as a prize a scholarship for her son. She returns home with the good news and learns that the boy had become a high diver. She rushes to the carnival with her husband to stop the boy from making the dive, but arrives just as the lad stands poised to make the 110-foot jump into four feet of water. Although frightened, he negotiates the dive successfully, and gladly quits the carnival when his parents inform him of the scholarship.

"Horsie" depicts Edith Meiser as a lonely infant nurse who welcomes a call to care for Jessica Cavitt's newborn baby. Dan Tobin, Jessica's husband, a prominent radio executive, is shocked when he sees Miss Meiser's homely face and likens it to a horse. Her presence at the dining table, her devotion to the infant, and her attempt at friendliness, gall Tobin, and to rid himself of her for at least one night he offers her tickets to the "Queen for a Day" program. But she decides not to leave her patients. In due time her services are no longer required, and Tobin, though outwardly friendly, is overjoyed when she finally departs. On the following evening, Tobin and his wife watch the "Queen for a Day" telecast and are surprised to see Miss Meiser chosen "Queen" because of the love she had poured out to 311 babies in her 30 years as an infant nurse. Both sit in shamed silence and with damp eyes when Miss Meiser, offered her choice of a prize, requests an electric razor for Tobin because he was the nicest man for whom she had ever worked.

Robert Stillman produced it, and Arthur Lubin directed it, from a screenplay by Seton I. Miller.

Good for the entire family.

"Footlight Varieties"

(RKO, no rel. date set; time, 61 min.)

A fair program picture. It is another one of RKO's novelty screen reviews, patterned after the two-a-day vaudeville shows presented on the stage and offering a mixture of comedy sketches, dance routines and song numbers. These are presented in a program of specialty acts, some of which are clips from RKO pictures released in the past, and all are linked together by comedian Jack Paar, as master of ceremonies. Some of the acts are pretty good, while others just about get by, but being a variety type of show it has something that should please the tastes of the different picture-goers.

The program includes The Sportsmen, famed radio quartet, who sing several songs; Jack Paar in a mildly amusing skit in which he pokes fun at home television reception; Frankie Carle and his orchestra playing "La Paloma"; Red Buttons in a comedy monologue; Leon Errol in a slapstick film short; Inesita, a Spanish dancer; a "Flicker Flashbacks" presentation showing clips from an old-time movie drama, with Paar as narrator; The Harmonicats, an harmonica-playing trio, whose act is definitely the highlight of the picture; Grace Romanos, who teams up with Paar in a comedy rumba; and Buster West and Melissa Mason in a Dixieland Jamboree, featuring eccentric dance routines and a singing and dancing chorus.

It was produced by George Bilson and directed by Hal Yates.

Suitable for the family.

HARRISON'S REPORTS

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HIGH FILM RENTALS AROUSING EXHIBITORS

Warning that a "slump is no time for a gouge," Abram F. Myers, National Allied's general counsel and chairman of the board, had this to say in a bulletin issued to his membership last week:

"Complaints are being received from exhibitors in many territories to the effect that they are being confronted with demands for higher film rentals and more onerous terms, although receipts continue to decline. The complaints are more bitter in territories that are hardest hit, but the dissatisfaction is quite general. The exhibitors feel that the distributors are seeking to saddle on them all losses resulting from the current slump.

"We do not presume at this time to assess the blame for the decline in theatre attendance. But this much is certain: The exhibitors are no more to blame for it than the producer-distributors. The truth is, it is a common disaster and the hardships should be shared by all. For many years the producer-distributors, for reasons of their own, have preached that we are all in the same boat. Now is an excellent time for them to practice what they preached.

"It gives no pleasure to have to state these hard facts, especially when all industry elements should be pulling together to lick this depression. But the unrest is spreading and the complaints reaching Allied are increasing in number and violence. The polite language so generally employed at the outset of what we had hoped would be an era of good feeling is giving way to the fulminations of the Steffes era. In the past we have many times called upon the distributors to exercise self-restraint in the imposition of harsh trade practices and onerous terms, usually without success. In all sincerity we now call upon them, individually, to re-examine their present selling policies so as to abate existing hardships.

"We ask them to do this in hopes of avoiding further internecine strife. If the plea is ignored, we can look for an epidemic of protest meetings the like of which was never seen before.

"This is definitely not a threat on the part of National Allied. It is merely a forecast based on rumblings which are distinctly heard in Washington and which must certainly be audible in New York. It is offered in the hope of avoiding discord and hard feeling."

Mr. Myers' plea to the producer-distributors is a most earnest and temperate one, and from published reports of conditions throughout the country, insofar as the motion picture theatres are concerned, it would appear that what he has to say is justified.

Indicative of how serious the box-office decline has become are three news items that appeared in this week's issue of *Variety*. One news item states that, according to real estate brokers specializing in film houses, the number of motion picture theatres up for sale throughout the country has reached an all-time high. Another news item points out that twice as many theatres are giving away dishes this year than last year. Still another news item has to do with the closing of several of the biggest theatres in Detroit because of poor business, and the expressed fear that half of the city's 181 motion picture houses may be forced to close within two years.

Conditions being what they are, the situation calls for some prudent thinking on the part of the producer-distributors to help alleviate the stress under which many theatres are operating today. And unless they do something soon, the extra profits they may realize now from excessive rental terms will be a drop in the bucket when compared to the losses they themselves may suffer later as a result of closed theatres.

THE TRUE FUNCTIONS OF A CRITIC

Because of the furor that has been brought about by Abram F. Myers' blast at newspaper and magazine critics whose "ivory tower point of view" is hurting the movie business, Harry C. Arthur, Jr., of the Fanchon and Marco Theatres in St. Louis, has sent me a copy of a letter he had written last November to the motion picture critic on the *St. Louis Post-Dispatch*, in which he took exception to an article written by that critic.

Mr. Arthur's able defence of the industry, and the intelligent and forceful manner in which he points out what the true functions of a critic should be, make his letter one that should be read, not only by every person in the industry, but also by every critic.

HARRISON'S REPORTS is herewith reproducing Mr. Arthur's letter in full in this issue, and it urges its readers to ask for extra copies to hand to their local critics:

"When I was last in St. Louis I read your article in the Magazine Section of the *Post-Dispatch* and intended writing you several thoughts which occurred to me as I read it. However, I left here immediately and just returned after a trip East and have not had an opportunity to write you until now. My thoughts herewith are based on some thirty-five years in the film business.

"Motion picture critics have always puzzled me. A newspaper reporter, with a certain literary talent, but possessive of the same movie-entertainment viewpoint as the general public itself, is selected as a newspaper's movie critic. Ergo, virtually overnight, he forgets the very reason he was selected for the assignment, i.e., his ability to analyze films in terms of the general public's enjoyment or non-enjoyment, and seems to become an admirer of sophistication and culture, and a would-be uplifter. He yearns to educate the public and becomes a veritable Sage of the Cinema!

"Within a few months after accepting the assignment, he has completely lost the ability to view films in terms of general public enjoyment, and insists upon discussing films only from the viewpoint of his own, erstwhile, higher-level preferences, despite the fact that the people themselves—his readers and audiences—haven't changed their entertainment preferences one whit.

"Certainly there are some—critics of course included—who prefer the so-called 'higher standards' for their entertainment menu. But this group, in actuality, constitutes only a very small percentage of the American movie-going public. These are the people who rain superlatives when they see such films as 'Bicycle Thief,' 'The Search,' 'Quartet,' 'The Heiress' and the like.

"But one has only to check his box-office records against such films as 'Annie Get Your Gun,' 'Cheaper By the Dozen,' 'Francis,' 'Ma and Pa Kettle,' 'Broken Arrow,' 'The Jolson Story,' 'Flame and the Arrow,' 'Father of the Bride' and 'Sands of Iwo Jima' to see exactly what the public itself prefers in the way of ENTERTAINMENT. These pictures will never win any Academy Awards for dramatic excellence, perhaps, yet to a showman—and to the public itself, they constitute Showmanship at its zenith because they afford the mass public the entertainment it wants!

"What is GOOD entertainment—and what is BAD? How can anyone know this for certain, except in terms of Mass Acceptance? Our film industry is dedicated to one main objective:—to serve the type of ENTERTAINMENT to the millions depending upon us for it weekly—at the lowest possible cost to them. It is not our function to pander to the whims and higher-level standards of those few who never have looked to us for their entertainment, and who seldom, if ever, attend motion picture theatres. Our re-

(Continued on back page)

"I Was An American Spy" with Ann Dvorak and Gene Evans

(Allied Artists, April 15, time, 85 min.)

A very good war melodrama, well directed and acted. There are times when the spectator is held in tense suspense. The most exciting situation is where Gene Evans raids the Japanese prison in Manila and rescues Ann Dvorak. The scenes where Miss Dvorak mingles with Japanese officials and obtains valuable information are, of course, suspenseful, for her life is in constant danger. Leon Lontoc, as Pacio, wins the audience's sympathy by his devotion to the cause and by his risking his life to serve the heroine. The photography is clear, but the mood is somber:—

With Manila about to fall to the Japanese, Ann, a cabaret singer, anxiously awaits the arrival of Douglas Kennedy, her sweetheart. Kennedy, a sergeant, arrives to tell her that the army is falling back. With Nadene Ashdown, her little daughter, and Chabing, her maid, in attendance, Ann marries Kennedy in a hurried ceremony, after which he joins his buddies for the defense of Corregidor. Manila falls, and Ann, her daughter and her maid hide out in the woods. There she meets Gene Evans, a corporal who had become separated from his outfit and who had become a guerilla fighter. The two become witnesses to the Bataan death march and see Kennedy die when he and other American soldiers are shot down by the Japs while trying to obtain a drink of water. Embittered, Ann decides to return to Manila at the risk of her life so as to send Evans and his guerillas food, medicine and a radio transmitter. She resumes her job as a cabaret singer and escapes arrest by using the wardrobe and identification papers of another entertainer who had been killed in an air raid. By getting chummy with Richard Loo and other important Japanese officers, Ann manages to furnish Evans with the needed supplies and with valuable information that enables him to destroy Jap installations and to help bring about the sinking of a Japanese battleship. Ann's activities are eventually discovered by Loo. He puts her to torture and, failing to make her talk, decides to shoot her. Evans, learning of her arrest, organizes a group of brave guerillas, raids the prison and, after killing many guards as well as Loo, rescues Ann. Shortly thereafter, the Americans recapture Manila.

It was produced by David Diamond, with Ben Schwalb acting as associate producer, and directed by Lesley Selander from a screen play by Sam Roeca, based on the story, "I Was An American Spy," published in *Reader's Digest*, and on the novel, "Manila Espionage," by Claire Phillips, and Myron B. Goldsmith.

Suitable for action-loving patrons.

"Golden Salamander" with an all-British cast

(Eagle Lion Classics, Dec. 1; time, 96 min.)

A fairly good British-made melodrama of high adventure, set against interesting, authentic Tunisian backgrounds. Its appeal, however, will be directed more to class audiences than to the rank-and-file, who will probably find the story's development too slow and episodic to suit their tastes. The action does have its moments of tense excitement, particularly in the chase scenes towards the finish, but on the whole the suspense does not cumulate. The direction and acting are good, but the players mean little at the American box-office:—

Trevor Howard, a British archaeologist, is sent to a town in North Africa to supervise the shipment of a valuable collection of antiques salvaged from a mined British ship and housed in the home of Walter Rilla, the town's leading citizen. Upon his arrival, Howard witnesses a gun-running incident on the outskirts of the town. He secures a room at an inn operated by Anouk, a French girl, and in the course of his stay he falls in love with her and learns that her brother was involved with the smugglers. He keeps this knowledge

to himself, however, and goes about the business of cataloging the antiques. Discovering a Golden Salamander in the collection, Howard sees inscribed on its base the following proverb: "Not by ignoring evil does one overcome it, but by going to meet it." The proverb troubles his conscience and spurs him into taking steps to break up the gun-smuggling ring and to help Anouk's brother get out of the gang's clutches. He immediately communicates with the local police chief and instructs him to obtain the aid of higher authorities, but that officer, involved in the smuggling himself, notifies Rilla, the secret leader of the gang. Before long, Howard learns of the corrupt set-up, but before he can do anything about it he falls into the hands of Rilla's henchmen, who had been ordered to kill him. He manages to escape and becomes the object of a manhunt in a wild chase through the mountains, but with Anouk's help he succeeds in overcoming numerous obstacles and finally rounds up Rilla and his gang.

It is a J. Arthur Rank presentation, produced by Alexander Galperson and directed by Ronald Neame. The screenplay was written by Lesley Storm, Victor Canning and the director, based on a novel by Mr. Canning.

Unobjectionable morally.

*Title is THE GOLDEN SALAMANDER.

"The Fat Man" with J. Scott Smart

(Univ. Int'l, no release date set; time, 77 min.)

A fairly good program murder mystery melodrama, with some comedy. The film introduces to movie audiences J. Scott Smart, as "The Fat Man," a private detective whose rotund physique aptly fits his nickname. Mr. Smart has a pleasant personality, a good sense of humor and acts well. The story, which unfolds through a series of flashbacks, is rather far-fetched and somewhat complicated, what with flashbacks within flashbacks, but it moves along at a steady pace and holds one's interest well, for the identity of the murderer is not revealed until the end. The closing scenes, where the murderer is trapped on a high wire in a circus tent, are exciting. The popularity of "The Fat Man" radio program should be of considerable help to the picture at the box-office:—

When the mysterious murder of a dentist is dismissed by the police as an accident, Jayne Meadows, the dead man's secretary, appeals to Smart. The private detective, intrigued by her story, investigates and learns that, shortly before his death, the dentist had made x-ray plates on Rock Hudson, who had disappeared. Smart traces Hudson's last whereabouts to the home of John Russell, a notorious mobster, and through an underworld source he learns that Hudson had married Julie London, a cabaret singer, just before his disappearance. Further clues enable Smart to learn that Hudson had served a prison term for taking part in a \$500,000 armored car robbery with two partners who had escaped. He learns also that Emmett Kelly, a former circus clown, had been Hudson's cellmate. An unidentified body that had been burned beyond recognition in a truck fire leads Smart to believe that it was Hudson, and other deductions bring him to the conclusion that Russell and Harry Lewis, a crony, had been Hudson's partners in the holdup, and that they had murdered him in order to cheat him out of his share of the loot. But in tracing the truck that had been destroyed, Smart discovers that it had been carrying theatrical trunks owned by Kelly. Probing this new clue, he rightly concludes that Kelly had made a deal with Russell to kill Hudson for a smaller share of the loot, and that he had killed the dentist lest he be able to identify Hudson's body from his dental work. Together with Clint Sundberg, his assistant, Smart attempts to take Kelly into custody only to become involved in a gun-fight with Russell and Lewis, who had come to Kelly's aid. Smart shoots down Russell and Lewis and, with the arrival of the police, helps him to trap Kelly in a huge circus tent.

It was produced by Aubrey Schenck and directed by William Castle from a story by Leonard Lee, who wrote the screen play in collaboration with Harry Essex.

Unobjectionable morally, but questionable for children because of the several murders.

"Circle of Danger" with Ray Milland and Patricia Roc

(Eagle Lion Classics, March 22; time, 86 min.)

The name of Ray Milland may be of some help in luring patrons to this British-made melodrama, but as entertainment it is only moderately interesting. Revolving around an adventurous American who goes to England to investigate the mysterious death of his brother, the story is given more to talk than to action, with the result that the general run of audiences will probably find it too slow-paced. Moreover, it is too contrived and fails to hit a realistic note. There is some romantic interest, and the spectator is treated to a tour of colorful British locales while the hero tracks down numerous characters, but all this does not compensate for the picture's lack of excitement and suspense:—

Milland, an American, goes to England to make inquiries about the death of his younger brother, who had served as a Commando with the British forces in World War II. Milland had reason to believe that his brother, killed during a raid, had been shot by one of his own group. He visits the war office in London and obtains the name and Scotland address of Hugh Sinclair, the major who had been in command of his brother's unit. From Sinclair, Milland learns that, of the original twelve men in the raiding party, only three were still alive, and of these he knew the address of only one—Marius Goring, a London ballet master. During his visit with Sinclair, Milland meets and falls in love with Patricia Roc, whom Sinclair hoped to marry. He returns to London, where Goring proves of little help other than to direct him to Michael Brennan, who in turn gives him a new lead that enables him to meet Naunton Wayne, a shrewd automobile salesman, from whom he obtains a vital clue that leads him to the discovery that Sinclair himself had killed his brother. Milland goes back to Scotland for a showdown with Sinclair, but before he can avenge the killing Goring makes an appearance and reveals that Sinclair had been compelled to shoot his brother because his wild escapades were endangering the whole mission. Milland accepts the explanation and prepares to return to the United States, but just before he departs he is joined by Patricia with Sinclair's blessing.

It is a David E. Rose presentation of a Coronado production, produced by Joan Harrison and directed by Jacques Tourneur from an original screen play by Philip MacDonald.

Harmless for children, but there is not much in it to interest them.

"The Kefauver Senate Crime Investigation"

(20th Century-Fox, March 28; time, 52 min.)

This is a full length news feature presenting highlights of the Senate Crime Investigation Committee hearings held in New York and Washington during the past two weeks, photographed, compiled and edited by Movietone News. Being an event that gripped the attention of the entire nation as no other event ever has, the photographic record of these sensational hearings becomes one of the most timely features an exhibitor has ever had an opportunity to present to his patrons. It will want to be seen, not only by those who did not see the fascinating proceedings on television, but also by many who did see it, for unlike television, which was prevented from showing more than Frank Costello's hands, this film shows his face in full and records all his emotions as he testifies. Among the others shown are Virginia Hill, Ambassador William O'Dwyer, the former New York Mayor, Frank Erickson, Anthony Anastasia, James J. Moran, John P. Crane, Jacob (Greasy Thumb) Guzik and others, as each is questioned by Senators Kefauver, Tobey, O'Connor and Rudolph Halley, the committee's chief counsel. Senator Kefauver, the committee chairman, appears in a prologue and epilogue in which he explains the purpose of the committee's investigation. The editing is somewhat choppy in parts but on the whole commendable.

It was produced by Edmund Reek and has narration by Joe King.

"Go for Broke" with Van Johnson

(MGM, May; time, 90 min.)

A first-rate war melodrama, dealing with the exploits of the 442nd Regimental Combat team, which was composed of Japanese-Americans (Neisi), all volunteers from the continental United States and Hawaii, who emerged from World War II as the most decorated group in the Army and as one of its greatest fighting units. While the story recounts the unit's brave exploits on the field of battle during the Italian campaign, making for some very fine battle scenes, it tells without preachment and in terms of solid dramatic entertainment of the problems and prejudices that had to be overcome by the Neisi to prove that their racial origin had no bearing on the genuineness of their loyalty to the United States. The title "Go for Broke," which is Hawaiian slang for "shoot the works," was the unit's battle cry. Although it is essentially a dramatic film, there are good touches of comedy relief throughout to lighten the tension. The direction is expert, and the acting very good, with Van Johnson doing an outstanding job as a second lieutenant who resents being assigned to the 442nd but who becomes proud of the association when the Neisi display their courage and fighting ability.

The story has Johnson, fresh from O.C.S., disappointed when he is placed in charge of a platoon of the newly activated 442nd. When his request for a transfer is refused, he becomes a strict disciplinarian and vents his displeasure on the men. The regiment is shipped to Italy, where the men become a crack fighting unit and are widely acclaimed. With the end of the Italian campaign, the regiment is sent to France. The move proves welcome to Johnson, for he is transferred to act as liaison officer between the 442nd and the 36th Texas Division, his old outfit. But once away from the 442nd Johnson feels ill at ease and comes to realize the pride and respect he feels for the men of the 442nd, so much so that he beats up a Texas pal for ridiculing the Neisi. In the course of battle, the 36th, outmanned, gets itself trapped by the Nazis and is slowly being cut to pieces. The 442nd comes to the rescue and, despite the shortage of ammunition and tanks, routs the enemy in a relentless charge at a sacrifice of many lives. Months later, the remaining members of the 442nd stand at attention before the White House to receive their seventh Presidential Unit Citation.

It was produced by Dore Schary, and written and directed by Robert Pirosh.

Suitable for all.

"Kon-Tiki"

(RKO, no rel. date set; time, 72 min.)

This is a fascinating photographic record of a 101-day voyage on a 40-foot balsawood raft from Peru to Tahiti, undertaken by six Scandinavian scientists, headed by Thor Heyerdahl, who set out to prove the Polynesian Islands were populated from the east by natives of Peru rather than from the west, as many believe. The film records in interesting detail the building of the raft, which was an exact duplicate of those used by the Peruvian natives almost two thousand years ago, and it shows the six men leading a truly primitive life as they keep drifting with the wind and current for a distance of 4,300 miles before they reach their goal. Recorded also are several severe storms and great calms, as well as attacks by vicious sharks and huge whales, which were encountered during the voyage. Despite the amateurish photography, it is an intriguing real-life adventure film, one that seems best suited for specialized showings in art houses and lecture halls, but, in view of the fact that Mr. Heyerdahl's published account of this voyage became a best-seller, it could, with proper exploitation, be used by the exhibitors as a novel program offering. Many of the scenes are repetitious, and some judicious cutting would be advantageous.

The picture is being presented by Sol Lesser, and was produced by Olle Nordemar, with Mr. Heyerdahl himself doing the narration.

sponsibility is to the man and woman of the American family—who, if you asked them, cannot tell you exactly what they prefer for Entertainment. They can only tell you if they enjoyed—or did not enjoy—a film, after having seen it. The responsibility for selecting the type of film entertainment we believe they want and will like, is the prime obligation and duty of the theatre manager. How good a theatre manager he is, i.e., how good a judge of entertainment he is, *within the limitations of the film available for showing*—is manifested by his theatre's grosses week in and week out.

"Your article refers to movie fans as 'popcorn munching film addicts . . . living in a dream world all their own,' implying that they are a particular and somewhat peculiar small group set apart from others. This is completely erroneous thinking—and if I may say so, constitutes rather snide thinking, implying a superiority attitude entirely unbecoming of one whose job rests upon serving the public. That is your job—and my job—so perhaps it might be worthwhile to ascertain just *what* the public really is.

"The 'dream world denizens' you refer to, who weekly look to us for their entertainment—actually are composed of the PUBLIC. They are the self-same people who swamp the newsstands when headlines proclaim 'Yanks Wipe Out Korean Red'; who cast only awry glances at a newsstand when headlines proclaim troubles for our soldiers in Korea. They are the self-same people who throng the streets to see a parade; who flock to the ballpark or gridiron to thrill to an exciting game; who flock to department store sales, and who find much more enjoyment listening to Jack Benny, Fibber McGee and Molly, Bob Hope and Bing Crosby, than in hearing a broadcast of a 'forum' or 'discussion' program which aims at 'the better things of life.' These people are you—and me—and all of us; in other words, they are 'just, plain every-day people'—and they are the ones to whom we are responsible to interpret correctly what they like and do not like—*regardless of whatever personal entertainment preference we may have.*

"Let us switch, for a moment, from films to newspapers. Each is a medium of communication for the People. Perhaps one of the finest newspapers is the *New York Times*—worthy of every accolade which can be heaped upon it. Yet, the circulation of this paper, as compared to the Daily or Sunday circulation of the *New York Daily News*, makes it appear that the *News* is a far better paper than the worthy *Times*. Does this mean, therefore, that the *News* is a better paper? Certainly not! But it does indicate indelibly what the general public prefers in the way of newspapers. Granted, it might be much better were the general public to overwhelmingly prefer the *New York Times* to the *Daily News*—but after all, the best judge as to what is preferable and what is not, insofar as the general public is concerned, is the general public itself.

"Your newspaper enjoys a remarkably fine reputation among the newspapers of America, but it, too, reflects in its pages that which its readers wish to read. That's why you feature two pages of comics each day; why you feature eight or ten pages of comics each Sunday; why your Magazine Section is filled from top to bottom, with story material designed to interest the general public. To say the least, this latter material can hardly be opined 'great literature.' I might even refer to it as you referred to some film productions, i.e., 'formula trash,' but regardless, it does fill the need and the preferences of your readers—the general public itself.

"Hypothetically, let us imagine a new policy for the *Post-Dispatch*, wherein the management opines that only astutely scientific and deep articles, written by college professors and world-recognized scientists, and that only authors such as Aldous Huxley and other equally brilliant and literate writers, are to handle the feature and newsdesk chores; that all comic supplements, 'formula trash' and the like, henceforth are to be banned. YOU know what would happen to your newspaper. It would probably be acclaimed the finest and most literate and 'top quality' newspaper in the world, but its circulation would quickly drop to a mere nothing, and within a short time, you would be out of business.

"When Mr. and Mrs. Public visit a movie, they do so for ENTERTAINMENT. They do not come there to think, or to be educated or to be faced with grim realities of everyday living problems. They want to get away from those very things, and to enjoy themselves, to laugh, to have a good cry over a 'four-handkerchief' picture. They want to forget their problems of everyday living.

"Believe me, if we forget this, and endeavor to foist off upon them 'higher standard' pictures, 'adult' pictures, 'better' pictures, propaganda films dealing with 'isms,' racial tolerance, disease and grim 'real-life,' they are disappointed and so indicate by staying away for awhile.

When you—and your fellow newspaper film critics the nation over—consistently tout for films such as 'The Bicycle Thief,' 'No Sad Songs for Me,' (a film about cancer) and perhaps the French trilogy 'Marius,' 'Caesar,' and 'Fanny,' you are asking the film industry not only to completely forego its responsibility to its millions of entertainment-hungry fans; you are asking it to commit virtual industrial suicide.

"There most certainly IS a place in the film industry for such fine films as these, but it is a small place. They should be made at low budgets, for showing to their relatively small, appreciative audiences, in small, low-overhead theatres, thereby netting a reasonable, if low, profit. But to expect the entire film industry to comply with your suggestion that we 'elevate our standards,' and make and show films of this type in overwhelming preponderance to other films we know are preferred, is utterly unsound.

"Just for the record, 'The Outlaw' in my opinion was an outstanding, and highly entertaining western adventure film, regardless of whether or not Jane Russell was in it. True, she figured perhaps too importantly in the advertising of it, but that is pardonable; she does have beauty and charm.

"On the other hand, 'No Sad Songs for Me,' which you complained had been advertised 'weakly' and secondarily to an action film, is a Columbia film dealing with a heroine dying of cancer. A film production of dramatic excellence, it has proved itself woefully weak at every box-office in the nation, thereby constituting a perfect example of just what the public does NOT want to see. It was a competitor theatre which featured this film secondarily in its ads, but I assure you, had we played the film in our theatres, we should have advertised it similarly.

"You have seen fit to tell us how to go about the execution of our jobs. Therefore, I venture an opinion to you as to how you might better go about the job of handling your own assignment:—I humbly suggest you—and all your fellow newspaper film critics—comment upon films hereafter from the viewpoint of the general public for whose benefit, purportedly, you write, and that you cease your measurement of cinema entertainment in terms of your own entertainment likes and dislikes. After all, there are many who go into ecstasies over caviar or some other succulent dish calling for an 'educated' taste. But there are many millions who prefer bean soup, or ham and eggs, or pork roast.

"In summation, I should like to remind you that the primary purpose of motion pictures is to ENTERTAIN the mass audiences of the world; the primary purpose of newspapers is to INFORM the mass public of the world; the primary purpose of schools is to EDUCATE and UPLIFT the mass public of the world. The latter two objectives are not our primary functions, but inasmuch as films do manifest an influence, subconsciously, upon the peoples of the world, we should do all in our power to represent Right and Wrong as being what they are, even as newspapers should edit news stories and feature editorials in line with accepted standards and good ethics."

HIRAM COLLEGE THEATRE

HIRAM, OHIO

March 12, 1951

Harrison's Reports

1270 Avenue of the Americas

New York 20, N. Y.

Gentlemen:

May I have an extra copy of the February 3 issue? I have placed mine in the hands of a college English instructor whose class is about to study the writing of reviews. The article on "Criticizing the Critics" will be made a basic part of that work, and I am sure that it will bring a good deal of common sense into the study of that subject.

Incidentally I am going to suggest that the class study a few of the Reports' reviews as examples of candor and honesty as well as inclusion of all the "angles" in judging a picture. Naturally this technique would not do for the newspaper review in all cases, but it is a useful approach.

Sincerely yours,

(Signed) LAWRENCE C. UNDERWOOD

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OUT OF BOUNDS

"Extraordinary," "shocking," "arbitrary," "capricious," "hostile," "coercive," "intimidatory" and other similar adjectives were employed this week by persons within and without the industry in describing the Federal Communications Commission's statement of policy, issued last week, in which it warned the motion picture companies that they had better make their films, stars and stories available to television stations lest they endanger their own chances of being granted permission to enter the television field.

The resentment with which the FCC's declaration of policy, called a report, has been received, not only by industryites, but also by public officials, columnists and editorial writers, is typified by the statement issued this week by Mr. Abram F. Myers, National Allied's general counsel, who likened the FCC's action to the wielding of a "blackjack," and stated that it "sets a new record for usurpation of authority." Here is what Mr. Myers had to say in his keen analysis of the FCC's action:

"By this report the Commission—

"1. Imposes a condition on the right of motion picture companies to qualify for broadcasting licenses based on information coming to it from an unidentified source and without specific findings based upon evidence adduced in support of or opposition to any application for a license.

"2. Asserts the authority to regulate the motion picture industry and the use it shall make of its properties although no such authority has been conferred on it by Congress.

"3. Would compel the motion picture companies to make available to television broadcasters their finest films and talent as a condition to the right to qualify for broadcasting licenses.

"The report was issued as a result of a hearing held a year ago looking to the establishment of a uniform policy to be followed in the licensing of radio broadcast stations to applicants accused or convicted of violating a law of the United States.

"The points set down for hearing, as enumerated in the report, did not even hint that the Commission wished to be enlightened as to its authority to advise prospective applicants for licenses renewals as to the use which they should make of properties which are not subject to the Commission's regulatory powers, in order to qualify for such licenses or renewals.

"Specifically, there was not the slightest intimation that the Commission had in mind the possibility of a ruling or even an expression of opinion to the effect that the motion picture companies, in order to be eligible for licenses or renewals, must first make their choicest films and contract artists available for exhibition in television.

"While we have not examined all the briefs and arguments offered at the hearing in April, 1950, we do not believe that any such startling proposal entered into the discussion. So revolutionary and drastic a proposal would have attracted wide attention and most certainly would have come to our notice.

"Sometime between the closing of the hearing and the issuance of the report the Commission either evolved the idea, or it was planted with it, that it could force the motion picture companies to supply their best available films and talent to this rival entertainment medium in order to qualify for licenses.

"The report recites blandly that 'It has come to the Commission's attention that many motion picture companies refuse to make copies of their films available for use by television companies.' It then goes on to say that 'the success of television will depend to a large measure on the ability of television stations to acquire the best available films and to use the best available talent and stories in their programs.'

"It would be interesting, and it may become necessary to ferret out the source of this information that 'has come to the Commission's attention.' We are confident that it was not openly supplied by the participants in this quasi-judicial inquiry. The motion picture companies represented at the hearing apparently had no warning that such a catastrophic ruling was in contemplation. And the thousands of independent theatre owners, who are the concern of this association, had no reason to suspect that their interests were involved, much less in jeopardy.

"Will the Commission Now Regulate the Movies?"

"It doesn't seem possible that the Commission itself could have realized the full implications of its actions.

"In order to make good on these 'primary principles' which are to guide it in making a case-to-case determination of these applications,' the Commission must exercise strict control over the motion picture companies, even to the extent of fixing prices for their products.

"Let us consider what could and doubtless will happen if the Commission persists in the policy of requiring the motion picture companies to place their 'best available films' at the disposal of its competitor in the entertainment field. A film company desiring a license asserts in its application that it has conformed to the Commission's requirement. A TV station objects and complains that the applicant had not made its best films available. Is the Commission going to set itself up as an expert to pass on the quality of motion pictures?

"But that is child's play compared to the difficulties that will arise when a TV station complains—and this will happen—that the applicant has sought to evade the Commission's policy by charging film rentals too high for it to pay. The Commission has proceeded in happy ignorance of the cost of producing the best pictures and the methods used in pricing them, or else it has made the cold-blooded determination to subsidize TV at the expense of the motion picture industry and thus confiscate the latter's property without just compensation.

"We are forced to this conclusion because we do not believe it could have been contemplated by the Commission or the person or persons who persuaded it to adopt this policy, that TV would pay film rentals approximating those derived from the theatres.

"Admission to a first-run or key neighborhood theatre usually is 50¢ or more. Those theatres pay film rentals ranging from 25% to 40% of the gross receipts. If the film companies must make their best pictures available to television, they will be entitled to and should demand the same rentals, based on the same factors, that are charged to the theatres. But when they demand that the TV people pay from 12 1/2¢ to 20¢ for each claimed spectator—and we mean the claims they make in seeking sponsors—they will run snivelling to

(Continued on back page)

**"The Thing" with Margaret Sheridan,
Kenneth Tobey and Robert Cornthwaite**
(RKO, no rel. date set; time, 89 min.)

"The Thing" is another in the current cycle of science-fiction films, the kind that lends itself to exploitation in a big way. Although the story does have its shortcomings, it is, on the whole, an effective and imaginative thriller that should more than satisfy those who enjoy weird, horror-like tales. In this instance, the story deals with a strange invader from another planet, a weird Frankenstein-like man whose body is composed of vegetable matter and who lives on animal and human blood. Moreover, his mental and physical powers are much greater than those of human beings, and parts of his body, such as an arm that is torn from its socket, come to life on their own and multiply rapidly, thus posing a threat to the existence of mankind. The story, which takes place in the North Pole region, where "The Thing" lands in a saucer-like space ship, grips one's interest from the start and sustains a mood of tense expectancy throughout. Some of the situations are terrifying, and others are charged with so much suspense that one is kept on the edge of his seat. The direction and acting are good, and the production values first-rate, with the bleak atmosphere of the frozen Arctic caught most effectively.

The story opens at a U. S. scientific research station near the North Pole, manned by a small group of scientists. When a mysterious radio-active element disrupts delicate scientific instruments and affects radio communications, a U. S. Air Force unit, led by Kenneth Tobey, is dispatched to the station to investigate. There, with the aid of the scientists and by means of a Geiger counter, the airmen trace the disturbance to an icy area nearby, where they find the space ship embedded in the ice. Their attempt to melt the ice results in an explosion of the space ship, and shortly thereafter they discover a strange looking body under the surface of the ice. All return to the station with the strange body encased in ice, and Tobey, despite the protests of the scientists, who insist upon examining the invader, orders that it be kept in the ice pending instructions from headquarters. Complications arise when a sleepy guard inadvertently permits the ice to melt and "The Thing" comes to life. It escapes through an open window and is attacked by sled dogs, who tear off one of its arms before two of them are killed. The scientists, while examining the arm, are shocked when they see it come to life. They soon establish that "The Thing" is composed of vegetable matter, that it subsisted on blood, and that parts of its body had great reproductive powers. Now realizing that "The Thing" must have blood to live and that it could obtain it only from those in the station, Tobey sets up defense measures and keeps tabs on the invader's approach by means of the Geiger counter. "The Thing," however, smashes through the barriers in several attacks and kills two of the men, despite efforts to keep it at bay with fire, axes and guns. In the end, however, the human beings emerge victorious by luring "The Thing" into a high-voltage electrical current, which burns it down to ashes.

It is a Winchester Pictures Corporation presentation, produced by Howard Hawks and directed by Christian Nyby from a screen play by Charles Lederer, based on the story, "Who Goes There?" by John W. Campbell, Jr.

Some of the scenes may prove to be too horrific for young children.

**"Katie Did It" with Ann Blyth, Mark Stevens
and Cecil Kellaway**

(Univ.-Int'l, May; time, 81 min.)

A mildly entertaining romantic comedy, "Katie Did It" is handicapped by a featherweight story that is none too original and that is given more to talk than to action. Although the picture lacks some really funny lines and situations, it does have several amusing moments and should get by with indiscriminating audiences in small-town and neighborhood theatres, but those who are inclined to be a bit fussy about story values will probably find much of the proceedings rather tedious. Good performances by Ann Blyth, Mark Stevens and Cecil Kellaway give the picture a decided lift, but their acting talents are deserving of better stuff than this. The production values are good and the photography bright and clear:—

Vacationing in a staid New England village, Mark Stevens, a top New York commercial artist, incurs the wrath of Ann Blyth, the town's librarian, when he accidentally spills paint on her hat. He soon learns that Ann belonged to the town's leading family, who came from a long line of Puritanical ancestors, and that Cecil Kellaway, her uncle, who enjoyed taking a drink, was the one black sheep of the family. He becomes friendly with Kellaway, and one day takes him to a horse breeding farm, where he (Stevens) takes title to two colts. There, Kellaway meets a bookie and loses a \$500 bet on a horse race. Lest Elizabeth Patterson, his stern sister, learn where he had been, Kellaway refers to the two colts as Stevens' "children." Stevens, being a bachelor, is looked upon as a scandalous character. Meanwhile Kellaway, pressed for payment by the bookie, approaches Harold Vermilyea, the town banker, for a loan. Vermilyea agrees, provided Kellaway induces Ann to marry his son, Craig Stevens, a stuffed shirt. Kellaway refuses, then tells Ann about his problem. To help him, she decides to go to New York to sell a song she had written. She meets Stevens on the train, and he deliberately embarrasses her by making the conductor believe that she is his "mentally ill" wife. In New York, Ann is unable to sell her song and, in desperation, she turns to Stevens for a modelling job. He eagerly agrees to hire her. She spends the week posing for him, during which time they fall deeply in love. Complications arise, however, when Stevens' young nephew comes to visit him and she mistakes the boy for Stevens' son. She returns home in a rage, sadly disillusioned. Shortly thereafter, the billboards around town blossom forth with a soap advertisement featuring a daring picture of Ann, and she and Kellaway, attempting to deface them, are arrested. This results in a scandal about Ann's trip to New York, and when Craig offers to marry her despite the gossip, Ann accepts. Stevens turns up at the wedding rehearsal, convinces Ann that he had no children, and wins her away from Craig. Then, to still the town's gossips, he presents documentary proof that none of their ancestors were legally married.

It was produced by Leonard Goldstein and directed by Frederick de Cordova from an original screenplay by Jack Henley.

Suitable for the family.

**"The Man from Planet X" with Robert Clarke
and Margaret Field**

(United Artists, May 11; time, 70 min.)

This is primarily an exploitation picture. The story is not very substantial, but it should please the majority of picture-goers, for millions of people have shown interest in anything that travels through space. In this instance, a strange creature, with mysterious electronic powers that paralyze one, descends upon the Earth in a space ship, presumably from an unknown planet, which had been detected rushing towards the Earth by an astronomer, who had been expecting an attack from that planet. The space-travel contraption used by the strange creature is fairly interesting. The direction is good, and the acting is of the same caliber. The photography is clear but not overbright:—

Robert Clarke, an American newspaper reporter, visits Raymond Bond, an English professor, who was watching on a bleak Orkney Island the approach of an unknown planet. While walking along the moors, Margaret Field, the professor's daughter, is attracted by a strange flash in the distance, and she soon comes across an odd space ship. She peers through the window and receives a frightening shock when a weird face stares back at her. She rushes to her father and he hurries to investigate her story. As they approach the space ship, a beam of light hits the professor, paralyzing his nerve force and will power. Margaret takes the professor back to his watch tower and, after he recovers sufficiently, he returns to the space ship with William Schallert, his assistant, and Clarke. There they are confronted by its occupant—The Man from Planet X, who appears friendly in disposition. They attempt to communicate with him, but are unsuccessful. Schallert, left alone with the Planet Man, manages to communicate with him by means of geometry, but he does not reveal his success, hoping to obtain enough secrets to make himself a power on Earth. In the events that follow, Schallert, by controlling the Planet Man's air supply, turns him into an antagonistic and hostile force, and, by means of the strange electronic ray wielded by the Planet Man, kidnaps Margaret, the professor and a number of villagers, who fortify the space ship. The villagers become frantic and a detachment of the British military is dispatched from Scotland to handle the situation. While plans are made to fight off a possible invasion from the unknown planet, Clarke manages to get through the fortifications around the space ship and to rescue the paralyzed professor. The military learns from the professor that Schallert had communicated with the unknown planet, and had been told that the Planet Man had been sent as an advance guard to establish a radio beam so that the slowly freezing inhabitants of the planet might slide down to Earth in their space ships when the planet was closest to it. Before the military starts shooting at the space ship, Clarke effects the rescue of Margaret and the enslaved villagers. The avaricious Schallert, seeking to prevent the destruction of the Planet Man, rushes back to the ship only to be struck by a shell that kills him. When the unknown planet reaches the atmospheric circle of the earth, a brilliant light illuminates the sky, the earth rocks and the seas rise. But the invaders are a bit too late; a well placed shot destroys the space ship and its signalling occupant, and the planet's inhabitants,

lacking the guidance of a radio beam, whirl by into infinity.

It was produced by Aubrey Wisberg and Jack Pollexfen, and directed by Edgar Ulmer, from an original screen play by the two producers.

Suitable for the family.

**COUNCIL OF MOTION PICTURE
ORGANIZATIONS, Inc.**

1501 BROADWAY
NEW YORK 18, N. Y.

March 22, 1951

Mr. P. S. Harrison
1270 Sixth Avenue
New York 20, N. Y.

Dear Pete:

Since joining COMPO, I've been called more names than I ever heard of before, but you're the first one to call me Nero. And a fiddler, too, for God's sake. That, Pete, was going too far.

Nevertheless, I'll forgive you this time, because I know you did it in a good cause—the curbing of irresponsible Hollywood newspaper correspondents. I agree with you that they are not only annoying, but infinitely damaging; but you are mistaken in saying COMPO is doing nothing about them. Actually, we have been extremely busy on that front ever since we started, for we have been aware, from our beginning, that these people constitute a menace. For obvious reasons, I can't disclose what we have done, or the methods we're using, but I assure you that COMPO has not been idle and will not be—so long as this evil persists.

At the same time, I should like to point out that in our indignation over sensational and unfounded stories about picture people, we often overlook the immense amount of free, constructive publicity that both the Hollywood correspondents and newspapers in general give our business daily. I believe you would find, if you made a check of newspapers, as we are now doing, that the publicity is overwhelmingly in our favor.

At any rate, I suspect that we're inclined to be a little bit too sensitive to criticism. For example, it was not so awfully long ago that a fellow named Pete Harrison was catching a lot of dead cats because he did not always see eye to eye with others in this business. Pete was a menace to the business, they said; but both the industry and Pete Harrison have survived, thank Heaven.

So long as this business and its personalities are of interest to the public we must expect criticism, falsehoods and the publication of reckless, unfounded rumors. All of this is unpleasant, it is true, but it is better than being ignored. And ignored we may be, if newspapers continue their growing preoccupation with the affairs of television. More and more, I am sorry to say, television news and reviews of television shows are coming to fill the space once given to movies. If the day ever comes when movie news—both good and bad—is crowded out of the papers then we shall, indeed, have even more cause to worry than we have now.

With best wishes,

Sincerely,
(signed) ARTHUR L. MAYER

the Commission and claim that the movie companies are flouting the Commission's policy.

"Then the Commission will either have to back down on its policy, or start fixing the price of film.

"Commission Would Destroy Government's Revenue

"The country is engaged in a mighty preparedness campaign, the object of which is to insure peace. The Congress is confronted with the task of imposing additional taxes to sustain the effort.

"Although the motion picture business is currently in a serious slump, due in some measure to the free entertainment afforded by television, the United States Government still collects a 20% tax on every paid admission to a motion picture theatre.

"These admission taxes collected from movie patrons amount to about \$300,000,000 a year.

"Yet the Federal Communications Commission by its declared policy of building up television at the expense of the movies would jeopardize, certainly greatly reduce and possibly destroy this valuable source of revenue.

"This grave consequence, evidently not realized or taken into account by the Commission, illustrates the danger of adopting policies affecting industries which are not subject to the Commission's jurisdiction without a full, complete and open investigation in the course of which information of all angles of the subject is obtained from those most affected and best equipped to furnish it.

"Unless the Commission recedes from its position, this phase of the matter should receive the attention of Congress while the tax bill is under consideration.

"And It May Still Be All for Naught

"The gratuitous nature of the Commission's dictum, and the fact that compliance therewith still will not guarantee any film company a broadcasting license, is one of the most serious aspects of its action.

"The greater part of the report deals with the points which were set down for hearing. That part of the report was within the Commission's authority and we have no special fault to find with the conclusions reached. It is true, as the Commission says, that 'the major motion picture companies . . . have violated the anti-trust laws over a period of years in the motion picture field.' We think it follows, as the Commission concludes, that such violations are "a matter that the Commission must consider carefully in determining the qualifications of these companies to operate in the public interest."

"That is an issue between the film companies and the Commission in which the independent exhibitors have no direct interest. It is a question which will have to be resolved on a case-to-case basis when and if those companies apply for licenses.

"The only phase of the report that affects the theatre owners—and it threatens their very existence—is the next to the last paragraph therein which says that the motion picture companies must make their best films, performers and stories available to television in order to be eligible for a license.

"Because it is alien to the questions set down for hearing and does not even deal with adjudged violations of law, it seems to have been added as an irrelevant afterthought. The Commission is careful to say, "We express no opinion at this time as to whether such practices (not supplying films, etc., to TV) are or are not in violation of the anti-trust laws.' So far as we are aware, no law provides and no court has ever held that it is a violation of law for a private corporation, acting alone and not in concert with others, to choose its own customers. And yet the whole purpose of the proceeding was to determine the weight to be given law violations in the granting of licenses.

"To reduce the Commission's position to complete absurdity, let us suppose that a motion picture company has attempted in good faith to comply with the Commission's policy; has made its best films available to TV and thus destroyed their value for exhibition in the theatres. It has destroyed one vast market in hopes of gaining another. And

then the Commission, applying the principles discussed in the first six and a half pages of its report, decides that it cannot grant a license to that film company because of its antecedent violations in the motion picture field!

"Mowing Down the Innocent Bystanders

"The report gives the impression that the Commission moved by some undisclosed impulse hurled a rock at the film companies; but it struck the exhibitors.

"It might at least have given consideration to the extent of the havoc which its policies, if carried out, will wreak among the motion picture exhibitors.

"When a picture is shown on television its boxoffice value in the area in which it is shown is destroyed. About 17,000 theatres are dependent upon an adequate supply of boxoffice attractions. Of the \$2,700,000,000.00 invested in the entire industry, only \$160,000,000.00 is invested in production and distribution. All the remainder (94%) is invested in theatres.

The 1940 Census shows that 177,420 were employed in the motion picture industry. Of these, 33,687 were engaged in production; 11,332 in distribution and 132,401 in exhibition.

"Thus the Federal Communications Commission, of its own motion, has laid down a policy which, if carried out, would endanger the more than two billion dollars invested in theatres and threaten the livelihood of many. The rule prescribed by Congress for the granting of licenses is that 'the public convenience, interest, or necessity will be served.' Certainly Congress never contemplated that the public interest could be served by tearing down an established industry in order to help a rival industry which, once the novelty has worn off, may not retain public favor.

"Despite all the hullabaloo television's future is still clouded with uncertainty. Its forward surge has slowed down to a walk. Those who glibly predict that television will supplant the movies should read the feature story in *The Wall Street Journal* for March 26, 1951, entitled, 'Teetering TV.' The Communications Commission may wake up some day and find it has backed the wrong horse. In the meantime, grave damage may result from its present policies. They call for stern resistance by the motion picture industry, the theatres as well as the producers."

Among other industry leaders who have attacked the FCC statement of policy is Harry Brandt, president of the Independent Theatre Owners Association, who said that the Commission "is attempting to blackjack the motion picture industry into committing hari-kari."

The FCC action was condemned also by Senator Alexander Wiley (R., Wis.), who labelled it a "gratuitous attack" against the industry. In a letter to Wayne Coy, the FCC chairman, Senator Wiley said that the FCC had "stepped out of bounds as a quasi-judicial body," and that "neither the FCC nor any other Federal commission operating under the administrative procedure act should pre-judge a case until there has been a hearing, notice of the issues, presentation of evidence and arrival at a decision. I do not feel that the FCC should intimidate or coerce the motion picture industry or any other industry. An indictment without hearings amounts to such intimidation."

Still another to defend the industry is the *New York Times*, which stated on its editorial page this week that the FCC had "overreached itself," and that its statement of policy "is an arbitrary and capricious action that flouts the elementary principles of a competitive economy and raises serious questions of law." The FCC is apparently unconcerned, added the *Times*, "whether Hollywood goes broke in serving as the involuntary sugar daddy of television."

As any one can judge from a reading of Mr. Myers' analysis and the other comments, the FCC's coercive action is one that must be resisted by the entire industry in no uncertain terms. The industry's responsible leaders, both in production-distribution and exhibition, should make immediate plans to combat the FCC's unrealistic statement of policy to the end that it will reconsider its action. Failing that, our leaders should seek Congressional aid.

If ever a strong COMPO was needed, now is the time.

HARRISON'S REPORTS

Vol. XXXIII

NEW YORK, N. Y., SATURDAY, APRIL 7, 1951

No. 14

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Quebec—Paramount (85 min.)	34
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Raton Pass—Warner Bros. (84 min.)	35
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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

- 18 Short Grass—Cameron-Downs Dec. 24
19 I Was An American Spy—Dvorak-Evans not set

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

- 340 He's a Cockeyed Wonder—Rooney-Moore Dec.
305 The Tougher They Come—Morris-Foster Dec.
361 Lightning Guns—Starrett (55 m.) Dec.
331 State Secret—Douglas Fairbanks, Jr. Jan.
335 The Flying Missile—Ford-Lindfors Jan.
334 Stage to Tuscon—Cameron-Morris Jan.
301 Gasoline Alley—Beckett-Lyon Jan.
351 Gene Autry and the Mounties (70 m.) Jan.
363 Prairie Roundup—Starrett (53 m.) Jan.
344 Born Yesterday—Holliday-Crawford Feb.
333 Operation X—Robinson-Cummins Feb.
312 Revenue Agent—Kennedy-Willes Feb.
307 Counterspy Meets Scotland Yard—St. John Feb.
346 A Yank in Korea—McCallister-Phillips Feb.
364 Ridin' the Outlaw Trail—Starrett (56 m.) Feb.
347 "M"—Wayne-Da Silva-Adler Mar.
327 Al Jennings of Oklahoma—Duryea-Storm Mar.
352 Texans Never Cry—Gene Autry Mar.
308 My True Story—Walker-Parker Mar.
365 Fort Savage Raiders—Starrett (54 min.) Mar.
314 Flame of Stamboul—Denning-Ferraday Mar.
320 Valentino—Parker-Dexter Apr.
330 Sante Fe—Scott-Carter Apr.
329 Fury of the Congo—Weissmuller Apr.
310 King of the Wild Horses—reissue Apr.
Whirlwind—Gene Autry Apr.

Eagle-Lion Classics Features

(165 West 46th St., New York 19, N. Y.)

- 216 Golden Salamander—British cast Dec.
Tinderbox—Cartoon feature Dec.
The Wicked City—Montez-Aumont-Palmer Jan. 2
208 Mr. Universe—Carson-Paige-Lahr Jan. 10
211 Korea Patrol—Emory-Druna Jan. 15
046 The Sun Sets at Dawn—Reed-Parr Jan. 22
They Were Not Divided—British cast Feb. 8
209 My Outlaw Brother—Rooney-Hendrix
(formerly "My Brother, the Outlaw") Mar. 15
207 Circle of Danger—Milland-Roc
(formerly "White Heather") Mar. 22
So Long at the Fair—British cast Mar. 29
Badman's Gold—Carpenter-Lockwood Apr. 3
Skipalong Rosenbloom—Rosenbloom-Baer Apr. 3
The Long Dark Hall—Palmer-Harrison Apr. 10
Oliver Twist—British cast Apr. 17
When I Grow Up—Preston-Scott-Driscoll Apr. 20
210 Volcano—Italian cast May 1
Cairo Road—British cast May 8
Fighting Rebels—Range Riders May 8
Two Guys and a Gal—Paige-Alda May 15
Hoodlum—Tierney-Roberts May 15

Lippert-Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

- 5011 Bandit Queens—Britton-Parker Dec. 22
5009 Three Desperate Men—Foster-Grey Jan. 12
5006 The Steel Helmet—Evans-Edwards Feb. 2
5015 Fingerprints Don't Lie—Travis-Ryan Mar. 3
5013 Mask of the Dragon—Travis-Ryan Mar. 17
5014 Stop That Cab—Melton-Adrian Mar. 31

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 111 Mrs. O'Malley & Mr. Malone—Main-Whitmore Dec.
112 Pagan Love Song—Williams-Keel-Montalban Dec.
114 Grounds for Marriage—Johnson-Grayson Jan.
113 Watch the Birdie—Red Skelton Jan.
115 Kim—Flynn-Stockwell Jan.
116 The Magnificent Yankee—Calhern-Harding Feb.
118 Cause for Alarm—Young-Sullivan Feb.
117 Vengeance Valley—Lancaster-Walker Feb.
119 Three Guys Named Mike—Allyson-Johnson Mar.
121 Royal Wedding—Astaire-Powell Mar.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

105 Undercover Girl—Smith-Brady	Dec.
106 Mystery Submarine—Carey-Toren	Dec.
107 Harvey—Stewart-Hull	Jan.
108 Frenchie—McGree-Winters	Jan.
109 Under the Gun—Conte-Totter	Jan.
110 Tomahawk—Heflin-De Carlo-Foster	Feb.
111 Target Unknown—Stevens-Douglas	Feb.
112 Bedtime for Bonzo—Reagan-Lynn	Feb.
113 Operation Disaster—British made	Feb.
114 The Groom Wore Spurs—Carson-Rogers	Mar.
115 Air Cadet—Russell-McNally-Long	Mar.
116 Abbott & Costello Meet the Invisible Man	Mar.
117 Ma & Pa Kettle Back on the Farm— Main-Kilbride	Apr.
118 Up Front—Wayne-Ewell	Apr.
119 Double Crossbones—O'Connor-Carter	Apr.
120 The Fat Man—Smart-London	May
121 Smuggler's Island—Chandler-Keyes	May
122 Katie Did It—Blyth-Stevens	May

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

008 Rocky Mountain—Flynn-Wymore	Nov. 11
009 The West Point Story—Cagney-Mayo	Nov. 25
010 Breakthrough—Brian-Agar-Lovejoy	Dec. 9
011 Dallas—Cooper-Roman-Massey	Dec. 22
012 Highway 301—Cochran-Grey	Jan. 13
013 Operation Pacific—Wayne-Neal	Jan. 27
014 Storm Warning—Rogers-Reagan-Day	Feb. 10
015 The Enforcer—Humphrey Bogart	Feb. 24
016 Sugarfoot—Scott-Massey-Jergens	Mar. 3
019 Lightning Strikes Twice—Roman-Todd	Mar. 10
017 Dodge City—reissue	Mar. 17
018 Virginia City—reissue	Mar. 17
020 Lullaby of Broadway—Haver-Nelson	Mar. 24
021 Raton Pass—Morgan-Neal	Apr. 7
022 Only the Valiant—Peck-Layton	Apr. 21
Goodbye, My Fancy—Crawford-Young	May 19

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

3804 Champion Jumpers—Sports (10 m.)	Dec. 28
3605 Midnight Frolics—Favorite (reissue) (7½ m.)	Jan. 11
3855 Reno's Silver Spurs Awards— Screen Snap. (9 min.)	Jan. 25
3502 Gerald McBoing Boing—Jolly Frolics (9 m.)	Jan. 25
3606 The Carpenters—Favorite (reissue) (8 m.)	Feb. 8
3553 Candid Microphone No. 3 (10½ m.)	Feb. 15
3805 Army's All American—Sports (10 m.)	Feb. 22
3954 Brokers Follies—Variety (reissue) (11 m.)	Feb. 22
3607 Poor Little Butterfly—Favorite (reissue) (8 min.)	Mar. 15
3856 Jimmy McHugh's Song Party— Screen Snap. (10½ m.)	Mar. 22
3806 Quebec Ice Thrills—Sports	Mar. 29
3653 Havana Madrid—Cavalcade of B'way	Mar. 29
3608 Jitterbug Knights—Favorite (reissue)	Apr. 5
3554 Candid Microphone No. 4	Apr. 12
3857 Hollywood Memories—Screen Snap. (9 m.)	Apr. 19
3807 Tennis Skills—Sports	Apr. 26

Columbia—Two Reels

3405 Three Arabian Nuts—Stooges (16 m.)	Jan. 4
3413 He Flew the Shrew— Vernon-Quillan (16½ m.)	Jan. 11
3406 Baby Sitters' Jitters—Stooges	Feb. 1
3414 Wedding Yells—Eddie Foy (16 m.)	Feb. 8
3434 The Champ's a Chump— Prima-Williams (19 m.)	Feb. 15
3140 Overland with Kit Carson— Serial (15 ep.) (reissue)	Feb. 15
3424 Wine, Women and Bong!— Baer-Rosenbloom (15½ m.)	Feb. 22
3406 Baby Sitters' Jitters—Stooges	Mar. 1
3415 Blonde Atom Bomb—Andy Clyde	Mar. 8
3425 The Awful Sleuth—Bert Wheeler	Apr. 19
3435 General Nuisance—Buster Keaton	Apr. 12

Metro-Goldwyn-Mayer—One Reel

W-237 Casanova Cat—Cartoon (7 m.)	Jan. 6
P-211 Egypt Speaks—People on Parade (8 m.)	Jan. 6
W-238 Fresh Laid Plans—Cartoon (9 m.)	Jan. 27

P-212 Voices of Venice—People on Parade (8 m.)	Feb. 3
W-239 Cock-a-Doodle Dog—Cartoon (7 m.)	Feb. 10
S-256 Sky Skiers—Pete Smith (8 m.)	Feb. 17
W-236 The Million Dollar Cat— Cartoon (reissue) (7 m.)	Feb. 24
W-240 Jerry & the Goldfish—Cartoon (7 m.)	Mar. 3
S-257 Fixin' Fool—Pete Smith (8 m.)	Mar. 24
W-241 Daredevil Droopy—Cartoon (6 m.)	Mar. 31
W-242 Jerry's Cousin—Cartoon (7 m.)	Apr. 7
W-264 The Shooting of Dan McGoo— Cartoon (reissue) (8 m.)	Apr. 14
P-213 Springtime in the Netherlands— People on Parade (9 m.)	Apr. 21

Paramount—One Reel

R10-5 Dobbin Steps Out—Sportlight (10 m.)	Dec. 8
B10-2 Once Upon a Rhyme—Casper (8 m.)	Dec. 15
P10-3 Sockabye Kitty—Noveltoon (7 m.)	Dec. 22
R10-6 Top Flight Tumblers—Sportlight (7 m.)	Jan. 12
P10-4 One Quack Mind—Noveltoon (7 m.)	Jan. 12
T10-2 The Cinematographer—Industry Short (9½ m.)	Jan. 15
E10-4 Vacation with Play—Popeye (7 m.)	Jan. 19
K10-4 Music Circus—Pacemaker (10 m.)	Feb. 2
X10-3 Tweet Music—Screen Song (7 m.)	Feb. 9
R10-7 Isle of Sport—Sportlight (10 m.)	Feb. 16
P10-5 Mice Paradise—Noveltoon (8 m.)	Mar. 9
R10-8 Big Little Leaguers—Sportlight	Mar. 16
K10-5 Kids and Pets—Pacemaker	Mar. 23
B10-3 Boo Hoo Baby—Casper (8 m.)	Mar. 30
X10-4 Drippy Mississippi—Screen Song	Apr. 13
K10-6 The Littlest Expert—Pacemaker	Apr. 13
E10-5 Thrill of Fair—Popeye	Apr. 20
P10-6 Hold the Lion, Please—Noveltoon	Apr. 27
P10-7 Land of Lost Watches—Noveltoon	May 4
X10-5 Miners Forty Niners—Screen Song	May 11
K10-6 Alpine for You—Popeye	May 18

Paramount—Two Reels

FF10-1 Mardi Gras—Musical Parade (19 m.) (reissue)	Oct. 6
FF10-2 Caribbean Romance—Musical Parade (19 m.) (reissue)	Oct. 6
FF10-3 Showboat Serenade—Musical Parade (20 m.) (reissue)	Oct. 6
FF10-4 You Hit the Spot—Musical Parade (18 m.) (reissue)	Oct. 6
FF10-5 Bombalera—Musical Parade (19 m.) (reissue)	Oct. 6
FF10-6 Halfway to Heaven—Musical Parade (19 m.) (reissue)	Oct. 6

RKO—One Reel

14106 Out on a Limb—Disney (7 m.)	Dec. 15
14304 Connie Mack—Sports (8 m.)	Dec. 15
14702 Donald's Golf Game—Disney (reissue) (8 m.)	Dec. 29
14205 Research Ranch—Screenliner (8 m.)	Dec. 29
14107 Lion Down—Disney (7 m.)	Jan. 5
14305 Canadian Snow Fun—Sports	Jan. 12
14108 Chicken in the Rough—Disney (7 m.)	Jan. 19
14206 Movie Oldies—Screenliner (9 m.)	Jan. 26
14109 Cold Storage—Disney (7 m.)	Feb. 9
14306 Big House Rodeo—Sports (9 m.)	Feb. 9
14703 Merbabies—Disney (reissue) (9 m.)	Feb. 23
14207 Lifeguard—Screenliner (8 m.)	Feb. 23
14110 Dude Ranch—Disney (7 m.)	Mar. 2
14307 The Big Shoot—Sports (8 m.)	Mar. 9
14111 Home Made Home—Disney (7 m.)	Mar. 23
14208 Flying Padre—Screenliner (9 m.)	Mar. 23
14112 Corn Chips—Disney (7 m.)	Apr. 6
14308 Slammin' Sammy Snead—Sports (9 m.)	Apr. 6
14704 The Practical Pig—Disney (reissue) (8 m.)	Apr. 30

RKO—Two Reels

13105 Airlines to Anywhere—This Is America (16 m.)	Jan. 5
13403 The Newlyweds' Boarder—Comedy Special (17 m.)	Jan. 19
13703 Chinatown Chump—Leon Errol (16 m.)	Jan. 26
13106 Lone Star Roundup— This Is America (16 m.)	Feb. 2
13202 Pal's Gallant Journey—My Pal (22 m.)	Feb. 16
13107 Cruise Ship—This Is America (16 m.)	Mar. 2
13404 Tin Horn Troubadors—Comedy Special (16 m.)	Mar. 16
13108 Day of the Fight—This Is America (16 m.)	Mar. 30
13704 Punchy Pancho—Leon Errol (16 m.)	Mar. 30
13801 Basketball Headliners of 1951—Special	Apr. 13

123	Inside Straight—Brian-Dahl-Sullivan	Mar.
124	Father's Little Dividend—Tracy-Taylor	Apr.
126	Soldiers Three—Pidgeon-Niven-Granger	Apr.
127	The Great Caruso—Lanza-Blyth	Apr.
	The Painted Hills—Lassie-Kelly	May
	Pandora and the Flying Dutchman— Mason-Gardner	May
	Go for Broke—Van Johnson	May
	Mr. Imperium—Turner-Pinza	June
	People in Love—Milland-Davis	June
	Calling Bulldog Drummond—Pidgeon-Leighton	June
	Excuse My Dust—Skelton-F Forrest	June
	Kind Lady—Barrymore-Evans	July
	An American in Paris—Kelly-Caron	July
	Showboat—Grayson-Gardner-Keel	July
	Love Is Better than Ever—Taylor-Parks	July
120	Red Badge of Courage—Murphy-Mauldin	not set
	Across the Wide Missouri—Clark Gable	not set
	MGM Story—Special	no nat'l rel. date
	Teresa—Angeli-Ericson	no nat'l rel. date

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1949-50

4955	Colorado Ambush—J. M. Brown (52 m.)	Jan. 14
4904	Blue Blood—Williams-Nigh-Long	Jan. 28
4946	Abilene Trail—Whip Wilson (64 m.)	Feb. 4

(End of 1949-50 Season)

Beginning of 1950-51 Season

5199	A Modern Marriage—Hadley-Field	Oct. 15
5117	The Squared Circle—Joe Kirkwood	Nov. 5
5125	Father's Wild Game—Walburn	Dec. 3
5107	Sierra Passage—Wayne Morris	Jan. 7
5111	Bowery Battalion—Bowery Boys	Jan. 21
5115	Rhythm Inn—Frazee-Collier	Feb. 11
5191	The Vicious Years—Moore-Cook	Feb. 18
5120	Navy Bound—Neal-Toomey	Mar. 4
5141	Man from Sonora—J. M. Brown (54 m.)	Mar. 11
5192	Gypsy Fury—Lindfors-Kent	Mar. 18
5109	The Lion Hunters—Johnny Sheffield	Mar. 25
5151	Canyon Raiders—Whip Wilson (54 m.)	Apr. 8
5112	Ghost Chasers—Bowery Boys	Apr. 29
5142	Blazing Bullets—J. M. Brown	May 6
5101	Cavalry Scout—Rod Cameron	May 13
5122	According to Mrs. Hoyle—Byington	May 20
5152	Nevada Badman—Whip Wilson	May 27

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5006	Let's Dance—Hutton-Astaire	Nov.
5005	Tripoli—Payne-O'Hara	Nov.
5007	Mr. Music—Crosby-Coburn-Hussey	Dec.
5009	Branded—Ladd-Freeman	Jan.
5014	At War with the Army—Martin-Lewis	Jan.
5012	September Affair—Fontaine-Cotten	Feb.
5013	The Great Missouri Raid—Corey-Corey	Feb.
5010	Samson & Delilah—(general release)	Mar.
5015	Redhead & the Cowboy—Ford-Fleming	Mar.
5016	That Mating Season—Tierney-Lund	Mar.
5011	Molly—Molly Berg (formerly "The Goldbergs")	Mar.
5017	Quebec—Barrymore, Jr.-Calvet	Apr.
5018	The Lemon Drop Kid—Hope-Maxwell	Apr.
5019	Appointment with Danger—Ladd-Calvert	May
5020	The Last Outpost—Reagan-Fleming	May
5021	Dear Brat—Freeman-Arnold-De Wolfe	June
5022	Passage West—Payne-O'Keefe-Whelan	July
5023	Ace in the Hole—Douglas-Sterling	July
5025	A Place in the Sun—Clift-Taylor-Winters	Aug.
5026	That's My Boy—Martin & Lewis	Aug.
5024	Warpath—O'Brien-Jagger	not set

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

102	Walk Softly, Stranger—Valli-Cotten	
105	Border Treasure—Tim Holt (59 m.)	
166	Mad Wednesday—Harold Lloyd	
165	Joan of Arc—(general release)	
106	Never a Dull Moment—Dunne-MacMurray	
167	Vendetta—Dolenz-Domergue	
170	Tarzan and the Amazons—reissue	
169	Tarzan and the Leopard Woman—reissue	
187	Experiment Alcatraz—Howard-Dixon	
108	Rio Grande Patrol—Tim Holt (60 m.)	

109	The Company She Keeps—Greer-Scott-O'Keefe	
110	Gambling House—Mature-Moore	
112	Double Deal—Denning-Windsor	
111	Hunt the Man Down—Young-Anderson	
113	Law of the Badlands—Tim Holt (60 min.)	
171	Payment on Demand—Davis-Sullivan	
115	Cry Danger—Powell-Fleming	
	My Forbidden Past—Mitchum-Gardner	
	Footlight Varieties—Variety cast	
	Kon-Tiki—Documentary	
	The Thing—Toby-Sheridan	

Republic Features

(1740 Broadway, New York VT, N. Y.)

5004	Rio Grande—Wayne-O'Hara	Nov. 15
5005	California Passage—Tucker-Mara	Dec. 15
5023	Pride of Maryland—Clements-Stewart	Jan. 20
5006	Belle Le Grand—Ralston-Carroll	Jan. 27
5058	Rough Riders of Durango—Alan-Lane	Jan. 30
5041	Spoilers of the Plains—Rogers (67 m.)	Feb. 5
5025	Missing Women—Edwards-Millican	Feb. 23
5059	Night Riders of Montana—Lane (60 m.)	Feb. 28
5051	Silver City of Bonanza—Rex Allen (67 m.)	Mar. 1
5007	Cuban Fireball—Rodriguez-Douglas	Mar. 5
5008	Oh! Susanna—Cameron-Booth	Mar. 10
5026	Insurance Investigator—Long-Denning	Mar. 23
5042	Heart of the Rockies—Roy Rogers (67 m.)	Mar. 30
5052	Thunder in God's Country— Rex Allen (67 min.)	Apr. 8
5066	Buckaroo Sheriff of Texas—Chapin-Janssen	not set

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1950

5032	American Guerrilla in the Philippines— Power-Prelle	Dec.
5033	For Heaven's Sake—Bennett-Webb-Blondell	Dec.

(End of 1950 Season)

Beginning of 1951 Season

103	Halls of Montezuma—Widmark	Jan.
101	The Mudlark—Irene Dunne	Jan.
102	The Man Who Cheated Himself—Cobb-Wyatt	Jan.
105	I'd Climb the Highest Mountain— Hayward-Lundigan	Feb.
107	The 13th Letter—Boyer-Darnell (formerly "The Scarlet Pen")	Feb.
104	Call Me Mister—Grable-Dailey	Feb.
106	Sword of Monte Cristo—Montgomery-Corday	Mar.
108	Lucky Nick Cain—Raft-Gray	Mar.
109	Bird of Paradise—Jourdan-Paget	Mar.
	Of Men and Music—Rubenstein-Heifetz	Apr.
	The Kefauver Crime Investigation— News Feature	Apr.
111	I Can Get It for You Wholesale— Dailey-Hayward	Apr.
110	You're In the Navy Now—Gary Cooper (formerly "U.S.S. Teakettle")	Apr.
	Fourteen Hours—Douglas-Basehart	Apr.
	Half Angel—Cotton-Young	Apr.
	Rawhide—Hayward-Power	May
	On the Riviera—Kaye-Tierney-Calvet	May
	House on Telegraph Hill—Basehart-Cortesa	May
	Just One More Chance— Douglas-Darnell-Bennett	June

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

	Try and Get Me—Ryan-Lovejoy (reviewed as "Sound of Fury")	Jan. 15
	The Second Woman—Young-Drake	Mar. 16
	The Scarf—Ireland-McCambridge	Apr. 6
	Queen for a Day—Tobin-Avery	Apr. 13
	The First Legion—Charles Boyer	May 4
	New Mexico—Ayres-Maxwell-Corey	May 11
	The Man from Planet X—Clark-Field	May 11
	The Prowler—Heflin-Keyes	May 18
	Fabiola—Michele Morgan	May 25
	The Man with My Face—Nelson-Matthews	June 1
	Three Steps North—Bridges-Padovani	June 8
	He Ran All the Way—Garfield-Winters	July 7
	Cyrano de Bergerac—Ferrer-Powers	not set

Republic—One Reel

- 5071 London—This World of Ours (9 m.).....Jan. 15
5072 Portugal—This World of Ours (9 m.).....Feb. 15
5073 Spain—This World of Ours (9 m.).....Mar. 15

Republic—Two Reels

- 5081 Desperadoes of the West—Serial (12 ep.)...Dec. 23
5082 Flying Disc Man from Mars—Serial (12 ep.) .Mar. 17

Twentieth Century-Fox—One Reel

1950

- 5019 Sour Grapes (Dingbat)—Terrytoon (7 m.)...Dec.
5020 Mother Goose's Birthday Party (Mighty Mouse)—
Terrytoon (7 m.)Dec.

1951

- 5101 Rival Romeos (Talking Magpies)—Terrytoon
(7 m.)Jan.
5102 Squirrel Crazy (Nutsy)—Terrytoon (7 m.)...Jan.
5127 The Lucky Duck—Sports (7 m.).....Jan.
5103 Three is a Crowd (Little Roquefort)—Terrytoon
(7 m.)Feb.
5128 The Bird Tower—Sports (7 m.).....Feb.
5104 Woodman Spare That Tree—Terrytoon
(6½ m.)Feb.
5105 Stage Struck (Half Pint)—Terrytoon (7 m.)..Mar.
5106 Sunny Italy (Mighty Mouse)—Terrytoon
(7 m.)Mar.
5107 Songs of Erin (Gandy Goose)—Terrytoon
(7 m.)Mar.
5108 Bulldozing the Bull (Talk, Magpies)—
Terrytoon (7 m.)Apr.
5109 Spring Fever (Gandy Goose)—Terry. (7 m.)..Apr.
5129 Shipyard Symphony—SportsApr.

Twentieth Century-Fox—Two Reels

1950

- Vol. 16 No. 8—Tito—New Ally?—
March of Time (18 m.).....Dec.

1951

- 7101 Why Korea?—Documentary (30 min.).....Jan.
Vol. 17 No. 1—Strategy for Victory—
March of Time (17½ m.).....Feb.
Vol. 17 No. 2—Flight Plan for Freedom—
March of Time (18½ m.).....Mar.

Universal—One Reel

- 6323 Chew Chew Baby—(reissue) (7 m.).....Dec. 25
6324 Dippy Diplomat—Cartune (reissue) (7 m.)Jan. 15
6382 Peggy, Peg & Polly—Cartoon Melody (10 m.)Jan. 22
6351 Puny Express—Cartune (7 m.).....Jan. 22
6341 Battle of the Bulge—Variety View (9 m.)...Jan. 22
6325 Adventures of Tom Thumb—Cartune
(reissue) (7 m.)Feb. 12
6342 Brooklyn Goes to Beantown—Variety View
(9 m.)Feb. 19
6343 Springboard to Fame—
Variety Views (9 m.).....Mar. 5
6383 Lower the Boom—Cartoon Melody (10 m.)Mar. 19
6326 Woody Dines Out—Cartune
(reissue) (7 m.)Mar. 19
6352 Sleep Happy—Cartune (7 m.)Mar. 26
6327 Andy Panda Goes Fishing—Cartune
(reissue) (7 m.)Apr. 23
6328 Springtime Serenade—Cartune
(reissue) (7 m.)May 14
6329 Jungle of Jive—Cartune (reissue) (7 m.)...June 18

Universal—Two Reels

1949-50

- 5202 The Tiny Terrors Make Trouble—
Special (17 m.)Jan. 18
(End of 1949-50 Season)

Beginning of 1950-51 Season

- 6201 Fun at the Zoo—Special (18 m.).....Nov. 8
6301 The Harmonicats & Miguelitos Valdes' Orch.—
Musical (15 m.)Nov. 8
6302 Jerry Gray & the Band of Today—
Musical (15 m.)Dec. 20
6303 Sugar Chile Robinson & Count Basie—
Musical (15 m.)Jan. 3
6304 Frankie Carle & Orch.—Musical (15 m.)...Jan. 31
6305 Ray Anthony & Orch.—Musical (15 m.)...Feb. 28
6306 Tex Williams Varieties—Musical (15 m.)...Mar. 28

Vitaphone—One Reel

- 7305 Duck Soup to Nuts—Cartoon (reissue) (7 m.)Jan. 6
7720 Hare We Go—Bugs Bunny (7 m.).....Jan. 6
7403 So You Want to Be a Handyman—
Joe McDoakes (10 m.).....Jan. 13
7504 Ski in the Sky—Sports Parade (10 m.).....Jan. 13
7604 Animal Antics—Novelty (10 m.).....Jan. 20
7706 A Fox in a Fix—Merrie Melody (7 m.).....Jan. 20
7306 Flowers for Madam—Cartoon
(reissue) (7 m.)Feb. 3
7707 Canned Fued—Merrie Melody (7 m.).....Feb. 3
7721 Rabbit Every Monday—Bugs Bunny (7 m.)Feb. 10
7804 Childhood Days—Hit Parade (9 m.).....Feb. 10
7505 Will to Win—Sports Parade (10 m.).....Feb. 24
7708 Putty Tat Trouble—Merrie Melody (7 m.)..Feb. 24
7307 Life with Feathers—Cartoon
(reissue) (7 m.)Mar. 3
7709 Corn Plastered—Merrie Melody (7 m.)...Mar. 3
7605 Horse-Hide Heroes—Novelty (10 m.)...Mar. 10
7722 Bunny Hugged—Bugs Bunny (7 m.).....Mar. 10
7710 Scent-Imental Romeo—Merrie Melody
(7 m.)Mar. 24
7308 Peck Up Your Troubles—Cartoon
(reissue) (7 m.)Mar. 24
7506 Rocky Eden—Sports Parade (10 m.).....Apr. 7
7711 A Bone for a Bone—Merrie Melody (7 m.)..Apr. 7
7404 So You Want to Be a Cowboy—
Joe McDoakes (10 m.).....Apr. 14
7723 Fair-Haired Hare—Bugs Bunny (7 m.)...Apr. 14
7309 Odor-Able Kitty—Cartoon (reissue) (7 m.)Apr. 21
7606 Anything for Laughs—Novelty (10 m.)...Apr. 21
7712 A Hound for Trouble—
Merrie Melody (7 m.).....Apr. 28
7805 In Old New York—Hit Parade (9 m.).....Apr. 28
7713 Early to Bet—Merrie Melody (7 m.).....May 12
7507 Hawaiian Sports—Sports Parade (10 m.)...May 12
7310 Book Revue—Cartoon (reissue) (7 m.)...May 19
7724 Rabbit Fire—Bugs Bunny (7 m.).....May 19

Vitaphone—Two Reels

- 7003 The Wanderer's Return—Special (20 m.)..Dec. 18
7103 Ace of Clubs—Featurette (20 m.).....Jan. 27
7004 My Country 'Tis of Thee—Special (15 m.)..Feb. 17
7005 The Neighbor Next Door—Special.....Mar. 17
7104 Roaring Guns—Featurette (reissue)Mar. 31
7006 Stranger in the Lighthouse—Special.....May 5
7105 Hunting the Hard Way—Featurette.....May 26

NEWSWEEKLY NEW YORK RELEASE DATES

Paramount News	
66 Sat. (E)Apr. 7	35 Friday (O) ...Apr. 27
67 Wed. (O)Apr. 11	36 Tues. (E) ...May 1
68 Sat. (E)Apr. 14	37 Friday (O) ...May 4
69 Wed. (O)Apr. 18	38 Tues. (E) ...May 8
70 Sat. (E)Apr. 21	39 Friday (O) ...May 11
71 Wed. (O)Apr. 25	40 Tues. (E) ...May 15
72 Sat. (E)Apr. 28	41 Friday (O) ...May 18
73 Wed. (O)May 2	
74 Sat. (E)May 5	
75 Wed. (O)May 9	
76 Sat. (E)May 12	
77 Wed. (O)May 16	
78 Sat. (E)May 19	
Warner Pathe News	
67 Wed. (O)Apr. 4	
68 Mon. (E)Apr. 9	
69 Wed. (O)Apr. 11	
70 Mon. (E)Apr. 16	
71 Wed. (O)Apr. 18	
72 Mon. (E)Apr. 23	
73 Wed. (O)Apr. 25	
74 Mon. (E)Apr. 30	
75 Wed. (O)May 2	
76 Mon. (E)May 7	
77 Wed. (O)May 9	
78 Mon. (E)May 14	
79 Wed. (O)May 16	
News of the Day	
262 Wed. (E) ...Apr. 4	
263 Mon. (O) ...Apr. 9	
264 Wed. (E) ...Apr. 11	
265 Mon. (O) ...Apr. 16	
266 Wed. (E) ...Apr. 18	
267 Mon. (O) ...Apr. 23	
268 Wed. (E) ...Apr. 25	
269 Mon. (O) ...Apr. 30	
270 Wed. (E) ...May 2	
271 Mon. (O) ...May 7	
272 Wed. (E) ...May 9	
273 Mon. (O) ...May 14	
274 Wed. (E) ...May 16	

Universal News

434 Thurs. (E) ..Apr. 5	
435 Tues. (O) ...Apr. 10	
436 Thurs. (E) ...Apr. 12	
437 Tues. (O) ...Apr. 17	
438 Thurs. (E) ...Apr. 19	
439 Tues. (O) ...Apr. 24	
440 Thurs. (E) ...Apr. 26	
441 Tues. (O) ...May 1	
442 Thurs. (E) ...May 3	
443 Tues. (O) ...May 8	
444 Thurs. (E) ...May 10	
445 Tues. (O) ...May 15	
446 Thurs. (E) ...May 17	

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No. 15

TOA APPROVAL OF COMPO INDECISIVE

At the conclusion of its three-day meeting in Washington last week, the board of directors of the Theatre Owners of America ratified the revised organizational setup of the Council of Motion Picture Organizations, thus becoming the tenth and final charter member of COMPO to approve the plan.

Normally, this last of the required ratifications should have been cause for rejoicing in that it would have permitted COMPO to make immediate progress on its long delayed public relations program. The fact remains, however, that COMPO is just as stymied today as it has been ever since last July, when the TOA raised objections with regard to the part COMPO should play in the industry's war activities, and then followed up these objections several months later with demands for greater regional representation on the COMPO board.

As explained by Mitchell Wolfson, TOA's board chairman, last week's ratification merely endorses the new COMPO setup "in principle" in that it meets the requirements laid down by the TOA at its Houston convention. "It is now up to each TOA unit to determine for itself whether it wishes to join and pay dues," stated Wolfson. "We cannot obligate any local unit; each has its own autonomy."

Thus far ten of the twenty-eight TOA regional units have agreed to go along with COMPO.

An apt comment on the statement that the TOA's ratification does not bind its individual units to support COMPO was made by Sherwin Kane, editor of *Motion Picture Daily* in the April 10 issue of that paper. Here is what Kane had to say, in part:

"Had that point been emphasized as publicly last winter, COMPO might be much further along in its work for the betterment of industry public relations and the stimulation of theatre attendance than it is today. Instead of marking time while TOA made up its mind just how it would like to see COMPO reorganized, and then devoting the time and effort to carrying out the reorganization to suit TOA, COMPO might have gone about its business immediately, leaving the stragglers and the malcontents to board the bandwagon as they saw fit.

"After all the fol-de-rol and delay, that is exactly where COMPO stands today.

"The least the TOA directors might have done in Washington, as a courtesy to COMPO, would have been to count noses at the board meeting and advise COMPO just what the prospects are of favorable or unfavorable action by more than half of TOA's reluctant member units.

"The men who head the local TOA units were present at the Washington meeting, for the most part. They know how they feel and how their units feel about COMPO. A dependable report could have been made on the spot and forwarded to COMPO as a basis for deciding without further delay whether the recalcitrants are worth waiting longer for or not.

"Instead, the industry is reminded that TOA does not speak or act for its members and COMPO will have to continue waiting until the TOA member units, which already have taken more time for deliberation than any other components of COMPO, decide whether or not they like the reorganization that has been re-made to their specifications. . . ."

HARRISON'S REPORTS is in full agreement with the views expressed by Sherwin Kane, and it shares with many industryites the feeling that the TOA's ratification of COMPO's revised corporate structure is at best a half-hearted endorsement of a project for which it has no enthusiasm, and that its stamp of approval is merely a surface action designed to remove from TOA the onus of not only retarding COMPO but also bringing about its possible demise.

As matters now stand, COMPO's already weak position has been weakened further by the TOA leaders' failure to rally their individual units to support the new COMPO setup which, as pointed out by Kane, was redesigned to meet their demands.

This failure cannot help but serve to dampen whatever enthusiasm other exhibitor organizations and individual exhibitors might have felt for COMPO, for without the moral and financial support of the recalcitrant TOA units COMPO cannot be considered an effective all-industry organization. Consequently, those who held out hope for its future may now decline their support, for they will see no incentive in giving their time and money to an organization that will lack, not only full industry support, but also an adequate budget with which to carry on a large-scale public relations program such as was envisioned when the organization was conceived in Chicago more than twenty-one months ago.

In emphasizing that the TOA board's approval of the revised COMPO structure does not bind the individual TOA units, and that each unit will have to decide for itself whether or not it will support COMPO, it becomes apparent that Mitchell Wolfson is seeking to absolve the TOA high command of any blame in the event that COMPO falls by the wayside for lack of support. The fact remains, however, that the responsibility for such a happening will lie, not with the TOA rank-and-file membership, but with the TOA leaders, who demanded a change in the COMPO setup without the knowledge or approval of the TOA rank-and-filers, and who now claim that they can do nothing about making their ratification binding on the individual units.

And the proof that the TOA leaders did not seek the views of its membership in demanding a change in COMPO's organizational setup is contained in a report written by Red Kann, who had this to say, in part, in the November 9, 1950 issue of *Motion Picture Daily*, after his return from the TOA convention in Houston:

"The fact, completely unvarnished, is that the TOA membership was never informed of the board's action on COMPO. Since the board is made up of representatives from various TOA units, it might be said that the mandate of the membership was reflected and implemented although likewise might it be said that this is perhaps theoretical. But it was curious that a decision of this importance had to filter to the general membership from the directors themselves, or through lobby word-of-mouth or trade paper coverage. . . ."

Elsewhere in his article, Red Kann pointed out that the TOA board's action on COMPO at the convention was only one of several other "pieces of official business which the TOA rank-and-filer was never officially told about," and that the action itself was "largely a political approach, conditioned by ideas of self-importance mixed with vanity and a fear that individual identifications under existing alignments either will be devoured and emasculated if COMPO ever

(Continued on back page)

**"Goodby, My Fancy" with Joan Crawford,
Robert Young and Frank Lovejoy**

(Warner Bros., May 19; time, 107 min.)

Based on the Broadway stage play of the same title, "Goodbye, My Fancy" is a fairly good though overlong mixture of comedy, romance and drama. Its chief appeal, however, will be to mature audiences who appreciate meaningful dialogue that gives one food for thought. It may not fare so well in small-town and neighborhood theatres where long drawn out and talky scenes cause the general run of audiences to become restless. The picture is at its best in its humorous moments, but it sags considerably when it becomes dramatic and the players go into long dissertations on freedom of speech and the throttling of education. Joan Crawford is good as a chic congresswoman who returns to the college from which she graduated for an honorary degree and tries to rekindle a romance with an old beau, played by Robert Young, now the president of the college. Frank Lovejoy, as a news photographer who pursues Miss Crawford, and Eve Arden, as her glib, sardonic secretary, lend able support:—

Joan, a busy Congresswoman, is thrilled when she is invited to accept an honorary degree from Good Hope College, from which she had been expelled twenty years previously for staying out all night. She particularly looks forward to rekindling a romance with Young, the college president, whose name she had protected by her sudden departure from Good Hope because, as a promising young professor, it would have ruined his career. As she prepares to depart for Good Hope, Joan is visited by Frank Lovejoy, a magazine photographer just returned from Europe, with whom she had had a short-lived romance. He refuses to believe her when she tells him that the affair is over, and to be near her he arranges to cover for his magazine her return to the college for the honorary degree. Arriving at Good Hope, Joan learns that Young is now a widower, and that Janice Rule, his 'teen-age daughter, was a student at the college. Joan and Young find a mutual attraction once again, but complications develop when she learns that he is no longer a fighting liberal educator, and that he was under the thumb of Howard St. John, wealthy chairman of the board of trustees. A crisis in their relationship results when Young is compelled by St. John to cancel a film dealing with the throttling of education in dictator countries, which Joan had sponsored and which she had brought to Good Hope for showing to the students. Joan, angered, determines to make Young take a stand against St. John by threatening to give Lovejoy the secret story of the events that led to her expulsion from Good Hope. This threat, coupled with the possible chance that he will lose Joan's love, gives Young real moral courage. He defies St. John by ordering that the film be shown to the students, then resigns as president. His resignation, however, is not accepted. Meanwhile Lovejoy had continued his efforts to win Joan's love and, at the finish, she decides that he is really the man she should marry.

It was produced by Henry Blanke and directed by Vincent Sherman from a screen play by Ivan Goff and Ben Roberts, based on the play by Fay Kanin.

Best suited for mature audiences.

**"They Were Not Divided"
with an all-British cast**

(Eagle Lion Classics, Feb. 8; time, 91 min.)

Where war pictures are popular, this British-made production may get by as part of a double bill. There is hardly any story to speak of, even though the idea of an American fighting in the British Army is novel. The inclusion of actual war clips in the footage makes the action realistic, but on the whole it is lacking in suspense and the pace is slow. Moreover, the human interest is not very strong. The photography is "spotty"—clear in some scenes, somber in others:—

After Dunkirk, Ralph Clanton, an American, enlists in the British Army and becomes close friends with two other recruits, Edward Underdown, an Englishman, and Michael Brennan, an Irishman. Clanton spends his leave with Underdown and meets Helen Cherry, his wife, and their two chil-

dren. He meets also Stella Andrews, who lived nearby, and falls in love with her. With the approach of D-Day, the three comrades head for France and, as members of the Guards Armored Division, they join the battle and emerge as victors. Granted 48 hours leave, Clanton and Underdown "smuggle" themselves aboard an England-bound plane. Clanton proposes to Stella, now a nurse, and she accepts him. They get married at once and go on a brief honeymoon. At Christmas, the Guards are moved up in support of the Americans in a breakthrough in the Ardennes, and just before leaving on a reconnaissance of the snow-covered mountains with his two pals, Clanton learns that his wife is going to have a baby. He decides to name the child after Underdown's wife, and insists that Brennan shall be its godfather. The reconnaissance party is detected by the enemy hidden in the forest, and is shot at. Clanton is wounded seriously. Underdown attempts to rescue him, but a second shot kills them both.

It is a J. Arthur Rank presentation, produced by J. Elder Wills and written and directed by Terence Young.

Unobjectionable morally.

**"The Great Caruso" with Mario Lanza
and Ann Blyth**

Very good mass entertainment! Biographical of the life of Enrico Caruso, the great Italian tenor, this Technicolor production should go over in a big way, not only with the music lovers, but also with the rank and file. The reception given the picture by a typical neighborhood crowd at a New York sneak preview was highly enthusiastic, and it will no doubt benefit greatly from favorable word-of-mouth recommendations. Mario Lanza, as Caruso, is excellent. He reaches new heights as an actor, and as a singer his glorious voice is nothing short of thrilling. Of the twenty-eight popular operatic arias that are presented, Lanza projects his beautiful voice in no less than twenty-two of these, either as a soloist or with such noted singers as Dorothy Kirsten, Blanche Thebom, Lucine Amara and other operatic stars. For exhibitors who may be inclined to shy away from pictures with operatic music, it should be pointed out that all the arias sung are of the type that are popular, and that most of these have been worked into the proceedings in so informal a manner that at no time does the picture assume the form of an operatic concert. As to the story, it is apparent that some liberties have been taken with Caruso's biography, but this is not serious from the entertainment point of view, for it offers a charming mixture of comedy and romance, as well as several effective dramatic moments. All in all, the production is a delight to the eye, the ear and the heart.

Briefly, the story opens with Caruso's birth in Naples to poor parents. As a young boy, he is depicted as having a gifted voice and singing in a church choir. Grown into manhood, he sings in cabarets for whatever money is thrown to him. His voice eventually comes to the attention of two opera singers who launch him on a singing career by getting him a job in an operatic chorus. His rise in the operatic world is swift, and before long he makes a triumphant concert tour of Europe and is acclaimed as the world's greatest tenor. Now wealthy, he returns to Naples to marry the girl he loved, only to learn that she had not waited for him. He then heads for the United States with a retinue of friends who had helped him with his career. There, his operatic debut is marred by the powerful influence of a wealthy patron of the arts, whom he had innocently offended. Despite this man's opposition, however, Caruso not only becomes the idol of the music lovers but even wins the love of his daughter (Ann Blyth), whom he eventually marries over the objections of her father. In due time the marriage is blessed with a child, making Caruso's happiness complete, but tragedy strikes when he becomes ill with a throat ailment. He refuses to listen to the pleadings of his wife and friends that he stop singing. He eventually collapses on the stage, and dies at the age of forty-seven.

It was produced by Joe Pasternak and directed by Richard Thorpe from a screen play by Sonya Levien and William Ludwig, based on Dorothy Caruso's biography of her husband. Excellent for the family.

**"The First Legion" with Charles Boyer,
Lyle Bettger and William Demarest**

(United Artists, May 11; time, 86 min.)

There is much that is novel and interesting in this drama, which deals with life in one of the Houses of the Jesuit Order, and with the conflicts, doubts and misunderstandings that occur among the Jesuit fathers when a fake miracle is put over on them. The novelty of the picture lies in the insight it gives to the picture-goer on the cloistered everyday lives of the Jesuits, such as the good-natured jibes they aim at each other, their petty jealousies and their individual problems. The main theme of the story, which has to do with the fake miracle that disrupts the lives of the priests, is rather heavy and talky, and even though the dialogue is intelligent its appeal may be limited insofar as the general run of audiences is concerned. The closing scenes, where a real miracle takes place, is dramatically weak. The direction and acting are very good, with outstanding performances turned in by Charles Boyer, as the priest who uncovers the miracle as a fake, and by Lyle Bettger, as an agnostic physician who perpetrates the hoax. William Demarest, as a local parish priest who enjoys poking fun at the Jesuit fathers, gives the proceedings a welcome light touch:—

When H. B. Warner, a Jesuit father who had been paralyzed for years suddenly begins to walk, and Bettger, who had been attending him, insists that he has no medical explanation for the recovery, the Jesuits hail the event as a miracle. Leo G. Carroll, the Father Rector, sees in the "miracle" a reason for the canonization of the founder of the order. Boyer, however, is not satisfied that it was a miracle, and he grows concerned when pilgrims flock to the seminary from all parts of the country seeking a "cure." Bettger, questioned closely by Boyer, makes no effort to disprove the "miracle," but when Barbara Rush, a hopelessly crippled girl with whom he was in love, believes in the "miracle" and seeks to be cured, Bettger admits to Boyer that he had perpetrated a hoax, and that Warner, unknowingly, had responded to medical treatment. Bound by Bettger to secrecy under the seal of the confessional, Boyer is unable to disclose the hoax. He is, therefore, compelled to refuse without explanation Carroll's order to go to Rome to plead the cause of the miracle. This refusal so upsets Carroll that he dies of a heart attack. This tragedy induces Bettger to allow Boyer to reveal the hoax. Barbara, however, maintains that Warner's recovery was a miracle and insists upon praying in the Jesuits' chapel. A true miracle occurs when she suddenly stands up and walks away from her wheel chair. Having witnessed "a miracle of faith," Bettger rids himself of his agnosticism and kneels to pray.

It was produced and directed by Douglas Sirk, from a screen play by Emmet Lavery, based on his own play.

Suitable for the family.

**"Smuggler's Island" with Jeff Chandler,
Evelyn Keyes and Philip Friend**

(Univ.-Int'l, May; time, 75 min.)

A pretty good Technicolor action melodrama. The story, which deals with the smuggling of gold from the island of Macao to Hong Kong, is far-fetched and hackneyed, but those who are more concerned with movement than with story values should find it to their taste, for its mixture of intrigue and murder unfolds at a swift and exciting pace. Jeff Chandler, as an adventurer, and Evelyn Keyes, as an adventuress, are competent enough in standard characterizations. There is considerable suspense in their encounters with Chinese pirates, and high excitement in the closing scenes, where the pirate ship is dynamited and Chandler's small sloop, loaded with a cargo of fire-works, explodes. The colorful sea and island backgrounds, enhanced by the Technicolor photography, are a definite asset:—

Although he could earn much money smuggling gold from Macao to Hong Kong, Chandler, who owned a small ship and diving gear, steers clear of such shady deals. Evelyn, a Manila importer, hires him to salvage a valuable case of drugs that had been lost in a plane crash off-shore. When Chand-

ler recovers the case, however, he finds that it contained \$200,000 in gold bars. Furious at her deception, he determines to turn the gold over to the port authority, but he falls in love with her and changes his mind. Complications arise when Philip Friend, her husband, shows up in Macao. Friend offers to divorce Evelyn if Chandler will smuggle the gold to Hong Kong, where it would bring double the price. Chandler agrees. Marvin Miller, a Chinese pirate chief, learns about the gold and demands half of it lest he take it all. Respecting the pirate chief's power, Chandler agrees to drop off the gold at the pirates' hideaway. He then conceives a plan to doublecross the pirates by hiring another ship as a decoy. The pirate chief, learning of the deception, traps Chandler at sea. Chandler maneuvers his boat into a cove too shallow for the pirate chief to follow, then swims out to the pirate ship to tie a demolition charge to its keel. Seeing an opportunity to keep all the gold for himself, Friend knocks Evelyn unconscious, and sets off the charge before Chandler can swim free of the pirate ship. Evelyn, recovering consciousness, sets out in a dory and rescues Chandler, who had escaped death miraculously. Meanwhile Friend, in his haste to make a getaway, accidentally blows up Chandler's ship, killing himself and sending the gold to the bottom.

It was produced by Ted Richmond and directed by Edward Ludwig from a screen play by Leonard Lee, based on a story by Herbert Maroglis and Louis Morheim.

Suitable for the action fans.

**"Half Angel" with Loretta Young,
Joseph Cotten and Cecil Kellaway**

(20th Century-Fox, April; time, 77 min.)

A pretty good romantic comedy, photographed in Technicolor. Aside from the fact that it tends to bewilder the spectator during the early reels because of a lack of clarity as to Loretta Young's motivations, the story presents a novel comedy idea in that Loretta, unbeknownst to herself, "suffers" from a split personality. Normally, she is a quiet, prudish nurse, but at night, when she comes under the domination of her subconscious mind, she takes to sleep-walking and assumes the characterization of a seductive siren. The complications that result from her nightly adventures make for some broadly farcical situations that will provoke many chuckles and an occasional hearty laugh.

As the story opens, it is established that Loretta thinks little of Joseph Cotten, a pompous lawyer-philanthropist, whose contributions supported the hospital in which she was employed. Her subconscious self, however, recognizes him as a childhood sweetheart and develops a yearning for him. Under the spell of her subconscious mind, Loretta goes to Cotten's home after midnight, and the bewildered chap, fascinated by her seductive charm and beauty, falls in love with her. But when he sees her in a shop on the following day and tries to embrace her, Loretta, remembering nothing of the previous night's adventure, thinks he is crazy and denounces him. She goes to make love to him again that night, and on the following day, when he traces her to the hospital, she brings about his arrest for annoying her. Lest people begin to think of him as an idiot, Cotten hails Loretta to court, but his efforts to prove that she had been romancing with him fail. Meanwhile the affair had caused Loretta no end of embarrassment, and she informs her father to proceed immediately with plans for her marriage to John Ridgely, to whom she was engaged. But on the eve of her marriage Loretta again sleep-walks to Cotten. This time he rushes her to a justice of peace and marries her. She is horrified when she wakes in a motel in the morning and finds Cotten sleeping beside her. She dashes home for her wedding to Ridgely. Cotten pursues her, and arrives in time to prevent her from committing bigamy by proving that she is married to him. The shock of this disclosure rids Loretta of her emotional disturbance, and she happily accepts her status as Cotten's wife.

It was produced by Julian Blaustein and directed by Richard Sale from a screen play by Robert Riskin, based on a story by George Carleton Brown.

Unobjectionable morally.

moves on the plane of importance envisioned at its birth."

If the TOA leaders had the authority to demand a change in the COMPO setup without consulting or seeking the approval of their membership, is it not curious that they now say that each TOA unit must decide for itself whether or not it will support COMPO? This is, indeed, a reversal of procedure and, at the very least, it makes one wonder just how sincere the TOA leaders are about COMPO.

Despite the rocky road over which it has travelled ever since its inception, there are within COMPO a number of sincere industry leaders who have and are giving of their valuable time unselfishly in a genuine effort to win support for the organization and to further its purposes for the general welfare of the business as a whole. It is indeed unfortunate, let alone reprehensible, that their efforts are being nullified by the dilatory tactics employed by the TOA leadership.

Ever since the TOA was organized several years ago, its different leaders have constantly stressed the importance of unity of action among producers, distributors and exhibitors in matters that affect the entire industry. Through COMPO, they were given an opportunity to prove the sincerity of their remarks, but it seems as if they have muffed their chance.

"When I Grow Up" with Bobby Driscoll, Robert Preston and Martha Scott

(Eagle Lion Classics, April 20; time, 90 min.)

A good drama, the substance of which lies in the last one and one-half reels. In that part, the spectator's heart is touched deeply by its humanness. Spanning the period from 1892 to the present, the story, which is told partly in flashback, deals with the problems of two boys and their parents in different generations, with each boy feeling unloved and deciding to run away from home, but each changing his mind. Bobby Driscoll is cast in a double role as the problem boy in both the 1892 and modern sequences, while Charles Grapewin is cast as his kindly grandfather in the present, he being the boy played by Bobby in the 1892 sequence. The acting of both Bobby and Grapewin is excellent. Bobby's regeneration in the modern sequence, after reading the diary of his grandfather, who had found himself in similar circumstances as a youth, is what stirs the emotions deeply. If the picture-goers can overlook the harrowing details of the typhoid fever epidemic depicted in the 1890 action, they will feel that they got their money's worth. The atmosphere and mood in that part are drab and unpleasant because of the tragedy of deaths and the misery of drab existences:—

Opening in the present, the story depicts Bobby as a 'teen-ager who gets into his share of adolescent trouble, and who plans to run away from home because he feels that his parents (Henry Morgan and Elizabeth Fraser) do not understand him. When Grapewin, the grandfather, is rebuffed by Elizabeth when he offers to use his influence with Bobby, he, too, decides to leave home. He goes to the attic for his suitcase, and in it he finds a diary he had written in 1892 as a child. As he reads the diary, the action flashes back to his childhood days. He feels a strong attachment for Martha Scott, his understanding mother, but cannot warm up to Robert Preston, his strict father, who forbids him to play with Johnny McGovern, whose mother was a questionable character. After his father whips him for seeing Johnny again, the boy and his pal decide to join a circus that had come to town and to run away. They become friendly with Poodles Hanneford, a clown, who becomes ill with typhoid fever and dies in the ring when Ralph Dumke, the hard-hearted circus owner, compels him to perform. Lest the circus be quarantined, Dumke keeps the cause of Poodles' death a secret and prepares to leave town immediately. The youngster rushes home to pack his belongings and join the departing circus, but, feeling ill, he collapses in his room. The doctor diagnoses his illness as typhoid fever, and before long the epidemic spreads, resulting in many deaths, including those of Johnny and Dumke. His son's serious condition makes a penitent father of Preston, but he, too, contracts the

disease and dies. But the lad, being young and strong, survives, and the closing remarks in his diary ask why those who love others don't show it before it is too late. The action flashes back to the present, and Grapewin, having read his own admonition, changes his mind about leaving home. Later, Bobby, preparing to run away, goes to the attic for a suitcase and finds the diary. Reading it, he realizes what his grandfather had learned long ago and decides not to run away. On the following morning, when he embraces his mother, apologizes to his father, and greets his grandfather with kindly feelings, all feel for the first time that they are a closely knit family, and that everything is natural and warm between them.

The screenplay was written and directed by Michael Kanin, and produced by S. P. Eagle.

Good for the family trade.

"The Last Outpost" with Ronald Reagan, Rhonda Fleming and Bruce Bennett

(Paramount, May; time, 89 min.)

Set in the days of the Civil War, this western-like melodrama, photographed in Technicolor, is no more than a fair entertainment of its kind. There is much movement throughout, but the story is ordinary and is lacking in human interest. The direction and acting are indifferent; the players seem to move about like automatons. Exhibitors who play the picture should stress the beautiful Technicolor photography, as well as the fact that it is practically an Indian picture, with impressive Indian-White battle scenes. Some of the outdoor scenery is very pleasing to the eye:—

When the Confederate Army of the Southwest is defeated and driven back to Texas, the Union Army opens up the Santa Fe Trail to supply its troops with needed materials. A small group of Confederate rebels, headed by Ronald Reagan, is assigned to halt the flow of supplies. To combat the attacking rebels, the Union Army dispatches a troop led by Bruce Bennett, Reagan's brother. Arriving at Fort Point, Bennett meets John Ridgeley, an unscrupulous trading post owner, who mistakes him for Reagan. At one time Reagan had been engaged to Rhonda Fleming, Ridgeley's wife, and Ridgeley had been boiling with jealousy ever since. Rhonda, disgusted with Ridgeley's shady dealings, leaves him and goes to San Gil to await a stagecoach for home. Captured by Reagan, Bennett and his men are stripped of their supplies and then released, but not until Reagan learns that Rhonda is living in the territory. Through Ridgeley's maneuverings, Washington orders the Union Army to enlist the aid of the Apaches, led by Charles Evans, a former Major General who had married an Indian. Bennett, fearing that an Indian uprising will result in the death of all the whites, disapproves. In the events that follow, Ridgeley is killed by the Indians and his body is found by Reagan, who finds also a letter informing Ridgeley that a top Union officer was on his way to confer with the Apache leader. Reagan intercepts the officer, dons his uniform and, accompanied by Bill Williams and Noah Beery, Jr., dressed also as Union soldiers, keeps the appointment with the Apache leader and convinces him not to fight. At that moment word comes that a young Indian brave had been jailed for killing Ridgeley. The Apaches demand that he be freed within twenty-four hours lest they launch an attack. In town, Reagan is captured by his brother as he talks to Rhonda, but Bennett permits him to leave after learning why he was in town. Bennett, however, refuses to release the Indian prisoner. The Apaches attack the town, and Reagan, learning of the action, returns with his men and helps Bennett's forces to subdue the Indians. After the battle, Reagan tells his brother that he will no longer fight the Northerners, and heads South. Rhonda heads for Baltimore, promising to wait there for Reagan until after the war.

It was produced by William Pine and William Thomas, and directed by Lewis R. Foster, from a screenplay by Geoffrey Homes, George Worthington Yates and Winston Miller, based on a story by David Lang.

Suitable for the action fans.

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THE UNITED ARTISTS-EAGLE LION DEAL

As most of you no doubt know by this time, United Artists, in a sudden move that caught the industry by surprise, has acquired Eagle Lion Classics.

Being an outright sale and not a merger, it is essentially a product deal by which UA bought out ELC's entire inventory of pictures, including all future pictures that have been committed to ELC by different independent producers. It is estimated that there are approximately two hundred and twenty-five pictures involved, of which about fifty have not yet been completely played out. Additionally, there are about eight or nine pictures that are awaiting release, and about four or five that are in production and have yet to be delivered.

Excluded from the deal is the ELC studio property in Hollywood, as well as all the liabilities and obligations of the company, such as exchange leases and employment contracts, which are to be assumed by Pathe Industries, the ELC parent company.

According to United Artists' officials, the acquisition of the ELC product will give UA enough pictures to enable it to operate immediately on an economical and profitable basis for the balance of 1951, after which it will be in a position to follow through on its own plan of releasing two top "A" features per month with the beginning of 1952.

Insofar as the exhibitors are concerned, UA's acquisition of ELC is both encouraging and regrettable.

It is encouraging in that it will serve to strengthen United Artists considerably until the new management can solidify its long range plans to rebuild the company as a top distribution outlet for the industry's leading independent producers. And a strong United Artists will, of course, benefit the exhibitors, for it will serve as a dependable source from which to expect a steady flow of product.

The regrettable part of the deal is that it removes Eagle Lion Classics as a distributor, thus it not only leaves the exhibitor short of a source of product, but also lessens the competition among distributors for his playdates.

There are two things about this deal that will require the close attention of the exhibitors insofar as the future booking and buying of ELC product is concerned. The first has to do with the 16 mm. rights to the pictures, and the second with the television rights. Although it is admitted that ELC has made television deals on certain of the pictures, and that Pictorial Films, a subsidiary of Pathe Industries, holds the 16 mm. rights, at this writing neither the UA nor the ELC officials have made it clear as to just which pictures are affected.

Because of the vagueness surrounding these rights, the exhibitor who books the ELC pictures in the future should make a point of insisting that his license agreements include clauses that would guarantee that the pictures booked have not been and will not be shown either on television or through 16 mm. channels within his territory until after a specific number of days following the exhibition of the pictures in his theatre.

An exhibitor's insistence on such a guarantee, with appropriate penalties, is not unreasonable; in the case of the ELC pictures, it is the only way by which he can protect himself from TV and 16 mm. competition.

A SHARING PLAN AIMED AT ELIMINATING PERCENTAGE EVILS

For years, many exhibitors have complained that the distributors' selling policies leave them with no incentive to go out and exploit a picture in a big way. They maintain that whenever they do any outstanding showmanship work and get more dollars into the box-office, an almost immediate result is an increase in their future film rentals. Accordingly, many of them hesitate to put extra effort behind the exploitation of a picture lest they be penalized.

Several weeks ago, Abram F. Myers, National Allied's general counsel, told the Washington correspondent of Quigley Publications that the distributors are going to have to change over from "penalty selling" to "incentive selling" if the industry is to surmount the challenges ahead from television and other competing entertainments.

Characterizing the working out of such an "incentive" selling system as "the one biggest job we have to face," Mr. Myers is quoted as saying: "In my judgment, there's going to have to be a complete reform in licensing practices. There's been no real innovation in film selling in the last 40 years—just some refinements like the sliding scale. The whole theory is wrong—it's penalty selling. If an exhibitor spends his time and money selling a picture, the rental increases. Top distributors have accused exhibitors of laying down on the job. Why shouldn't they? A television salesman makes more money the more television sets he sells. An auto salesman makes more when he sells more cars. The television manufacturer doesn't say that you'll get a 50 per cent commission if you sell 25 sets but only a 25 per cent commission if you sell 50 sets."

Mr. Myers added that the present distributor practices deter an exhibitor from renovating and redecorating their theatres. "An exhibitor spends \$10,000 remodeling his theatre, and the next time he goes to buy a film he has to pay a much higher rental. This is all wrong. We need some method of incentive selling, so that the exhibitor will make more money when he keeps his theatre modern and aggressively merchandises his product."

Agreeing with Mr. Myers' plea that the distributors should abandon "penalty selling," the Associated Theatre Owners of Indiana, in its latest organizational bulletin, suggests a different sharing plan as a substitute for the various percentage arrangements now in use. The plan, which follows, should be of interest to all exhibitors, as well as the distributors:

"From our first experience with percentage films, sliding scales and 50% control figures we felt that they had disadvantages to the entire industry. We thought that there was a substitute for the various percentage arrangements that would eliminate many of the present evils and at the same time create new incentives for all concerned.

"Without going into all the detail, we think there is much merit in a plan along the following lines: First we would divide all the theatres in the exchange area into blocks according to their geographical location and according to the type of situation. For example, all the city break houses in a city would be in one block, deeper subs in another block, first run small towns within a certain area would be in another block, etc. Next we would take the average admission

(Continued on back page)

"On the Riviera" with Danny Kaye, Gene Tierney and Corinne Calvet

(20th Century-Fox, May; time, 90 min.)

Very good! Photographed in Technicolor, it is a highly entertaining blend of comedy, music and dancing, put over in a way that should make it a top box-office attraction, for it leaves the spectator thoroughly satisfied and is sure to benefit from favorable word-of-mouth comment. Danny Kaye is at his best. Singing, dancing or clowning, he is extremely comical, and he makes the most of his dual role as an American entertainer and as a famous French aviator. The story, which revolves around a case of mistaken identity, is not unusual, but it has some highly amusing twists and keeps one laughing throughout. The musical sequences are beautifully staged and are a delight to see and hear. Two in particular, "On the Riviera" and "Popo the Puppet," rank with the best ever seen on the screen, and are alone worth the price of admission. If enough pictures of this caliber could be made, the motion picture industry could afford to laugh at television:—

Danny Kaye, an American entertainer, and Corinne Calvet, his dance partner and sweetheart, find their act interrupted when the patrons of a Monte Carlo cabaret rush to the television set to watch the arrival of a famous French flyer (also played by Kaye), who had just completed a non-stop flight around the world. Kaye notices that he bears an amazing resemblance to the flyer, and later, when the hero and Gene Tierney, his wife, attend the cabaret, Kaye puts on a sensational act in which he impersonates the flyer satirically. While at the cabaret the flyer receives word that his aeroplane company was going to lose an important contract, a move engineered by Jean Murat, a powerful financier, in an effort to ruin him. The flyer leaves for London immediately to raise funds to save his company, and he warns Marcel Dalio and Henri Letondal, his partners, not to let Murat know that he had left the country. On the following morning, the partners learn that Gene had invited Murat to a gala reception at her home that evening. Lest Murat discover her husband's absence, the partners hire Kaye to impersonate him. The deception works fine insofar as Murat is concerned, but it causes a rift between Kaye and Corinne, who objects to his attentions to Gene. Matters become complicated when the flyer returns unexpectedly and is compelled to remain hidden while Kaye romances with his wife and negotiates a big deal with Murat. The flyer eventually sends Kaye home and, jealous of Kaye's attentions to Gene, he puts her to the test that night by trying to pretend that he is Kaye; but Gene, knowing who he was, leads him on. On the following morning, however, the flyer cleverly makes it appear as if he had just arrived from London, upsetting Gene no end. Kaye finally quiets her down when he convinces her that he was never in her boudoir. It all ends with the flyer's company saved as a result of Kaye's negotiations, and with his marriage to Gene stabilized, while Kaye and Corinne resume their romance.

It was produced by Sol C. Siegel and directed by Walter Lang, from a screen play by Valentine Davies and Phoebe and Henry Ephron, based on a play by Rudolph Lothar and Hans Adler. The story was produced once before by 20th Century-Fox in 1941, under the title, "That Night in Rio."

Although slightly sophisticated in parts, nothing objectionable is shown.

"Appointment with Danger" with Alan Ladd and Phyllis Calvert

(Paramount, May; time, 89 min.)

A good cops-and-robbers type of melodrama that glorifies the U. S. Postal Inspection service. Dealing with a postal inspector's efforts to solve the murder of a fellow inspector, and with his foiling of a million-dollar mail robbery, the story is a bit too pat, but it is fast-moving and exciting all the way through and should go over well with the action fans. Alan Ladd, as the tough, fearless inspector, is cast in the type of role he does well. The tight spots he gets himself into when he joins a gang of mail robbers to attain his objective make for situations that are crammed with suspense. A pleasing performance is turned in by Phyllis Calvert, as

a nun. Her role, too, provides the picture with considerable suspense because of the fact that she is the only witness to the murder and is constantly hunted by the villains who seek to take her life:—

Jack Webb and Henry Morgan, members of a gang of mail robbers headed by Paul Stewart, encounter Phyllis just as they dispose of the body of a postal inspector. Ladd, assigned to solve the murder, establishes that a nun had been near the scene. He traces Phyllis to a convent, and she helps him to identify Morgan from police files. Learning that Stacey Harris, a mail truck driver knew Morgan, and that he had been approached to help out on a big mail robbery, Ladd, by posing as a corrupt inspector and threatening to blackmail Harris, maneuvers his way into the gang. He then learns that Morgan had been killed by Webb lest he talk. Continuing his masquerade, Ladd wins Stewart's confidence, and his offer to help out on the mail robbery for a cut of the proceeds is accepted. He gives the police the details of the robbery plans only to find himself in a tight spot when Stewart changes the plans at the last minute. Meanwhile Webb, on his way to the rendezvous point, sees Phyllis leaving the convent. Still fearful that she might identify him, he hustles her into his car. The actual robbery goes smoothly, but, when Webb attempts to harm Phyllis, Ladd comes to her defence. She innocently reveals that Ladd is on the side of law and order. Stewart starts to shoot at him just as the police cars arrive. The blazing gunfight ends with the crooks' deaths, thus bringing the case to a close.

It was produced by Robert Fellows and directed by Lewis Allen from a screen play by Richard Breen and Warren Duff. The cast includes Jan Sterling, as Stewart's loose girl-friend.

Adult fare.

"The Brave Bulls" with Mel Ferrer

(Columbia, May; time, 108 min.)

From the production point of view, this screen version of To Lea's best-seller is an artistic masterpiece. Filmed for the most part in Mexico against authentic backgrounds, it catches in a most realistic manner the full flavor of the sport of bull fighting with all the attendant excitement that surrounds the sport in Mexico and other Latin-American countries, where the leading matadors are idolized by the public. But spectacular as this production is, as entertainment its appeal to the general run of American audiences will in all probability be decidedly limited, for whatever thrills bull fighting holds for Latin-Americans are not transmitted in any appreciable degree to those who are unacquainted with the sport. Many American movie-goers may, in fact, find the sport repulsive, for even though the actual killings of the snorting beasts are not shown upon the screen, the suggestive details are projected in so fine a manner that one feels as if he had witnessed the actual brutality and savagery of a kill. The depiction of gored matadors with blood on their costumes is not a pleasant sight.

The story, which deals with the fears and frustrations of a famed but mentally confused matador, played by Mel Ferrer, has moments of compelling dramatic power, but on the whole it is rather a sketchy character study with arty overtones that will best be appreciated by discriminating patrons who seek the unusual in screen entertainment. Briefly, Ferrer is depicted as idolized by the public and worshipped by his younger brother, who aspires to become a famed matador, too. Gored by a bull, Ferrer begins to doubt his ability and he finds himself overcome by fear of death in the bull ring. Anthony Quinn, his slick manager, instills him with confidence and induces him to resume his career. Quinn introduces Ferrer to Miroslava, a sultry blonde, and he falls in love with her not knowing that she was more than just a friend to Quinn. Ferrer's next appearance in the bull ring is jeered by the crowd when he shows fear and wins a clumsy victory over the bull. His mental confusion becomes even more severe when Miroslava and Quinn are killed in an auto accident after keeping a secret rendezvous. He becomes a complete coward but agrees to fulfill a commitment in a small-town arena in order that his younger brother be given a chance to perform. Overtaken by fear, he performs like an amateur and is roundly booed. But when his brother is gored in the next contest by a ferocious bull, Ferrer rushes back into the ring and finishes the animal in a brilliant performance. He walks out of the arena to the thunderous applause of the crowd, confident that his courage had returned.

It was produced and directed by Robert Rossen from a screen play by John Bright. The supporting cast is made up of Mexican players.

Strictly adult fare.

"Tokyo File 212" with Florece Marly and Robert Peyton

(RKO, no rel. date set; time, 84 min.)

Filmed entirely in Japan, the one thing that may be said for this melodrama is that it offers some fascinating actual Tokyo backgrounds and street scenes. Aside from this asset, however, it is just an ordinary, overlong spy picture, hampered by an improbable plot that is so involved that one finds it difficult to follow the proceedings. Not much can be said for either the direction or the acting, which borders on the amateurish. Florece Marly in particular is guilty of overacting. Except for the principals, most of the others in the cast are Japanese. The dialogue is all in English, but as spoken by some of the Japanese players it is difficult to understand:—

Robert Peyton, a U. S. Army Intelligence officer, arrives in Tokyo to investigate suspected communist sabotage of military supplies needed in Korea. Posing as a news correspondent, he meets up with Florece Marly, an international adventuress, whom he suspects of being connected with the conspiracy. With Florece as his night-club companion, Peyton visits an infamous cabaret in Tokyo's slums to meet Taro Matsudo, whom he had known in the States and who had become an important communist. Taro rebuffs him, and shortly thereafter Peyton is beaten up by Communist goons. In the complicated events that follow, Florece learns that the communists had killed her sister, and that she herself was being used as a tool by the Jap leader of the subversive group. She turns against the leader and offers to help Peyton. When Florece informs him that Taro will lead a railroad strike to cripple the movement of supplies to Korea, Peyton induces Taro's father to speak to the railroad workers against his son. The communists beat the old man severely, causing Taro, too, to turn against them. But before he can reach Peyton, Taro is captured by the communist leader, who had cooked up an elaborate scheme whereby Peyton and Florece would be killed by a time bomb on a Tokyo street corner, after which Taro, too, was to be killed. To save Peyton and Florece, Taro hurls himself from the leader's high office window, thus causing Florece and Peyton to rush to the scene from the street corner, seconds before the time bomb explodes. Aided by the Japanese police, Peyton finds the office window from which Taro had hurled himself, and quickly rounds up the leader along with the rest of his group. His work finished, Peyton says goodbye to Florece and assures her that she will receive only a light sentence for her part in the conspiracy.

It was produced by George Breakston and Dorrell McGowan. The screen play and direction is by Dorrell and Stuart McGowan, from a story by Mr. Breakston.

Adult fare.

"Apache Drums" with Stephen McNally, Coleen Gray and Willard Parker

(Univ.-Int'l, no rel. date set; time, 75 min.)

Photographed in Technicolor, "Apache Drums" shapes up as a pretty good whites-versus-Indians melodrama. The first half of the picture, which deals with the conflict between a gambler and the mayor of a small frontier mining town, is rather slow-paced, but it becomes exciting and is filled with suspense in the second half, where the Apaches attack the town. The excitement runs high during the last few reels, which show the surviving townspeople taking refuge in a church, where they spend a long night of vigil beating off Indian braves who hurl themselves through the window openings in suicide attacks. The plot developments are obvious, but this should make little difference to the action fans, for the picture provides the thrills they seek:—

To protect the citizens of Spanish Boot from the lawless element, Willard Parker, the town's mayor and blacksmith, compels Stephen McNally, a gambler, as well as a group of dance hall girls, to leave town. McNally asks Coleen Gray, his sweetheart, to accompany him, but she declines, telling him that he must reform and settle down. McNally then accuses her of being in love with Parker. Riding to the next town, McNally comes across the dance hall girls, all mas-

sacred by a war party of Apaches. He rushes back to warn the people of Spanish Boot, but Parker ridicules his story as an excuse to return to town. But when a stage coach arrives and McNally's story is confirmed, James Best is dispatched to a cavalry fort nearby for aid. The Apaches, however, intercept Best and kill him. In the events that follow the townspeople ward off several light Indian attacks, but in due time the Apaches attack in force and the surviving citizens are compelled to take refuge in the church. Throughout the night Indian braves enter the church in suicide attacks but each is shot down, and during the action McNally acquits himself with valor, winning the respect of Coleen and the apologies of Parker. The Apaches, under a flag of truce, ask for a doctor to treat their wounded chief, and announce that they will leave if the chief lives, but will burn down the church doors and massacre everyone if he dies. Parker volunteers to treat the chief, and is killed when he dies. The Apaches then start to burn down the massive doors, but McNally manages to keep them at bay until the timely arrival of a cavalry contingent. With the Apaches routed, McNally and Coleen emerge from the ordeal arm in arm.

It was produced by Val Lewton and directed by Hugh Fregonese from a screen play by David Chandler, based on "Stand at Spanish Boot," by Harry Brown.

Suitable for the family.

"I Was a Communist for the F.B.I." with Frank Lovejoy and Dorothy Hart

(Warner Bros., May 5; time, 83 min.)

A highly engrossing anti-Communist melodrama, based on the true experiences of Matt Cvetic, an undercover FBI agent, who posed as a rabid Communist Party member in the Pittsburgh area for many years. The timeliness of the theme, coupled with the fact that it has been produced effectively, assures the picture of wide audience interest. In focusing a spotlight on communism within the United States, the film delves into the inner workings of the Communists and exposes them in no uncertain terms. Their hypocrisy, racial intolerance, exploitation of minority groups, their use of physical violence—all these and other foul tactics employed by the Communists to attain their sinister ends are presented in a way that will enlighten the public and awaken them to the need of combatting this subversive element. The story itself is suspenseful, exciting and dramatic, and Frank Lovejoy, who plays the part of the undercover agent, does an outstanding job. One feels keenly the anguish he suffers because of the contempt that is felt for him by his family, particularly his teen-aged son, to whom he is unable to reveal the true nature of his work. The ending, where he vindicates himself and his patriotism and heroism become apparent to his family, is dramatically satisfying.

Briefly, the story depicts how Lovejoy wins the confidence of the party leaders by his strict adherence to the Communist ideology, and by his helping Communists to infiltrate a large steel plant, in which he was employed as personnel manager. His "good" work wins him a promotion as party organizer in Pittsburgh and, despite his abhorrence of the loathsome tactics employed by the party to create dissension among minority groups and to engineer labor strikes, he does not waver in the execution of his slimy duties in order to continue furnishing the FBI with needed information. Aware that his loyalty to the party was under constant surveillance, Lovejoy permits even his own son to look upon him with disdain. In the course of events he becomes friendly with Dorothy Hart, a new member of the party, who accidentally discovers that he is an undercover agent. By that time, however, Dorothy becomes sickened by the Communists' foul tactics and decides to repudiate the party. The party leaders decide to do away with her because of her intimate knowledge of their affairs. Lovejoy, in an exciting encounter with two Communist goons, whom he kills, prevents Dorothy's assassination. The party leaders suspect him of helping her and beat him to make him confess, but through clever work on the part of the FBI his loyalty to the party is established. At the finish, Lovejoy finally gets a chance to clear his name of the Red taint when he testifies before the Congressional Un-American Activities Committee and puts the "finger" on his erstwhile "comrades," completely surprising not only them but also his joyful family.

It was produced by Bryan Foy and directed by Gordon Douglas from a screen play by Crane Wilbur.

Suitable for all movie-goers.

price charged by all the theatres in a particular block. From past experience on top allocation pictures the distributor would next determine what percentage of the total gross was represented by his film rental. This percentage would then become a flat per admission charge for all theatres within a block. For example, if the average return was 33% and the average admission charge was 36 cents the flat charge per customer for all theatres within the block would be 12 cents.

"Now in the immediate future after such a plan was initiated, we can assume that the distributor would maintain his present revenue on a picture. Some theatres would profit more and some less. The real advantages would come as time progressed. Here is how in some hypothetical cases.

"1. Exhibitor A normally grosses \$600 on our picture in question. He has poor light and sound, inadequate air conditioning and uncomfortable seats. Most people come to his theatre because they really want to see this picture very much. He charges 30 cents admission which means that the distributor, at 12 cents, gets 40%. Because the picture in his particular theatre is relatively a bigger reason why people attend at all, the distributor is probably entitled to a higher percentage of the gross.

"2. Exhibitor B reinvests a good share of his profits back in the theatre. He has the best light and sound, up to date air conditioning, comfortable seats and luxurious surroundings. Because he offers so much more than Exhibitor A he can ask and get a 40 cent admission. At 12 cents per admission cost the percentage is 30%. Because the physical facilities he offers are more important in bringing people to the theatre than in the case of Exhibitor A, he is entitled to receive the film for a somewhat lower percentage.

"3. Back to Exhibitor A. He has realized that by improving his theatre he could increase the number of his customers. Under the present plan of selling he has hesitated to do so because he must amortize his expense with a smaller per customer profit than he is now getting—not only on the additional customers but on the old customers as well. However, under our plan if he increased the number of his customers by 500 and was able to increase his admission price to 35 cents he would not only pay off his investment with more business but also with a greater profit per customer on the old as well as the new. His share of receipts on a picture climbs from \$360 to \$775. With this prospect, a great many exhibitors who would not otherwise do so will be impelled not only to modernize but also to give greater selling effort to a picture in every way.

"4. Although the distributor's return from Exhibitor A has now declined from 40% to 34% of the gross, his dollar and cent return has increased 25%.

"These things are true unless you believe that all the potentialities of a picture are now being exhausted and that there are no new patrons who can be sold. The plan has many other advantages such as encouraging a raise in admission prices to more nearly what a movie is worth, providing an answer for some clearance and availability problems, etc. Of course, it would have to be approached honestly by the distributor and not with purpose of gimmicking it up to take more of the increased business than that to which they are entitled."

Ever since the decline at the box-office started several years ago, the distributors have been urging the exhibitors to assume a more aggressive attitude in their exploitation of pictures to the public. The fact remains, however, that these pleadings for greater showmanship efforts will continue to fall on many deaf ears until the distributors provide the exhibitor with the proper incentive—an opportunity to earn a fair share of the extra profits that may result from his willingness to invest his time and money to get more dollars into the box-office.

The ATOI's proposed selling plan is indeed a novel one, and there is considerable merit in the reasoning behind it. Whether it would work out as well in practice as in theory cannot be foretold, but it does seem to be worthy of a trial to test its feasibility. What distribution company will be farsighted enough to put it to the test?

A DESERVING HUMANITARIAN CAMPAIGN

During the month of May, the United Cerebral Palsy Associations will conduct its second nation-wide campaign for funds to combat the human misery caused to sufferers of cerebral palsy, and to endow facilities for the care, treatment and rehabilitation of those who have been laid low by this crippling malady.

The major contribution that the motion picture industry is being asked to make is the distribution and exhibition of the campaign trailer, a three-minute Technicolor short titled "The House On Any Street," which was made at the Paramount studio with a cast of young Paramount players and child cerebral palsy patients from the Orthopedic Hospital in Los Angeles, where the youngsters are receiving treatment. Cecil B. de Mille is the narrator.

Of the many worthwhile campaigns that the exhibitors are asked to support, the Cerebral Palsy drive is second to none in the important role it plays for the relief of human suffering. As was the case in last year's campaign, the appeal for funds is not unduly emphasized in the film, and the matter of audience collections is left to the exhibitor's discretion. The important thing is that the campaign trailer be exhibited on the widest possible scale so that the public will be made fully aware of the great work that is being done by the UCPA, and of the need for its support.

"Cavalry Scout" with Rod Cameron and Audrey Long

(Monogram, May 13; time, 78 min.)

A pretty good melodrama of the old Indian days, photographed by the Cinecolor process. As anticipated in a picture of this type, the action is fast and exciting, and the life of the hero is put in jeopardy frequently. This naturally causes the spectator to be held in pretty tense suspense. The color photography enhances the outdoor backgrounds, and it ought to help please those who will see the picture. The action takes place on the Montana frontier in 1876:—

Rod Cameron, an army civilian scout, is assigned to trace two Gatling guns stolen from an arsenal. His clues lead him to Red Bluff, where he meets Cliff Clark, a colonel; Jim Davis, a lieutenant; Audrey Long, a saloon, hotel and store proprietess, whom Davis loved; and James Millican, who traded illegally with two Indian chiefs. Cameron suspects the shipments made over Millican's freight lines, and Millie can, sensing his suspicions, orders a henchman to kill him. The henchman fails and loses his life in the attempt. Millican still tries to smuggle the Gatling guns to the Indians, concealing them among legitimate merchandise. When the guns are discovered in one of the wagons by three soldiers, they are murdered before they can arrest the smugglers. Fleeing Red Bluff, Millican forces Audrey to accompany him as a hostage. Cameron learns that Audrey has been taken as hostage, and he, accompanied by Clark and Davis, pursues Millican and finds him at the Indian camp. Open warfare breaks out and Cameron and Millican meet in combat after Clark and Davis are killed. Cameron wins the fight and orders Millican held for subsequent punishment. He then orders the destruction of the Gatling guns lest they fall in the hands of the Indians and cause the death of many soldiers. Explaining to the Indians that the white men did not intend to kill them but to bring about peace so that the frontier country may be built up to the benefit of both whites and Indians, Cameron succeeds in inducing the Indian chiefs to agree to a peace treaty. Audrey and he, now in love, decide to face the future together.

Walter Mirisch produced it, and Lesley Selander directed it, from a story and screenplay by Dan Ullman.

Suitable for the family.

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CONFIDENCE?

At a sales meeting held last July at the Warner Bros. Burbank studio, Harry M. Warner, president, and Major Albert Warner, vice-president, issued a joint statement in which they expressed confidence in the future of their company, despite national and international conditions, and in which they chided those who are "obsessed with fears and worries" over television "or any other medium."

"As brothers," both said in the joint statement, "we remember the advantages which this country gave three young men in the earliest days of the motion picture business. We recall the tremendous optimism with which we looked to the future and our faith in people and in faith itself. And the three of us are as optimistic today as we were in the earliest days of our youth about the future of motion pictures. . . ."

"So many people today are obsessed with worries and fears. We at Warner have no obsession except that of making and marketing the best pictures we know how. . . ."

From the large scale retrenchment campaign that has been going on at Warners during the past several weeks, one gets the impression that the Warner brothers, despite their expressions of confidence and optimism, are now making a fast retreat. Permanent dismissals in all departments of the company, including the studio, home office and exchanges, have been heavy. According to one report, the number of employees dismissed will total about three hundred.

It may be that the economies effected by Warners through these dismissals are in keeping with good management practices in that overhead costs must be kept in line with current grosses. But the one disturbing phase of these dismissals is a cut of about forty per cent in the personnel of the studio publicity department. Whether publicity people at the home office and in the field have been or will be affected by the retrenchment campaign is not known to this paper.

At a time when the industry must make use of all its experienced publicity manpower to publicize and exploit motion pictures to the hilt to combat the current box-office slump, it hardly seems beneficial, not only to Warners, but also to the exhibitors, to effect economies in the publicity department. If anything, the industry is in need of expanded publicity and exploitation departments, for it is only through wider promotion of motion picture entertainment that we can hope to offset the inroads made by television and by all the other forms of competitive entertainment.

A LOW BLOW

The motion picture industry has been given good cause for consternation as a result of the unfair attack made against it Sunday night on the "Philco Playhouse" television program, which dramatized the life of D. W. Griffith in a special presentation titled, "The Birth of the Movies."

The story, based on the memoirs of Lillian Gish, who appeared on the program, brought out the fact that Griffith was one of the great pioneers of the motion picture industry; that he introduced many of the production techniques now in use; and that he ended up as a disillusioned man, more or less forgotten by the industry. These are facts that no one can deny, and there are many persons within the industry who feel that Griffith did not receive proper recognition from the business in view of the contributions he had made towards its progress.

The disparaging thing about the presentation, however, is that in depicting these facts Griffith was placed on a high pedestal while the Hollywood producers who followed in his footsteps were made out as money-mad individuals, void of creative ideals and interested only in personal power.

A typical example of the below-the-belt punches taken at the industry may be gleaned from one of the closing scenes in which Miss Gish visited an unidentified studio executive to sell him the idea of producing Griffith's life story. This executive was depicted as not only unenthusiastic, but also rude and calloused in that, during her visit, he was mainly concerned with phone calls having to do with his golf game and with his putting over a shady deal to secure without delay an expensive convertible automobile.

As a result of many complaints sent to his office by irate industryites, Arthur L. Mayer, executive vice-president of COMPO, sent a sharp protest to James Carmine, president of the Philco Corporation. His letter, a copy of which was sent to Joseph H. McConnell, president of NBC, follows:

"This organization, representing all branches of the motion picture industry, protests against the unfair and gratuitous criticism of our business which was made in your television program, 'The Birth of the Movies,' Sunday night.

"Since your telecast was an advertisement for your product, your disparagement of the picture business was a violation of that cardinal principal of advertising ethics which forbids any attack on another

(Continued on back page)

"Mask of the Dragon" with Richard Travis and Sheila Ryan

(Lippert, March 17; time, 54 min.)

An indifferent melodrama, suitable for the lower half of a double bill in case there is nothing else in sight. It is manifest that what was concealed in the statuette was, not uranium, but opium, but because the Code administration discourages the use of opium smuggling in pictures it was changed to uranium. But this change weakened the story. The plot itself is not bad, but poor direction failed to bring out its values. The acting is nothing to brag about:—

Richard Emory, an American Lieutenant in Korea, agrees to deliver to a curio shop in Los Angeles a Jade Dragon. Arriving in Los Angeles, Emory goes to the private detective agency he operates with Richard Travis, his partner. There he is attacked by ruffians and murdered. They ransack his bag in search of the Jade Dragon but do not find it because he had left it in a curio shop in Honolulu. Travis and Sheila Ryan, an assistant in the police crime laboratory, start to search for the murderer. A clue in Emory's luggage leads them to a curio shop in Los Angeles' Chinatown, where Travis has a talk with the proprietor. Just as he leaves, Travis is attacked by two thugs and taken blindfolded to a small hotel room, where they attempt to extort from him information about the Jade Dragon. He asserts, however, that he knows nothing about it, and later, when the thugs go to ransack his office, he is freed mysteriously by a woman. She turns out to be Dee Tatum, a television singer who had been a friend of Emory's. She promises to help search for the killer only to be murdered herself. Travis then suspects that the two murders have the same motive. When Dan receives a package from the Honolulu curio shop and finds in it the Jade Dragon, he takes it to the Los Angeles curio shop for a showdown with the proprietor. Meanwhile Sheila learns from police lieutenant Michael Whalen that the proprietor had a long criminal record. Organizing a detail, Whalen rushes to the curio shop and arrives in time to save the life of Travis, who was about to be murdered by the gang. It then comes to light that Emory had been killed because he had discovered that the Dragon was filled with uranium, which was received and distributed by the curio shop for a big price.

Sigmund Neufeld produced it, and Samuel Newfield directed it, from a screen play by Orville Hampton.

An adult picture.

"The Prowler" with Van Heflin and Evelyn Keyes

(United Artists, May 25; time, 92 min.)

A strictly adult melodrama. The direction and acting are skillful, but as entertainment it is a decidedly unpleasant picture, one that goes the limit in its frank depiction of an illicit affair between a married woman and a policeman, an unscrupulous fellow who murders his lover's husband and makes it appear like an accident, his eye being on her inheritance. An idea of the picture's daring is the frank discussion between the lovers on their wedding night (they marry after her husband's death), at which time she tells him that she has been pregnant for four months. There is no question that the policeman is the father since pains had been taken to establish that the husband was incapable of fathering a child. The picture is somewhat demoralizing in that it tries to win sympathy for the heroine by depicting her as a victim of her lover's machinations. Her character, however, is so weak that one feels little or no sympathy for her. The closing scenes, where the hero is killed after a wild mountain chase, are highly melodramatic:—

Called by Evelyn Keyes to investigate a prowler around her home, Van Heflin, a policeman, finds her attractive. He learns that she is married to an all-night disc-jockey, a man much older than herself. He cultivates her friendship cleverly and, before long, she falls in love with him and starts an illicit affair. Wanting her for himself, Heflin, through a vicious scheme, kills the husband by "mistaking" him for a prowler. He is cleared at the coroner's inquest when Evelyn

testifies falsely, that she had never met him before lest an admission of their relationship compromise them both. But she suspects that he had murdered her husband and refuses to have anything to do with him. Having learned that Evelyn will inherit a sizeable fortune, Heflin resigns from the force and schemes his way back into her heart by convincing her that the killing was really an accident. She marries him, and on their wedding night she informs him that she was going to have a baby within five months. Realizing that the birth of a child so soon would shatter their testimony at the inquest, Heflin decides to take Evelyn to a ghost desert town to have her baby without witnesses. There, Evelyn becomes ill, and Heflin, frightened, hurries to a town nearby for a doctor. While waiting for the baby to be born, Evelyn learns that Heflin planned to kill the doctor and discovers that he had killed her husband. The doctor, warned by her, drives off hurriedly after the baby is born and returns with the police, who shoot down Heflin when he attempts to make a getaway.

It was produced by S. P. Eagle and directed by Joseph Losey from a screen play by Hugo Butler, based on a story by Robert Thoeren and Hans Wilhelm.

Definitely not for children.

"Santa Fe" with Randolph Scott and Janis Carter

(Columbia, April; time, 89 min.)

The devotees of western melodramas should find "Santa Fe" to their taste. Photographed in Technicolor, the story, though not novel, is well constructed and fast-moving, and it has more than a fair share of gunfights, brawls and chases, which provide the thrills and excitement one expects to find in a picture of this type. An unpleasant feature of the story, however, is that it pits brother against brother. The characterizations are more or less stereotyped, but the players do a good job. Like most big-scale westerns on the market today, this one, too, is set in the post-Civil War days. A definite asset is the color photography, which enhances the magnificence and sweep of the great outdoors:—

With his family plantation taken over by Yankee carpet-baggers, Randolph Scott faces the future with the intention of building a new life for himself, but the bitterness of defeat still rankles deeply in the hearts of John Archer, Peter Thompson and Jerome Courtland, his younger brothers. The four meet trouble in a Missouri town when two drunken ex-Union soldiers pick a fight with them and Thompson shoots one in self-defense. Fleeing the scene, the four leap aboard a passing train transporting workers for the building of the Santa Fe railroad. Warner Anderson, the chief construction engineer, recognizes Scott as a former Confederate officer and signs him on as his assistant. The other brothers refuse to work for a Yankee and join up with Roy Roberts, a gambler and outlaw. In the events that follow, Scott finds the job of building the Santa Fe beset with difficulties, mainly because the gamblers, headed by Roberts and his brothers, followed the construction crew to sell liquor and cheat the workers at cards. Moreover, several holdups of the payroll take place. Meanwhile Scott falls in love with Janis Carter, a widow, who had taken over her husband's job as paymaster. Scott's efforts to make his brothers give up their lawless ways are unavailing, and during one holdup Thompson is killed. Learning that Sanders and his two other brothers planned to rob the Santa Fe payroll, Scott rushes to Dodge City to stop them but arrives too late. He joins a Marshal's posse and traps the bandits in a small railroad station. Scott calls to his brothers to surrender, and Roberts tries to shoot him. The brothers, to save Scott, turn on Roberts, but both die in the exchange of shots. Roberts and another henchman hop aboard a passing freight train to make a getaway. Scott, too, jumps on the train and, after a furious hand-to-hand gun battle, kills both Roberts and his aide.

It was produced by Harry Joe Brown and directed by Irving Pichel from a screen play by Kenneth Gamet, based upon a novel by James Marshall and a story by Louis Stevens. Suitable for the family.

**"Dear Brat" with Mona Freeman,
Billy De Wolfe and Edward Arnold**

(Paramount, May; time, 82 min.)

This third sequel to "Dear Ruth" (the second was "Dear Wife") shapes up as a mildly amusing family comedy of program grade. That it does not match the entertainment values of the previous pictures is due mainly to the fact that most of the comedy is forced. This time the family's troubles are brought about by the social consciousness of the 'teen-aged daughter, played by Mona Freeman, who joins a movement for the rehabilitation of criminals and brings home a kidnapper to work as the family gardener. The story idea is good, but the writing is weak. Some of the complications that arise are genuinely funny, but many of the situations that were meant to be funny fall flat. William Holden and Joan Caulfield, who appeared in the previous pictures, are missing from the cast in this one. The other principal roles, however, are filled by the same players:—

Having interested herself in the rehabilitation of criminals, and having learned that the family needed a new gardener, Mona meets Lyle Bettger as he is released from prison and offers him the job. Bettger, recalling that Edward Arnold, Mona's father, had sentenced him for kidnapping his own daughter, quickly accepts the offer. Arnold, now a State Senator, demands that Bettger be fired at once, but Mona shrewdly fixes matters in a way that compels him to retain Bettger lest unfavorable publicity hurt his chances of re-election. Complications arise when as a result of Mona's efforts to rehabilitate Bettger, William Regnolds, her boyfriend, and her parents, assume that she had fallen in love with him. To dispel her parents' fears, and to make Regnolds jealous, Mona pretends to be in love with Billy De Wolfe, her married sister's former sweetheart. Meanwhile Mona learns that Bettger and Irene Winston, his wife, were still very much in love and that their estrangement had been a misunderstanding. To further Bettger's rehabilitation, she enlists De Wolfe's aid to play cupid between Bettger and his wife. In the meantime, Natalie Wood, his daughter, visits Bettger, and he decides to phone his wife and suggest a reunion. When De Wolfe answers the phone, Bettger misconstrues the situation and sets out to protect his wife. He departs just before Mary Philips, Mona's mother, returns home and discovers that her twin grandsons, left in her care, are missing. Unaware that the children had been picked up by their parents, Miss Philips assumes that Bettger had kidnapped them and notifies the police. This results in a series of misunderstandings that get every one into hot water, but it all ends on a happy note, with Bettger and his wife reconciled, and with Mona resuming her romance with Regnolds.

It was produced by Mel Epstein and directed by William Seiter from a screen play by Devery Freeman.

Suitable for the family.

"Five" with William Phipps and Susan Douglas

(Columbia, no rel. date set; time, 93 min.)

A highly fanciful but intriguing drama, revolving around five persons who miraculously escape death when an atom bomb destroys all other living things on earth. The picture was obviously produced on a limited budget, but through skillful and imaginative handling Arch Oboler, who wrote, produced and directed it, has captured in a most realistic way all the terror, horror and desolation of such a catastrophe. As entertainment, the picture seems more suited to the classes than to the masses, first, because the pace is extremely slow, and secondly, because Oboler has employed a somewhat arty approach in dealing with the personal conflicts and opposing ideologies of the five survivors. In any case, the picture will require extensive exploitation, for the players, though good, are unknown.

After establishing that the atom blast had rendered the world almost completely dead and empty, the picture opens with Susan Douglas, a young, pregnant woman, wandering about the countryside in a state of shock, saved from death by a wall of steel in an X-ray room. She finds refuge in a mountain cabin occupied by William Phipps, a philosophical young man, who, too, had been miraculously spared.

Phipps nurses her back to health, and shortly thereafter they are joined by Earl Lee, an elderly bank cashier, and Charles Lampkin, a Negro bank attendant, who had been saved as a result of having been locked up in a bank vault. Lee becomes ill and dies, just as the others locate a fifth survivor, James Anderson, an aristocratic European mountain climber, who had been saved because he was atop Mt. Everest. Phipps and Lampkin eagerly start building a new life, but Anderson, a bigoted, arrogant fellow, not only refuses to help them but actually destroys their work. He could see no point in struggling when the lifeless cities in the area were filled with all the things they needed. Meanwhile Susan has her baby. She loves Phipps, but clings to the hope that her husband, too, had escaped the holocaust. Anderson, wanting Susan for himself, talks her into going to a city nearby to search for her husband, and slays Lampkin when he tries to interfere with his scheme. In the city, Susan finds her husband dead. Anderson tries to stop her from returning to Phipps, but he abandons her and her child when he discovers that he had contracted radiation poisoning. Susan makes her way back to the mountain lodge, and her baby dies during the torturous climb. When her grief subsides, she joins Phipps and, being the only man and woman on earth, they plan to build a better world. Best suited for mature audience.

**"Sealed Cargo" with Dana Andrews,
Claude Rains and Carla Balenda**

(RKO, no rel. date set; time, 90 min.)

"Sealed Cargo" should prove to be an exciting and intriguing wartime sea melodrama to adventure-loving fans who are willing to accept a far-fetched story. Revolving around the skipper of a Gloucester fishing boat who becomes involved with a Nazi torpedo supply ship disguised as a Danish square-rigger, the action keeps one tense throughout even though the heroics are fanciful. A maximum of suspense has been garnered from the melodramatic situations, particularly at the finish where the hero plants a time-bomb that destroys the torpedo ship along with several U-Boats. The direction and acting are fine, but the low-key photography throughout most of the action is distracting:—

Heading for the Grand Banks on his fishing boat, Dana Andrews takes along as a passenger Carla Balenda, a Canadian nurse, who wanted to visit her wounded father in the Newfoundland village of Trabo. The ship's radio is wrecked mysteriously during the voyage, and Eric Feldray, a crew member, throws suspicion on Philip Dorn, a newly-signed sailor. Near Trabo, Andrews comes across a dismantled, shell-ridden Danish square-rigger. He boards the vessel, and Claude Rains, her captain, informs him that his crew had abandoned the ship in a panic when attacked by a Nazi submarine. He accepts Andrews' offer to tow him to Tarbo. After arriving in the harbor, Andrews, suspicious of Rains, inspects the square-rigger that night and finds Dorn on the same errand. They discover that its cargo of rum camouflaged a secret hold crammed with torpedoes, and rightly conclude that it is a mother-ship for U-boats. They watch undetected as Feldray comes aboard and sends a coded radio message to waiting U-boats. On the following day, Rains' crew shows up. Since Trabo had no communication with the outside world, Andrews evolves a daring plan to capture the enemy ship that evening. He bids Rains goodbye, telling him that he is leaving for the fishing grounds, but once around the point he goes ashore with his crew and makes his way back to the village. Rains' crew, armed, tries to take control of the village, but they are beaten back by Andrews' crew and the local fishermen. Returning to their ship, the Nazis take Carla as a hostage, but Andrews and his men clamber aboard and, after a fierce battle, wipe out all the Nazis, including Rains, and rescue Carla. They then get the vessel under way out of the harbor and set a time-bomb in her hold. The ship explodes, and the blast also sinks several U-boats that had drawn alongside.

It was produced by Warren Duff, from a screen play by Dale Van Every, Oliver H. P. Garrett and Roy Huggins, based on the novel "The Gaunt Woman," by Edmund Gilligan. Unobjectionable morally.

business. Your offense, it seems to us, was aggravated by the fact that in this instance you were attacking an industry that competes with your own.

"We cannot believe that responsible business men such as you would be consciously guilty of such a breach of advertising ethics, and can only conclude that the program was produced without a full realization of its injurious nature. If we are correct in this assumption, we hope you will instruct your television producers to exercise greater care hereafter and observe the decencies of business practices."

It is to be hoped that the protest made by Arthur Mayer will bring the television people to the realization that the motion picture industry is in no mood to accept unfair indictments. They should, in fact, be made to realize that our industry, too, is a powerful medium that reaches many millions of people and that it would be a relatively simple matter for us to depict all phases of the television industry, from the selling and servicing of sets to the telecasts themselves, in a way that would be far from flattering. Perhaps a little eye-for-an-eye treatment of that sort is what is needed.

A LAUDABLE SERVICE

Our contemporary, *The Film Daily*, is to be commended for the unselfish way in which it is lending a helping hand to the hundreds of Eagle Lion Classics employees who suddenly find themselves without jobs as a result of the sale of ELC to United Artists.

In a one-half page notice that appeared in the April 25 issue under the heading, "Experienced Manpower," *Film Daily* points out that it is not in the employment agency business but that it does feel that, in assisting these ELC employees, it is providing a service to the entire motion picture industry in calling to its attention the availability of several hundred experienced and competent help in every branch of home office and exchange activity.

Listed as available are executives, salesmen, branch managers, advertising executives, stenographers, secretaries, typists, bookkeepers, clerks, film bookers, cashiers, mailroom help, publicity men and women, ad copy writers and comptometer operators.

As can be seen from the list, it includes people that can be employed by theatre operators, too. If you contact *Film Daily* "Placement" by telephone, letter, or wire, that paper will be happy to put you in touch with the type of employees needed. The address is 1501 Broadway, New York, N. Y., and the telephone number BRyant 9-7117.

"Best of the Badmen" with Robert Ryan, Claire Trevor, Jack Buetel, Robert Preston and Walter Brennan

(RKO, no release date set; time, 84 min.)

A satisfactory big-scale western, photographed in Technicolor and boasting a better-than-average cast. Set in the post-Civil War days, the story is another version of the exploits of such famous outlaws as Frank and Jesse James and the Younger Brothers, this time led by a former Union officer who had been forced into a life of outlawry. Plot-wise, it offers little that is novel, but it should more than satisfy those who favor this type of entertainment, for it is fast and exciting throughout, with plentiful fisticuffs, gunfights, chases and hard riding. The direction and

acting are competent, and the color photography, although somewhat hazy in spots, of good quality:—

Finding life unbearable under the carpet-bagging politicians, Bruce Cabot, Jack Buetel, Walter Brennan, John Archer, Lawrence Tierney and Tom Tyler, former members of Quantrell's raiders, take to outlawry. They are trapped by a Union Army detachment led by Robert Ryan, who offers them the government's official terms of amnesty—freedom if they surrender, prove that they were duly enlisted in the Confederate forces, and take the new oath of allegiance to the Union. They accompany Ryan back to the Army post at Breckenridge, Kansas, where Ryan learns that he had been made a civilian two weeks previously. Robert Preston, an unscrupulous politician and head of a detective agency, demands that Ryan turn the outlaws over to him for the rewards that had been offered for them, but Ryan, concealing his civilian status, refuses. He defends the outlaws from a riot staged by Preston's men, administers the oath to them, and sees to it that they ride off in safety. Shortly thereafter, Preston learns of Ryan's civilian status and has him arrested for killing one of his men during the riot. A crooked judge and a fixed jury sentence Ryan to hang, but Claire Trevor, Preston's wife, who hated her ruthless husband, helps Ryan to escape. Pursued by Barton MacLane, Preston's chief aide, Ryan, wounded and exhausted, is finally captured only to be rescued by Brennan and Buetel, who take him to Quinto in the lawless Cherokee Strip, where the bandits now made their headquarters. Since Ryan had administered the oath to them as a civilian, their outlaw status had not changed. There, Ryan is surprised to find Claire, who had fled from her husband. The bandits ask Ryan to become their leader, and he, aware that he was now a hunted fugitive, agrees. To even his score with Preston, Ryan sees to it that only the places protected by Preston's agency are raided. Preston soon finds his business being ruined. Claire, now in love with Ryan, prevails on him to quit after one more raid. Archer, jealous of her interest in Ryan, quarrels with him and secretly tips off Preston regarding the next raid. As a result, the bandits are ambushed and have to flee for their lives. Preston, however, recaptures Claire and takes her back to Breckenridge. Ryan, accompanied by Brennan and Buetel, goes to the town and in a daring maneuver rescues Claire after an exciting battle in which Preston and MacLane are killed. It ends with Ryan deciding to surrender to the authorities to clear his name, and with Claire promising to wait for him.

It was produced by Herman Schlom and directed by William D. Russell, from a story by Robert Hardy Andrews, who wrote the screenplay with John Twist. Suitable for the family.

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Columns, if It is to Benefit the Exhibitor.

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SATURDAY, MAY 5, 1951

No. 18

A JUST EXHIBITOR GRIEVANCE

A small-town exhibitor writes me:

"When an exhibitor like me—and there are plenty others—buys a percentage picture for a Sunday and plays it four days, how come we must buy shorts, news, etc., to make up a two-hour program? We can't show just the picture, for many of them are too short for a full program. Yet we have to pay a big percentage on just the picture alone.

"We have to pay big prices for the shorts. Why can't we deduct this expense item from the producer's share? After all we do need a complete program. What do you think?"

This matter has been treated editorially in these columns so often that every exhibitor should know by this time just how HARRISON'S REPORTS feels about it.

If justice and fair play were to guide the parties to a percentage deal, either the exhibitor should be permitted to deduct from the distributor's share the cost of the shorts, or it should become the responsibility of the distributor to furnish along with his feature all the shorts needed to make up a complete program in conformity with the exhibitor's running time for a full show. But justice and fair play do not seem to prevail at present in percentage deals, under which the distributor demands for his feature a certain percentage of every dollar taken in at the box-office, in spite of the fact that the feature he provides cannot be shown alone.

Throughout the history of this business the exhibitors have gained nothing except by fighting. As a matter of fact, no reform has ever been gained unless those oppressed fought for it. Consequently, HARRISON'S REPORTS advises every one of you to fight for such a reform. You should insist at every convention that your leaders open up a debate on the subject, and that the views of your association be made known to every distributor who sells pictures on percentage, either by resolution or by letter. You should also write to the trade papers to support you in this just demand.

A TOUCHING ADVERTISEMENT

In a recent issue of *Life magazine*, I read a Bell Telephone System advertisement that was touching; it was, in fact, so touching, that I decided to reproduce it here in its entirety with the hope that our industry's leaders may derive a lesson as to how other industries reach the hearts of the American people.

Under the heading, "HE WENT UNDER THE ICE TO SAVE A BOY'S LIFE," the advertisement said:

"It was a cold winter afternoon and a telephone construction crew was working along South Road in Bedford, Massachusetts.

"Suddenly, they heard a boy's voice from a nearby creek.

"'Help! . . . over here . . . help!'

"Robert B. Foley was the first telephone man to reach the bank. A frantic boy told him that his buddy, Donald King, had fallen into a hole and was under the ice.

"Foley crawled over the surface flat on his stomach to distribute his weight and keep the ice from breaking. He

got to the hole and without hesitating let himself down in the water, clear out of sight.

"He went down twice without finding Donald. Then the boy on the bank yelled . . .

"'No, not that hole. The one over there.'

"Down went Foley for the third time, pushing himself along under the ice toward a smaller hole, five or six feet away.

"The next few seconds seemed like years, for he was out of sight. Then suddenly there was a splashing in the open water. It was Foley, and he had the boy in his arms.

"Immediately John J. Fitzgerald, the foreman of the construction crew—trained for first aid in emergencies—started to resuscitate the boy and had him breathing by the time the police and fireman arrived with an inhalator. . . ."

The advertisement has the following postscript:

"HELPING HANDS—This is just one of the many stories of the skill, courage and resourcefulness of telephone men and women in times of emergency. . . . Not all of them tell of the saving of a life. But there is scarcely a minute that someone in trouble or urgent need does not turn to the telephone for help.

"No matter who it may be or what the hour of the day or night, you know that telephone people will do everything they can to be of service. And do it willingly and courteously, with all possible speed. . . ."

The motion picture industry has cases that could be used in an institutional advertisement with the same telling effect, but our leaders do nothing to take advantage of them, for they are unable to agree on a policy that will try to capture the hearts and minds of the American people for the entire industry instead of for the pictures of each individual producer.

Do the television people allow personal interests to overshadow the interests of their industry as a whole? Not at all! They are buying radio time and vast newspaper space to sell their shows, most of which are putrid, and to keep the people at home.

We cannot get away from the fact that, even though most of the television shows are poor, they are free and convenient. But no television receiving set, not even the ones that have the biggest screens, can give the entertainment seekers the enjoyment and emotional impact that comes from a film shown on the screen of a comfortable motion picture theatre.

The industry could make the most of the motion picture screen's advantage over television, but it has not, because their leaders cannot agree on a program that will help everyone instead of their individual companies.

It appears as if the individual exhibitor himself has to take up the institutional advertising fight if he wants the industry to offset, in some measure, the havoc that television and other forms of entertainment have caused in the ranks of the habitual motion picture patrons. Along these lines, Col. H. A. Cole, the exhibitor leader of Allied Theatres of Texas, has suggested what he calls a "revolutionary" adver-

(Continued on back page)

"New Mexico" with Lew Ayres, Marilyn Maxwell and Andy Devine

(United Artists, May 18; time, 78 min.)

Not a bad story, as glorified western stories go; there is fast action and plentiful heroics, with some of the characters sympathetic and some unpleasant. But the color, which is of the Ansoco brand, is atrocious, with the exception of some exterior scenes; the faces and hands of the players are ceramic—that is, in terra cotta color. If patrons who like action melodramas will not pay much attention to the color defects, they should enjoy the picture. The action takes place in the old days when the Indians and the whites did not get along so well. In this instance, the fault lies mostly with the whites—the Army men and the Indian Affairs Commissioner:—

Lew Ayres, a captain in the U.S. Cavalry, heads a patrol of fifteen men, among whom are Robert Hutton, Andy Devine, Raymond Burr and Jeff Corey. He leads his patrol to intercept Ted de Corsia, an Indian chief, and thus head off a full-scale Indian rebellion, caused by the mistreatment of the Indians by Lloyd Corrigan, the Indian Affairs Commissioner. Short of water, rations and even ammunition, Ayres and his patrol eventually gain the heights of Acoma Rock, where they find themselves cornered. Here they stand and fight after rescuing Marilyn Maxwell, an entertainer, Verna Felton, her chaperone, and Corrigan from a stage-coach pursued by the Indians. The chief calls for a truce and promises to let the patrol depart unmolested if Ayres will abandon Acoma Rock and hand Corrigan over to him. Ayres refuses, and he and his patrol fight desperately against overwhelming odds. Hutton and Corey slip off the rock in an attempt to bring reinforcements from the fort, but both fall to their deaths. The patrol discovers two Indian youths on the Rock and one is killed in cold blood by Anderson. The other, Peter Price, a ten-year-old boy, is held as hostage when Ayres guesses that he is the chief's son. Shortly afterwards the lad leads Marilyn to an underground arsenal. Ayres, mortally wounded, realizes that the chief needed the huge store of rifles and ammunition to stage the full-scale rebellion. Corrigan takes the Indian boy and escapes down the Rock to deliver him to the chief, hoping to gain his own freedom, but the chief has him shot. At a new parley, Ayres again refuses to yield, knowing that all is lost, for he knew that even in defeat he can defeat all the Indians. He accomplishes this by blowing up the arsenal, thus destroying the chief's hope of staging the rebellion. The only ones to escape alive after the blast are Marilyn and the Indian boy.

Irving Allen produced it, and Irving Reis directed it, from an original story and screenplay by Max Trell.

Family entertainment.

"Jungle Headhunters"

(RKO, no rel. date set; time, 66 min.)

Photographed in color, with prints by Technicolor, this is a fairly interesting camera record of the Lewis Cotlow Third Amazon Expedition into the South American jungles, climaxed by a visit with the Jivaros, a tribe of headhunters. It should make a suitable supporting feature wherever films of this type are enjoyed. Like most jungle documentary pictures, this one, too, has the usual quota of wild life scenes, some of which are extraordinary, such as shots of the pithanas, savage little fishes that attack and strip their victims to the bone in a matter of minutes. A number of the animal scenes, however, are obvious library clips that have been seen in other pictures. Shown also in the footage are scenes of different native tribes with the usual bare-bosomed women, their individual primitive habits, and the customary tribal dances.

In depicting the hazards of such an expedition, particularly the encounters with savage tribes, considerable hokum has been resorted to and it will be recognized as such by discriminating picture-goers. In this hokum category, for instance, are the sequences depicting the macabre head-hunting practice of the Jivaros. These sequences show a witch doctor working up the natives into a war dance of hate frenzy, which is followed by an attack on a rival tribe, with one of the warriors beheading an enemy and then shrinking the head for a trophy. The staging of the attack is so obvious that it lacks excitement. Moreover, many persons may find the detailed depiction of the head-shrinking methods too revolting to watch.

Julian Lesser produced it, and Joseph Ansen and Larry Lansburgh wrote the narration.

Women and children may find parts of it repulsive.

"Along the Great Divide" with Kirk Douglas, Virginia Mayo and Walter Brennan

(Warner Bros., June 2; time, 88 min.)

A fairly good Western melodrama. It is somewhat different from most pictures of this type in that to a large extent it sacrifices robust action to concentrate on the mental fixations of the hero and of one of the villains. This serves to slow up the action, but it has little effect on the suspense, which stems from the determination of the hero, a Marshal, to bring an accused man in for trial, despite the efforts of others to take the law into their own hands. There is considerable excitement in the situations where the hero and his party are attacked by a band of lynchers, and where the hero tries desperately to stay awake when one of his own deputies turns against him. The direction and acting are competent, and the outdoor photography, particularly the desert shots, impressive:—

Kirk Douglas, a U.S. Marshal, accompanied by John Agar and Ray Teal, his deputies, comes across a group of cattlemen headed by Morris Ankrum and James Anderson, his son, just as they are about to lynch Walter Brennan. Ankrum explains that Brennan had just killed his other son while attempting to rustle some cattle, but Douglas, despite Ankrum's protests, decides to take Brennan to the jail at Santa Loma to be held for trial. As Ankrum rides off with his son's body, Douglas finds a watch nearby. Douglas decides to stop for the night at Brennan's cabin, where he meets Virginia Mayo, Brennan's spirited daughter. Learning that Ankrum was organizing his ranch hands in a determined effort to stop him from taking Brennan to Santa Loma, Douglas sets off at once, taking a shortcut across the blazing desert. Virginia insists upon going along. They are intercepted by Ankrum's men, and in the ensuing fight Agar is killed while Douglas captures Anderson, Ankrum's son. The trek across the desert is resumed, and in the events that follow Douglas falls in love with Virginia only to be deceived by her when she attempts to free her father. The party runs short of water and Teal, crazed with thirst and offered a bribe by Anderson, tries to kill Douglas, but Brennan saves the situation by shooting Teal first lest he fall into Anderson's clutches. Douglas finally brings the weary party into Santa Loma and, after a speedy trial, Brennan is convicted and sentenced to hang, despite Douglas' plea that he believed him to be innocent of murder. Just as the sentence is about to be carried out, Douglas discovers that the watch he had found belonged to Anderson. He drags Anderson from the jail and forces him to confess that he had killed his brother because he had been favored by their father. Anderson grabs a gun and tries to escape, using Virginia as a shield, but Douglas shoots him down. With her father cleared, Virginia looks forward to an earnest romance with Douglas.

It was produced by Anthony Veiller and directed by Raoul Walsh from a screen play by Walter Doniger and Lewis Meltzer. Unobjectionable morally.

"The Lion Hunters" with Johnny Sheffield

(Monogram, March 25; time, 72 min.)

A passable program adventure melodrama, of the same quality as most of the other pictures in the "Bomba" series. The animal scenes will undoubtedly thrill children, as well as adults. Most of the outdoor scenery is beautiful, and the spectator is held in pretty tense suspense by several of the situations. The action should teach children, without preaching, to be kind to animals. The photography is good:—

Johnny Sheffield, a boy living in the African jungle, loves wild animals and they in turn obey his commands. When a group of hunters come to his region and capture several lions, Johnny contrives to liberate them from their cages. He comes upon Ann Todd and persuades her to plead with Morris Ankrum, her father, and Douglas Kennedy, his partner, not to trap the lions, but both men think that the jungle boy is a figment of her imagination. When Kennedy learns that the captured lions had been freed, he goes in search of Johnny to shoot and kill him. On the edge of the jungle, Kennedy sees Robert Davis, son of a tribal chief, seeking to kill a lion to prove his right to sit at the council table. When the lad comes in combat with a lion, Kennedy shoots and kills both of them. He then takes the lad's body to the chief and tells him that a lion had killed his son. Kennedy persuades the chief to give him enough natives to trap all the lions in the area and thus free the natives from danger. Johnny, however, tells the chief that Kennedy, not a lion, had killed his son. Learning of Johnny's revelation, Kennedy goes after him. During the chase, a crocodile capsizes Kennedy's boat. Johnny jumps into the river, kills the crocodile, and saves Kennedy's life. He then cages Kennedy

to show him how the lions feel to be caged. Meanwhile, the natives are driving the lions to the camp of the whites to avenge the death of the chief's son. Ankrum finds Kennedy caged and frees him, but he is attacked by the lions and torn to pieces. As the lions prepare to attack Ann and her father, Johnny rushes to their rescue by calling back the animals in a language they understand. Ankrum and his party leave the region empty-handed.

Walter Mirisch produced it, and Ford Beebe directed it, from a screen play by himself, based on the "Bomba" books by Roy Rockwood. Suitable for the family.

"Fighting Coast Guard" with Brian Donlevy, Forest Tucker and Ella Raines

(Republic, no rel. date set; time, 86 min.)

This tribute to the Coast Guard and the part it played in World War II is a good action melodrama. It will probably do better-than-average business by virtue of the star names and of the fact that the subject matter lends itself to extensive exploitation. The story itself is routine and there is little about the characterizations that is novel, but this should make little difference to the indiscriminating picture-goers who do not mind a contrived formula melodrama so long as there is plenty of excitement and movement, as well as romantic interest. The battle scenes are realistic, with much of the footage made up of actual war clips, which have been worked into the staged action expertly:—

With the bombing of Pearl Harbor, Brian Donlevy, a Coast Guard commodore in charge of a west coast shipyard, urges the qualified civilian workers to enlist for officers training in the Coast Guard. Forrest Tucker, the yard's foreman, prefers to remain in his profitable job, but John Russell, a welder who disliked him, leads him to believe that Donlevy had arranged for him to be drafted into the army unless he enlists. Rather than have that happen, Tucker joins the Coast Guard training group, but he believes that Donlevy had forced the situation in reprisal for his making a play for Ella Raines, an admiral's daughter, with whom Donlevy was in love. Tucker, through further trickery on the part of Russell, loses out on his commission. He again believes that Donlevy is responsible, unaware that Donlevy had pleaded with the governing board to reverse its decision. Given a bosun's rating, Tucker, still nursing his bitterness, heads for the South Pacific under Donlevy's command to man the landing craft carrying soldiers and marines ashore. Their ship is attacked at sea, and Russell, mortally wounded, confesses to Tucker before he dies. Tucker's courage and resourcefulness compel him into acts of bravery and self-sacrifice, beyond the call of duty. Upon his return, he is awarded a commission on the recommendation of Donlevy, and with Donlevy's further help, his romance with Ella is brought to happy climax with their marriage.

It was produced and directed by Joseph Kane, from a screen play by Kenneth Gamet, based on a story by Charles Marquis Warren. Good for the entire family.

"Bullfighter and the Lady" with Robert Stack, Joy Page and Gilbert Roland

(Republic, no rel. date set; time, 87 min.)

This is a fascinating and thrilling romantic melodrama, revolving around the colorful adventures of a young American who visits Mexico and learns the art of bullfighting. Like "The Brave Bulls," which, too, deals with bullfighting, this picture has been shot against actual Mexican backgrounds and it captures the full flavor of all the excitement, courage and pageantry connected with the ancient art. But unlike that picture, which has an arty approach that will best be appreciated by class patrons, this one will appeal to the rank-and-file, for the story's mixture of romance, drama, tragedy and some comedy has been handled in a way that is designed to please the popular taste. Moreover, the bullfighting scenes in this picture are not as gory as those in "The Brave Bulls," and its depiction of the methods employed to train matadors, and of the bullfighting itself, is more informative and thrilling. The effective direction, the sensitive performances, and the superb photography help to make this one of the better Republic productions. Not the least of its assets in the fine background music:—

Vacationing in Mexico, Robert Stack, a young Broadway producer, is attracted to Joy Page, daughter of a bull breeder, when she comes to a night club with a party headed by Gilbert Roland, Mexico's greatest matador. Stack, who had admired Roland's performance that afternoon, introduces himself to him as a means of meeting Joy, but she repulses him. Roland and Stack become fast friends, and Stack, seeking to impress Joy, persuades the matador to

teach him bullfighting. Under Roland's patient tutelage, Stack not only becomes proficient as a bullfighter but he begins to understand the dignity, courage and sincerity associated with the sport. He eventually shows so much promise that Roland agrees to allow him to serve as an assistant matador. Once in the ring, however, Stack becomes too confident and puts himself in danger. Roland rushes to his rescue, but dies in the effort. Stack's carelessness brings the hate of all Mexicans down upon him, and Joy urges him to flee for his safety. Instead, he decides to appear at a benefit performance for Roland's understanding widow (Katy Jurado). Those who come to boo him and see him die stay to cheer him when, with the spirit of Roland at his side, he disposes of the bull in the finest tradition, thus proving his courage and sincerity to the satisfaction of the crowd in general and Joy in particular.

It is a John Wayne production, produced and directed by Budd Boetticher from a screen play by James Edward Grant. Suitable for the family.

"Oliver Twist" with Robert Newton, Alec Guinness and John Howard Davies

(United Artists, April 27; time, 105 min.)

Like "Great Expectations," which was also produced by Ronald Neame and directed by David Lean, this British-made version of Charles Dickens' "Oliver Twist" is at once an artistic achievement as well as an excellent period melodrama. It should please not only class audiences and the lovers of Dickens' works, but also the masses, for its vivid depiction of the cruelties endured by an underprivileged orphan in 19th Century England is a spellbinding mixture of pathos, drama and human interest. The costumes and the settings of the period have been reproduced with such authentic detail, and the characters are modeled so closely to the Cruikshank illustrations, that it brings to life the picture formed in one's mind after reading the novel. John Howard Davies is superb as the young orphan, and much sympathy is felt for him because of the calloused treatment he is subjected to. Robert Newton, as the brutal "Bill Sikes," and Alec Guinness, as the leering "Fagin," are among the others in the fine cast who contribute flawless performances. Suspense is well sustained throughout because of the murderous nature of "Sikes" and "Fagin," and of their determination to make a criminal of the young orphan. The closing sequences, where an unruly mob descends on the hideout of the criminals and "Sikes" comes to a violent end, are highly exciting. The picture, as most of you no doubt know, has been the subject of considerable controversy because of claims that the "Fagin" characterization is anti-Semitic. Although some cuts have been made to meet these objections, the characterization remains overdrawn and many persons may still deem it to be an offensive caricature of a Jew. Consequently, the exhibitors will do well to watch what protests, if any, will be brought against the picture in its early runs.

Briefly, the story opens with the death of Oliver's mother in a Parish Workhouse shortly after she gives birth to him. Nine years later, the cruel heads of the workhouse apprentice Oliver to a coffin-maker because he had the audacity to ask for a second helping of oatmeal and water. Mistreated by the coffin-maker's wife and hired help, Oliver runs off to London. There, tired and hungry, he accepts the invitation of an unscrupulous youngster to go to a friend's home, which turns out to be none other than that of Fagin, a repulsively filthy old man who trained boys in the art of stealing. He sends Oliver out with two boys to watch them operate. They pick the pockets of Mr. Brownlow (Henry Stephenson), a wealthy old gentleman, who gives chase and catches Oliver. Convinced that the lad had no hand in the robbery, the old man takes him to his home and cares for him. Fagin, fearing that Oliver will betray the gang, arranges with Sikes, a vicious thief, to kidnap the boy when he is sent on an errand by Mr. Brownlow. They force the boy into a life of crime, but Nancy (Kay Walsh), Sikes' mistress, feels sympathy for Oliver. She communicates with Mr. Brownlow and gives him information that helps him to discover that Oliver is his long-lost grandson. Mr. Brownlow puts the police on the criminals' trail. Meanwhile Sikes murders Nancy for betraying him. At the climax, the police, at the head of a mob of irate citizens, break into the gang's hideout and capture Fagin. Sikes tries to escape over the rooftops, taking Oliver with him as a hostage, but through a freak accident he slips off the roof and is strangled by a rope. Oliver returns home to his joyful grandfather.

It is a J. Arthur Rank presentation. David Lean and Stanley Haynes wrote the screen play.

Suitable for the family.

tising plan. Here is what he had to say, in part, in an organizational bulletin issued last week:

"I do not want any of you to get the idea that I am opposed to advertising. On the contrary, I believe in more and more advertising, more than we are doing today; but I believe that advertising should be aimed in a different direction.

"I picked up the *Dallas News* this morning and noted that the theatres in this city alone this morning bought 150 column inches in that medium. At the regular *Dallas News* rate of \$5.40 an inch, this means in bills to the theatres in Dallas alone something over \$800. In addition to this, the afternoon paper, the *Times Herald*, receives practically the same amount of money for the same space. So it's easy to figure that in Dallas alone there is spent by exhibitors some \$1500 a day or more than half a million dollars per year. All this money is spent to publicize film that will be 'dead' tomorrow or within a week or less, and most of the resulting increase, if any, in boxoffice goes to the film companies.

"I want to make a suggestion: this amount or even a greater sum should be spent, but it should be specifically directed to advertising the motion picture industry as a great medium of entertainment and the exhibitor's theatre and his operation in connection with that, and only an incidental amount of space (say one column one inch) devoted to the particular attraction of the moment. If the film company wanted more emphasis put on its own attraction, let them pay for it.

"I believe this would have tremendous effect. It would revolutionize the public reaction and would have a vastly more permanent result so far as the theatre operation is concerned."

Perhaps an idea such as suggested by Col. Cole, and if carried out by the exhibitors, will make the leaders of production and distribution realize the necessity of their getting together for the common good, for they will then see that, if they want you to take in more money for their pictures, they will have to help you get it.

"Her First Romance" with Margaret O'Brien

(Columbia, May; time, 73 min.)

A lightweight comedy-drama of adolescent romance. Although it is bolstered by the presence of Margaret O'Brien in the leading role, it does not rise above the level of program fare and is best suited as a supporting feature in secondary situations that cater to the family trade. Discriminating patrons may find the proceedings pretty dull, for the plot is developed in so obvious a fashion that one knows well in advance just what is going to happen. Some of the comedy falls flat because it is forced, but there are situations that provide enough chuckles throughout to make the picture amusing for those who are easily entertained. Although she is now in what is generally described as the "awkward" age, Margaret O'Brien has grown into a comely young miss and she makes the most of a part that is not too demanding:—

Attracted to Allen Martin, Jr., a new boy at school, Margaret finds that she has a rival for his affections in Elinor Donahue. Margaret learns that both Allen and Elinor had enrolled in the school's summer camp, operated by Lloyd Corrigan, the principal, and she enlists the aid of Jimmy Hunt, her younger brother, to persuade their parents (Arthur Space and Ann Doran) to send them to the camp. There, the rivalry between Margaret and Elinor becomes intense as they vie for Allen's attentions. Matters become complicated when the camp gets set for its annual Mardi Gras contest, in which the boy who takes in the most money in a self-profit project is chosen King of the Camp and is given the right to choose his Queen. Allen conceives the idea of building a boat slide and charging a quarter a ride, but he informs Margaret and Elinor that he needs twenty-five dollars for lumber. Seeing this as an opportunity to become Allen's partner and have him select her as his Queen, Margaret promises to raise the money for him. To-

gether with her brother, she steals out of the camp late at night and returns to the city, where she invades the ice plant owned by her father and "borrows" the money from his safe. Both flee when the night watchman approaches, and in the confusion Jimmy inadvertently takes along a valuable paper that gave their father control of the company. On the day of the Mardi Gras, Margaret's parents arrive for a visit and her father reveals that he is about to lose the plant because the valuable paper showing his stock control had been stolen. Realizing that she was in some way responsible, Margaret recalls that she had given Jimmy a paper on which to scribble an I.O.U. She finds the paper after a frenzied search of Jimmy's clothes, gives it to her father and tells him the truth. Despite her excuse that she had only borrowed the money, her father gives her a stern lecture. Meanwhile Allen is crowned King. He tries to select Margaret as his Queen, but she tearfully announces that she must decline the honor because she got it by cheating. Allen, admiring her display of self-sacrifice, comes through with a proposal to be her steady boy-friend.

It was directed by Seymour Friedman from a screenplay by Albert Mannheimer, based on a story by Herman Wouk. No producer credit is given.

Good for the family.

"Smuggler's Gold" with Cameron Mitchell, Amanda Blake and Carl Benton Reid

(Columbia, May; time, 64 min.)

A fair crime melodrama; it should get by as a satisfactory supporting feature in double-billing situations. While there is nothing exceptional about either the story or the treatment, it holds one's interest to a fair degree and generates considerable suspense in a number of the situations. Most of the excitement occurs in the final reel, where the hero, a deep-sea diver, is trapped below the surface by the villain, who cuts off his air supply. The direction is effective, and the acting competent:—

Carl Benton Reid, ostensibly a kindly, jovial captain of a fishing boat, also operates an equipment store in a small shore-town, aided by Amanda Blake, his niece. Actually, Reid uses the store and fishing boat to cover up a gold-smuggling racket, which he operated in league with William Forest, a wealthy yachtsman. Only Williams "Bill" Phillips and Bob Williams, Reid's two crewmen, knew of the racket. Cameron Mitchell, a deep-sea diver engaged to Amanda, comes upon Williams one night when the latter, in a drunken rage because he wasn't getting enough of a cut from the smuggling, tries to break into Reid's shop. Mitchell knocks him unconscious in a fight. Reid, arriving on the scene with Phillips, kills Williams with a spanner and leads Mitchell to believe that he had died as a result of the fight. He then convinces Mitchell that in order to spare Amanda's feelings it would be better to make it appear as if Williams had drowned. The night before Mitchell is to leave for a new job in another city, he accidentally learns about Reid's smuggling activities. Reid, by threatening to tell the police that Mitchell murdered Williams, blackmails him into agreeing to dive for a shipment of gold, which he (Reid) had thrown overboard in a scheme to doublecross Forest; he had told Forest that he had been forced to jettison the gold when a Coast Guard cutter approached his fishing boat. Mitchell, fearing that Reid will doublecross him, too, tells Amanda the truth, and she in turn tips off the Coast Guard after her uncle's boat leaves on its mission. Mitchell goes down for the gold with Phillips pumping air to him from the deck. When the last of the gold is aboard, Reid shoots Phillips and cuts off Mitchell's air supply. But before he can get away, the Coast Guard cutter arrives on the scene. Reid is killed and Mitchell saved from a watery grave. With his dying breath, Phillips exonerates Mitchell of Williams' murder.

It was produced by Milton Feldman and directed by William Berke from a screen play by Daniel Ullman, based on a story by Al Martin.

Harmless for the family.

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A TIME FOR MORE REALISTIC SALES POLICIES

The steady decline in box-office receipts, coupled with the apparent unwillingness of the producer-distributors to meet this condition in the form of reduced film rentals, despite their decreased production costs and increased distribution earnings, as reported in recent weeks by several of the film companies, has set off a wave of bitter resentment among the exhibitors.

Exhibitor groups throughout the country, either through resolutions adopted at their conventions, or through their organizational bulletins, are castigating the distributors' current selling policies as being entirely out of line with present trade conditions, and are demanding that film rentals be brought down to equitable levels.

As evidence of what the exhibitors are up against in these times, the latest organizational bulletin of the Associated Theatre Owners of Indiana points to the annual report of 20th Century-Fox for the year 1950, wherein the company reported earnings of \$4,318,751 from film operations, and \$5,234,509 from theatre operations. The comparative figures for the year of 1949 were \$3,899,428 from film and \$8,515,718 from theatres.

"Here is proof of which side of this industry is taking the beating," states the ATOI. "While theatre earnings declined 38% production and distribution earnings increased 10.7%. It is true that as a result of divestiture in 1950 that Fox lost approximately 6½ million in theatre receipts but this loss represents only about 8% of their 1949 theatre receipts.

"Who can explain the motives of the policy makers of the film companies? What makes them tick? What conceivable parallel is there in any other business where the manufacturers' earnings increase at the same time the retailers are losing customers and their profits are going down, down, down?

"Aside from all ethical considerations, where is their realization of what this attitude is doing to the industry? Going to the movies, like any other form of recreation, is a matter of habit to a considerable extent. Miss a few golf week-ends, drop out of your bridge club and stay away from the pool parlor and you'll soon lose much of the urge for golf, cards or pool. Force out some of the small town theatres, close up the marginal sub runs and make movies less easily accessible and just so many more people will discover they can get along without the movies. This will create more 'problem situations' and there will be an eating away at the edges of the movie-goer group in an ever constricting circle.

"The exhibitor who is confronted with the problem of staying in business can stop debating what is right, what is wrong and what is just, what is unjust and recognize that he is not going to get much compassion shown toward him. ('We're not interested in your overhead—we can't guarantee you a profit.') Self-preservation is the law and the exhibitor who is in the red or approaching that condition must, with determination, employ courage and common sense on every deal he makes.

"At least he won't hasten his demise by being coaxed and cajoled into signing deals that he knows preclude the possibility of a fair profit to himself."

The Independent Exhibitors, Inc., Allied's New England unit, points to another part of the 20th-Fox report wherein it is set forth that the average production costs of individual features have decreased from \$2,328,600 in 1947 to an estimated cost of \$1,500,000 in 1951.

"All of this," states the Independent Exhibitors' organizational bulletin, "is commendable and Twentieth Century-Fox certainly deserves the praises of the entire industry for its effective way of meeting the conditions prevalent in our business today. And other companies, too, have and are making plans to cut their overhead cost on productions and again we give cheers—but for the life of us, we can't reconcile the present extortionate sales policies with the economy drive that has been accomplished in production. . . .

" . . . If a film company can save approximately twenty-nine million dollars on thirty-five proposed pictures for this season as against their production cost of 1947, the exhibitor should be able to share at least a small percentage of that saving especially when theatres are being closed daily."

Still another exhibitor group that has taken up the matter of decreased production costs without benefit to the exhibitors in the Allied M.P.T.O. of Western Pennsylvania. Writing in the latest service bulletin of the organization, Wally Allen, the business manager, had this to say:

"We all know that 'At War with the Army,' 'Francis' and the 'Ma and Pa Kettle' pictures were all made for less than the usual cost of a picture that usually grosses as much as these films. Wouldn't it have been good business and built a lot of good will if Paramount and Universal, instead of trying to get top terms, would have sold these films for 25 or 30%? They still would have made a big profit, and they would have built up such good will with the exhibitors that they would not have had any trouble in liquidating some of the more troublesome productions."

(Continued on back page)

"Mr. Imperium" with Lana Turner and Ezio Pinza

(MGM, June, time, 87 min.)

An opulent Technicolor production, the marquee value of Lana Turner's name, and the curiosity movie-goers may have to see Ezio Pinza, the middle-aged opera star who gained popularity as the leading man in "South Pacific," the stage musical, are the chief assets offered in this romantic drama. As entertainment it is only mildly interesting, mainly because of a thin, moss-covered story about a romance between a king and a commoner. Moreover, the pace is extremely slow. Mr. Pinza has a charming personality, and his singing of several songs is effective. As for the acting, the best that can be said is that Mr. Pinza and Miss Turner meet the demands of an undemanding script:—

The story opens up in 1939 in Italy, where Pinza, a European prince vacationing incognito, finds himself attracted to Lana, an American cafe singer. Pinza pursues her, and before long they fall deeply in love. Their romance, however, is brought to an abrupt halt when Pinza's father, the King, is taken ill, and he is compelled to return to his country immediately. He instructs Sir Cedric Hardwicke, his prime minister, to visit Lana and explain the reason for his sudden departure, but Hardwicke, frowning on a romance between royalty and a commoner, leads Lana to believe that Pinza had tired of her. Twelve years later, Lana, now a Hollywood star, hears from Pinza, now a King without a throne, after he sees one of her motion pictures in Paris. The two arrange a secret weekend tryst at a Palm Springs resort, where they renew their romance. Pinza decides to remain in the United States and marry Lana, but this plan comes to a quick end with the sudden arrival of Hardwicke, who convinces Pinza that he owes it to his people to return at once because of a political turmoil. He leaves Lana heartbroken, but with a ray of hope that he will one day return again.

It was produced by Edwin H. Knopf and directed by Don Hartman from their own screen play, based on a play by Mr. Knopf. Barry Sullivan, as a film producer in love with Lana, and Marjorie Main, as a Palm Springs room-keeper, are among the others in the cast.

Unobjectionable morally.

"Wicked City" with Pierre Aumont, Maria Montez and Lili Palmer

(United Artists, Jan. 2; time, 78 min.)

A mediocre French-made melodrama with English dialogue, some of which has been dubbed in. There is little to recommend in it from any standpoint; the writing and direction are poor, the acting uninspired and unconvincing, and the camera work substandard. Moreover, the editing is so choppy that most of the time one wonders what the story is all about. The scenes in which English dialogue has been dubbed are poorly done. The actual Marseille backgrounds provide the picture with its most interesting moments, but these are not enough to overcome its shortcomings as a whole:—

Pierre Aumont, a Canadian seaman, falls in love with Maria Montez, a cabaret girl, when his freighter puts into Marseille. She promises to "wait" for him. As he takes her home, he is stabbed by Marcel Dalio and Jean Roy, two thugs who frequented the cabaret; they steal his money and papers, and warn Maria to say nothing. Aumont wakes up in a hospital several days later and finds that his ship had departed. He starts a search for Maria but to no avail, for she had left town with another man. He finds work as a tourist guide and becomes friendly with Lili Palmer, a gypsy fortune teller. One night they encounter the two thugs and, in a fight, Aumont kills Roy. Lili hides Aumont at the gypsy camp and falls in love with him, but he remains obsessed with Maria. Meanwhile Dalio, picked up by the police for Roy's murder, is given his release to track down Aumont. When his ship returns to port, Aumont decides to sail back to Canada, but he gives up the chance

when he sees Maria ride by in a car. He follows her to the cabaret and finds her in the company of another man. Dalio, seeing him there, notifies the police. Furious at having discovered that he was just another man to her, Aumont goes to Maria's apartment and strangles her to death. As he leaves her apartment, he is taken into custody by the police waiting below.

It was directed by Francois Villiers. The adaptation and dialogue is by Pierre Aumont, from the novel by Edouard Peisson.

Adult fare.

"Home Town Story" with Jeffrey Lynn, Donald Crisp and Marjorie Reynolds

(MGM, May; time, 61 min.)

This is purely and simply a propaganda film in defense of big business, the kind that seems more suitable for exhibition in schools and other appropriate places than in motion picture theatres. As a matter of fact, it is reported that General Motors financed the production, although no GM advertising is included. The picture's message, which is hammered into the spectator through preachment and with a complete lack of subtlety, is that big business helps the average man to enjoy a richer and fuller life. Obviously designed to carry this message, the story is ordinary and it can hardly be classified as film entertainment in the accepted sense of that term.

The story has Jeffrey Lynn, a war veteran, returning to his home town embittered after being defeated for re-election to the state senate. He takes over the editorship of his uncle's newspaper and, to boost circulation, he starts an editorial campaign against big business profits, concentrating his attack on a local manufacturing plant owned by Donald Crisp, whose son had won Lynn's senate seat. Crisp visits Lynn and in friendly fashion points out that big business could not make any profits if the consumers did not enjoy even greater profits from the goods they purchased. Lynn, however, is abrupt and refuses to consider Crisp's viewpoint. Because of his stubborn attitude, he finds himself at odds with Marjorie Reynolds, his sweetheart, and Alan Hale, Jr., his star reporter and close friend. A near-tragedy, however, brings Lynn to his senses. This occurs when Melinda Plowman, his little sister, is trapped in a mine cave-in. Through the facilities made possible by big business, such as bulldozers, ambulances, planes and medical equipment, all furnished by Crisp, the child is rescued and rushed to a hospital in time to save her life. Now realizing what big business meant to the average man, Lynn reverses the tone of his editorials.

It was written and directed by Arthur Pierson. No producer credit is given.

"Fabiola" with Michele Morgan

(United Artists, June 1, time, 96 min.)

This is an opulent Italian-made spectacle with a cast of thousands, dealing with early Christianity in the days of ancient Rome. In its original form, the picture had a running time of about 150 minutes, but in its revised form for American audiences the running time has been cut down to 96 minutes and it has been dubbed entirely in an English adaptation of the story. The result is not satisfying, and it is doubtful if the picture will have much of an appeal for the American movie-goers, except, perhaps, for the art house trade. Pictorially, the picture is highly impressive, and the spectacular climax, where the Christians are tortured and thrown to the lions in the Coliseum, is visually exciting and thrilling, but all this cannot overcome the picture's deficiencies as a whole. The main weakness is in the story, which has been presented in so complicated a fashion that for the most part it leaves one utterly confused. And matters are not helped any by the fact that it is given more to talk than to action, with most of the dialogue too flowery and literary to be appreciated by the general run of audiences in this country. Other weaknesses include the choppy

editing, which adds to the confusion, and the inept manner in which the English dialogue has been dubbed in. Dramatically, it is ineffectual because the motivations of the characters are not made clear.

The story, which takes place in 313 A.D., has as its principal characters Michel Simon, a Roman nobleman, Michele Morgan, his daughter, and Henri Vidal, a gladiator in the service of the Emperor Constantine, who had been ordered to go to Rome and secure information about the movements of the pagan aristocracy, which opposed the Emperor's plans to free the slaves and accept Christianity. Michel and Vidal fall in love at first sight. Simon's belief in Christianity results in his murder by the pagan aristocracy. The Christians are accused of the murder and they become subject to endless persecutions until finally condemned to die in the Coliseum. Meanwhile Michel, sympathetic to the Christians, suspects that Vidal is one of the men responsible for her father's death because he had joined the forces of her father's enemies. She was unaware, however, that he had joined them to secure the information needed by the Emperor. But he proves himself to her at the finish when he joins the Christians taken into the arena and heroically fights the enemy gladiators in a defensive action that delays the slaughter until Constantine enters Rome at the head of his armies and puts an end to the bloody massacre.

It is a Jules Levy presentation, directed by Alessandro Blasetti. The English language adaptation was written by Marc Connelly and Fred Pressburger, based on the novel, "Fabiola," by Nicholas Wiseman.

Unobjectionable morally, but it is doubtful if children will understand it.

"Ace in the Hole" with Kirk Douglas and Jan Sterling

(Paramount, July 4; time, 112 min.)

"Ace in the Hole" is by no means a pleasant entertainment, for its story about an unscrupulous newspaper reporter who, for personal fame and gain, builds up a minor mishap involving a cave-in victim into a major tragedy is grim, brutal, sordid and shocking. But though it is not a pretty tale it is, nevertheless, a superior melodrama that, under the brilliant handling of producer-director Billy Wilder, moves across the screen with tremendous emotional and dramatic impact.

Briefly, the original story depicts Kirk Douglas as an unemployed New York reporter whose dishonesty and unreliability had caused him to be blackballed by every major newspaper. Broke, he talks himself into a \$40-per-week job on an Albuquerque, New Mexico, newspaper and lives in the hope that he will one day get an exclusive story that will reestablish his national prestige. The opportunity presents itself about one year later when he stops for gas at a desolated desert hamburger joint and learns that Richard Benedict, the proprietor, had become entombed in a cavern nearby while searching for old Indian relics. Recalling the Floyd Collins disaster, which had won a Pulitzer Prize for its reporter, Douglas determines to capitalize on this minor mishap. He phones in a sensational story that dramatizes the accident falsely, then makes a quick deal with a crooked sheriff, whom he promises to reelect through appropriate publicity, to delay the rescue of the entombed man even though he could be freed in twelve hours. Both persuade the engineer directing the rescue operations to pretend that it is necessary to dig a rescue shaft from the top of a cliff. They are joined in this nefarious scheme by Jan Sterling, the victim's wife, a woman of loose morals, who is convinced by Douglas that she could make a small fortune by acting the part of a suffering wife. In the next five days, the desolate desert spot assumes circus proportions as thousands of curious people come to the site and pay an admission fee to watch the rescue operations, while Jan lines her pockets with dollars selling food to them. Meanwhile Douglas' clever handling of the story had given it national prominence, and representatives of major wire

services and radio networks are dispatched to the scene. But Douglas, aided by the sheriff, sees to it that the other reporters are kept from the victim so that he could get exclusive coverage of the news, which he sells to the wire services for a fabulous fee. He also uses his position to compel his former New York editor to reemploy him. Complications ensue when the entombed victim, after five days in dampness and dust, becomes ill with pneumonia. Douglas becomes remorseful and decides to end the hoax, but Benedict dies before he can be freed. The story ends on a grim note with the crowd dispersing after Douglas announces the death over a loudspeaker, and with Jan running off with her money after stabbing Douglas in self-defense during a quarrel. Mortally wounded, Douglas returns to the Albuquerque newspaper to write an exclusive story of how he and his pawns had murdered the entombed man, but he falls dead before he can do so.

The story is taut and absorbing from start to finish, and the morbidity of a crowd that flocks to the scene of a tragedy has been caught in a most realistic manner. The terse, rough dialogue is exceptionally good. No measure of sympathy is felt for either Kirk Douglas or Jan Sterling in their respective roles, but their performances are excellent. A most pathetic angle to the story is the trust shown in Douglas by the entombed man's elderly parents, a devout couple, who believe him to be sincere and look upon him as a savior because of his bravado in leading the "rescue" work. As said, the story is most unpleasant, but those who can take a grim depiction of man's inhumanity to man will find that the picture has undeniable holding power.

The original screen play was written by Mr. Wilder, Lesser Samuels and Walter Newman. Bob Arthur, as a young photographer assigned to Douglas, Porter Hall, as the Albuquerque publisher, and Ray Teal, as the crooked sheriff, are among the supporting players who do outstanding work.

Adult fare.

"When the Redskins Rode" with Jon Hall and Mary Castle

(Columbia, May; time, 78 min.)

Photographed by the Supercinecolor process, this melodrama, which takes place at the time of the French and Indian Wars in 1753, should satisfy the juvenile trade as well as the indiscriminating adult action fans. Not much can be said for the picture insofar as the story and acting are concerned, and those who are the least bit discriminating probably will find it either laughable or a bore. The youngsters, however, should find plenty of thrills in the skirmishes between the whooping Indians and the militiamen, with bows and arrows and flintlocks as the weapons. The color photography is good in the interior scenes, but the outdoor scenes are spotty:—

Although peace has settled temporarily on the American colonies, the French still conspire with several of the Indian tribes to conquer the English colonists. The colonists realize that their only hope for peace is to secure an alliance with the Delaware Indians headed by Pedro de Cordoba. James Seay (as Col. George Washington) and John Ridgely, leaders of a group of Virginia militiamen, cultivate the friendship of Jon Hall, de Cordoba's son, who favors the alliance. He agrees to take them to his father's camp to seek his aid. Mary Castle, a secret French spy, lures Hall into a romance, thus hoping to swing the Delawares to the French side. In the complicated events that follow, Mary's machinations keep matters stirred up between the unfriendly Indian tribes and the colonists, and she even goes so far as to have de Cordoba murdered and tries to make it appear as if the colonists had committed the crime. But in due time her treachery is discovered, and the colonists, aided by Hall and his Delawares, beat off the French and their allies, thus saving the colonies.

It was produced by Sam Katzman and directed by Lew Landers from a screen play by Robert E. Kent.

Suitable for the family.

Speaking before the North Central Allied convention in Minneapolis this week, Trueman T. Rembusch, president of National Allied, told the exhibitors present that, as a result of his talks with exhibitors throughout the country during the past few months, he has come to the conclusion that "there is an avaricious force at work within our industry, a force that is so short-sighted it will consume the industry's very sinews if it isn't stemmed, or if its directors don't waken to the havoc they are wreaking on the industry."

Declaring that the distributors' current selling tactics lead one to conclude that "there is a well organized plan at distribution's top to gouge every last dollar possible out of the exhibitors' tills," Rembusch urged the theatremen to fight the distributors through their organizations.

The rising cry for greater concessions in film rentals is not a matter of exhibitor leaders sounding off for effect. It is a genuine problem, and the steady closing of theatres from one end of the country to the other attests to the fact that one of the most acute issues confronting the industry today is relief for hard-pressed exhibitors so that they can remain in business.

In spite of the fact that free television competition has hurt movie attendance, most exhibitors are inclined to go along with the feeling that the industry will overcome this competition and that the future will find them still in business and prospering. Optimism in time of economic stress is indeed a fine quality, but it does not alleviate the real problems an exhibitor must face during a period of declining grosses. If the exhibitors are to survive under the present changed conditions, it becomes the responsibility of the distributors to adopt more realistic selling policies. There is a limit to what the exhibitors can pay for film, and the sooner the distributors realize this the better for their own welfare, for the fact remains that they cannot sell film to a closed theatre.

BILL RODGERS REAFFIRMS A LONG-STANDING POLICY

Speaking before a Metro-Goldwyn-Mayer sales conference this week at the Hotel Astor, in New York City, William F. Rodgers, the company's vice-president in charge of distribution, had this to say:

"Where MGM branch, district and sales managers know relief is necessary to keep theatres open, every effort should be made to do so and never let it be said that MGM contributed to the closing of a theatre."

In urging his sales force to take every step possible to forestall theatre closings, Rodgers revealed that he had received reports of many distress situations, including one report that 130 theatres have closed their doors in California alone. He added that, although the degree is not so great elsewhere, a large number of closings are reported from other parts of the country.

Bill Rodgers' pledge of assistance to theatres that find themselves in a desperate position will not come as a surprise to most exhibitors, because he has always been ready and willing to grant relief to any exhibitor who can prove that he needs relief. Rodgers' pledge is, in fact, a re-declaration of his company's long-standing policy to relieve aggravated situations where exhibitors are having difficulty in operating profitably. It is a policy he has reaffirmed from time to time over a period of many years.

Bill Rodgers and his company are to be commended for having taken the lead once again in a sincere desire to relieve and assist deserving exhibitors. The other distributor heads might do well to recognize the plight of many exhibitors nowadays and to grant them the relief they need. Such an attitude is sorely needed at this time, for it is only by making every effort possible to prevent theatre closings that the distributors can best insure the future of the industry in general, and of themselves in particular.

THE SHOE IS NOW ON THE OTHER FOOT

In his annual report to the stockholders this week, Sol A. Schwartz, president of RKO Theatres Corporation, has this to say, in part:

"During the past few years producers and distributors have adopted certain new marketing practices which have increased the expense and added to the problems of procuring first-run pictures. However, because of their size, location, and character of operation, your management believes that your company's theatres will be able to successfully cope with such conditions."

The RKO Theatres, as most of you no doubt know, has been operating as an independent circuit since January 1 of this year, following its separation from RKO, its former parent corporation.

From what Mr. Schwartz has to say about the current marketing practices of the producer-distributors, it is apparent that he has discovered that the life of an independent is by no means as rosy as was that of the life of an affiliated circuit, which always secured its pictures on terms and conditions that, to an independent, would have been a dream come true.

"Ghost Chasers" with Leo Gorcey and the Bowery Boys

(Monogram, April 29; time, 69 min.)

This program comedy may get by with the followers of the "Bowery Boys" series, but the comedy is mild and the action somewhat slow. The ghost chasing by Leo Gorcey and his gang holds one's attention in spots, but for the most part it fails to arouse strong interest. Children, however, should find the ghost doings amusing. The most interesting situation is where Gorcey and his pals are locked in the basement of the fake spiritualists' mansion, and the water is turned on to drown them.

Briefly, the story has Gorcey and his pals determined to spoil the game of a fake spiritualist, who had bilked one of Gorcey's neighbors. In this, Gorcey is aided by Jan Kayne, his girl-friend, Robert Coogan, her brother, who is a detective, and Lloyd Corrigan, an amateur ghost, who has the knack of walking through walls and of opening doors that do not exist. The trail leads them to a great estate, the center of the fake spiritualists, headed by Lela Bliss. The boys get themselves in all sorts of jams and are eventually made captives and hypnotized. Corrigan arrives on the scene and brings them out of their hypnotic spell, thus permitting Huntz Hall to escape and communicate with the detective. It all ends with the detective arriving and rounding up Miss Bliss and her accomplices.

Jan Grippio produced it, and William Beaudine directed it, from a screenplay by Charles R. Marion. Family entertainment.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIII

SATURDAY, MAY 19, 1951

No. 20

A SOUND PLEA FOR INDUSTRY UNITY

Speaking to six hundred exhibitors who had gathered at the Waldorf-Astoria Hotel in New York, on Tuesday, to honor A. W. Schwalberg, Paramount's distribution chief, for his thirty years of service to the motion picture industry, Barney Balaban, Paramount's president, made some significant comments on the state of the industry's internal affairs.

"Ours is an industry of strange contradictions," he said. "The producers of our product and those who exhibit it are firmly wedded by the laws of economics. For better or for worse, we are completely dependent upon each other. And yet, I know of no other industry in which the relationship between the producers and their customers is as strained as it is between these two great segments of our industry.

"Here we have an industry with a magnificent record in doing the job for others. And yet, we have failed in the simplest requirements of the job that must be done for ourselves.

"Our industry has long been proud of its experience in the field of public relations. And yet, we have done an appalling job in furthering the public relations of our own industry.

"In recent months a great number of exhibitors have publicly bewailed the consequences of Government intervention in our business. And yet, only a week ago one of our leading exhibitors publicly proposed that production and distribution be made a public utility.

"When the Federal Communications Commission suggested that producers might be prejudiced in their application for television broadcasting licenses unless they turned over story properties, film personalities and their product to television, an immediate howl was raised by exhibitors. And yet, when the Chairman of the F.C.C. told the representatives of one exhibitor organization that such prejudice would not apply to exhibitors, this group promptly proclaimed the Chairman's statement as a 'great victory.'

"The incredible aspect of this situation is that our divisions and dissensions continue unabated during a time when common sense dictates that they be abandoned. One would think that the pressure of the problems we now face would be sufficient to force the unity so desperately needed. Yet, I have only to point at the halting, frustrating progress made by COMPO as the best barometer of our industry's unwillingness to forget the past and start working for the future.

"In September of 1948, I spoke at the TOA convention in Chicago. What I said then is even more applicable today. Here is what I said:

"Whether you like it or not, the problem of any part of our industry has become the problem of every part of our industry. You can't strike at any section

of our industry without undermining the very structure upon which your own welfare depends.'

"It would seem that our experiences during the last couple of years would have brought home to us the validity of these truths. Intelligent self-interest demands that we faithfully conduct our everyday activity in the best spirit of this credo. Unity is no longer a luxury. It is a necessity. . . .

"There can no longer be any doubt that unfavorable industry public relations directly affects our box office. Nevertheless, a sound public relations program for our industry remains as unfinished business high on our agenda.

"I am convinced that these problems and others now confronting our industry are susceptible to intelligent solution. If we but will it, we can do it! . . ."

The truths in Mr. Balaban's remarks are obvious. No matter what arguments either exhibition or production-distribution can present, the fact remains that, in the final analysis, one cannot exist without the other. As this paper has pointed out frequently in these columns, each side has an investment to protect, and the quicker both realize that they must deal with the other on a basis offering reasonable opportunity for profit, the sooner the business will be on a healthy basis.

The motion picture industry has long become of age, and it is time that buyer and seller stopped considering themselves like sworn enemies. A more harmonious relationship between the two is not only highly desirable but also essential, for it is not until we improve our internal relations that we will find the time to devote our efforts to developing a sound public relations program and to meeting the competition for a just share of the public's entertainment dollar.

A WARNING TO PURCHASE NEEDED EQUIPMENT NOW

Speaking before the National Drive-in Theatre Owners Equipment Show and Convention, held in Kansas City this week, Nathan D. Golden, director of the Motion Picture-Photographic Division of the National Production Authority, had this word of warning for all exhibitors:

"As the defense program accelerates, the production of 35 mm. motion picture equipment must inevitably decrease. Thus, it may not be easy to replace equipment six or eight months from now as it is at the present time. Theatre Owners are therefore strongly urged to abandon some of their traditional practices. If your theatre equipment is obsolete or inefficient and has not been recently modernized, now is the time for you to do it while the equipment is available."

**"Fort Worth" with Randolph Scott,
David Brian and Phyllis Thaxter**
(Warner Bros., July 14; time, 80 min.)

A pretty good addition to the current cycle of big-scale, Technicolor western melodramas. Its mixture of heroism, villainy and romance follows a more or less conventional pattern, but the plot developments are interesting enough to hold one's attention throughout. It should give ample satisfaction in situations where pictures of this type are favored, for its story of a crusading editor who reluctantly takes to his guns to see that justice is served offers plenty of action and excitement. The direction is effective, and the players are more than equal to their tasks:—

Randolph Scott, a newspaper publisher, had once been a feared fighter in the cattle wars, but he had given up guns as futile. Returning to Texas after fourteen years, Scott joins a wagon train and meets Phyllis Thaxter, who was returning to her ranch near Fort Worth to marry David Brian, his old friend. The wagon train crosses paths with a herd of cattle being driven to Kansas, and Ray Teal, the ruthless trail boss, who had been using violence to prevent the railroad from coming into Fort Worth lest it ruin his profitable business, makes an unsuccessful attempt to kill Scott, whose reputation as a crusading publisher had preceded him. Brian, a big cattle buyer, greets Scott when he arrives in Fort Worth and persuades him to start his newspaper there. Scott sets up his plant and starts immediately to condemn Teal's lawless tactics. The frightened sheriff, however, is unable to combat Teal's gang. Meanwhile Emerson Treacy, Scott's partner, distrusts Brian and thinks that he is using Scott to further his ambitions to become governor. Scott scoffs at this, but later, when Treacy is murdered, and when he learns that Brian had taken advantage of many small ranchers to tie up Fort Worth property in anticipation of the coming of the railroad, he, too, becomes suspicious of him. The friction between them is heightened when Phyllis breaks her engagement to Brian and Scott openly shows his love for her. In the complicated events that follow, Brian induces Scott to lay a trap for Teal, then uses the trap in an unsuccessful attempt to kill both Scott and Teal. Forgetting his dislike of gunplay, Scott straps on his guns again and, in a final showdown, he rids himself of both Brian and Teal when they invade his office to kill him. Scott and Phyllis marry and settle down to await the coming of the railroad.

It was produced by Anthony Veiller and directed by Edwin L. Marin from a screenplay by John Twist. Suitable for the family.

"Hollywood Story" with Richard Conte
(Univ.-Int'l, June; time, 77 min.)

An interesting murder mystery melodrama, set against a Hollywood background. The story which revolves around a producer who gets himself involved in a 20-year-old unsolved studio murder, is well acted, and its elements of suspense and mystery are well sustained. The one drawback, however, insofar as the action fans are concerned, is that it is given more to talk than to movement. With less dialogue and more action it might have been made into a real thriller. As it is, there is a minimum of excitement until the closing sequences, where the killer is uncovered and trapped after much gunfire and a chase through a darkened studio. The studio backgrounds are interesting, and as an added treat four old-time stars, including Francis X. Bushman, Betty Blythe,

William Farnum and Helen Gibson, appear briefly:—

Richard Conte, a New York producer, moves to Hollywood to enter independent film production, and through Jim Backus, his agent, he rents an abandoned studio. On his first visit to the lot, he learns that it was the scene of the unsolved murder of a director in 1929. Fascinated by the case, he decides to film it as his first project. Fred Clark, his business partner, tries to dissuade him, and Richard Egan, a Los Angeles detective, warns him that he may be inviting trouble. Undaunted, Conte does exhaustive research work on the murder, and hires Henry Hull, a writer who had worked with the murdered man, to turn out the script. As soon as Conte starts work on the picture, an attempt is made on his life by a mysterious person. Conte, however, refuses to quit and, despite numerous threats, including one from Julia Adams, daughter of a silent screen star who was involved with the murdered man, he digs deeper into the case. He eventually comes across clues that lead him to suspect Clark, who had been the murdered man's business manager; Paul Cavanagh, a silent screen star; and even Hull and Julia, with whom he was romantically inclined. In the end, he proves that Hull, who had hidden the fact that he was the murdered man's brother, had committed the crime in a fit of jealousy. Hull is shot down trying to escape.

It was produced by Leonard Goldstein and directed by William Castle from a story and screenplay by Frederick Kohner and Fred Brady.

Unobjectionable morally.

**"Inside the Walls of Folsom Prison" with
Steve Cochran and David Brian**

(Warner Bros., June 16; time, 87 min.)

A pretty good prison melodrama. The story, which purports to authentically depict the brutal conditions that existed in California's Folsom State Prison for many years prior to 1944, offers little that is novel, but it is an effective picture of its kind. In this case the warden is depicted as a vicious person who believes that brute force is the only way to keep convicts in line. A number of the scenes are thrilling and suspenseful, particularly the jail break towards the finish, where the escape group overpowers a guard and takes him as hostage. The direction and acting are good, with David Brian sympathetic as an understanding penologist who seeks to bring about reforms, and with Ted de Corsia hateful as the warden:—

Brutal punishments are handed out by de Corsia to the convicts for the slightest infractions of prison rules, inciting several of them to attempt a break. The break is unsuccessful, and results in the death of two guards and three inmates. De Corsia orders the ring-leaders locked in solitary and cancels all privileges. When Brian is assigned to the prison as captain of the guards, he asks de Corsia for permission to improve conditions. De Corsia agrees to give him a free hand, figuring that, if given enough leeway with his "soft" methods, he will soon discredit himself. Working with a dynamite crew in the prison quarry, Steve Cochran, an embittered convict, manages to slip several sticks of dynamite up his sleeve in preparation for a long-planned jail break. Philip Carey, another convict due for parole, is ordered to go to town in a prison truck for supplies. When he discovers a prisoner hidden under the seat, Carey, rather than jeopardize his parole, tips off the guards. Brian asks de Corsia to keep Carey away from the other convicts lest they kill him as a stool pigeon, but de Corsia re-

fuses. As a result, Carey dies in an "accidental" explosion the day before he is to be released. This brings on a fight between Brian and de Corsia, with the warden revoking all the prison reforms started by Brian. Meanwhile Cochran decides on an immediate jail break and, through an ingenious scheme, he overpowers a guard, opens the cells, and sets up a siege in the cell block, holding the guard as hostage. He sends a convict out to talk terms with de Corsia who, ignoring the demand that the convict be returned safely, dons the convict's uniform and returns to the cell block himself. He opens fire on the convicts only to be shot dead by Cochran. Brian takes command and, through his intelligent handling of the situation, saves the convicts not involved in the break. The escape group, realizing the hopelessness of their position, set off a blast of dynamite that kills them all.

It was produced by Bryan Foy and written and directed by Crane Wilbur. Adult fare.

"The Man with My Face" with Barry Nelson
(United Artists, June 8; time, 79 min.)

This crook melodrama, based on a mistaken identity theme, is far-fetched in the extreme, but it should serve as an adequate supporting feature in double-billing situations where patrons are not too concerned about a story's lack of logic. Most picturegoers, however, will find it difficult to swallow the idea of an innocent man's identity, home, wife and business being taken over by a crook who is his perfect double. The one thing that may be said for the picture is that there is no lack of melodramatic events before the crook is exposed, even though these events fail to hit a realistic note. Barry Nelson, playing a dual role, does fairly well with both parts, but not much can be said for the acting of the others in the cast. Another shortcoming is the choppy editing. The picture, which was produced in Puerto Rico by Ed "Archie" Gardner, of radio's "Duffy's Tavern," offers some interesting actual backgrounds:—

Nelson, an American accountant living in Puerto Rico, returns home from work one evening and finds another man, his perfect double, claiming to be he. When Lynn Ainley, his wife, and John Harvey, her brother, claim that he is an imposter, Nelson calls the police. But through a clever switch of identity cards and other pre-arranged details, the conniving trio prove that Nelson is the imposter and that he is wanted for a one million dollar bank robbery. As the police take Nelson to jail, the imposter communicates with Jim Boles, a nefarious dog trainer, who had trained his savage Doberman to kill people. The dog attacks the police and Nelson in front of the station house and, in the excitement, Nelson escapes. He communicates with Carole Matthews, his former sweetheart, and Jack Warden, her brother, and after hearing his story they realize that Nelson's wife, her brother and the crook had concocted a clever plan by which they could share the bank loot while Nelson paid for the crime. In the events that follow, Nelson, aided by Carole and her brother, is forced to hide from the police while trying to prove his innocence. Meanwhile he is constantly trailed by Boles and the savage dog, and is finally captured and taken to a hideout to be killed. Carole, learning the location of the hideout, notifies the police. Just as the police arrive, Nelson escapes and is chased by the dog and the crooks. Boles becomes confused and sends the dog after the imposter, thinking him to be Nelson.

The dog catches the crook on a steep parapet and, after a savage tussle, both fall to their deaths on the rocky shore below. It ends with Nelson re-establishing his identity, divorcing Lynn and marrying Carole.

It was directed by Edward J. Montaigne from a screenplay by Samuel W. Taylor and T. J. McGowan, based on a novel by Mr. Taylor. Adult fare.

"Francis Goes to the Races" with Donald O'Connor and Piper Laurie

(Univ.-Int'l, July; time, 88 min.)

Universal-International has fashioned another highly amusing comedy in this sequel to their successful "Francis." As in the first picture, the comedy stems from the fact that the hero's close pal is a talking mule, and that the hero gets himself into all sorts of predicaments because of his reluctance, lest he appear ridiculous, to tell people that vital information he had received came from the mule. In this instance, the action takes place in and around a race track, with the not-too-bright hero baffling everyone by his ability to pick winning horses, the result of information given to him by the mule. The story, of course, is preposterous, but the treatment is clever and the situations comical. Those who are willing to accept the story for what it is should have themselves a right good time, for it keeps one chuckling throughout:—

Having lost his job in a bank, Donald O'Connor takes to the road with Francis, his talking mule. He becomes involved with Cecil Kellaway, owner of a horse training farm, and Piper Laurie, his daughter, when Francis makes friends with one of their thoroughbred horses and goes to live in his stable. Not wishing to be tied to Donald any longer, Francis advises him to bet his last few dollars on Mary's Lamb and to use the winnings for bus fare home. Francis assures Donald that the other horses had agreed to let Mary's Lamb win by six lengths. Piper and her father scoff at Donald when he places the bet on the following day and advises them to do the same, but, when the horse wins by exactly six lengths, Kellaway and Jesse White, the track detective, become suspicious. Donald is questioned but he refuses to reveal how he got his information. Deciding that Donald has an uncanny knowledge of horses, Kellaway hires him. In the events that follow Kellaway loses his horses to a racketeer for non-payment of a loan, and Piper gives Donald \$25,000 of her own money to buy back Gallant, Kellaway's prize horse. Donald makes a mess of the deal by buying another horse, causing both Piper and her father to suspect that he is crooked. To help Donald square himself, Francis gives him a seven-horse parley that wins enough money to repay Piper. His phenomenal luck not only increases White's suspicions, but it brings into the picture the racketeer who forces Donald to pick winners for him on the following day. But without Francis' help, Donald causes the racketeer to lose \$200,000. As a result of this mishap, Donald finds himself threatened on all sides, but after many complications, Francis comes to the rescue by calling the police when the racketeer tries to harm Donald. Moreover, to patch matters up between Donald and Piper, Francis psychoanalyzes the horse Donald bought, learns her troubles, and then fixes matters in a way that permits her to win an important race.

It was produced by Leonard Goldstein and directed by Arthur Lubin from a screen play by Oscar Brodney and David Stern, based on a story by Robert Arthur. Fine for the family.

THE COMPETITIVE BIDDING PROBLEM

(Editor's Note: Because the vexing problem of competitive bidding is of interest to most exhibitors, HARRISON'S REPORTS is herewith reproducing in full the comments made on the subject by Herman M. Levy, General Counsel of the Theatre Owners of America, at the convention of the Motion Picture Theatre Owners and Operators of Georgia, held this week in Atlanta, Ga.)

As you well know by now, the U. S. Statutory Court, in the case of U. S. vs. Paramount, et als., decreed competitive bidding as an alternative to divorce-ment. On appeal, the U. S. Supreme Court discarded competitive bidding, principally:

1. because it did not feel it was a valid alternative to divorce-ment;
2. because it felt that the system would involve the judiciary deeply in the daily operation of the industry; and
3. because it looked with disfavor on the "uncontrolled discretion" of the distributors which the system would give them. Placing the management of competitive bidding in the hands of the distributors, stated the Supreme Court, could be done only "with the greatest reluctance" and "... real danger seems to us to lie in the opportunities the system affords the exhibitor-defendants and the other large operators to strengthen their hold in the industry."

As exhibitors, you are primarily concerned with the third reason above expressed. The fear of the Supreme Court about placing such "uncontrolled discretion" in the hands of the distributors appears to have been well founded. The distributors today possess more "uncontrolled discretion" than ever before. This is very dangerous in the hands of people who, for the most part, have been displaying a lack of responsibility, and an indifference to the problems created by that lack of responsibility. This shortsightedness and unsound position can be and must be remedied by distribution alone if the backbone of this industry, the independent theatre owner, is to survive. I mention this at this time because much of what is wrong today springs from the distributors' unbridled use of competitive bidding, but there are other keen problems that confront exhibition today, such as: the arbitrary determination on a national level of what prices shall be paid for film, without regard to the exhibitors' ability to pay those prices and still earn a fair return for themselves; the scarcity of product that has been created by distribution and the consequent increase in rentals; and others.

It was heartening to read in the trade press last week that a major distributor has decided to do something about those exhibitors who are in need of help.

Let us return to competitive bidding: after the objections stated by the U. S. Supreme Court, and by attorneys for exhibitor trade associations, and by most exhibitors, it was hoped that distribution would confine the use of competitive bidding to those instances where it was absolutely required. That, however, has not been the case. Competitive bidding is being used more today than ever before. And, for the most part, without specific requests therefor by exhibitors. It seems that with some of the companies, the receipt of a letter from an exhibitor requesting a run he does not then have is a signal for the automatic plunging of the area into competitive bidding. This is done with a total disregard of whether it is necessary and of

the privilege of the distributor to select his own customer. I am, therefore, in spite of the protestations of some of the companies to the contrary, compelled to come to the conclusion that competitive bidding has been and is being employed by distribution unnecessarily and unwarrantedly; and to a large degree, for the purpose of obtaining increased film rental.

It has come to my attention from a most authoritative source that in the Los Angeles area, where there is considerable competitive bidding, one major distributor grossed substantially more in the year 1950 than it did in the prior year although it serviced only $\frac{2}{3}$ of its 1949 accounts in 1950.

The claim of some distributor spokesmen that competitive bidding is being employed only to avoid litigation is not based on facts.

No one industry factor within my memory has created more exhibitor-distributor ill-will and bitterness. I find it almost everywhere as I travel the country over. You, here, are fortunate the plague has not struck in the same degree as elsewhere. Before it has a chance to raise havoc it is hoped that distribution will realize the error of its ways and the unsoundness of its position.

Why does not distribution come forward, pay heed to the chaos that competitive bidding has created and take the position that it will hereafter call it into use only as originally intended, to wit, when necessary, among theatres in the same competitive area and then only when definitely requested by one or more exhibitors? That would lift from exhibition the mantle of distrust and bitterness that the unwarranted and injudicious use of competitive bidding has created, and will still preserve it for those comparatively few exhibitors who wish it.

GIVING CREDIT WHERE CREDIT IS DUE

Commenting on William F. Rodgers' instructions to the MGM sales force to give relief to exhibitors who are in need of help, Jack Kirsch, president of Allied Theatres of Illinois, has complimented Mr. Rodgers for his "wise approach to help stem the growing trend of theatre closings."

In a letter to Rodgers, Mr. Kirsch had this to say: "Your latest statement is, to my mind, one of the most encouraging and constructive moves to come forward from anyone in distribution.

"Of course, Bill, this statement coming from you is no surprise to me, because I have always admired your ability as a practical business man and as such you are always one of the first to face realities.

"It is a certainty that the exhibitors are in serious difficulties today and other distributors could help give them a much needed 'shot in the arm' if they all followed your wise approach to help stem the growing trend of theatre closings."

As one of the country's prominent exhibitor leaders who, throughout the years, has battled distribution militantly for the betterment of the independent exhibitor, Jack Kirsch is to be congratulated for his fairness in promptly recognizing publicly Bill Rodgers' sincere desire to be of help to exhibitors in distress. Other exhibitor leaders would do well to follow Kirsch's lead in openly commending a distribution executive who not only recognizes that many exhibitors need aid but does something positive about it.

HARRISON'S REPORTS

Vol. XXXIII

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(255 Hyde St., San Francisco 2, Calif.)

5006 The Steel Helmet—Evans-Edwards	Feb. 2
5015 Fingerprints Don't Lie—Travis-Ryan	Feb. 23
5013 Mask of the Dragon—Travis-Ryan	Mar. 10
5014 Stop That Cab—Melton-Adrian	Mar. 30
5017 Danger Zone—Travis-Blake	Apr. 20
5016 Roaring City—Beaumont-Travis	May 4
5018 Pier 23—Beaumont-Travis	May 11
5007 Kentucky Jubilee—Colonna-Porter	May 18
5003 Little Big Horn—Ireland-Bridges	June 18

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

116 The Magnificent Yankee—Calhern-Harding	Feb.
118 Cause for Alarm—Young-Sullivan	Feb.
117 Vengeance Valley—Lancaster-Walker	Feb.
119 Three Guys Named Mike—Allyson-Johnson	Mar.
121 Royal Wedding—Astaire-Powell	Mar.
123 Inside Straight—Brian-Dahl-Sullivan	Mar.
124 Father's Little Dividend—Tracy-Taylor	Apr.
126 Soldiers Three—Pidgeon-Niven-Granger	Apr.
127 The Great Caruso—Lanza-Blyth	Apr.
125 The Painted Hills—Lassie-Kelly	May
MGM Story—Special	no nat'l rel. date
128 The Home Town Story—Lynn-Reynolds	May
129 Go for Broke—Van Johnson	May
130 Night Into Morning—Milland-Davis	June
131 Mr. Imperium—Turner-Pinza	June
No Questions Asked—Dahl-Sullivan	June
Excuse My Dust—Skelton-Forrest	June
Kind Lady—Barrimore-Evans	July
Showboat—Grayson-Gardner-Keel	July
Love Is Better than Ever—Taylor-Parks	July
The Law & Lady Loverly—Garson-Wilding	July
Teresa—Angeli-Ericson	July
An American in Paris—Kelly-Caron	Aug.
Calling Bulldog Drummond—Pidgeon-Leighton	Aug.
The Thin Knife—Pidgeon-Harding	Aug.
Rich, Young & Pretty—Powell-Damone	Aug.
120 Red Badge of Courage—Murphy-Mauldin	not set
Across the Wide Missouri—Clark Gable	not set
Pandora and the Flying Dutchman—Mason-Gardner	not set

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

5115 Rhythm Inn—Frazee-Collier	Feb. 11
5191 The Vicious Years—Moore-Cook	Feb. 18
5120 Navy Bound—Neal-Toomey	Mar. 4
5141 Man from Sonora—J. M. Brown (54 m.)	Mar. 11
5192 Gypsy Fury—Lindfors-Kent	Mar. 18
5109 The Lion Hunters—Johnny Sheffield	Mar. 25
5151 Canyon Raiders—Whip Wilson (54 m.)	Apr. 8
5112 Ghost Chasers—Bowery Boys	Apr. 29
5142 Blazing Bullets—J. M. Brown (51 m.)	May 6
5101 Cavalry Scout—Rod Cameron	May 13
5122 According to Mrs. Hoyle—Byington	May 20
5152 Nevada Badman—Whip Wilson (58 m.)	May 27

5116 Casa Manana—Clark-Welles June 10
 5126 Father Takes the Air—Walburn-Catlett.... June 17
 5143 Mountain Desperado—J. M. Brown..... June 24
 5123 Yukon Manhunt—Grant-Davis..... July 8

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5012 September Affair—Fontaine-Cotten Feb.
 5013 The Great Missouri Raid—Corey-Corey..... Feb.
 5010 Samson & Delilah—(general release)..... Mar.
 5015 Redhead & the Cowboy—Ford-Fleming..... Mar.
 5016 That Mating Season—Tierney-Lund..... Mar.
 5011 Molly—Molly Berg (formerly "The Goldbergs") Mar.
 5017 Quebec—Barrimore, Jr.—Calvet Apr.
 5018 The Lemon Drop Kid—Hope-Maxwell..... Apr.
 5019 Appointment with Danger—Ladd-Calvert.... May
 5020 The Last Outpost—Reagan-Fleming..... May
 5021 Dear Brat—Freeman-Arnold-De Wolfe..... June
 5022 Passage West—Payne-O'Keefe-Whelan July
 5023 Ace in the Hole—Douglas-Sterling..... July
 5026 That's My Boy—Martin & Lewis..... Aug.
 5024 Peking Express—Cotton-Calvet Aug.
 5025 Warpath—O'Brien-Jagger Aug.
 A Place in the Sun—Clift-Taylor-Winters... Sept.
 Crosswinds—Payne-Fleming Sept.
 Here Comes the Groom—Crosby-Wyman..... Sept.
 Rhubarb—Milland-Sterling Sept.
 Something to Live For—Fontaine-Milland.... Oct.
 Submarine Command—Holden-Olsen Oct.
 Darling, How Could You!—Fontaine-Lund... Nov.
 When Worlds Collide—Derr-Rush..... Nov.
 Hong Kong—Reagan-Fleming Dec.

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

167 Vendetta—Dolenz-Domergue
 170 Tarzan and the Amazons—reissue
 169 Tarzan and the Leopard Woman—reissue.....
 187 Experiment Alcatraz—Howard-Dixon
 108 Rio Grande Patrol—Tim Holt (60 m.).....
 109 The Company She Keeps—Greer-Scott-O'Keefe....
 110 Gambling House—Mature-Moore
 112 Double Deal—Denning-Windsor
 111 Hunt the Man Down—Young-Anderson.....
 113 Law of the Badlands—Tim Holt (60 min.).....
 171 Payment on Demand—Davis-Sullivan.....
 115 Cry Danger—Powell-Fleming
 114 My Forbidden Past—Mitchum-Gardner
 116 Footlight Varieties—Variety Cast
 Kon-Tiki—Documentary
 174 The Thing—Toby-Sheridan
 172 Tarzan's Peril—Barker-Huston
 176 Best of the Badmen—Ryan-Trevor
 117 Saddle Legion—Tim Holt (61 m.).....
 118 Sealed Cargo—Andrews-Rains
 175 Tokyo File 212—Marley-Payton

Republic Features

(1740 Broadway, New York 19, N. Y.)

5041 Spoilers of the Plains—Rogers (67 m.).... Feb. 5
 5025 Missing Women—Edwards-Millican Feb. 23
 5059 Night Riders of Montana—Lane (60 m.).... Feb. 28
 5051 Silver City of Bonanza—Rex Allen (67 m.) Mar. 1
 5007 Cuban Fireball—Rodriguez-Douglas Mar. 5
 5008 Oh! Susanna—Cameron-Booth Mar. 10
 5026 Insurance Investigator—Long-Denning ... Mar. 23
 5042 Heart of the Rockies—Roy Rogers (67 m.).. Mar. 30
 5052 Thunder in God's Country—
 Rex Allen (67 min.)..... Apr. 8
 5043 In Old Amarillo—Roy Rogers (67 m.).... May 15
 5061 Wells Fargo Gunmaster—Lane (60 min.)... May 15
 5011 Fugitive Lady—Paige-Barnes..... May 26
 5028 Million Dollar Pursuit—Edwards-Wither... May 30
 5066 Buckaroo Sheriff of Texas—Chapin-Janssen.. not set

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

105 I'd Climb the Highest Mountain—
 Hayward-Lundigan Feb.
 107 The 13th Letter—Boyer-Darnell
 (formerly "The Scarlet Pen")..... Feb.
 104 Call Me Mister—Grable-Dailey..... Feb.

106 Sword of Monte Cristo—Montgomery-Corday—Mar.
 108 Lucky Nick Cain—Raft-Gray Mar.
 109 Bird of Paradise—Jourdan-Paget Mar.
 137 Of Men and Music—Rubenstein-Heifetz..... Apr.
 138 The Kefauver Crime Investigation—
 News Feature Apr.
 111 I Can Get It for You Wholesale—
 Dailey-Hayward Apr.
 110 You're in the Navy Now—Gary Cooper
 (formerly "U.S.S. Teakettle") Apr.
 114 Fourteen Hours—Douglas-Basehart Apr.
 112 Follow the Sun—Ford-Baxter May
 113 Rawhide—Hayward-Power May
 115 On the Riviera—Kaye-Tierney-Calvet..... May
 116 Half Angel—Cotton-Young June
 117 House on Telegraph Hill—Basehart-Cortesa... June
 120 As Young as You Feel—Wayne-Ritter-Woolley.. June
 118 The Guy Who Came Back—Douglas-Darnell
 (formerly "Just One More Chance")..... June
 122 The Frogmen—Widmark-Andrews July
 121 No Highway—Stewart-Dietrich July
 119 Take Care of My Little Girl—Crain-Peters... July

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

The Wicked City—Aumont-Montez..... Jan. 2
 Mr. Universe—Carson-Paige-Lahr Jan. 10
 Korea Patrol—Emory-Druna Jan. 15
 The Sun Sets at Dawn—Reed-Parr..... Jan. 22
 The Were Not Divided—British-made..... Feb. 8
 The Blue Lamp—British-made..... Mar. 1
 Naughty Arlette—British-made Mar. 9
 The Second Woman—Young-Drake Mar. 16
 My Outlaw Brother—Rooney-Hendrix
 (reviewed as "My Brother, the Outlaw")..... Mar. 15
 Circle of Danger—Milland-Roc..... Mar. 22
 So Long at the Fair—British-made Mar. 29
 Badman's Gold—Carpenter-Lockwood Apr. 3
 Skiplangor Rosenbloom—Rosenbloom-Baer Apr. 3
 The Scarf—Ireland-McCambridge Apr. 6
 The Long Dark Hall—Palmer-Harrison..... Apr. 10
 Queen for a Day—Tobin-Avery Apr. 13
 Oliver Twist—British cast Apr. 17
 When I Grow Up—Preston-Scott-Driscoll..... Apr. 20
 Volcano—Anna Magnani May 1
 Try and Get Me—Ryan-Lovejoy
 (reviewed as "Sound of Fury")..... May 4
 The First Legion—Charles Boyer..... May 11
 The Man from Planet X—Clark-Field..... May 11
 Odette—Neagle-Howard May 15
 New Mexico—Ayres-Maxwell-Corey May 18
 The Prowler—Heflin-Keys May 25
 Fabiola—Michele Morgan June 1
 The Man with My Face—Nelson-Matthews..... June 8
 Three Steps North—Bridges-Padovani June 8
 The Hoodlum—Lawrence Tierney June 15
 St. Benny the Dip—Haymes-Roch June 22
 Two Gals and a Guy—Alda-Paige..... June 29
 Cairo Road—Eric Portman July 6
 He Ran All the Way—Garfield-Winters..... July 13
 Cyrano de Bergerac—Ferrer-Powers..... July 20
 Pardon My French—Oberon-Howard..... July 27
 Cloudburst—Robert Preston Aug. 3
 Drake's Duck—Douglas Fairbanks, Jr..... Aug. 10
 The Evil One—Farrar-Fitzgerald Aug. 17

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

110 Tomahawk—Heflin-De Carlo-Foster Feb.
 111 Target Unknown—Stevens-Douglas Feb.
 112 Bedtime for Bonzo—Reagan-Lynn Feb.
 113 Operation Disaster—British made Feb.
 114 The Groom Wore Spurs—Carson-Rogers..... Mar.
 115 Air Cadet—Russell-McNally-Long Mar.
 116 Abbott & Costello Meet the Invisible Man..... Mar.
 117 Ma & Pa Kettle Back on the Farm—
 Main-Kilbride Apr.
 118 Up Front—Wayne-Ewell Apr.
 119 Double Crossbones—O'Connor-Carter Apr.
 120 The Fat Man—Smart-London May
 121 Smuggler's Island—Chandler-Keys May
 122 Katie Did It—Blyth-Stevens May
 123 Apache Drums—McNally-Gray June
 124 The Hollywood Story—Conte-Adams..... June
 125 Francis Goes to the Races—O'Connor..... July
 126 The Prince Who Was a Thief—Curtis-Laurie... July
 127 Comin' Round the Mountain—Abbott & Costello. July

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

012 Highway 301—Cochran-Grey	Jan. 13
013 Operation Pacific—Wayne-Neal	Jan. 27
014 Storm Warning—Rogers-Reagan-Day	Feb. 10
015 The Enforcer—Humphrey Bogart	Feb. 24
016 Sugarfoot—Scott-Massey-Jergens	Mar. 3
019 Lightning Strikes Twice—Roman-Todd	Mar. 10
017 Dodge City—reissue	Mar. 17
018 Virginia City—reissue	Mar. 17
020 Lullaby of Broadway—Haver-Nelson	Mar. 24
021 Raton Pass—Morgan-Neal	Apr. 7
022 Only the Valiant—Peck-Layton	Apr. 21
024 Goodbye, My Fancy—Crawford-Young	May 19
025 Along the Great Divide—Douglas-Mayon	June 2
026 Inside the Walls of Folsom Prison— Cochran-Brian	June 16

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

3606 The Carpenters—Favorite (reissue) (8 m.)	Feb. 8
3553 Candid Microphone No. 3 (10½ m.)	Feb. 15
3805 Army's All American—Sports (10 m.)	Feb. 22
3954 Brokers Pollies—Variety (reissue) (11 m.)	Feb. 22
3607 Poor Little Butterfly—Favorite (reissue) (8 min.)	Mar. 15
3856 Jimmy McHugh's Song Party— Screen Snap. (10½ m.)	Mar. 22
3806 Quebec Sports Holiday—Sports—(8½ m.)	Mar. 29
3608 Jitterbug Knights— Favorite (reissue (7½ m.)	Apr. 5
3653 Havana Madrid— Cavalcade of B'way (10 m.)	Apr. 12
3554 Candid Microphone No. 4 (7½ m.)	Apr. 12
3857 Hollywood Memories—Screen Snap. (9 m.)	Apr. 19
3807 Mr. Tennis—Sports (9 m.)	Apr. 26
3703 The Barefaced Flatfoot—Mr. Magoo (7 m.)	Apr. 26
3609 Birds in Love—Favorite (reissue) (8 m.)	May 17
3858 Hollywood Awards—Screen Snaps. (9½ m.)	May 17
3808 Future Major Leaguers—Sports	May 31
3555 Candid Microphone No. 5 (10½ m.)	June 14
3610 Air Hostess—Favorite (reissue) (8 m.)	June 21
3859 Hollywood Pie Throwers— Screen Snap. (9½ m.)	June 21
3503 Family Circus—Jolly Frolics	June 28
3809 Sunshine Sports—Sports	June 28
3654 New York After Midnight— Cavalcade of B'way	June 28

Columbia—Two Reels

3414 Wedding Yells—Eddie Foy (16 m.)	Feb. 8
3434 The Champ's a Chump— Prima-Williams (19 m.)	Feb. 15
3140 Overland with Kit Carson— Serial (15 ep.) (reissue)	Feb. 15
3424 Wine, Women and Bong!— Baer-Rosenbloom (15½ m.)	Feb. 22
3406 Baby Sitters' Jitters—Stooges (16 m.)	Mar. 1
3415 Blonde Atom Bomb—Andy Clyde (17 m.)	Mar. 8
3425 The Awful Sleuth—Bert Wheeler (16 m.)	Apr. 19
3435 General Nuisance—Buster Keatin (18 m.)	Apr. 12
3416 Fun on the Run—Vernon-Quillan (16 m.)	May 10
3160 Roar of the Iron Hore—Serial (15 ep.)	May 31
3436 Phony Cronies—El Brendel	June 14

Metro-Goldwyn-Mayer—One Reel

P-212 Voices of Venice—People on Parade (8 m.)	Feb. 3
W-239 Cock-a-Doodle Dog—Cartoon (7 m.)	Feb. 10
S-256 Sky Skiers—Pete Smith (8 m.)	Feb. 17
W-236 The Million Dollar Cat— Cartoon (reissue) (7 m.)	Feb. 24
W-240 Jerry & the Goldfish—Cartoon (7 m.)	Mar. 3
S-257 Fixin' Fool—Pete Smith (8 m.)	Mar. 24
W-241 Daredevil Droopy—Cartoon (6 m.)	Mar. 31
W-242 Jerry's Cousin—Cartoon (7 m.)	Apr. 7
W-264 The Shooting of Dan McGoo— Cartoon (reissue) (8 m.)	Apr. 14
P-213 Springtime in the Netherlands— People on Parade (9 m.)	Apr. 21
S-258 Camera Sleuth—Pete Smith (10 m.)	Apr. 28
P-214 Land of the Zuider Zee— People on Parade (9 m.)	Apr. 28
W-243 Droopy's Good Deed—Carton (7 m.)	May 5
P-215 A Word for the Greeks— People on Parade (8 m.)	May 12
W-244 Sleepytime Time—Cartoon (7 m.)	May 26

W-265 Gallopin' Gals—Cartoon (reissue) (7 m.) June 2
W-245 Symphony in Slang—Cartoon (7 m.) June 16

Paramount—One Reel

K10-4 Music Circus—Pacemaker (10 m.)	Feb. 2
X10-3 Tweet Music—Screen Song (7 m.)	Feb. 9
R10-7 Isle of Sport—Spotlight (10 m.)	Feb. 16
P10-5 Mice Paradise—Noveltoon (8 m.)	Mar. 9
R10-8 Big Little Leaguers—Spotlight (9 m.)	Mar. 16
K10-5 Kids and Pets—Pacemaker (11 m.)	Mar. 23
B10-3 Boo Hoo Baby—Casper (8 m.)	Mar. 30
X10-4 Drippy Mississippi—Screen Song (7 m.)	Apr. 13
K10-6 The Littlest Expert—Pacemaker (10 m.)	Apr. 13
E10-5 Thrill of Fair—Popeye (7 m.)	Apr. 20
P10-6 Hold the Lion, Please—Noveltoon (7 m.)	Apr. 27
P10-7 Land of Lost Watches—Noveltoon (9 m.)	May 4
X10-5 Miners Forty Niners—Screen Song (7 m.)	May 11
R10-9 The Jumping Off Place—Spotlight	May 11
E10-6 Alpine for You—Popeye (7 m.)	May 18
R10-10 Close Decisions—Spotlight	May 25
P10-8 As the Crow Lies—Noveltoon (6 m.)	June 1
B10-4 To Boo or Not to Boo—Casper	June 8
E10-7 Double Cross Country Race—Popeye	June 15

RKO—One Reel

14109 Cold Storage—Disney (7 m.)	Feb. 9
14306 Big House Rodeo—Sports (9 m.)	Feb. 9
14703 Merbabies—Disney (reissue) (9 m.)	Feb. 23
14207 Lifeguard—Screenliner (8 m.)	Feb. 23
14110 Dude Ranch—Disney (7 m.)	Mar. 2
14307 The Big Shoot—Sports (8 m.)	Mar. 9
14111 Home Made Home—Disney (7 m.)	Mar. 23
14208 Flying Padre—Screenliner (9 m.)	Mar. 23
14112 Corn Chips—Disney (7 m.)	Apr. 6
14308 Slammin' Sammy Snead—Sports (9 m.)	Apr. 6
14209 Your Fate is in Your Hands— Screenlined (8 m.)	Apr. 20
14113 Cold War—Disney (7 m.)	Apr. 21
14704 The Practical Pig—Disney (reissue) (8 m.)	Apr. 30
14309 First Lady of the Turf—Sports (8 m.)	May 4
14114 Plutopia—Disney (7 m.)	May 18
14210 Florida Cowhands—Screenliner	May 18
14310 Ted Williams—Sports (8 m.)	June 1
14115 Test Pilot Donald—Disney (7 m.)	June 8
14116 Tomorrow We Diet—Disney (7 m.)	June 29
14705 Polar Trapper—Disney (reissue) (8 m.)	July 6
14117 A Lucky Number—Disney (7 m.)	July 20
14118 R'coon Dawg—Disney (7 m.)	Aug. 10
14706 The Old Mill—Disney (reissue) (9 m.)	Aug. 24

RKO—Two Reels

13106 Lone Star Roundup— This Is America (16 m.)	Feb. 2
13202 Pal's Gallant Journey—My Pal (22 m.)	Feb. 16
13107 Cruise Ship—This Is America (16 m.)	Mar. 2
13404 Tin Horn Troubadours—Comedy Special (16 m.)	Mar. 16
13108 Day of the Fight—This Is America (16 m.)	Mar. 30
13704 Punchy Pancho—Leon Errol (16 m.)	Mar. 30
13801 Basketball Headliners of 1951— Special (16 m.)	Apr. 13
13109 The MacArthur Story— This is Amer. (16 m.)	Apr. 27
13405 Newlyweds' Easy Payments— Comedy Special (15 m.)	May 11
13705 One Wild Night—Leon Errol (17 m.)	May 25
13110 They Fly with the Fleet—This is Amer.	June 22
13406 From Rogues to Riches— Comedy Special (15 m.)	July 6

Republic—One Reel

5072 Portugal—This World of Ours (9 m.)	Feb. 15
5073 Spain—This World of Ours (9 m.)	Mar. 15
5074 England—This World of Ours (9 m.)	Apr. 15
5075 Hawaii—This World of Ours (9 m.)	May 15

Republic—Two Reels

5082 Flying Disc Man from Mars—Serial (12 ep.)	Mar. 17
5083 Perils of the Darkest Jungle—Serial (12 ep.) (reissue) (formerly "The Tiger Woman")	June 9

Twentieth Century-Fox—One Reel

5101 Rival Romeos (Talking Magpies)—Terrytoon (7 m.)	Jan.
5102 Squirrel Crazy (Nutsy)—Terrytoon (7 m.)	Jan.
5127 The Lucky Duck—Sports (7 m.)	Jan.
5103 Three is a Crowd (Little Roquefort)—Terrytoon (7 m.)	Feb.
5128 The Bird Tower—Sports (7 m.)	Feb.

- 5104 Woodman Spare That Tree—Terrytoon
(6½ m.)Feb.
5105 Stage Struck (Half Pint)—Terrytoon (7 m.)..Mar.
5106 Sunny Italy (Mighty Mouse)—Terrytoon
(7 m.)Mar.
5107 Songs of Erin (Gandy Goose)—Terrytoon
(7 m.)Mar.
5108 Bulldozing the Bull (Talk. Magpies)—
Terrytoon (7 m.)Apr.
5109 Spring Fever (Gandy Goose)—Terry. (7 m.)..Apr.
5129 Shipyard Symphony—Sports (6 m.)Apr.
5110 Goons from the Moon (Mighty Mouse)
Terry. (7 m.).....May
511 Musical Madness (Little Roquefort)
Terry. (7 m.)May
5130 Temperamental Lion—
Terrytoon (reissue) (7 m.).....May
5112 The Elephant Mouse (Half Pint)—
Terry (7 m.).....June
5113 The Rainmakers (Talk. Magpies—
Terry (7 m.)June
5114 Injun Trouble (Mighty Mouse)—Terry. (7 m.)..June
5115 Seasick Sailors (Little Roquefort) Terry. (7 m.) July
5117 Golden Egg Goosie (Aesops Fable)—
Terry (7 m.)Aug.
5118 A Swiss Miss (Mighty Mouse)—Terry. (7 m.) Aug.

Twentieth Century-Fox—Two Reels

- 7101 Why Korea?—Documentary (30 min.).....Jan.
Vol. 17 No. 1—Strategy for Victory—
March of Time (17½ m.).....Feb.
Vol. 17 No. 2—Flight Plan for Freedom—
March of Time (18½ m.).....Mar.
Vol 17 No. 3—The Nation's Mental Health—
March of Time (19 m.)Apr.

Universal—One Reel

- 6341 Battle of the Bulge—Variety View (9 m.)...Jan. 22
6325 Adventures of Tom Thumb—Cartune
(reissue) (7 m.)Feb. 12
6342 Brooklyn Goes to Beantown—Variety View
(9 m.)Feb. 19
6343 Springboard to Fame—
Variety Views (9 m.).....Mar. 5
6383 Lower the Boom—Cartoon Melody (10 m.)..Mar. 19
6326 Woody Dines Out—Cartune
(reissue) (7 m.)Mar. 19
6352 Sleep Happy—Cartune (7 m.)Mar. 26
6327 Andy Panda Goes Fishing—Cartune
(reissue) (7 m.)Apr. 23
6344 Hickory Holiday—Variety Views (9 m.)..Apr. 30
6328 Springtime Serenade—Cartune
6384 Bubbles of Song—Cartoon (10 m.).....May 7
(reissue) (7 m.)May 14
6345 Finny Busines—Variety Views (9 m.).....May 21
6385 Readin', Writin' & 'Rithmetic—
Cartoon (10 m.)May 28
6353 Wicket Wacky—Cartune (7 m.)May 28
6329 Jungle of Jive—Cartune (reissue) (7 m.)...June 18
6346 Clubby Cub—Variety Views (9 m.).....June 18
6330 Who's Cookin' Who?—
Cartune (reissue) (7 m.).....July 16
6331 Pied Piper of Basin Street—
Cartune (reissue) (7 m.)Aug. 20
6332 100 Pygmies & Andy Panda—
Cartune (reissue) (7 m.)Oct. 15
6333 The Fox & the Rabbit—
Cartune (reissue) (7 m.).....Oct. 15

Universal—Two Reels

- 6304 Frankie Carle & Orch.—Musical (15 m.)....Jan. 31
6305 Ray Anthony & Orch.—Musical (15 m.)....Feb. 28
6306 Tex Williams Varieties—Musical (15 m.)...Mar. 28
6307 Frank DeVol & Orch.—Musical (15 m.)....May 2
6308 Eddie Peabody & Sonny Burke's Orch.—
Musical (15 m.)May 23
6309 The Sportsmen & Ziggy Elman's Orch—
Musical (15 m.)June 13
6310 Teresa Brewer & Fireman Five Plus Two—
Musical (15 m.)June 27

Vitaphone—One Reel

- 7506 Rocky Eden—Sports Parade (10 m.).....Apr. 7
7711 A Bone for a Bone—Merrie Melody (7 m.)..Apr. 7
7404 So You Want to Be a Cowboy—
Joe McDoakes (10 m.).....Apr. 14
7723 Fair-Haired Hare—Bugs Bunny (7 m.)....Apr. 14

- 7309 Odor-Able Kitty—Cartoon (reissue) (7 m.)..Apr. 21
7606 Anything for Laughs—Novelty (10 m.)....Apr. 21
7712 A Hound for Trouble—
Merrie Melody (7 m.).....Apr. 28
7805 In Old New York—Hit Parade (9 m.).....Apr. 28
7713 Early to Bet—Merrie Melody (7 m.).....May 12
7507 Hawaiian Sports—Sports Parade (10 m.)...May 12
7310 Book Revue—Cartoon (reissue) (7 m.)....May 19
7724 Rabbit Fire—Bugs Bunny (7 m.).....May 19
7405 So You Want to be a Paperhanger—
Joe McDoakes (10 m.)June 2
7714 Room and Bird—Merrie Melody (7 m.)...June 2
7508 The Birds & Beasts Were There—
Sports Parade (10 m.).....June 16
7715 Chow Hound—Merrie Melody (7 m.).....June 16
7607 World of Kids—Novelty (10 m.)June 23
7311 Stagefright—Cartoon (reissue) (7 m.)....June 23
7725 French Rarebit—Bugs Bunny (7 m.).....June 30
7806 Musical Memories—Hit Parade (9 m.)....June 30
7509 Making Mounties—Sports Parade (10 m.)..July 14
7716 Wearing of the Grip—Looney Tune (7 m.)..July 14
7312 Sioux Me—Cartoon (reissue) (7 m.).....July 21
7406 So You Want to Buy a Used Car—
Joe McDoakes (10 m.)July 28
7717 Leghorn Swaggled—Looney Tune (7 m.)...July 28
7608 Disaster Fighters—Novelty (10 m.)Aug. 11
7726 His Hare Raising Tale—Bugs Bunny (7 m.)..Aug. 11
7510 Kings of the Outdoors—
Sports Parade (10 m.)Aug. 18
7803 The Naughty 20's—Hit Parade (9 m.)....Aug. 18
7718 Cheese Chasers—Looney Tune (7 m.)....Aug. 28
7313 The Stupid Cupid—
Cartoon (reissue) (7 m.).....Sept. 1

Vitaphone—Two Reels

- 7005 The Neighbor Next Door—Special (20 m.)..Mar. 17
7104 Roaring Guns—Featurette (reissue) (19 m.) Mar. 31
7006 Stranger in the Lighthouse—Special.....May 5
7105 Hunting the Hard Way—Featurette.....May 26
7007 Sons of the Plains—SpecialJune 9
7008 Killers of the Swamp—Special.....July 7
7106 Law of the Badlands—FeaturetteAug. 4

**NEWSWEEKLY NEW YORK
RELEASE DATES**

Paramount News

- 48 Tues. (E)June 12
78 Sat. (E)May 19
79 Wed. (O)May 23
80 Sat. (E)May 26
81 Wed. (O)May 30
82 Sat. (E)June 2
83 Wed. (O)June 6
84 Sat. (E)June 9
85 Wed. (O)June 11
86 Sat. (E)June 16
87 Wed. (O)June 18
88 Sat. (E)June 23
89 Wed. (O)June 25
90 Sat. (E)June 30
91 Wed. (O)July 2
92 Sat. (E)July 7

- 49 Friday (O) ...June 15
50 Tues. (E)June 19
51 Friday (O) ...June 22
52 Tues. (E)June 26
53 Friday (O) ...June 29
54 Tues. (E)July 3
55 Friday (O) ...July 6

News of the Day

- 274 Wed. (E) ...May 16
275 Mon. (O) ...May 21
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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIII

SATURDAY, MAY 26, 1951

No. 21

HOW THE PICTURE BUSINESS CAN IMPROVE

On five evenings a week, the Association of American Railroads dins into the ears of the American people what the railroads are doing for the country.

Hauling freight and taking passengers to their destination are not, of course, subjects that possess human appeal, so that they might form an entry to the hearts of the American people, but because the program is conceived brilliantly the railroad people have succeeded in endowing it with human qualities. They use excellent music to attain such an effect, and between the musical numbers they tell their story to the American people.

We, in the motion picture industry, are handling a product that is "a natural" for use in reaching the hearts of the American people, if we were to use the method of the American Telephone Company, as discussed in a recent issue of this paper. As you will remember, the Telephone Company employed the incident of the saving of a boy's life by its employees to gain the public's good will, and I am sure that it was successful.

We can point to many worthy services that the motion picture industry renders to the country to win the hearts of the American people. For instance, the selling of bonds, as we sold them in the last war, and as we sell them now when called upon by the Government. We can tell the American people that the motion picture theatre is the center of their community, ready at all times to offer itself for local and civic purposes and for a hundred other worthy purposes. With telling effect, we can point to the fact that we take to their loved ones, fighting in Korea or serving with the armed forces in other parts of the world, a bit of home to cheer them and thus dispel the homesickness that is natural to a young man away from home for the first time. We can tell the American people that their sons flock to improvised theatres to see motion pictures from home, and that it is one of the best gifts that a GI can be given in his circumstances.

I have discussed this subject of institutional advertising so often in these columns that another discussion of it should have been superfluous. But it cannot be repeated too often when the fact remains that, with our public relations at its lowest ebb, and with box-office receipts declining steadily, the top men in our industry have yet to take action on this all-important matter. Why haven't they?

The excuse is that the industry lacks unity when it comes to spending millions of dollars a year. This is what a top executive told me once.

This executive is, to a large extent, right—five or six companies may agree to put up their share of the cost for institutional advertising, but the others refuse to commit themselves even though they will benefit

as much in proportion as the companies that will share the cost. But, by refusing to adopt such a method of increasing the business of the theatres, the big companies themselves suffer.

There is no use for us to act like an ostrich who hides his head in the sand in the presence of danger; we know that business is poor just now, whatever the cause. But instead of taking wise steps to augment the intake, the distributors are demanding of the exhibitors a larger percentage of such intake, with the result that they make the exhibitor unhappy to the point of despising the distributor.

Our distributors, at least many of them, do not seem to understand that impoverishing their customers is not healthful for either the customers or themselves. And impoverishing them is what happens when they demand a greater percentage of the intake to either make up their losses or maintain their profits, whereas if they should bring to the customer more business, they would derive greater profits. The augmented profits, however, would come to them without the necessity of increasing their share of the box-office receipts.

One of the causes of the drop in the box-office receipts has been the unpleasant themes employed in picture stories in recent years. Here are a few such pictures:

"Rope" (Warners), dealing with a thrill murder committed by two intellectual undergraduates who serve refreshments to the victim's father and friends from the top of a chest containing his body; "We Were Strangers" (Columbia), in which much of the action depicts the detailed digging of a secret tunnel underneath a vast cemetery, with the participants unearthing numerous dead bodies; "Mrs. Mike" (United Artists), which details the amputation of a 12-year-old boy's arm after he is mangled by a wild animal, the excruciating childbirth pains undergone by a woman, and the suffering and deaths caused by a diphtheria epidemic; "Never Fear" (Eagle Lion), the story of a pretty young dancer stricken with polio; "Shadow on the Wall" (MGM), which deals with a six-year-old child whose mind is temporarily affected by the shock of seeing her stepmother murdered; "No Sad Songs for Me" (Columbia), details the tragic life of a woman afflicted with cancer; "The Men" (United Artists), a story about paraplegics—veterans paralyzed from the waist down; "Panic in the Streets" (20th-Fox), a chase story revolving around a police hunt for several murderers contaminated with bubonic plague; "Outrage" (RKO), dealing with the criminal rape of a young girl; "The Killer Who Stalked New York" (Columbia), about a woman who unknowingly spreads smallpox among children and adults in the big city; "Sound of Fury" (United Artists) and "Storm Warning" (Warners), both deal-

(Continued on back page)

"Pier 23" with Hugh Beaumont, Ann Savage and Richard Travis

(Lippert, May 11; time, 57 min.)

This program melodrama is suitable for the lower half of a double bill. It consists of two short stories, intended for television after its picture-theatre run, but it has been put together so skillfully that no picture-goer will know that it is two stories. As to its entertaining quality, it is good, thanks to William Berke's effective direction. One's interest is held fairly tight from start to finish. There are, of course, faults to find, as is usually the case with melodramas produced on so low a budget. The photography is clear:—

Hugh Beaumont is persuaded by Johnny Indrasano, a referee, to pick up a \$1000 "pay-off" from Peter Mamakos, a wrestling arena owner, and deliver it to his apartment. At the arena, Beaumont sees Bill Varga die from a heart attack while wrestling Mike Mazurki. Later, when he arrives at Mamakos' apartment, Beaumont finds Margia Dean, Varga's widow, and Mazurki. When he refuses to give Margia the money, she has Mazurki knock him out to get it. Beaumont is awakened by police lieutenant Richard Travis, and learns that Indrasano's body is in the room. He discovers that Margia knew of her husband's weak heart, and that she and Mamakos planned to marry after disposing of him legally through Mazurki, with whom she pretended to be in love. When Beaumont finds Harry Hayden, a physical examiner, murdered, Margia and Mamakos realize that he knows too much and plan to kill him. At that moment Mazurki arrives on the scene and Beaumont tells him that Margia planned to doublecross him. Enraged, Mazurki strangles Mamakos and turns to kill also Margia, only to be shot down by the dying Mamakos. As Beaumont returns to his shack on the waterfront, he is visited by Raymond Greenleaf, a priest, who asks him to meet Joe Harmon, an escaped convict, at Pier 23 in San Francisco, and to bring him to him. He agrees, after ascertaining that the priest sought to prevent the convict from committing murder. The convict agrees to go with Beaumont to the priest, provided they first call on Ann Savage, his sister. There, the convict knocks Beaumont out. When he regains consciousness, Beaumont finds the convict's body on the floor. He notifies the priest and learns from him that the dead man is not Harmon but a buddy of his. Travis arrives and informs Beaumont that Harmon had just killed a policeman at a night-club. Beaumont learns through Ann that Harmon had forcibly collected a \$2,000 debt from David Bruce, the night-club owner. Later, when Harmon, too, is found murdered, Beaumont, Travis and Eve Miller, Harmon's other sister, go to her apartment and find Ann and Bruce looking for the money. Through information gathered by Edward Brophy, a pal, Beaumont informs Bruce that Ann had doublecrossed him and her brother to collect the \$2,000. After a fight, Bruce confesses to the murders.

It was produced and directed by William Berke from a screenplay by Julian Harmon and Victor West, based upon stories by Louis Morheim and Herbert Margolies.

Adult fare.

"Night Into Morning" with Ray Milland, John Hodiak and Nancy Davis

(MGM, June; time, 87 min.)

This is a strong drama, well enough, but hardly a good entertainment. If anything, it is extremely depressing, for the wife and young son of the hero perish in his burned home, set afire by a gas-furnace explosion. Throughout the entire action the spectator is never allowed to forget the tragedy, for the hero himself is shown constantly brooding. This makes for an unhappy atmosphere, never relieved until the last few scenes—after he is prevented from committing suicide. The scenes where he breaks down and sobs are deeply moving. The direction and acting are very good:—

Ray Milland, a college professor, finds his happiness shattered when a gas-furnace explosion wrecks his home and kills his wife and son. John Hodiak, a junior member of the faculty, and Nancy Davis, a war widow in love with Hodiak, try to make Milland forget the tragedy. They and other

friends suggest that he take a leave of absence to recover from the shock, but Milland refuses their advice and continues to work; he maintains a grim, unemotional attitude, and refuses to "break down," but takes to drink to forget. Chief victim of Milland's bitterness is Jonathan Clott, a student, brilliant on the gridiron but not so in the classroom. Clott, in love with Dawn Addams, another student, is most anxious to pass, for failure would mean the loss of a promised job, without which he could not marry Dawn. But Milland, inflexible, marks Cott's papers low, despite Nancy's plea that he help the young man. Milland continues to brood, pays regular visits to his burned-out home, and increases his drinking. Nancy, remembering her own grief when her husband was killed in action, does her utmost to snap Milland out of his self-imposed torture. Her solicitude is misunderstood by Hodiak, who begins to suspect that she has more than a sympathetic interest in Milland. When Milland fails to pass Cott after an English examination, Nancy visits him at his hotel, but her pleas are in vain. Milland, intoxicated, insists upon driving her home. On the way he has an accident, and the realization that he might have killed Nancy sobers him. He permits Cott to re-take the examination and passes him. He then clears up his business affairs and calls on Nancy and Hodiak to bid them farewell, saying that he is leaving on a trip. His manner, however, frightens Nancy. She follows him and arrives at his hotel in time to prevent him from committing suicide. Something snaps inside Milland and for the first time he breaks down and gives way to his grief. Later, he convinces Hodiak that Nancy had been acting only as a friend, and leaves for a trip abroad.

It was produced by Edwin H. Knopf and directed by Fletcher Markle from a screenplay by Karl Tunberg and Leonard Spigelgass.

Unobjectionable for family audiences.

"Skipalong Rosenbloom" with Maxie Rosenbloom and Max Baer

(United Artists, Apr. 20; time, 72 min.)

This shapes up as a fairly amusing program comedy that pokes fun at western melodramas in general and television commercials in particular. There is nothing subtle about the comedy, which is played in the broadest slapstick style. Many of the gags and situations are so forced that they fall flat, but there are others that are genuinely funny and should provoke hearty laughter. The picture, which lampoons practically every western-feature cliché, is presented as a television-sponsored film, with a bubbling television announcer breaking into the action at intervals to plug the sponsor's products with fantastic claims. These claims provide the film with some of its choicest gags. The story itself is a hodge-podge of nonsense and, as such, will probably tire the more discriminating patrons. On the whole, however, it should get by as a supporting feature in secondary theatres.

Briefly, the story has Max Baer, head of a gang of outlaws, terrorizing the town of Buttonhole Bend, and making his headquarters in a saloon owned by Hillary Brook, the brains behind the gang. When Raymond Hatton, an old rancher, is fleeced in a crooked poker game, Hillary threatens to take over his property, which supposedly contained a lost gold mine. Hatton sends for Maxie Rosenbloom, his nephew, to help him. The gang, knowing Rosenbloom to be a fearless fighter, make several attempts to ambush him but fail. Jackie Coogan offers to help Rosenbloom and, together, they locate a map of the lost mine. The map, however, is stolen by Baer's gang, and Rosenbloom is appointed sheriff to recover it. Meanwhile he falls in love with Jacqueline Fontaine, the local schoolteacher. After much dirty work on the part of the outlaws, Rosenbloom cleans up the gang and saves the mine for his uncle. He then prepares to marry Jacqueline, only to learn that Coogan had done so first.

It was produced by Wally Kline and directed by Sam Newfield from a story by Eddie Forman, who collaborated on the screenplay with Dean Reisner.

Suitable for the family.

"Excuse My Dust" with Red Skelton, Sally Forrest and Macdonald Carey

(MGM, June; time, 82 min.)

Photographed in Technicolor, this is an enjoyable mixture of comedy, music and romance, set in the days when the horseless carriage was a subject of ridicule. The comedy stems from the trials and tribulations, romantic and otherwise, suffered by Red Skelton, inventor of a "gasamobile." His mishaps with his homemade car, which is looked upon as a menace by the community, provoke considerable laughter. There is much hilarity in the early sequences, where Skelton's car catches fire in a barn and a volunteer fire department puts out the blaze after many slapstick antics. Extremely funny, too, is the auto race at the finish between early-make automobiles. The action drags somewhat in the romantic interludes, but it is not a serious defect. Worked into the proceedings to good effect are the musical numbers, featuring the sultry singing of Monica Lewis, and a dance sequence by Sally Forrest. William Demarest, as a stubborn livery stable owner, and Raymond Walburn, as the mayor, add much to the comedy values:—

Skelton persistently tries to make his gasamobile run, despite being laughed at by the town. Leading the ridicule is Demarest, whose daughter, Sally Forrest, loved and believed in Skelton. His devotion to his speed machine, however, interferes with his social and romantic life, and one day, when he gives up a hay ride with Sally to prepare his auto for a \$5,000 horseless buggy race, they have a serious quarrel. Angered, Sally turns to Macdonald Carey, a wealthy playboy. Meanwhile Monica Lewis, a flirty young lady, sets her bonnet for Skelton. Demarest, concerned lest the horseless carriage ruin his livery stable business, talks the Mayor into agreeing to prohibit them in the town, but the Mayor changes his mind when Carey buys one to enter in the race. On the day of the race, Skelton gets off to a bad start and runs into much trouble because of dirty work on the part of Carey. The race turns into a furious duel between Skelton and Carey for the lead, with things looking bad for Skelton when he is knocked unconscious by an accidental blow on the head. Sally revives him and, with his aid, helps drive the car. As the two cars near the finish line, Sally leaps from Skelton's gasamobile, thus lightening the load and enabling him to win.

It was produced by Jack Cummings and directed by Roy Rowland from a screenplay by George Wells.

Fine for the family.

"Lorna Doone" with Barbara Hale and Richard Greene

(Columbia, June; time, 84 min.)

A fair costume melodrama, photographed in Technicolor. Freely adapted from Richard D. Blackmore's classic of 17th Century England, its story about a subjugated people's struggle against an oppressive ruling clan offers little that is novel. Moreover, the direction and acting are ordinary, and the dialogue unnatural for the period. Despite its hackneyed plot and situations, however, it should get by with the indiscriminating picture-goers, for the action is fast and exciting throughout, with plentiful swordplay and battles between the opposing forces. The color photography is a definite asset:—

When Charles II ascends the throne, he outlaws the arrogant Doone family, headed by Sir Ensore (Carl Benton Reid), who ruthlessly ruled the countryside from their castle domain. The family, however, continues to exact tribute from the farmers, who are helpless because the King's troops were being used in the war against France. John (Richard Greene), whose father, a farmer, had been murdered by the Doones years previously, returns home after service with the King and finds the plight of the farmers worse than ever. He organizes a resistance movement with the aid of Ron Randall, a highwayman, who was in love with Annie (Ann Howard), John's sister. In the course of attacks on the castle, John meets Lorna (Barbara Hale), a member of the Doones. Their friendship, which started

when they were children, ripens into love. In discussing the farmers' uprising, Lorna and Sir Ensore, her uncle, are against the use of violence, but Carver and Charleworth (William Bishop and Sean McClory), Lorna's evil cousins, determine to hang John's followers. They undermine Sir Ensore's authority and take command of the castle. Carver plans to make Lorna his bride, but she escapes when she learns that she is not really a Doone. Carver's troops, however, recapture her. After a number of skirmishes, John receives permission from the King to lead the royal dragoons against Doone castle. Meanwhile Carver, by threatening to hang several of John's captured followers, compels Lorna to agree to marry him. John and the dragoons storm the castle on the day of the wedding and capture it. Carver and Charleworth escape, but John pursues them and kills them in a duel. With the Doone's power eliminated, John marries Lorna.

It was produced by Edward Small and directed by Phil Karlson from a screen play by Jesse L. Lasky, Jr. and Richard Schayer.

Suitable for the family.

"The Guy Who Came Back" with Paul Douglas, Joan Bennett and Linda Darnell

(20th Century-Fox, July; time, 91 min.)

An interesting drama, revolving around the ruptured domestic happiness of a once famous football star because of his inability to face the fact that age had taken its toll. Marked by many touches of humor, the story is not too strong dramatically, chiefly because the hero's attitude does not create a sympathetic response. On the whole, however, it holds one's attention well, for it unfolds with considerable feeling and sentiment, particularly in the relationship between the hero and his young son. The closing reels, where the hero distinguishes himself in a charity football game before coming to the realization that his athletic prowess had faded away, are somewhat "corny," but it should please most picture-goers. The direction and acting are competent:—

Told partly in flashback, the story has Paul Douglas, a former All-American and professional football star, refusing to be convinced that he was now too old to play the game. Despite the objections of Joan Bennett, his wife, Douglas trains for the coming season, confident that he will be given a contract by Edmon Ryan, his former coach. He receives instead an offer as an assistant coach, and turns it down. He soon finds himself in financial difficulties and talks Ryan into giving him a chance to try out for the team, but he is out of condition and his efforts are a fiasco. Depressed, he visits a cafe owned by Zero Mostel, his close friend. There he meets Linda Darnell, a model, who sympathizes with his disappointment and suggests that he become an entertainer to cash in on his fame. He is delighted with the idea and, though Joan does not like it, starts rehearsals under Linda's management. On opening night, his act is a total flop. Completely humiliated, he goes on a three-day drunk, which results in a break between him and Joan. He finds some solace with Linda, but the separation from Joan and Billy Gray, their little son, makes him unhappy. He is further depressed when Joan indicates a desire to marry Don De Fore, a family friend, to whom his son had become attached. He gives the proposed marriage his blessing and tells Joan that he is going to San Francisco to accept a job with a shipbuilding firm. Within a few days, Joan realizes that both she and her son cannot be happy without Douglas. She visits Linda and, with her help, finds Douglas working in a cheap wrestling arena. They become reunited and, swallowing his pride, he accepts a coaching job on Ryan's team. In a charity game against the Navy, Ryan gives Douglas a chance to play and his prowess wins the game. The Navy, which had rejected him for service because of a minor injury, decides that they can use him to advantage.

It was produced by Julian Blaustein and directed by Joseph Newman from a screen play by Allan Scott, based on the *Saturday Evening Post* story by William Fay.

Unobjectionable morally.

ing with uncontrolled mob violence; "M" (Columbia), the story of a pathological killer who cannot resist a desire to murder little girls; "When I Grow Up" (United Artists), "I'd Climb the Highest Mountain" (20th-Fox) and "Stars in My Crown" (MGM), each of which includes the harrowing details of people suffering and dying from typhoid or some other epidemic.

To this list can be added any number of brooding psychological melodramas and other disagreeable stories based on murder, deceit, sex violence, lust, greed, blackmail, brutality—all unpleasant to the extreme.

In these days of unsettled world conditions, there is enough grief in life without motion pictures adding to it. People go to the movies to relax and be entertained, and few of them find pleasure in themes that are gruesome, morbid and harrowing. Such themes do not arouse in them a desire to attend the movies more frequently.

When greater care is taken in the selection of stories, avoiding tragic deaths, epidemics and other themes that leave one depressed, disgusted and sick at heart, and when institutional advertising is undertaken on a large scale, business will improve, despite competition from other entertainments. The producer-distributors will then make greater profits without burdening the exhibitor with excessive film rentals.

PETE J. WOOD

The motion picture industry in general and the independent exhibitors in particular lost a stalwart friend with the sudden passing last Saturday night of Philip J. (Pete) Wood, longtime secretary of the Independent Theatre Owners of Ohio, and a director of National Allied.

Pete Wood came to the Ohio association about thirty years ago after breaking all records selling liberty bonds in the Pittsburgh area during World War I. Throughout the years he was most effective in opposing burdensome taxation and legislation in Ohio and, because of his political skill, aided mightily in national legislative campaigns. His organizational bulletins, for which he was widely known, were packed with facts and common sense that were a strong factor in molding industry opinion. Possessed of a puckish humor, Wood created that fictional exhibitor, Jim Mason, of Cherry Valley, whose merry letters to the editor often conveyed an important message.

Martin G. Smith, president of the ITO of Ohio, paid Wood a moving tribute, saying that in Wood's death he had lost his "truest friend and closest confidant."

Trueman T. Rembusch, president of Allied States Association, who represented the national group at the funeral last Tuesday, mourned the loss of "an Allied stalwart, one of the men who gave so much to make Allied great."

Abram F. Myers, National Allied's general counsel and board chairman, praised Wood as "one of the ablest exhibitor leaders whose contributions to the general welfare will become more and more evident as time wears on."

Pete Wood's passing will leave the motion picture industry poorer indeed. As an exhibitor leader, he was a courageous man who spoke fearlessly and wrote in a similar vein. Throughout the years he was a good servant to the independent exhibitors, working

hard and accomplishing much. Now that his pen has been laid down his advice and constructive criticisms will be sorely missed, but his unswerving devotion to the cause of the independent exhibitors will never be forgotten.

"Passage West" with John Payne, Dennis O'Keefe and Arlene Whelan

(Paramount; July; time, 80 min.)

An exciting, off-the-beaten-track outdoor melodrama, photographed in Technicolor. Set in 1863 and dealing with the terror-ridden journey of a group of religious pioneers whose wagon train is commandeered at gunpoint by a desperate gang of escaped convicts, the story grips one's interest throughout. The characterization of the young, fearless preacher who leads the pioneers, played by Dennis O'Keefe, is inspiring; though he does not preach religion, his tolerant methods and his understanding views permeate the action. John Payne, as the coarse, ruthless leader of the convicts, is very effective. His reformation at the finish, where he sacrifices his life in an explosive showdown to save the pioneers' settlement from the greed of his confederates, makes for a stirring climax. The action is suspenseful most of the time. One highly exciting sequence is where the preacher, forced to resort to his fists when faith and restraint fail, gives Payne a sound thrashing for forcing his attentions on Arlene Whelan. The color photography is fine, with some of the outdoor scenes being very artistic:—

Hunted by the law, six escaped convicts led by Payne force themselves upon a group of religious pioneers heading West. Payne takes charge of their wagon train and, at rifle point, relentlessly forces the pioneers to keep moving without rest. O'Keefe, spiritual leader of the pioneers, advises the group to obey Payne lest he resort to unnecessary violence. Arlene Whelan, an organist engaged to O'Keefe, detests Payne's ruthless behavior, but she finds herself attracted to him. Payne's continued brutality and his advances to Arlene bring O'Keefe to the realization that he must meet cruelty with force. He disarms Payne, brings him to his knees with a sound thrashing, and then permits the convicts to continue with the wagon train, provided they behave and work hard. Arlene treats Payne's wounds, and in the process finds him physically irresistible. When the wagon train reaches a frontier town, the convicts go their separate way. Arlene tries to accompany Payne, but he rebuffs her. The convicts are forced to flee when one of their number is recognized in town. They head for the spot where the pioneers had decided to settle, and when their wagon train arrives Payne and his men offer themselves as laborers. While quarrying stone in a cave, Payne and his men discover gold. O'Keefe, fearing that the community will be overrun with money-crazed prospectors, begs the convicts not to mine the gold. Payne, now reformed, tries to enforce the preacher's wishes, but the other convicts oppose him. A fight starts, and Payne, mortally wounded, sets off a powder keg that kills all the convicts and seals off the cave forever. Through Payne's sacrifice, Arlene and O'Keefe are reunited, and the settlement saved from ruin.

It was produced by William Pine and William Thomas, and written and directed by Lewis R. Foster, from a story by Nedrick Young.

Fine for the family.

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SATURDAY, JUNE 2, 1951

No. 22

WHAT CAN THE MOTION PICTURE INDUSTRY ARBITRATE?

By ROBERT L. WRIGHT

(Editor's Note: The foregoing article is scheduled to appear about the middle of June in the "Arbitration Journal" quarterly publication of the American Arbitration Association.)

The AAA has released the article to the motion picture industry trade papers in advance of publication because of the current widespread interest in reviving arbitration in the industry; because its author, Robert L. Wright, former Special Assistant to the Attorney General of the United States, has played an important part in the industry over the past ten years, particularly in regard to his handling of the Government's anti-trust suit against the major companies; and because Mr. Wright suggests the arbitration of triple damage suits, which are of deep concern to the industry at this time.)

In the current welter of proposals for a new motion picture arbitration system, more attention seems to have been paid to form than to substance. The purpose of this article is to answer the question raised by its title and that question brings us sharply up against the 1950 anti-monopoly decrees under which the principal elements of the industry now operate. Those litigated decrees are themselves a product of the failure of the arbitration system setup by the 1940 consent decree. Before considering what a new system can do, it may, therefore, be profitable to look at what the old one failed to do and to try and understand the reason for its failure.

The old system failed primarily because it was founded upon the proposition that the licensing discriminations implicit in control of the principal theatre circuits by the principal film distributors should not be touched by any arbitrator's award. It was frankly established with the hope, later proved vain, that by taking care of the minor complaints the major issue posed by the Government's suit might be avoided. Because of numerous restrictions intended to preserve the status quo ante 1940, it was virtually impossible for an exhibitor to improve his run status by arbitration under that decree. The bulk of the work of the tribunals was concerned with intervals of clearance which could have no decisive effect on the competitive position of the complainants or the respondents.

These clearance complaints were, in the judgment of this writer, handled effectively within the limits imposed by the decree. As a clearance adjustment system, the arbitration system functioned well but it did not and could not, with the best administration conceivable, remove the restraints on the competitive freedom of independent exhibitors that the major film distributors had imposed. When, after nearly five years of experience, this fact became apparent to the Government, it brought to trial the main issue, divorcement of the film distributors from their theatre circuits, and ultimately prevailed.

The industry, as a result, is now adjusting to the new alignments created by the final judgments in the Government's suit, which are themselves long range plans, still in the process of execution. One basic purpose of these judgments is to compel changes in the existing run structures in the principal cities, which had been established for the benefit

of the large circuits. It is, therefore, inconceivable that any arbitration system may be reestablished at this time which would preserve existing run priorities. Any attempt to fix by arbitration the playing position of affiliated or independent theatres would at once run afoul of the existing judgments, which require a non-discriminatory, picture by picture negotiation of run and clearance in all competitive situations, with due consideration for the merits of the theatres involved.

What then may be arbitrated? Perhaps the most effective use that could presently be made of arbitration would be a fair and expeditious disposition of the claims for damages resulting from past anti-trust law violation by the major film distributors and the principal theatre circuits. A lawyer spokesman for the major distributors recently complained to a congressional committee that his clients were threatened with disaster by the large number of treble damage suits filed under Section 4 of the Clayton Act, which gives a private remedy to persons injured by anti-trust law violation. If the distributors believe that such suits will result in their paying more than just compensation for injuries actually sustained, they should take the lead in establishing arbitration tribunals in which an injured exhibitor may seek an appropriate damage award instead of prosecuting a treble damage suit.

Congress has created a liability for damages to the injured exhibitors which has somehow got to be discharged by those who inflicted the injury and who profited handsomely in the course of inflicting it. In my judgment, the expense and hazards of treble damage litigation are so great that many injured exhibitors would have a better chance of recovery in an arbitration proceeding than by litigation. This would be especially true if the award could represent the amount of damage actually inflicted, perhaps with interest from the date of the injury, instead of the mandatory treble damage figure provided by Section A of the Clayton Act. One unfortunate result of the mandatory aspect of that provision is that judges and juries are reluctant to award any damages in cases where the violation is not a flagrant one, because they regard an award of treble the amount of such a loss as unjust enrichment.

In order to conform a damage arbitration system to the purposes of the Clayton Act, it would be necessary to empower the arbitrator to award punitive damages where he found that a flagrant violation caused the injury, but a figure treble the amount of the actual damage, might well be used as a ceiling instead of as a mandatory award. Any award of attorney's fees, also mandatory under the Clayton Act, might also be left to the discretion of the arbitrator and based upon consideration of the nature of the violation and the financial circumstances of the complainant.

I do not pretend to know whether the foregoing proposals would interest any of the film distributors. They have developed an elaborate treble damage defense machinery which functions with a high degree of efficiency. Despite an occasional large verdict in the District Courts, the net final result may well be that the distributors are paying out a smaller proportion of their total liability in treble damage litigation than they would have to pay in arbitration awards under a system such as that proposed above. The suggested arbitration system would certainly result, how-

(Continued on back page)

"The Prince Who Was a Thief" with Tony Curtis and Piper Laurie

(Univ. Int'l, July; time, 88 min.)

Those who seek so-called escapist fare should find considerable entertainment in this production. It is an Arabian Nights type of picture, photographed in Technicolor against splendid sets and costumes. It offers nothing startling in the way of novelty of story or of action, but it has all the ingredients that have proved salable in the past, such as shapely harem girls and the exciting adventures of a handsome prince who is brought up as a thief, and who eventually deposes a scheming prince regent who had illegally assumed the throne. The important thing about the picture is that it shows off to good advantage Tony Curtis and Piper Laurie, two youthful players who have acquired an army of fans as a result of the careful buildup given to them by Universal-International. Curtis, a handsome young lad with a fine physique, is dashing and athletic as the prince, and Piper Laurie, as an acrobatic street urchin with an aptitude for thievery, is cute and vivacious. Both are capable performers, and their work in this picture augurs well for their future:—

The Regent of Tangiers plots the murder of the baby prince so that he can assume the throne. Everett Sloane, assigned to kill the child, cannot bring himself to commit the deed. He makes it appear as if the deed were done, but takes the child home with him. He and Betty Garde, his wife, flee with the child to another city. Twenty years later, the boy, Tony Curtis, is an accomplished thief. His principal objective becomes the robbery of the palace treasury, but he finds it impossible to wiggle through the closely-spaced iron bars. At the palace he catches a glimpse of Peggy Castle, the Regent's daughter, and becomes smitten with her. Shortly thereafter, Peggy becomes engaged to a wealthy prince, who seals the pact by presenting her with a fabulous pearl. The gem is stolen during the night by Piper, a street urchin, and the prince threatens to reduce Tangiers to rubble unless it is returned within a month. The Regent suspects Sloane of the crime and threatens to behead him unless the pearl is returned. To trap the thief, Sloane and Tony place a valuable ruby on public display, and that night Tony catches Piper as she tries to steal it. He finds the pearl on her, and decides to use her in robbing the palace treasury. The pearl is handed over to Jeff Corey, captain of the palace guards, but Piper, unbeknownst to Tony, steals it back, thus keeping Sloane under the shadow of death. With Piper's help, Tony succeeds in robbing the treasury. She falls in love with him, but he has eyes only for Peggy. In the complicated events that follow, Piper returns the pearl to Tony, who in turn gives it to the Regent on the promise that he (Tony) can marry Peggy. The tricky Regent orders the guards to seize Tony and kill him, but Piper comes to the rescue by proving to the guards that he is their rightful king. The guards join him in capturing the palace. After ascending the throne, Tony summons Piper to become his queen.

It was produced by Leonard Goldstein and directed by Rudolph Mate from a screen play by Gerald Drayson Adams, based on a story by Theodore Dreiser.

Fine for the family.

"Four in a Jeep" with Viveca Lindfors

(United Artists, Aug. 24; time, 97 min.)

Lazar Weschler, who produced "The Search" and "The Last Chance," has come through with another exciting topical drama in "Four in a Jeep." Filmed in Vienna against the background of the present Allied occupation, the central theme of the story revolves around the anxiety of a young woman whose husband, a prisoner of war, had escaped from the Russians on the eve of his scheduled release. How she is helped by four soldiers—an American, Russian, Englishman and Frenchman, representing each of the occupying powers, who patrol the city in a jeep of the International Military police, unfolds with considerable excitement and emotional impact. Much suspense is brought about by the fact that, in helping the desperate woman, the American, Englishman and Frenchman never know what attitude the Russian will adopt towards her since he is torn between a sense of duty to apprehend her and her husband, and a compassionate desire to help them rebuild their lives.

Cast as the four soldiers are Ralph Meeker, as the forthright and impulsive American; Yoseph Yadin, as the stern and sensitive Russian; Michael Medwin, as the calm and jovial Englishman; and Dinan, as the skeptical and emotional Frenchman. Despite their varying temperaments, marked by an interplay of comradeship, good-will and suspicion, the four show a desire to help people in distress.

In this way they become involved in the fate of Viveca Lindfors, whose husband had escaped from the prison camp. Aware that the Russians would watch her movements in an effort to catch her husband, the American, aided by the Frenchman and Englishman, befriend her, despite the warnings of their superiors, who sought to avoid friction between members of the occupation authorities. The Russian combats the efforts of the other three to reunite Viveca with her husband, and at the finish, after a wild chase through the bomb-torn streets, during which the Russian tries desperately to capture Viveca and her husband, despite the opposition of the other three soldiers, his felings soften and he permits them to escape. The direction is very good and the acting fine, with a choice characterization turned in by Pauline Dubost, as the Frenchman's understanding wife, who takes Viveca into her home and protects her from the spying authorities. English is the predominant language spoken by the players and, although Russian, Hungarian and French dialogue are used profusely, they have been handled in a way that enables the spectator to get the drift of what is being said.

It was directed by Leopold Lindtberg from an original story and screen play by Richard Schweitzer.

Suitable for the family.

"Million Dollar Pursuit" with Penny Edwards

(Republic, May 30; time, 60 min.)

A routine cops-and-robbers program melodrama, suitable for the lower half of a double bill. Although the plot is commonplace and offers few surprises, it should get by with indiscriminating audiences who like last action and melodramatic situations. The direction is competent, and the players do well enough in stock characterizations. The photography is sharp and clear:—

Norman Budd, a neurotic, small-time criminal, is forced out of a partnership in a night-club owned by Grant Withers, who was interested in Penny Edwards, Budd's former sweetheart, now a singer in the club. Peggy, who had been framed into a short prison term by Budd, hoped to uncover evidence that would clear her name and enable her to marry Steve Flagg, a police lieutenant. Budd, by finding a set of keys belonging to the cashier of a large department store, stumbles upon an opportunity to commit a \$500,000 robbery, but he talks too much and finds himself with four unwanted partners, including Rhys Williams, Denver Pyle, Mikel Conrad and John de Simone. The robbery is pulled without a hitch and the five crooks hide out on an isolated farm. Learning that the stolen money could be identified, Budd goes to Penny's apartment to meet Withers and makes a deal with him to take over the loot at thirty-five cents on the dollar. Penny overhears the conversation and notifies Flagg. Back at the farm, the crooks mistrust each other and have a falling out. Simone and Pyle are killed in a fight, while Williams and Conrad double cross Budd by taking the money to Withers themselves. Budd pursues them and arrives at the rendezvous point just as the police show up. In the ensuing gun fight all the criminals are shot down, with Budd clearing Peggy's name before he dies.

It was produced by Stephen Auer and directed by R. G. Springsteen from a screen play by Albert DeMond and Bradbury Foote, based on Mr. DeMond's story.

Adult fare.

"Three Steps North" with Lloyd Bridges

(United Artists, June 15; time 85 min.)

A pretty exciting melodrama, revolving around the adventures of a dishonorably discharged ex-GI, who returns to Italy to recover a buried fortune he had made illegally in black-market operations during the war. Its mixture of murder and chicanery is rather unpleasant and sordid, and not one of the principal characters does anything to win the spectator's sympathy, but the story is intriguing and the action hold's one taut, thanks to the skillful direction and acting. Made in Italy, the picture has been shot against actual backgrounds that give the proceedings a realistic touch. Aside from Lloyd Bridges and one or two minor players, the others in the cast are Italian, but all speak English:—

After completing a four-year prison term for his black market operations, Bridges, aided by John Fostini, a crooked seaman, smuggles aboard a ship that takes him to Italy. There, Bridges sets out to locate four million lire he had buried in a field before his arrest. En route, he stops off at a bar to see Lea Padovani, his sweetheart in the war days. Reaching the field, Bridges discovers that it had been turned into a cemetery for American war dead, and realizes that he will have to dig up the money under cover of darkness.

To avoid suspicion, he tells Aldo Fabrizi, the kindly cemetery caretaker, that he had come to visit the grave of his brother. Fostini, who had been promised a cut of the loot by Bridges, is waylaid by thugs and killed. The police suspect Bridges, because he had quarrelled with Fostini publicly, but Lea rescues him by providing a fake alibi. William C. Tubbs, an American racketeer who had fled to Italy, suspects that Bridges was after illegal loot and offers to help him, but Bridges turns him down. In the events that follow, Tubbs and Gianna Rizzo, a henchmen, kidnap Lea and torture her to get information about Bridges' affairs, but Bridges, though constantly shadowed by the police, helps her to get away. Because of the murder of a bartender who had tried to give him the name of Fostini's murderer, Bridges decides to get out of Italy immediately, and arranges for Lea to meet him at the cemetery that night. As he digs up the box containing the money, Bridges is held up by Rizzo, but the police, who had trailed Rizzo, shoot him down. Bridges is shocked to find the box empty when he opens it, and is informed that Fabrizi, the caretaker, had found the money and had been permitted to keep it when nobody showed up to claim it. Fabrizi in turn had used the money to build a chapel on the edge of the cemetery. Realizing that his ill-gotten gains had been put to good use, Bridges sets out with Lea to start life anew. It was produced and directed by W. Lee Wilder, from a screen play by Lester Fuller, based on a story by Robert Harari. Adult fare.

"The Texas Rangers" with George Montgomery and Gale Storm

(Columbia, June; time 68 min.)

An exciting western melodrama, photographed by the Super Cinecolor process. The action keeps one in tense suspense throughout. The story, which takes place after the Civil War when Texas was overrun with outlaws, casts George Montgomery and Noah Beery, Jr., as brothers, outlaws who become Texas Rangers when they are offered a pardon to help apprehend a gang of bandits headed by William Bishop. Their primary reason for joining the Rangers, however, was to even a grudge against Ian MacDonald, another outlaw, who had tried to kill them in order to keep all the loot from a bank holdup. There are, of course, heroics, such as, for instance, the daring of Montgomery, who risks his life when he joins the outlaw gang for the purpose of exterminating them more easily; the courage of Beery, who sacrifices his life to convince the outlaws that Montgomery had become one of them; and the determination of Jerome Courtland, their younger brother, who was a Ranger, to make his older brothers carry on as Rangers when they decide to quit after avenging themselves on MacDonald. He does this at the point of a gun, and when the outlaw gang ambushes the three and kills Courtland, the other brothers quickly make up their minds to remain with the Rangers to avenge his death. There is much suspense in the closing reels where Montgomery, in line with a plan to help the Rangers capture the gang, induces Bishop to hold up a train carrying a gold shipment. The plan backfires when Bishop, at the last minute, changes the location of the attack, but Montgomery manages to hold the gang at bay single-handedly until the Rangers arrive to the rescue. Gale Storm provides the romantic interest as a newspaper publisher who holds Montgomery responsible for her father's death in a holdup but who falls in love with him when he reforms and proves his innocence. The direction and acting are skillful, and the color photography fine.

It was produced by Bernard Small and directed by Phil Karlson from a screen play by Richard Schayer, based on a story by Frank Gruber. Suitable for the family.

"Warpath" with Edmond O'Brien, Dean Jagger and Forrest Tucker

(Paramount, August; time, 95 min.)

Good. Photographed in Technicolor, "Warpath" is another in the current cycle of outdoor pictures based on the Indians-versus-Cavalry theme. It is, however, an above-average film of its type, because of the interesting story treatment and characterizations, the expert directorial work, and the capable acting of the competent cast. Moreover, it has some good comedy touches and a charming romance, and the well staged battle sequences between the Indians and the whites should delight the action fans because of the many exciting thrills. Worthy of special mention is the fine color photography; some of the outdoor scenes are breathtakingly beautiful.—

For eleven years after his return from the Civil War,

Edmond O'Brien searches relentlessly for a trio of unidentified bandits who had been responsible for the death of his sweetheart. Riding into a frontier town, he comes upon a dying drunk who admits that he was one of the bandits and reveals that one or the other of his former outlaw companions is in the Seventh Cavalry. O'Brien heads for Bismarck to enlist as a private, despite his former rank of captain. En route he gets into a brawl with Forrest Tucker, a drunken sergeant, and later finds himself serving under him. At the post O'Brien becomes friendly with Polly Bergen, whose father, Dean Jagger, was the post storekeeper. Sent out to repulse an Indian attack on a wagon train, a Cavalry troop is ambushed and surrounded by the Indians. O'Brien and Tucker volunteer to get help from the post. O'Brien gets through first and wins a promotion as first sergeant, becoming Tucker's superior. A series of different incidents cause O'Brien to suspect that Tucker is one of the men for whom he had been searching, and he becomes convinced when Tucker deserts. Later, when Jagger, who had been friendly with Tucker, sells his store and heads west with Polly on a wagon train escorted by O'Brien's unit, O'Brien discovers that he is the other man. Before he can take action, however, the wagon train and the cavalry are ambushed and captured by the Indians. All are taken to an Indian village, where they find that Tucker, too, is a prisoner. They learn that the Sioux tribes are gathering to ambush General Custer. In order to enable O'Brien and Polly to escape and warn Custer, Tucker and Jagger storm out of the prison tent and distract the Indians, sacrificing their lives in the process. O'Brien and Polly go on to warn Custer, satisfied that Tucker and Jagger had redeemed themselves.

It was produced by Nalt Holt and directed by Byron Haskin from a story and screen play by Frank Gruber. Suitable for the family.

"Hard, Fast and Beautiful" with Claire Trevor, Sally Forrest and Carleton Young

(RKO, no rel. date set; time, 76 min.)

This is a tennis picture and, as such, should appeal strongly to the tennis fans, but it is doubtful whether those who are not especially interested in the game will derive much pleasure out of it, particularly since the story pits a mother's ambition for worldly goods against her daughter's sincerity in the game, as well as her love for a young man. It is not very pleasant to see a grasping mother profiteering on her daughter's fame. The action in the tennis sequences are so realistic that one is made to feel as if he is watching the playing of a real game, not a prearranged one. No fault can be found with the direction and acting. The photography is a treat to the eye.—

Discontented with her routine existence, Claire Trevor, a Californian housewife, centers her ambitions on Sally Forrest, her attractive daughter. Claire belittles Kenneth Patterson, her husband, for not providing a more glamorous setup for Sally. Robert Clarke, a college senior working in a swanky country club nearby, invites Sally to a game of tennis. Her playing is so sensational that the club officials propose to send her to Philadelphia to compete in the National Girls' Single Tournament. Claire refuses to give her permission unless she goes along as chaperone. Sally wins the tournament and attracts the attention of Carleton Young, a suave tennis promoter. Seeing an opportunity to capitalize on Sally's fame, Claire forms a behind-the-scenes alliance with Young. Sally and Clarke want to marry, but Young, aided by Claire, manages to keep them apart by keeping her on tour. She wins the National Women's championship at Forest Hills, and is talked into leaving immediately on a European tour, despite Clarke's objections. Meanwhile Claire and Young coin in money from the sponsors of the tour in exchange for Sally lending her name to different profitable ventures. Sally becomes an international celebrity when she wins the world's championship at Wimbledon, and her mother tries to induce her to marry an English title. She then sees her mother in her true light, and learns that she had been making money out of her supposedly amateur status. Her relationship with Claire becomes strained, and eventually bitter. Returning to the United States to defend her championship, Sally learns that her father is very ill. She flies to his bedside to hearten him, and at the same time makes up with Clarke. She then defends her championship successfully, hands the loving cup to her mother, and retires from the game to marry Clarke. Claire, a pitiful figure, is left in the stadium alone; even Young deserts her.

Collier Young produced it, and Ida Lupino directed it, from a screen play by Martha Wilkerson, based on a novel by John R. Tunis. Unobjectionable for the family.

ever, in a much smaller proportion of the total cost of satisfying these claims being eaten up by legal expenses.

Another field for arbitration is provided by the recurring problems of decree compliance. I see no reason why most of the complaints now directed to the Justice Department could not be dealt with effectively by arbitration. If it were understood that the resulting award would be no bar to contempt proceedings, which may be brought only by the United States in any event, I should suppose that the Department would have no objection to the arbitration of such complaints. The parties would, of course, be free to agree among themselves as to the terms of the submission and those terms would necessarily define the issues and the scope of the award. The award could either be one of money damages for the injury sustained or simply a finding as to the merits of the claim of violation. The arbitrator would have no power to make an award controlling future conduct but his award could, by stipulation, be given the status of an agreed statement of facts on which to prosecute or defend a claim for equitable relief under Section 16 of the Clayton Act. Litigation of such claims for injunctive relief could be greatly simplified and spurious claims could be quickly eliminated by such arbitration. It would provide the industry with a speedy and economical means of dealing with disputes that are bound to arise with increasing frequency in the course of applying the Government decrees to the discriminatory run and clearance patterns which still persist in many areas.

All of this discussion presupposes that arbitration is a better method of resolving motion picture industry disputes than litigation. If the parties can be limited to those directly involved and the multiple attorney representation of defendants with similar interests, which plagued the old system, can be avoided, a sound case may be made for the proposition that arbitration is often a quicker and cheaper method of obtaining a just result than litigation. That case must also be based upon making the arbitration machinery available without any limitation on the scope of the issues to be decided or the relief to be awarded, except those which are imposed by the applicable anti-trust laws, including the existing decrees.

There is no reason why the parties to any industry dispute should not be able to arbitrate any question they want to arbitrate and agree to any form of award which does not conflict with the applicable law. Access to a new system of arbitration should, therefore, not be conditioned upon advance submission to limitations designed to protect the existing status of any element in the industry. Such limitations spelled the doom of the old system and no new one could survive them.

That part of the industry which visualizes arbitration as a means of stabilizing the admittedly chaotic conditions which now prevail in certain areas does not understand the cause of the chaos. The acute discomfort which exhibitors suffer as a result of the distributors' exploitation through competitive bidding of the new competition created by the Government decrees cannot be alleviated by arbitration. Neither exhibitors nor distributors can have an industry which is at once stabilized and highly competitive.

The industry is now more competitive than it has been since its infancy because the principles of the Sherman Act have been given practical effect by the Government's anti-trust suits. Those of us who helped prosecute that litigation naturally believe that the present competition has produced a healthier industry, rendering better public service than the old monopoly pattern could ever provide. But those who differ with us on this point ought to understand that the stability that went with the old centralized control cannot be recaptured by a new system of arbitration. The breakup of that control could not be avoided by the old arbitration system and no new system of arbitration can provide a new system of industry control.

This does not mean that the facilities of the old system should now be disregarded. The American Arbitration Association, the Motion Picture Appeal Board and the individual arbitrators acquired a knowledge of the workings of this

industry which ought to be utilized in some manner by any new system. The industry now has available for perhaps the first time in its history, a substantial body of arbitration experts who combine a special knowledge of the industry with freedom from the prejudices necessarily attaching to those who are a part of it. Perhaps the most efficient system would be one in which the judging were left solely to such arbitrators and the advocacy handled for each party by an expert industry witness with special knowledge of the subject matter in issue. As a member of the legal profession, I hesitate to advance the view that lawyers should be excluded from the arbitration process but experience does suggest that unless they play a more limited role than they do in the courtroom, the benefits from the informal procedures characteristic of arbitration may become largely illusory.

To sum up, the industry can solve, by arbitration instead of litigation, most of the disputes that currently plague it if it wants to do so. But no arbitration machinery exists or can be created, short of legislation exempting the industry from the anti-trust laws, for restoring the kind of stability the industry had before competition reared its ugly or pretty head, depending on which side you view it from. There is, therefore, no point in continuing to talk about a new system of arbitration without considering what is to be arbitrated and what the awards shall be. Until the industry faces up to that problem, arbitration will continue to be something that everyone applauds but no one embraces.

"Little Big Horn" with Lloyd Bridges and John Ireland

(Lippert, June 18; time, 86 min.)

This picture has been directed with great care, but because of the unpleasant motivation it does not attain the effectiveness sought by the producer. The motive for the main action is, of course, worthy, for a U.S. Cavalry detachment undertakes to warn General Custer of the danger from the Sioux Indians, but in the beginning the spectator is served with a scene in which an officer is in love with the wife of a brother officer. This is not a pleasant sight, particularly since both men meet in the wilderness and a better feeling is needed to protect the lives, not only of themselves, but also of their own men. This defect could have been overcome, to the benefit of the picture. In the film's favor is the fact that the players talk in a low tone of voice, instead of "shouting" and gabbing, as is the case usually with most pictures. This directorial touch is refreshing. The story unfolds in the days of General Custer, when war between the whites and Indians was a daily routine:—

Heading a small Cavalry squad, Lloyd Bridges, a captain, learns that General Custer was in danger of an ambush that had been prepared by the Sioux Indians. Bridges' group is met by another squad under the command of John Ireland, a lieutenant, carrying orders for them to return to their post. Aware of the danger to General Custer's party, Bridges decides to warn him, fully realizing that he had little chance of succeeding, and that he might be leading his men to their death. Bad blood existed between Bridges and Ireland because he had caught Ireland kissing his wife and had heard her ask him to take her away. Because of this incident, Bridges orders Ireland to join his detachment. The group strikes out for a rendezvous with Custer some 250 miles away. Meanwhile, the Indians become aware of their mission and attack the party. As they approach their destination, Bridges is felled by an Indian arrow. Ireland is ordered to assume command. He then explains to Bridges that he had given up his wife. Soon after, Bridges succumbs. The detachment arrives at Little Big Horn before Custer, only to find themselves cut off by a large Sioux force. They charge the enemy, despite the odds, but every one of them dies a hero's death.

Carl K. Hittleman produced it, and Charles Marquis Warren directed it and wrote the screen play, based on a story by Harold Shumate.

Unobjectionable for the family trade.

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A SIGNIFICANT EXPERIMENT

The announcement this week that a group of motion picture theatres have acquired the exclusive rights to televise the forthcoming heavyweight fight between Joe Louis and Lee Savold is most significant in that it will give the adherents of theatre television and the promoter of a major sports event an opportunity to test the potential commercial value of a telecast that is not available free to home viewers.

The fight, which will be staged at the Polo Grounds in New York on Wednesday night, June 13, will be relayed to the theatres by coaxial cable and will not be put on the air. It is anticipated that approximately twenty theatres in Washington, Binghamton, Baltimore, Albany, Cleveland and Chicago will participate in the telecast, the exact number depending on the availability of coaxial cable facilities. These theatres are owned by the United Paramount, Loew's, RKO and Fabian circuits.

Under the terms of the deal, no theatre in New York City and adjacent areas will be permitted to televise the fight lest the gate receipts at the Polo Grounds be affected adversely.

Nathan L. Halpern, television consultant to Fabian Theatres and Theatre Owners of America, who represented the theatre companies in the deal, stated that the contract with the International Boxing Club, which is staging the fight, covered also additional outdoor fights to be staged in the summer.

The financial details of the deal were not divulged.

As pointed out by Mr. Halpern, this experiment marks the first network of theatre television. Mr. Halpern stated recently in a talk before the convention of the Motion Picture Theatre Owners and Operators of Georgia that one hundred or more theatre television installations will be in process before the end of this year, at which time the first practical and commercial box-office television system will be in operation through these theatres, which will have a seating capacity of approximately 200,000. As many as fifty cities will be covered when the installations are completed, and the networking will take place by closed circuit telephone lines.

He added that, in anticipation of the new installations, attractive sports programs are being lined up for theatre television, and that the National Collegiate Athletic Association has approved maximum use of theatre television for college football this fall, with some of the top college games available exclusively on theatre television in several parts of the country.

"This growth of theatre television comes at a time when major sports institutions are seriously concerned about the impact of home television on the entire sports structure," said Mr. Halpern. "Being a controlled medium," he added, "theatre TV has limited, if any, effect on gate receipts at the event itself. At the same time, theatre television can expand gate receipts from paying audiences across the country beyond anything envisioned from any other practical form of television. The audience enthusiasm for sports presented in large screen detail before assembled sports fans has been established conclusively by theatre television experience."

There is much logic in what Mr. Halpern had to say about

the potential extra revenue offered to the field of sports by theatre television, and the experiment this Wednesday should give both the motion picture exhibitors and the sports promoters a fair inkling of whether or not such ventures can be profitable in the future.

At any rate, it is an experiment that should be welcomed by exhibitors everywhere, for, if successful, it may prove to be the forerunner of new concepts in theatre programming, in which theatre television will play an integral part. Moreover, the nation's movie theatres, which have approximately 13,000,000 seats, will be in a powerful position to snare the exclusive television rights to any special event, sports or otherwise, for they can offer to the promoter of such an event a potential revenue that cannot possibly be matched by any established TV broadcasting network or sponsor.

In his speech before the Georgia theatre owners, Mr. Halpern stated that "experience to date has shown that theatre television of news events can preserve film audiences in theatres which might stay away otherwise for the home broadcast version." Perhaps regular film entertainment, coupled with exclusive television programs that cannot be seen by people in their homes, may be the answer to, not only preserving our audiences, but also expanding them.

COMPLETE DIVORCEMENT FOR 20th-FOX WITHIN TWO YEARS

Twentieth Century-Fox and the anti-trust division of the Department of Justice have worked out a consent decree calling for the complete divorcement of the company from National Theatres Corporation, its wholly-owned subsidiary, within two years.

Under the terms of the decree, which was submitted to the New York Statutory Court for approval this week, National Theatres must divest itself outright of one hundred theatres in three months to two years in certain localities. Divestiture of theatres is required also in fifty other localities if there is no independent competition within periods ranging up to five years. In still another one hundred situations, providing no independent competition develops within specified periods of time, National will have the option of either divesting theatres or limiting them to 60% of the product of the eight major distributors. In fifteen other localities, National will be required to divest itself of theatres if it operates over a specified period of time more than a particular number of theatres on specified runs.

Additionally, the decree enjoins 20th-Fox from certain illegal trade practices; prohibits the company from engaging in exhibition without court approval, and similarly prohibits National Theatres from engaging in production-distribution; and bars each company from having common officers and directors. All these provisions are more or less identical with those in the Paramount, Warner and RKO decrees.

The decree permits Spyros Skouras to continue as president of 20th-Fox, and Charles Skouras as president of National Theatres.

Loew's, Inc., remains as the only defendant in the Government's anti-trust suit that has yet to negotiate a consent decree with the Department of Justice.

**"The Frogmen" with Richard Widmark,
Dana Andrews and Gary Merrill**

(20th Century-Fox, July; time, 96 min.)

20th Century-Fox has fashioned a thrilling, action-packed sea melodrama in "The Frogmen," which pays tribute to the Navy's daring Underwater Demolition Teams, a branch of the service that was one of the best-kept secrets of World War II. Wearing skin-tight, water-tight rubber suits, oxygen masks and flippers on their feet, giving them an appearance that earned them the name of "Frogmen," the basic work of the UDT's was to secretly conduct a reconnaissance of the waters and beachhead area to determine the possibilities of our forces being able to effect an assault landing, and to move man-made and natural obstacles from the assault areas by means of underwater demolition charges. The details of the work of these intrepid "paddlefoot commandos," who spearheaded every Allied invasion from Sicily to Okinawa, as well as in Korea, have been caught in this picture in a most fascinating way, particularly in the underwater sequences, providing the exhibitor with subject matter that is a natural for exploitation.

The story itself is an exciting and interesting account of the problems of a lieutenant commander, played by Richard Widmark, who finds his new assignment as head of an underwater demolition team none too easy because his men compare him unfavorably with their former commanding officer, killed in action, who had been the personal hero of each man in the company. His strict discipline in carrying out pre-invasion operations that make possible scheduled beachhead landings on a Japanese-held Pacific island does not help his popularity with the men, even though his every move was motivated by a sincere desire to save lives. But the men do not interpret his actions in this fashion, and all file for transfer to another unit. He eventually wins their respect, however, with a display of personal heroism in removing the exploder mechanism from an unexploded enemy torpedo that had pierced the hull of their destroyer. At the finish, Widmark gives his men final proof of his bravery and leadership when, after heading a mission that blows up a Japanese submarine pen, he sacrifices his own life to insure their safety.

Widmark is effective as the cynical and fearless commanding officer, as is Dana Andrews as his chief petty officer, who strongly resents his methods at first but eventually becomes his biggest booster. There are no women in the cast.

It was produced by Samuel G. Engel and directed by Lloyd Bacon from a screen play by John Tucker Battle, based on a story by Oscar Millard. Suitable for all.

**"He Ran All the Way" with John Garfield
and Shelley Winters**

(United Artists, July 13; time, 77 min.)

A taut melodrama, capably directed and acted. Revolving around a frightened, mean-tempered thug who kills a policeman and takes refuge in the home of an innocent family, whom he browbeats for two days and nights, the story maintains a steady undercurrent of excitement and suspense owing to the constant danger faced by the family because of the methods employed by the criminal to prevent them from betraying him to the police. It is not a cheerful entertainment, and the mood is heavy throughout, but those who like crime melodramas should find it to be one of the better pictures of its type. John Garfield is highly impressive as the panicky hoodlum who finds himself torn between moments of sympathy for the family and moments of deep suspicion that they are conspiring against him. A fine performance is turned in also by Shelley Winters, as the grown but confused daughter of the family, who resents Garfield's savage attitude yet finds herself strangely attracted to him. The low-key photography heightens the picture's tragic mood:—

Managing to get away from the scene of the crime after killing a policeman in a holdup, Garfield goes to a public swimming pool to escape detection. There, he meets Shelley and accepts her invitation to come home with her to meet Wallace Ford and Selena Royle, her parents, and Bobby Hyatt, her little brother. Once in Shelley's home, Garfield imagines that the family recognizes him as the hunted killer.

He reveals his identity, admits the crime, and takes command of the family, threatening to kill them if they notify the police of his presence. He permits the family to continue their normal routine so as not to create suspicion, but makes sure that one member of the family is always with him as hostage. Although Garfield browbeats the family for two days and nights, Shelley finds herself attracted to him and, out of affection for him and an eagerness to secure the safety of the family, she agrees to buy a car for him with part of the holdup money and to go away with him, despite her father's objections. A delay in the delivery of the car causes Garfield to suspect that Shelley had double-crossed him, and he becomes convinced of it when her father shows up outside with a gun to prevent him from leaving with Shelley. Using Shelley as a shield, he attempts to flee the building, but a shot from her father's pistol startles him and causes him to drop his gun as he leaps for cover. Now aware that Garfield would not hesitate to kill her father, Shelley grabs the fallen gun and fires at Garfield. He staggers out into the street and dies in the gutter.

It was produced by Bob Roberts and directed by John Berry from a screenplay by Guy Endore and Hugo Butler, based on a novel by Sam Ross. Adult fare.

**"St. Benny the Dip" with Dick Haymes,
Nina Foch and Roland Young**

(United Artists, June 22; time, 80 min.)

This comedy-drama has its amusing moments, but on the whole it misses fire. It will serve best as a supporting feature in situations where audiences are not too critical. The story, which revolves around the regeneration of three confidence men after they disguise themselves as priests to escape the law, is novel, but as presented it is a rather long drawn out, talky affair that never strikes a realistic note. Moreover, the comedy is mild at best, and its more serious moments lack the dramatic punch intended. The players try hard enough to make something of their roles, but they are not given much of a chance by the meandering screenplay and the weak treatment:—

Surprised by the police as they are about to claim another victim, Dick Haymes, Roland Young and Lionel Stander, confidence men, manage to escape their pursuers by disguising themselves as priests with clothes stolen from a church. The three make their way to the cellar of an old building on the Bowery, where they are discovered by police sergeant Will Lee. They inform him that they are making a survey of the neighborhood's religious needs. The sergeant tells them that the building had been the site of a former mission, and the three men reluctantly allow themselves to be talked into reestablishing it when the sergeant offers to raise the necessary funds. The mission is restored with the help of the neighbors in the vicinity, and all thoughts the three men had about leaving at the first opportunity are dismissed from their minds temporarily because Haymes had become interested in Nina Foch, a girl living in the neighborhood; because Young liked the idea of a police sergeant tipping his hat to him; and because Stander shows evidence of an increasing desire to return to his wife and two sons, whom he had abandoned five years previously. Although Stander finds a conscience and Young dignity, Haymes is completely frustrated in his courtship with Nina because she believed him to be a priest. He finally tells Nina the truth and decides to leave her and the mission. Stander, having become reconciled with his wife, decides to start life anew as a cab driver. Young, however, is sincerely upset at the prospect of leaving the mission. By this time the police show up and reveal that they had discovered the trio's identity, but on the recommendation of a kindly priest that the three had become regenerated, Stander is left in the custody of his wife; Young is permitted to continue his work at the mission; and Haymes is left free to start a new life with Nina.

It was produced by Edward J. and Harry Lee Danziger, and directed by Edgar Ulmer, from a screenplay by John Roeburt, based on an original screen play by George Auerbach.

Unobjectionable for the family.

**"As Young as You Feel" with Monty Woolley,
Thelma Ritter and David Wayne**
(20th Century-Fox, June; time, 77 min.)

An entertaining blend of comedy and drama, revolving around the complications that result when an elderly printer resorts to a hoax to put a stop to the arbitrary retirement of workers who have reached the age of sixty-five. It is a family-type comedy that keeps one chuckling throughout, for the situations, though not hilarious, are amusing. As the elderly printer who resents his discharge, Monty Woolley is the central figure in the story. He performs in his usual capable manner, making the characterization lovable and provoking laughter by what he says and does. Thelma Ritter, Constance Bennett, Allyn Joslyn, Jean Peters, David Wayne, Marilyn Monroe and Albert Dekker are among the other players in the competent cast who help to put over the amusing story idea:—

Woolley, employed in the hand press department of a large printing firm, lives with Allyn Joslyn, his son, Thelma Ritter, Joslyn's wife, and Jean Peters, their daughter, who was engaged to David Wayne. In accordance with the firm's established policy, Woolley finds himself automatically retired when he reaches the age of sixty-five. Hurt deeply, he determines to do something about the over-65 rule. He investigates and discovers that the firm is a subsidiary of giant Consolidated Motors, whose president (Minor Watson) had never been seen by the executives of the printing firm. Darkening his beard, Woolley assumes the identity of Watson and visits the printing plant for a tour of inspection. The executives, headed by Albert Dekker, try their utmost to impress him and, when he frowns on the over-65 retirement rule, Dekker quickly issues an order to rescind the rule and re-hire every overage man. Woolley also makes a speech before the local chamber of commerce on the dignity of man and his right to employment. Before "leaving town," Woolley is invited to dinner at Dekker's home, where his charm makes such an impression on Constance Bennett, Dekker's neglected wife, that she imagines herself in love with him. Returning home, Woolley informs the family of his hoax and all fear that he will be sent to jail. Meanwhile his speech makes front-page news all over the country and is received so well that it boosts the value of Consolidated stock and brings great honor upon Watson, the man he impersonated. Watson, both disturbed and amused, sends two detectives to the printing plant to find out what happened, and Dekker faints away when he learns that he had been duped. Before Dekker can take action against Woolley, Watson arrives in town and offers the old gentleman an important public relations job with Consolidated. Woolley, however, declines the post, stating that he preferred to remain a hand-press operator. Watson assures him that the job is his as long as he wants it.

Lamar Trotti produced it and wrote the screenplay, based on a story by Paddy Chayefsky. It was directed by Harmon Jones. Suitable for all.

**"Two Gals and a Guy" with Robert Alda,
Janis Paige and James Gleason**
(United Artists, June 29; time, 70 min.)

Just a mildly amusing comedy with some music, strictly for the lower half of a double bill. Revolving around the complications that result when a successful TV husband-and-wife team split because of her desire to raise a family, the story is pretty weak, tiring one. In fact, it seems a pity to waste the talents of the players in anything like this, for, despite their efforts, they are so handicapped by the poor story material and uneven direction that they fail to make an impression. A few of the spots provoke laughter, especially at the beginning where home television reception is kidded; but for the most part the comedy antics of the characters are too forced to be funny:—

Robert Alda and Janis Paige, a successful husband-and-wife team on television, are managed by James Gleason, who has his hands full trying to renew their contract with Lionel Stander, their irritable sponsor. Complications arise when Janis, desiring a normal home and married life, tries to adopt a baby. Lest this result in a breakup of their team, Alda,

aided by Gleason, stops the adoption by giving the foundling home authorities the impression that he and Janis would not make suitable parents. Janis, discovering this perfidy, leaves Alda and keeps her whereabouts a secret. Frantic lest her failure to appear with him on the show will result in a cancellation of their contract with Stander, Alda, aided by Gleason and Arnold Stang, a hungry relative, finds a dress model (also played by Miss Paige) who looked remarkably like Janis. He makes a deal with her to impersonate Janis on the show, and takes her to his apartment to teach her the routine. This serves to widen the breach between Alda and Janis, who shows up at the apartment and suspects him of being unfaithful when she finds the model there. On the night of the show, the model's inept talent almost ruins the act, but Janis, having had a change of heart, shows up in time to replace her and save the situation. It all ends with the pair adopting four children while continuing their careers.

It was produced by John W. Arent and directed by Alfred E. Green from an original screen play by Irving Weisner. Harmless for the family.

**"Showboat" with Kathryn Grayson,
Ava Gardner, Howard Keel and Joe E. Brown**
(MGM, July; time, 107 min.)

An excellent Technicolor version of the famed Jerome Kern musical, based on Edna Ferber's equally famous novel. It has been filmed twice before, but the color photography makes this version far superior. Being a story that has almost every element that makes for popular entertainment, it is sure to have a wide appeal. More than anything else, however, it is the Jerome Kern melodies, such as "Ol' Man River," "Make Believe," "Why Do I Love You," "My Bill" and "Can't Help Lovin' Dat Man" that will delight audiences. These songs, which never seem to grow old, are sung in fine voice by Kathryn Grayson, Howard Keel, Ava Gardner and William Warfield, with Mr. Warfield's singing of "Ol' Man River" particularly thrilling. As to the story, it is romantically pleasant and at times deeply moving, with many touching situations that tug at one's heartstrings. Miss Grayson, as "Magnolia," and Mr. Keel, as "Gaylord Ravenal," are ideal in the romantic leads. Ava Gardner, as "Julie," the erring mulatto singer, is exceptionally good. Joe E. Brown, as "Captain Andy," Agnes Moorehead, as his wife, and Marge and Gower Champion, as a dance team, are among the others in the capable cast who contribute much to the entertainment values. The production is extremely lavish, and it catches with realism the charm and colorful atmosphere of the old Mississippi show boat days.

Hardly any change has been made in the story line. It opens with Ava, the show boat's leading lady, forced out of town by the authorities when they discover that she had Negro blood and is married to the white leading man. Over the objections of his wife, Brown, owner of the show boat, insists that Kathryn, his daughter, take over the lead. Brown engages Howard Keel, a handsome river gambler, as the new leading man. Kathryn and Keel fall in love and, despite her mother's protests, marry. They go to live in Chicago, where Keel's gambling luck keeps them in luxury for a while. When his luck changes and they become poverty-stricken, Keel leaves Kathryn, explaining in a note that he was not worthy of her. Kathryn, penniless and expecting a baby, a fact unknown to Keel, tries out for a singing job in a fashionable Chicago hotel, where Ava was the star performer. Without making her presence known to Kathryn, Ava quits so that she might have the job. Brown, visiting Chicago, finds Kathryn singing at the hotel and persuades her to return to the show boat, where her daughter is born. Some years later, Keel meets Ava, now a drink-sodden woman abandoned by her husband, and learns from her that he has a five-year-old daughter. She persuades him to return to Kathryn, and it all ends with a touching reconciliation on the show boat.

It was produced by Arthur Freed and directed by George Sidney from a screen play by John Lee Mahin, based on the play by Jerome Kern and Oscar Hammerstein, II.

Suitable for the entire family.

"Kentucky Jubilee" with James Ellison, Jean Porter and Jerry Colonna

(Lippert, May 18; time, 67 min.)

Children should like it, but adults may find it too silly, except, perhaps, those who enjoy comedy, no matter how nonsensical. There are enough ingredients in the action to have made a better program picture, but no advantage was taken of the opportunity. Worked into the proceedings are a variety of specialty numbers featuring performers in sixteen different acts. It must be noted that advertising plugs are given to such products as Morton Salt, Mobile Oil, Coca Cola, Miller's High Life Beer and Cadillac cars:—

While en route to Hickory, Kentucky, in search of talent at the Kentucky Jubilee, Fritz Feld, a Hollywood director, is kidnapped by gangsters, who were headed for the same town to join Archie Twitchell, a big-time racketeer. Twitchell, by threatening to expose Chester Clute, the town's mayor, on some misdeed, had managed to take charge of the jubilee. His idea was to abscond with the receipts. James Ellison, a New York reporter, arrives in town with Jerry Colonna, graduate of a correspondence school for entertainers, on his first job as master of ceremonies at the jubilee. With them is Jean Porter, whom they had met in a town nearby, where she was stranded after her show had closed. Ellison attempts to see Feld at his hotel, but is refused admittance by the gangsters, who pose as his servants. Ellison calls on Raymond Hatton, editor of the local newspaper, and learns that he suspected that something crooked was going on in the management of the jubilee. Both set out to obtain evidence against Twitchell and his gang. Meanwhile Colonna is taken prisoner by the gangsters when he discovers them sneaking Feld out of the hotel. Both are taken to a smoke house on the edge of town and placed under guard. With Colonna "missing," Twitchell takes over as master of ceremonies. Shortly thereafter, Ellison rescues Colonna and Feld and, while he compels the mayor to confess all he knows, the gangsters chase Colonna through the crowd at the jubilee. Hatton, however, summons the constable and his deputies in time to thwart the gangsters from robbing the local bank and holding up the jubilee's cashier. Colonna takes over as master of ceremonies, and Feld, impressed with him and with Jean, signs them for his next picture, based on a story by Ellison. It ends with Jean in Ellison's arms.

Ron Ormond produced and directed it, from a screen play by Maurice Tombragel and the producer-director himself. Appearing in the specialty numbers are the McQuig Twins, Les "Carrot Top," Fred Kirby, Chris Randall, Penny McGiggan, Donna Kaye Anderson, Broome Brothers, Bobby Clark, Y-Knot Twirlers, Claude Casey, Slim Andrews, Frankie Vincent, John Braislin, Buck & Chickie Eddy and Edna and Gracia Dreon.

Unobjectionable for family audiences.

"China Corsair" with Jon Hall and Lisa Ferraday

(Columbia, June; time, 68 min.)

Suitable for the lower half of a double bill. It is a melodrama, with murders and double-crossings and stealing of priceless jade antiques, in which Lisa Ferraday turns from a villainess into a heroine, and in which John Hall is given ample opportunities for heroics. The action unfolds somewhere on a small island off the coast of China, where the hero finds himself broke and without a job. The direction, acting and photography are so-so:—

Hall, an engineer down on his luck because of drink, meets Lisa, an Eurasian girl, in a gambling house. He wins at roulette, but because Lisa had knocked his chip off the winning number, the proprietor refuses to pay him. Penniless, he drifts around town until he lands a job on the Sally Ann, a chartered boat bound for the port of Tan Hai. Meanwhile Lisa and Ron Randall, her boy-friend, arrange to buy a collection of antiques from Philip Ahn, her uncle. Randall murders Ahn after he delivers the antiques, then charts the Sally Ann and leaves with the antiques without informing Lisa. Learning of Randall's perfidy from Hu

Chang, the gambling house owner, Lisa becomes infuriated. She charts a fast boat, overtakes the Sally Ann, and orders her crew to take Randall prisoner. She then transfers the antiques into her own boat and orders Hall to come along with her. Randall grabs a pistol from Lisa's hand and attempts to shoot her, but Lisa's maid knives him to death in the nick of time. When Lisa learns that John Dehner, Chang's lieutenant, plans to steal the antiques from her, she appeals to Hall for help. In the course of events, Hall and Lisa, alone on her boat, find themselves pursued by another boat manned by Chang and his henchmen. Their ship stalls and Lisa is wounded, but Hall's gunfire manages to keep the pursuers at bay until they find safety in the darkness of night. Knowing that Chang and his men will return at daybreak, Hall manages to get Lisa ashore in a skiff, but he first rigs up a bomb that would explode with the opening of the cabin door. As they reach the shore, Chang and his men board the boat and are blown to bits. Hall's plan to make Lisa happy by marrying her fades when she dies in his arms.

It was produced by Rudolph C. Flotow and directed by Ray Nazarro from a screenplay by Harold R. Greene.

Unobjectionable morally.

"Sirocco" with Humphrey Bogart, Marta Toren and Lee J. Cobb

(Columbia, July; time, 98 min.)

A fair melodrama. Revolving around the exploits of a black marketeer in Damascus during the French-Syrian War of 1925, the story is somewhat complicated and contrived, and the development of the plot draggy in spots, but it should get by with indiscriminating audiences who like exciting incidents and melodramatic situations. Humphrey Bogart, as the hardened black marketeer and gun-runner, is cast in the type of role he plays well, but neither he nor any of the other principal characters win the spectator's sympathy because of their sordid actions. The picture is impressive from the production point of view, with the settings and low-key photography catching the war-like atmosphere of Damascus realistically:—

Bogart plies a profitable trade in Damascus running guns and ammunition through the French occupation troops to the ragged Syrian army headed by Onslow Stevens. When Lee J. Cobb, the colonel in charge of French intelligence, hampers his operations, Bogart gets partial revenge on him by making a play for Marta Toren, a playgirl kept by Cobb. She becomes interested in Bogart, particularly when he offers to take her back to Cairo, and tells Cobb that she is through with him. But Cobb, who controlled the military passes out of the city, refuses to issue one to her. In the course of events, Bogart learns that the French military had obtained proof of his gunrunning activities. He tries to flee the city with Marta, but is blocked by the watchful Cobb. Eager to negotiate a truce with Stevens, the Syrian leader, whose sniping activities took many French lives, Cobb visits Bogart and arrests him, then offers to let him go free with a pass to Cairo if he will arrange a meeting with Stevens. Moreover, he offers to issue a pass to Marta, too. Bogart agrees, but warns Cobb that the meeting may result in his (Cobb's) death. After arranging the meeting, Bogart applies for his pass at military headquarters. Everett Sloane, Cobb's superior officer, informs Bogart that Cobb had gone on his mission without authority, and that he feared for his safety. He asks Bogart to lead the French to the Syrian leader's hideout. Bogart declines, but despite his refusal is issued the pass promised to him by Cobb. This act of honor touches Bogart, and he offers to obtain Cobb's release by means of ransom money. The Syrian leader accepts the ransom and sets Cobb free, but he sees to it that Bogart is killed for disclosing his hideout to the French. With Bogart dead and with Cobb having no further desire for her, Marta heads for Cairo alone.

It was produced by Robert Lord and directed by Curtis Bernhardt from a screen play by A. I. Bezzerides and Hans Jacoby, based on the novel "Coup de Grace," by Joseph Kessel. The cast includes Zero Mostel, Gerald Mohr and others. Adult fare.

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EXHIBITORS BLAST REPUBLIC DECISION TO SELL OLD PICTURES TO TV

The first move by a major film company to make its old pictures available to television was taken this week by Republic, which announced that, after June 25, it will negotiate with TV clients for the licensing of its old films in blocks of 13, 26 and 52, through Hollywood Television Service, its subsidiary.

The pictures offered include those starring Roy Rogers, Gene Autry and "Gabby" Hayes, the "Red Ryder" series with Wild Bill Elliott and Rocky Lane, the Frontier and Pioneer westerns starring Johnny Mack Brown and Bob Steele, and a number of serials as well as so-called family and preferred feature deluxe productions.

Under the contracts between the major studios and the American Federation of Musicians, the music in films originally made for theatrical exhibition may not be used on television, but the availability of the aforementioned pictures is the consequence of a special deal concluded several weeks ago between Republic and the AFM, whereby Republic will pay to the AFM five per cent of the gross of its old pictures sold to TV.

Independent exhibitor leaders, particularly those of Allied States Association, have not taken kindly to this announcement and have expressed their displeasure in no uncertain terms.

Weekly *Variety* reports that in separate telephone conversations with Abram F. Myers, Allied's general counsel and chairman of the board, and Trueman T. Rembusch, Allied's president, both said that the exhibitors are averse to competing with standard pictures on television.

Myers pointed out that, when Republic first showed an interest in making its old pictures available on television, Allied leaders sent letters to Herbert J. Yates, Republic's president, stating their opposition to such a move. "Evidently," Myers said, "Republic has seen fit to go ahead despite these expressions." He added that, although there will be no organized repercussions because exhibitors are not privileged to join in a boycott, the reaction to Republic's move "will not enhance its prestige or popularity. I imagine it must be a calculated risk on Yates' part. He has one bird in his hand (standard exhibition) and is now reaching out for another (TV)."

Reporting that Rembusch branded the Republic move as "foolish," *Variety* said that both he and Myers voiced the opinion that numerous appearances on television of any screen personality will result in impairing his or her star value.

Rembusch declared that Gene Autry's name already means little at the box-office because of his weekly filmed appearances on TV. Myers said: "I cannot imagine a quicker way to burn up a personality than to release his pictures to television."

On Tuesday of this week, Allied Theatre Owners of New Jersey became the first of the regional exhibitor organizations to blast Republic by voting to go on record against its move into the TV field. Wilbur Snaper, president of the organization, issued the following statement:

"ATONJ recognizes television as a competitor for the amusement dollar. ATONJ further believes that TV should develop its own stars and make its own films for its own use.

"But ATONJ does object to the use of motion picture stars (whose development has cost us millions of dollars) on 'live' shows or the use of films originally made for theatre use, being shown on TV screens.

"Film companies must realize that they must make the choice as to the source of their income—either motion picture theatres or television. Certainly no film company can be foolish enough to believe that any theatre owner will continue to support it by continuing to buy its product once he knows that this company's product is being shown on TV.

"It has come to our attention that Republic Pictures has made its choice of customers. ATONJ is advising its members of this fact and is quite sure that each member will know what to do about it."

From the comments made by Messrs. Myers, Rembusch and Snaper, it becomes obvious that the exhibitors, already plagued by declining grosses, are in no mood to tolerate or support any film company that will make its wares available to a medium that is in stiff competition with its established customers.

That the exhibitors should feel this way is understandable and justified, for, even if every old film sold to television is of no value to the theatres, the fact remains that such films not only serve to take care of a competitor's program needs but also offer many hours of free entertainment that might otherwise be spent by a large percentage of the home-viewers in a regular motion picture theatre.

There is no question that Republic, as well as any other established film company, can realize a considerable amount of money from the sale of old pictures to television. The question, however, is whether such a practice will really be profitable in the long run. Among the many factors that should be considered is whether the revenue gained will not be offset by losses from (a) reduced theatre attendance; (b) loss of film rentals from theatres that close for lack of patronage; (c) impaired marquee value of screen personalities who are seen too often on the home television screen; and (d) diminishing film rentals on new product, not only because of reduced theatre attendance caused by films available free on home television, but also because of the refusal of many riled exhibitors to buy product from a company that jeopardizes the welfare of its loyal theatre accounts to service the television market.

Aside from the aforementioned factors, there is also the pending demands of the different Hollywood unions and guilds which, like the AFM, are seeking substantial cuts from any revenue derived from the sale of old pictures to TV.

An indication that the potential revenue from the sale of old films to television is grossly overrated was furnished last month by Robert L. Lippert, head of the production-distribution company bearing his name, who was the first to conclude a deal with the AFM for the showing of old films on TV. Shortly after concluding the deal, Mr. Lippert made a national tour of the television markets and found that only 16 of the 106 television stations currently operating in 64 cities, which do two-thirds of the nation's retail business, use old films on their programs to any appreciable extent. He admitted that, when he made the AFM deal, he had hopes of realizing about \$20,000 per picture from television showings, but his survey left him disillusioned and he would now consider himself lucky if he made half that figure.

The nation's motion picture theatres pay production-distribution approximately \$500,000,000 a year in film rentals. From what Mr. Lippert found out for himself, one cannot help but come to the conclusion that a producer-distributor would be foolhardy indeed to endanger his main source of revenue to pick up a comparatively few paltry thousands of dollars from television.

If Republic succeeds in concluding deals with TV clients for its vast backlog of old pictures, the profit gained therefrom may prove extremely costly.

"Two of a Kind" with Edmond O'Brien, Lizabeth Scott and Alexander Knox

(Columbia, no rel. date set; time, 77 min.)

Although a crook melodrama, in which the hero undertakes to deceive an innocent father about his lost son, the picture is not bad because of the fine direction and of the fact that the hero becomes regenerated in the end. The hero's refusal to enter into a murder plot, even though he might have inherited several million dollars, wins the spectator's good will. The same is true of Lizabeth Scott. The acting is competent, and the photography "rich":—

Alexander Knox, an unprincipled attorney, aided by Lizabeth, an unscrupulous but beautiful woman, plots to gain control of the millions owned by Griff Barnett, his wealthy client. Barnett's son had disappeared years previously, and Lizabeth, exerting her allure, induces Edmond O'Brien to impersonate the lost son, even to the point of having the lower tip of one of his fingers amputated. Lizabeth sees to it that O'Brien meets Terry Moore, Barnett's boy-crazy niece, who soon develops an infatuation for him. When she discovers that his background matched that of her long lost cousin, she introduces him to Barnett and his wife (Virginia Brissac) as a top candidate for their missing son. By summoning "unconscious childhood memories" O'Brien convinces his parents that he is their "son," and they become fond of him. Meanwhile Lizabeth, in love with O'Brien, becomes jealous of his intimacy with Terry. When Knox suggests to Barnett that he change his will in favor of O'Brien, Barnett balks, contending that a huge fortune would spoil O'Brien. Lizabeth and O'Brien are willing to drop the scheme because of Barnett's stand, but Knox is obstinate and insists that they murder Bennett, whose death intestate would enable O'Brien to ultimately get his fortune. Lizabeth and O'Brien refuse to join the murder pact and, when O'Brien threatens to expose it, Knox hires Robert Anderson to dispose of him. O'Brien, however, overpowers Anderson when he tries to drown him. Knox rushes to Barnett to "expose" O'Brien as an imposter. O'Brien enters just as Knox completes his story, then produces a dictaphone recording that unmasks Knox as the crook. Barnett compels Knox to abandon his practice and leave town, then asks O'Brien to stay on as his "son" because his wife's delicate health could not stand the revelation that he was not really their son. He invites to his home also Lizabeth so that both she and O'Brien may work out their regeneration together.

William Dozier produced it, and Henry Levin directed it, from a screenplay by Lawrence Kimble and James Gunn, based on a story by Edward Grant. Unobjectionable morally.

"A Streetcar Named Desire" with Vivien Leigh, Marlon Brando and Kim Hunter

(Warner Bros., no rel. date set; time, 125 min.)

Expertly directed and finely acted, this screen version of Tennessee Williams' prize-winning play is an outstanding production. The popularity of the players and the fame of the play are factors that should be considered in estimating its box-office worth, but as entertainment its appeal will be limited to class audiences who seek unusual and intelligent film fare. It is not a picture for small towns, where audiences like plenty of movement, for it is pretty much like a photographed stage play and is overloaded with dialogue that is of the type that makes action fans restless. Although it is an absorbing adult drama, it is not a pleasant story, for it centers around the moral and physical disintegration of a mentally maladjusted woman, a neurotic who becomes progressively psychopathic when she goes to live with her sister and brother-in-law, a brash, pugnacious fellow whose lack of understanding for her mental state, and cruelty in attacking her, reduces her to a state of insanity. The action, for the most part, is set in a shabby flat in a slum district of New Orleans, and this background, coupled with the low-key photography, heightens the atmosphere of brooding tragedy that pervades the story throughout:—

Briefly, the story has Vivien Leigh, a once proud Southern aristocrat reduced to poverty, visiting Kim Hunter, her sister, and Marlon Brando, her brother-in-law, in their dingy New Orleans flat. A fragile, neurotic snob, made bitter by the death of her young husband, Vivien shows her disdain for Brando's uncouth ways and his sordid friends. Her presence brings confusion and unhappiness into Brando's home and, to spite her, he exposes her unsavory past, after discovering it, to Karl Malden, his pal, with whom Vivien had fallen in love. As a result, Malden denounces her and breaks off their romance. Shortly afterwards, Brando returns to the flat in an amiable mood after having left Kim in a maternity hospital to await her child. He finds the

helpless Vivien alone and attacks her. His behavior towards her during Kim's absence causes her mind to snap and, in the end, she is led off to a mental hospital. Kim, having learned from Vivien of her experiences with Brando, takes her child and leaves him.

It was produced by Charles K. Feldman, and directed by Elia Kazan, from a screenplay by Tennessee Williams, based on his own stage play. Strictly adult fare.

"No Questions Asked" with Barry Sullivan, Arlene Dahl and George Murphy

(MGM, June; time, 81 min.)

The lovers of crime melodramas should find this one satisfying, for it has all the action, suspense and mystery they expect to find in a picture of this type. Revolving around an insurance company lawyer, played by Barry Sullivan, who finds a legal, if unethical, way to improve his finances by acting as a contact man between thieves and insurance companies for the return of stolen property, the story is developed in an interesting way and moves along at a swift and exciting pace from start to finish. Considerable suspense is generated in the second half where Sullivan becomes the victim of a doublecross and finds both the crooks and the police gunning for him. The direction and acting are very good, and the crisp dialogue exceptional:—

Anxious to increase his earnings so that he might persuade Arlene Dahl to marry him, Sullivan hits upon a scheme whereby he becomes a contact man between thieves and insurance companies for the recovery of stolen goods. The companies find it cheaper to pay off the crooks and give Sullivan a cut than to pay for the entire loss. Sullivan becomes a saviour to the local mobs and a headache to the police. Now wealthy, he seeks out Arlene only to find that she had married Dick Simmons, a wealthy broker. He consoles himself by dating Jean Hagen, who loved him in spite of herself. The police, headed by George Murphy, are unable to cope with Sullivan since he was not committing a crime, but they decide to combat his activities by picking up every underworld character seen talking to him. As a result, the mobs begin to regard him as poison. Having no one else to turn to, however, the crooks give him one more chance on a big deal involving a fortune in stolen jewels. Meanwhile Arlene, despite her marriage, had taken up with Sullivan once again. Consequently, he decides to break with the crooks and arranges with Murphy to have a detective at his apartment that night to nab the crooks and the jewels. Just as the jewels are delivered, a mysterious person slugs Sullivan into unconsciousness, kills the detective, and makes off with the jewels. Now suspected of murder by the police, and of a doublecross by the crooks, Sullivan is compelled to go into hiding. He investigates and discovers that Arlene and her husband had engineered the killing and hijack of the jewels, and that they were on their way to the crooks' headquarters to make a deal. Sullivan follows them, but first telephones Murphy to tell him where he was going. In the events that follow, the crooks capture Sullivan and, after killing Arlene and her husband, prepare to dispose of him. Murphy and the police arrive in time to rescue him and round up the thieves. Sullivan plans to marry Jean.

It was produced by Nicholas Nayfack and directed by Harold F. Kress from a screenplay by Sidney Sheldon, based on a story by Berne Giler. Adult fare.

"The Hoodlum" with Lawrence Tierney

(United Artists, June 15; time, 61 min.)

There are some spots in this melodrama that are good, but there are others that will make picture-goers laugh deridingly, for they are childish. The story itself is unpleasant in that a son, who had gained his parole from jail because of his mother's plea, remains unregenerated. He is a tough man and shows that there is no hope for his regeneration. In addition, he seduces his brother's sweetheart, who commits suicide. The robbery of the armored truck, and the details of the robbery being planned, certainly are not edifying. In some spots, the spectator is held in tense suspense:—

Because of a plea made by Liza Golm, his mother, Lawrence Tierney, a hardened criminal, is paroled. Reaching home, he learns that Edward Tierney, his brother, had opened a gas station where the two could work together. Lawrence hates the penny ante life, and thinks about robbing a bank across the street from the gas station, where an armored car frequently called. Meanwhile, he seduces his brother's sweetheart, and she commits suicide. He communicates with former pals and lays plans to hold up the armored car. With everything arranged, the young brother shows up at the gas station unexpectedly and, suspecting that something is wrong, decides to telephone the police. Lawrence stops him by knocking him unconscious. Using a

harse taken from a funeral parlor, the crooks sneak up on the armored-car guards. A gun battle ensues, with two of the guards and several of the crooks being killed. Police officers Stuart Randall and Tom Hubbard race to the scene and set up a blockade, but the gangsters escape by joining a funeral procession set up in advance. When the gang starts to split up the loot, one of them claims a share for the dead gangsters. Lawrence objects and the others turn on him. They take him for a ride, throw him from the speeding car, and spray him with bullets, but he rolls under a parked car and escapes. He then makes his way to his brother and tries to get him to save him from the scrape, but his brother, now aware of the reason for his sweetheart's suicide, takes Lawrence at gunpoint to the city dump to put an end to his miserable existence. The brother, however, is beaten to the draw by the two police officers, who had trailed them to the dump.

It was produced by Maurice Kodloff for Jack Schwartz, and directed by Max Nosseck, from a story and screenplay by Sam Neuman and Nat Tanchuck. An adult picture.

"Take Care of My Little Girl"
with Jeanne Crain and Dale Robertson

(20th Century-Fox, July; time, 93 min.)

A fairly good campus drama, photographed in Technicolor. The story, which focuses a spotlight on the deficiencies and undemocracies of sorority activities, is somewhat different from the usual type of college stories, and holds one's interest throughout. There is considerable dramatic impact in the depiction of the heartaches suffered by college girls whose aspirations to be pledged by a particular sorority are shattered by the snobbery and prejudices practiced by the sorority's members. Although the story is treated in a serious vein, it does have its light touches throughout and is further enhanced by a pleasant romantic interest. All in all, the general run of audiences should find it to be a diverting entertainment:—

Arriving at Midwestern University, Jeanne Crain looks forward eagerly to being pledged by Tri U, the most exclusive sorority on the campus, to which her mother had belonged. Jeanne's happiness at being accepted is clouded when Beverly Dennis, her childhood friend, fails to get a bid because several of the snobbish Tri U girls did not think her clothes stylish. Heartbroken, Beverly goes home. Jeanne becomes friendly with Dale Robertson, a senior student who had little use for sororities or fraternities, but he takes a liking to her despite her Tri U aspirations. Jeanne moves into the sorority house and, in the course of events, has an opportunity to observe closely the snobbish attitudes assumed by the girls, but she does not give it any serious thought in the belief that their making life unpleasant for some of the girls was all part of their initiation. Besides, she herself was popular with the girls because of the attentions paid to her by Jeffrey Hunter, leader of the school's top fraternity, who had given her his fraternity pin. Jeanne's feelings towards exclusive sororities and fraternities undergoes a change when Hunter berates her for mixing with Robertson and some of his friends, none of whom were eligible for the top societies. Peeved, she returns his fraternity pin. That same night, she learns that the Tri U girls had de-pledged one of her close friends for a flimsy reason, after the girl had undergone many hardships during initiation week and had caught pneumonia in the process. Their cruelties are such a shock to Jeanne that she resigns from the sorority and goes to live in one of the dormitories, much to Robertson's delight.

It was produced by Julian Blaustein and directed by Jean Negulesco from a screenplay by Julius J. and Philip G. Epstein, based on the novel by Peggy Goodin.

Suitable for the family.

"Captain Horatio Hornblower"
with Gregory Peck and Virginia Mayo

(Warner Bros., Aug. 11; time, 117 min.)

A rousing sea adventure melodrama that should find favor with the action-loving fans, despite its overlong running time. Some judicious cutting could get rid of the draggy moments to the benefit of the picture as a whole. Photographed in Technicolor and set in the days of the Napoleonic Wars, its story about the exploits of a British frigate under the command of a daring captain is somewhat ordinary and rather fanciful, but it has all the excitement, robust action and heroics that one expects to find in a film of this type. The shipboard fights, the swordplay, and the running sea battles between the British frigate and enemy warships are extremely thrilling. Gregory Peck, as the courageous captain, plays the title role to the hilt, while Virginia Mayo, as an English noblewoman with whom he falls in love, is

adequate. The romantic interest, however, seems to have been dragged in by the ear:—

With England at war against French and Spanish soldiers under Napoleon, the H.M.S. Lydia, a sturdy British frigate commanded by Peck, goes to Pacific waters for a secret rendezvous with Alec Mango, a Spanish rebel, with whom Peck had been ordered to cooperate in order to foment a revolution within the Spanish armies. Peck delivers a cargo of guns and ammunition to Mango, as well as a captured Spanish warship. He sails away and, several days later, encounters a Spanish lugger and learns that the English had signed a treaty with Spain and both were now allies against Napoleon. He realizes that he must now recapture the warship given to the Spanish rebel. Before he leaves the lugger, Peck is compelled to accept as a passenger Virginia Mayo, an English noblewoman, who had been a Spanish captive. He eventually catches up with the rebel's warship and sends it to the bottom after a brilliant battle. He sets sail for England and, during the voyage, he and Virginia fall in love, although he had a wife and child, and she was betrothed to an admiral. Arriving home, Peck learns that his wife had died in childbirth. Later, he learns that Virginia had become the admiral's wife. Peck is assigned to the fleet commanded by Virginia's husband. In a major engagement with the French fleet in the English channel, the admiral dies in action. Peck's daring and superior seamanship inflicts great damage on the French fleet before he maneuvers his sinking ship to a spot that blocks the channel to the French. Captured and taken to Paris, Peck and his men manage to escape and, after many hair-raising exploits, return to England. He finds Virginia waiting for him and caring for his young son.

It was directed by Raoul Walsh from a screen play by Ivan Goff, Ben Roberts and Aeneas MacKenzie, from the novel by C. S. Forester. Fine for the family.

**"That's My Boy" with Dean Martin
and Jerry Lewis**

(Paramount, August; time, 98 min.)

Very good! It is a campus-type comedy, the best of the Martin-Lewis pictures yet made, and if the uproarious laughter that greeted it at a New York sneak preview is any indication, it should go over very well with all types of audiences. Revolving around an anemic, teen-aged introvert, played by Lewis, whose lack of athletic prowess is a keen disappointment to his father, a domineering ex-All-American gridiron star, who had hoped that his son would follow in his footsteps, the story, though lightweight, is highly amusing, with just the right touch of wholesomeness and human interest. Unlike their previous screen appearances, which played up their zany brand of comedy, both Lewis and Martin are more subdued in this picture, although they do let loose occasionally; it makes for a welcome change of pace without in any way diminishing the number of laughs they are capable of garnering. Lewis' fumbling tactics on the football field are highly comical, such as his scoring a touchdown for the opposing team. In the end, of course, he redeems himself by winning an important game single-handedly. Special mention is due Eddie Mayehoff for a most effective performance as Lewis' father.

Having graduated from high school, Lewis enrolls at Ridgeville University, his dad's alma mater. Mayehoff, determined that Lewis should follow in his footsteps, virtually blackmails the coach into putting Lewis on the football squad by offering to finance the education of Dean Martin, a local high school football star just graduated, whom the coach needed to strengthen the team. Martin promises Mayehoff that he will room with Lewis and look after him. At college, Lewis falls in love with Marion Marshall, a co-ed, but being too shy to tell her of his love he asks Martin to be his spokesman, unaware that Martin loved her himself. Given a chance to play in the opening game, Lewis disgraces himself by scoring a touchdown for the opposing team. Ashamed, he plans to leave the school, but Marion and Martin persuade him to remain, and Martin undertakes to teach him the fundamentals of the game in secret at night. Martin becomes disturbed over his inability to openly declare his love for Marion, and gets drunk on the eve of the season's most important game; he is removed from the team. In the final few minutes of the game, with Ridgeville behind 7-0, the coach, in desperation, sends in Lewis. He scores a 93-yard touchdown and boots a field goal on the last play, winning the game 9-7. At a victory dance that night, Lewis loses Marion to Martin, but he remains happy at being hailed as a hero while his father beams with pride.

It was produced by Hal B. Wallis and directed by Hal Walker, from a story and screenplay by Cy Howard, the

Very good for the family.

**"Jim Thorpe—All American"
with Burt Lancaster, Charles Bickford
and Phyllis Thaxter**

(Warner Bros., Sept. 1; time, 107 min.)

An outstanding picture as a production as well as an entertainment. Of those who will see it, few will go away with dry eyes, for it is chockfull of emotional situations. Although the picture runs 107 minutes, it does not give one the impression of being half that length, for the action keeps one tense from the beginning to the end. Burt Lancaster, as Jim Thorpe, does the best work of his acting career; he fits the part as few other screen actors would have fitted it. Charles Bickford, too, is a happy selection as coach Pop Warner; he acts with kindness and understanding, with the result that his attitude towards the hero is natural and believable. Miss Thaxter, too, does well in her part:—

Born on a reservation in Oklahoma, Lancaster, fully grown in 1907, enters the Carlisle Indian School in Pennsylvania. One day, for the sheer joy of running, he playfully joins a foot race conducted by the track team and comes in first. Charles Bickford, the coach, is amazed by Lancaster's uncanny speed and induces him to enroll on the track team. In a meet between Carlisle and Lafayette, Lancaster defeats the opposing team single-handed. He becomes a sensational star in later meets and helps Carlisle win over the East's best teams. He meets and falls in love with Phyllis Thaxter, a student, but is too backward to court her. When he sees Steve Cochran, the football captain, going around with her, Lancaster decides to enroll for football, too. He distinguishes himself as a football player, leading Carlisle to one victory after another. He now has one ambition—to become a coach, and Bickford encourages him. Lancaster finally gets up enough nerve to confess his love for Phyllis, but when he goes to find her he learns that the school authorities, having discovered that she was not an Indian, had compelled her to leave. Despite this emotional blow, Lancaster continues his successes in athletics and is selected for Walter Camp's All American team. He suffers a keen disappointment when the prized coaching job he had been hoping for is given to another player by the school authorities, but despite this setback he goes to the Olympic games in Stockholm and wins great honors. He wins wide acclaim when he returns home, but later in the summer the Amateur Athletic Union discovers that he had once played with a semi-professional baseball team. His records are stricken from the books, and he is asked to return all his medals. He turns to professional football, then marries Phyllis, who presents him with a son. The child dies of pneumonia at the age of six, and Lancaster, beyond solace, quarrels with Phyllis and takes to drink. Bickford's efforts to save Lancaster are unavailing for a time, but he eventually makes him realize that one must stand up to life's hard knocks. Lancaster goes to a small parochial school that had been attended by his son and undertakes to coach the boys in football. After a successful season, the football team gives Lancaster a birthday party and invites Bickford to be one of the guests. Bickford pays tribute to Lancaster in a touching speech, after which the team turns all its medals over to Lancaster to replace those that had been taken away from him years previously. His eyes grow wet as he tells the boys that he wouldn't trade the medals for all other honors in the world.

Everett Freeman produced it, and Michael Curtiz directed it, from a screenplay by Douglas Morrow and Mr. Freeman, based on the biography by Russell J. Birdwell.

Excellent for all.

**"Strangers on a Train" with Robert Walker,
Farley Granger and Ruth Roman**

(Warner Bros., June 30; time, 100 min.)

Those who love murders with finesse should enjoy this picture, for when it comes to producing murder melodramas Alfred Hitchcock, the director, has almost no equal. It is an unpleasant subject, for the villain, a supposedly sane person but actually a psychopath, suggests to the hero that each commit a murder for the other. The most thrilling part of the picture is towards the end, where a struggle takes place between the hero and the villain aboard a whirling merry-go-round, with the villain carrying an article that would have implicated the hero in a murder he had not committed, and with the hero trying to stop him from disposing of that article by which he could prove his innocence. That sequence is highly exciting and thrilling. As to the other action, it is rather slow. Robert Walker, as the psycho-

path, is realistic in the extreme. Farley Granger has the sympathy of the audience throughout. The other players do fine work.

En route to New York by train, Walker recognizes Granger as a famous tennis player and starts a conversation with him. He induces Granger to have dinner with him and, during the conversation, talks about intimate matters, such as Granger's efforts to divorce Laura Elliott, his estranged wife, so that he might marry Ruth Roman, daughter of Leo G. Carroll, a distinguished Senator. Walker also speaks to Granger of his hatred for his own father, and suggests that Granger murder his father while he disposes of Granger's wife so that each might not be suspected. Granger is horrified at the idea, and in his haste to part from Walker he forgets his initialed cigarette lighter, which Walker pockets. In the course of events, Walker manages to meet Laura in an amusement park and strangles her. He then communicates with Granger and threatens to implicate him in the murder of Laura unless he agrees to murder his father for him. Granger decides to go to the father to inform him of his son's diabolical scheme, but Walker foils this plan. Later, Walker crashes a reception at the Senator's home and, when the conversation turns to murders, he uses an amused dowager to demonstrate the art of strangulation. As he demonstrates, he notices that Patricia Hitchcock, the Senator's younger daughter, was the exact image of Granger's murdered wife. His fingers tighten around the old lady's neck, causing the other guests to come to her rescue. Patricia then surmises that Walker had strangled Laura. After many complicated events, Walker, unable to induce Granger to murder his father, tells him that he will implicate him in his wife's murder by planting his cigarette lighter at the scene of the crime. Rushing from a tennis match, which he could not give up without arousing the suspicions of two detective assigned to watch him, Granger, aided by Ruth and Patricia, hurries to the amusement park. The detectives, noticing his absence, give chase. At the park, Walker jumps on the merry-go-round to elude Granger, who leaps after him. Police shots hit and kill the merry-go-round's operator, and the vehicle spins at a dizzy speed as the two men grapple. The merry-go-round is halted, but the sudden braking wrecks it. Walker is injured, but Granger is safe. The police nab Granger as Laura's slayer, despite his protests, but he is cleared when the tell-tale lighter is found on Walker.

Alfred Hitchcock produced and directed it, from a screenplay by Raymond Chandler, based on a novel by Patricia Highsmith.

An adult picture.

**"Comin' Round the Mountain"
Abbott and Costello**

(Univ.-Int'l, July; time, 77 min.)

This newest Abbott & Costello comedy does not match the entertainment values of their previous effort, in which they met the "Invisible Man," but it should prove amusing to indiscriminating audiences who enjoy slapstick, no matter how nonsensical. This time the boys go to the Kentucky Hills where they become involved in an old feud between the McCoy and Winfield clans when it is discovered that Costello's late grandfather was an important member of the McCoy clan, and that a fortune in buried gold awaited the first descendant to claim it. Most of the comedy stems from Costello's involvement with the motley crew of mountaineers, all of whom smoke corn-cob pipes, drink "corn squeezin's" and tote "shootin' arms." Some of the comedy situations are quite funny, but a number of them have been milked for much more than they are worth. One comedy "gimmick" that should provoke considerable laughter has to do with a love potion. Anyone who drinks it falls in love with the first person he or she sees, but only until the effects of the potion wear off within several hours. The drinking of this potion by the different characters results in utter confusion as to who loves whom, and who will wed whom.

Worked into the proceedings are a number of entertaining hillbilly-type songs, sung by Dorothy Shay, who is known as "The Park Avenue Hillbillie." Miss Shay, who plays the romantic lead with Kirby Grant, is attractive and charming.

It was produced by Howard Christie and directed by Charles Lamont from a screenplay by Robert Lees and Frederic I. Renaldo.

Suitable for the family.

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LOUIS-SAVOLD THEATRE TELECAST HUGE SUCCESS

The exclusive theatre telecast of the Joe Louis-Lee Savold fight, which took place last Friday night at New York's Madison Square Garden after a two-day postponement of the match at the Polo Grounds, is being hailed by the participating theatres and the sports promoter as nothing short of a tremendous success.

Because of their inability to clear coaxial cable lines, a number of theatres in four cities were unable to carry the fight, with the result that only nine theatres in six cities — Albany, Baltimore, Cleveland, Chicago, Washington and Pittsburgh — participated in the test.

According to reports, each of the theatres was sold out hours before fight time, with hundreds of persons turned away, despite the fact that several of the theatres raised their admission prices.

In all cases, the audiences were described as highly enthusiastic, cheering, booing, groaning and applauding as if they were at the ringside.

The different theatres reported that their normal Friday night grosses were doubled and tripled, but it is doubtful if any theatre made profit on the test because of the high coaxial cable charges, which normally would be pro-rated if more theatres had participated.

Some 22,000 persons viewed the fight in the theatres, and it is reported that the International Boxing Club, promoter of the fight, was paid \$10,000 by the theatres, which sum was a guarantee against 40 cents per seat.

A second exclusive theatre telecast of a major boxing bout will be held on June 27, when Jake LaMotta meets Bob Murphy at the Yankee Stadium. It is hoped that more theatres will be enabled to join in this test, but the exact number has not yet been determined.

There is no question that theatre television has received tremendous impetus from the success of the Louis-Savold exclusive telecast, and it will undoubtedly go down in the industry's history as the start of a new era in theatre programming. After more tests are held and additional theatres join in the experiments, the industry should get a pretty fair idea of theatre television's possibilities. Meanwhile, its potential shot-in-the-arm effect on the box-office is encouraging.

BELOW THE BELT

Under the heading, "Fooling the Public is Another Road to Help Kill the Motion Picture Industry," Ben Marcus, president of the Allied Independent Theatre Owners of Wisconsin, had this to say about a current

competitive fight between two drive-in theatres in Kenosha, Wisconsin:

"It has come to the attention of Allied Independent Theatre Owners of Wisconsin that on June 8 and 9 the Mid-City Drive-In Theatre of Kenosha, owned and operated by Standard Theatres of Wisconsin, played an old picture, entitled 'Task Force,' with Gary Cooper starring, produced by Warner Brothers, in opposition to the Keno Family Drive-In Theatre, playing first-run Kenosha, on June 10, 11, 12, 13 and 14, the picture entitled, 'You're in the Navy Now,' also starring Gary Cooper but produced by 20th Century-Fox. The Keno Family Drive-In Theatre is an independently owned and operated theatre, a member of this organization. The two drive-ins are in direct competition, located on opposite sides of the city of Kenosha.

"Beginning with Thursday, June 7, the Mid-City Drive-In ran ads in the local Kenosha Evening News, advertising 'Task Force,' following the advertising campaign and using the mats of 20th Century-Fox's production, 'You're in the Navy Now.' Throughout their ads that ran June 7, 8 and 9, the Mid-City Drive-In attempted, and succeeded, in convincing the populace of Kenosha that it was playing "You're in the Navy Now' first-run before the Keno Drive-In. This organization has no objection to honest competition. That, we believe, improves the industry as a whole. However, in this particular instance, the Keno Drive-In ran teasers for ten days prior to its opening, only to have the Mid-City Drive-In jump in and take advantage of such campaign with the most unscrupulous type of deception this industry will ever see — not only bordering on, but actually infringing on, the copyright of 20th Century-Fox's picture through deceptive advertising. The Keno Drive-In had been awarded the Fox picture on proper competitive bids and was entitled to the full fruits and benefits of such first-run playing.

"In the opinion of the undersigned, this was the most flagrant attempt on the part of the Mid-City Drive-In to deceive the people into believing that the Mid-City Drive-In was playing a first-run Gary Cooper picture before the Keno. It was, further, the most outrageous misrepresentation by an exhibitor to mislead the theatre patrons and caused untold amount of confusion amongst them. This is the most unfair type of competition that can be imagined. This industry is founded primarily on the principle of offering to theatre patrons the best possible entertainment on the highest possible advertising level. In these very trying times we should be striving to improve public relations with the potential theatre-going public rather than destroy them.

"This, in my estimation, should be brought to the

**"Kind Lady" with Ethel Barrymore,
Maurice Evans, Angela Lansbury
and Keenan Wynn**

(MGM, July; time, 78 min.)

An engrossing melodrama, distinguished by fine acting, but it is not a pleasant entertainment. Produced once before by MGM in 1935, the story revolves around the activities of a gang of suave crooks who worm their way into the home of Ethel Barrymore, a wealthy woman, and by brutal methods hold her prisoner, murder her devoted maid, and proceed to dispose of her art treasures. One feels much sympathy for Miss Barrymore because of her pitiable plight and of the indignities she suffers. Several of the situations hold one in tense suspense, particularly in the second half in which the crooks try to wear Miss Barrymore down to the point of signing papers that would enable them to sell her home. The closing scenes, in which Miss Barrymore contrives to outwit the crooks and bring about their capture, are exciting. Maurice Evans, as the sly but polished leader of the crooks, is effective, as are Angela Lansbury and Keenan Wynn, as his confederates. The action takes place in London at the turn of the century:—

Evans, posing as a struggling artist, cleverly cultivates Miss Barrymore's friendship. She invites him into her home to see her valuable art collection, and on the way out he steals her exquisite cigarette case. He returns the case several days later, explaining that he had pawned it to buy food for his frail wife (Betsy Blair) and their baby. Shortly thereafter she sends him a check for a painting he had left in her home, and he calls to thank her. He asks her to look out the window to see his wife and child; as she does this, the wife pretends to faint. Miss Barrymore has the woman brought into her home, and a passing "doctor," in league with Evans, warns that she must remain there until fully recovered. Several days later, Angela and Wynn, posing as Evans' relatives, come to "visit" his wife, and within a few hours Miss Barrymore realizes that she is a captive in her own home, at the mercy of psychopathic killers. Evans, posing as her nephew, systematically sells her art treasures to dealers and spreads the word that his "aunt" had suffered a complete mental collapse. Meanwhile he keeps Miss Barrymore and Doris Lloyd, her maid, incommunicado, while Angela and Wynn pose as the new maid and butler. Almost a year passes with no help in sight for Miss Barrymore until Evans overplays his hand; he needs her signature to sell her house, and he brazenly calls in her bank representative to bring the necessary papers. Suspecting that something is wrong, the bank representative notifies the police. Meanwhile Miss Barrymore manages to effect her maid's release, but the poor woman is strangled by Wynn before she can escape. Through a clever ruse by which she bluffs Wynn into hurling the maid's body from an upper window when he attempts to kill her, too, Miss Barrymore draws attention to her plight, saving herself and apprehending the crooks.

It was produced by Armand Deutsch and directed by John Sturges, from a screen play by Jerry Davis, Edward Chodorov and Charles Bennett, based on the play by Mr. Chodorov, who took it from a story by Hugh Walpole.

Adult fare.

**"According to Mrs. Hoyle"
with Spring Byington**

(Monogram, May 20; time, 60 min.)

This could have turned out to be a much better program picture with a simple alteration of the plot: the heroine should not have been built up so high. Because of this, the spectator finds it hard to believe that so prominent a woman could have been accused of having been an accomplice to a robbery. In real life this would have been unbelievable. Another improvement that could have been made is if the nice things said about the heroine at the beginning of the picture by men she had reclaimed as boy-hoodlums had been said by them later in court, when she was in trouble; their lauding of her would then have had greater effect. As it

is, the picture will undoubtedly please because of Miss Byington's fine work and because of the human interest situations. The acting is good, except that of the district attorney; he seems to bitter in his cross-examination of Miss Byington, loved and respected in the town:—

Miss Byington, a retired school teacher, is honored at a reception at which she is acclaimed as a humanitarian by prominent business and professional men she had reclaimed as youths. Shortly thereafter, the cheap hotel she had resided in for years is bought by Anothony Caruso, a gangster who had decided to reform and had so informed his followers. Among them is Brett King, Miss Byington's son but unknown to her; years previously, her husband, a thief, had run out on her, taking the boy with him. Brett falls in love with Tanis Chandler, a dancehall girl but a nice person, who, too, lived in the hotel. Defying Caruso's edict, Robert Karnes, one of his henchmen, plans to commit a payroll robbery and asks Brett to help him. Having recognized in Miss Byington his own mother, and having fallen in love, Brett objects, but he agrees to help because Karnes had once saved him from being caught in a holdup. After the robbery, Karnes hides the money in Miss Byington's room without her knowledge. A night watchman identifies Karnes as one of the robbers through photographs shown to him by the police, who search the hotel and find the stolen money in Miss Byington's room. They arrest her. Meanwhile Karnes is shot and killed when he attempts to escape, and Brett is wounded seriously. When Brett regains consciousness, he learns the Miss Byington is being tried as an accomplice to the robbery. He asks to be taken to the courtroom, where he tells his story and exonerates her. The case is dismissed, but Brett is sentenced to a term in prison. Miss Byington, happy to have found her son, gives him encouragement, while Tanis promises to wait for him.

It was produced by Barney Gerard and directed by Jean Yarbrough, from a screenplay by W. Scott Darling and Mr. Gerard, based on the Good Housekeeping novelette by Jean Z. Owen.

Harmless for children because of the regeneration of the son.

**"Father Takes the Air" with Raymond Walburn
and Walter Catlett**

(Monogram, June 17; time, 61 min.)

No better and no worse than the other pictures in this family comedy series, starring the same leading players. It should get by on the lower half of a double bill wherever the previous pictures have proved acceptable. The story is weak and so is the comedy. There is not much excitement, despite the bank robbery twist. The photography is clear:—

When the owner of a Southern California flying school is called into the Service, M'Liss McClure, daughter of Raymond Walburn, a prominent attorney, volunteers to operate the school, for she had considerable experience in that business. She receives assistance from her father and Walter Catlett, the town's mayor, who both had been flyers in World War I. M'Liss engages James Brown as a pilot instructor, and the two quickly fall in love. With election time nearing, Catlett fears that, unless he does something outstanding, he might be defeated. Meanwhile a robber holds up the town's bank and kills one of the tellers. A widespread search is instituted for the capture of the thug. While Brown is away from the airport, a stranger arrives and offers \$500 for an immediate flight to Las Vegas. Walburn and Catlett offer to pilot the plane. En route, the gas runs out and Walburn is compelled to make an emergency landing. In the meantime, Joan Valerie, whom the killer had ditched, informs the airport that the man who had chartered the plane was the robber-killer. Walburn radios his plight to the airport, and the police, informed, reach the landing place in time to capture the robber. Walburn and Catlett are acclaimed as heroes, insuring Catlett's re-election.

Peter Scully produced it, and Frank McDonald directed it, from a screenplay by D.D. Beauchamp.

Harmless for the family.

**"Secrets of Monte Carlo" with Warren Douglas,
Lois Hall and June Vincent**

(Republic, June 20; time, 60 min.)

This is a surprisingly good jewel robbery program melodrama, in which the action holds the spectator in pretty tense suspense throughout. The direction and acting are good, and so is the atmosphere — one feels as if the action was actually staged in Hong Kong instead of at the studio. The photography is clear and pleasing to the eye:—

Warren Douglas, an American on his way to Hong Kong to buy firecrackers, stops briefly at Monte Carlo and becomes involved in a jewel theft when he innocently offers to carry a small suitcase owned by June Vincent, whose luggage exceeded the limit allowed on a plane. Actually, June was a member of a ring of international jewel thieves headed by Stephen Bekassy, and her suitcase contained an imitation jewel. When the customs guards examine the suitcase and discover the fake jewel, Douglas is arrested as a smuggler. In the meantime the jewel thieves pass the gate unnoticed, carrying with them the real jewel, which had been stolen from a wealthy Rajah. Robin Hughes, investigator for the firm that held an insurance policy on the Rajah's jewelry, clears Douglas by proving that the jewel found in his possession was an imitation. Douglas resumes his trip to Hong Kong and on the plane meets Lois Hall, Hughes' sister, who had been accompanying her brother to the Orient. In Hong Kong, Hughes locates Philip Ahn, who had made the imitation jewel and, through him, meets June and Otto Waldis, her confederate. Seeing Hughes with the imitation jewel gives June an idea for a perfect double-cross; aided by Waldis and Ahn, she knocks out Hughes, robs him of the fake jewel, and holds him captive in a deserted warehouse. She then drugs Bekassy, takes the real jewel from him, and replaces it with the fake one. Unaware of the double-cross, Bekassy tries vainly to contact Hughes in an effort to sell the jewel back to his insurance company. Lois and Douglass go to Ahn's shop in response to Bekassy's call to examine the jewel. June and Waldis attempt to leave before Bekassy discovers the double-cross but are halted when he realizes their swindle. Forgetting Lois and Douglas, the thieves start to fight one another and only the timely arrival of Hughes, who had escaped from captivity and had brought the police, saves the couple from certain death.

It was produced by William Lackey and directed by George Blair, from an original story by John K. Butler. Harmless for family audiences.

**"Happy Go Lovely" with David Niven,
Vera-Ellen and Cesar Romero**

(RKO, no rel. date set; time, 88 min.)

This English-made Technicolor musical comedy is a good lighthearted entertainment that should go over fairly well with the general run of audiences in this country. Its farcical story of mistaken identity has a familiar ring, but it moves along at a merry pace, has good comedy situations, and is endowed with a pleasing romantic interest. Moreover, the production numbers are imaginatively staged, with Vera-Ellen outstanding in several dance sequences. The farcical twists of the plot, which have David Niven, a Scottish millionaire, posing as a reporter and impersonating himself because of an erroneous belief that he was engaged to Vera-Ellen, are highly amusing. Cesar Romero, as a brash American producer who is constantly fighting off his creditors, contributes much to the entertainment values:—

Set in Edinburgh during the Festival of Music and Drama, the story has Romero in a financial jam while trying to stage a revue. Matters become involved when Vera, an American girl working in the chorus, accepts a lift to the theatre from Niven's chauffeur, leading Romero to assume that she is Niven's girl-friend. Deciding to use her "friendship" with Niven to forestall the creditors by leading them to believe that Niven is backing the show, Romero pulls the bewildered Vera out of the chorus and makes her the leading lady. Niven, learning that Vera is thought of as his girl-

friend, goes to the theatre to see her and is mistaken by her for a reporter. Amused, he plays along with the deception and falls in love with her. Romero, finally forced to the wall by his creditors, appeals to Vera for help. She, not having deined that she was the millionaire's girl-friend, arranges with Niven to impersonate himself, for she was still unaware of his true identity. In the complicated events that follow, Niven finally gives Romero a check for the show. Vera, fearing that he might go to jail, tells Romero that Niven is just a reporter and that his check is a forgery. All this happens on opening night and, when Romero sees Niven sitting in a stage box, he quickly calls the police. A chase follows, with Vera doing her utmost to protect Niven. Finally caught, his true identity is revealed, much to Vera's amazement and happiness when he asks her to become his wife.

It was produced by Marcel Hellman and directed by Bruce Humberstone, from a screenplay by Val Guest, based on a film story by F. Dammann and Dr. H. Rosenfeld.

Suitable for the family.

**"Peking Express" with Joseph Cotten,
Corinne Calvet and Edmund Gwenn**

(Paramount, August; time, 85 min.)

A fair enough action melodrama. It is a remake of "Shanghai Express," which Paramount produced in 1932, starring Marlene Dietrich and Clive Brooks. Basically, the story remains substantially the same, except that it has been given a topical slant by making the hero a United Nations doctor instead of a British one, and by making the Chinese rebel chief a Communist who turns against the party for materialistic gains. To add to its timeliness, the different characters are given ample opportunities to spout ideologies and to state their views for or against Communism. On the whole, however, the story is dramatically ineffective, mainly because the characterizations do not ring true. But it should satisfy the action fans who are not too concerned about story values, for it has more than a fair share of thrills excitement and suspense:—

Among the passengers boarding the Peking Express in Shanghai are Joseph Cotten, a United Nations doctor; Corinne Calvet, a French adventuress; Edmund Gwenn, a Catholic priest; Benson Fong, an arrogant Communist Chinese reporter; Marvin Miller, a prosperous Chinese importer; and Soo Young, a distraught Chinese woman. On the train it develops that Cotten and Corinne had been lovers five years previously, but had parted because of her loose morals. Both attempt a reconciliation. After several incidents on the train, during which Fong insults the white passengers, and Miller attempts to murder Miss Yong, who turns out to be his wife, the train is halted halfway to Peking by armed rebels who kill the soldiers guarding the train and take the white passengers into custody. Miller then reveals himself as the leader of the rebels, Communists who were double-crossing the government for material gain. It develops also that Miller had stabbed his wife because their son, due to her interference, had been kidnapped by the Nationalists. After deciding to hold Gwenn for ransom, Miller, having learned that Cotten was headed for Peking to operate on an important Nationalist official, holds him as hostage to guarantee the return of his son. When the boy returns, Miller compels Corinne to agree to remain with him lest he kill Cotten and the other whites. Cotten is disgusted with Corinne, misunderstanding that she had made the sacrifice to insure his safety. As Cotten prepares to leave, Miss Yong staggers into Miller's hideout and kills him. Cotten, acting swiftly, uses Miller's son as a protective cover and gets Corinne and Gwenn aboard the train. Miller's forces give chase and attack the moving train, but after a running battle, in which Gwenn sacrifices his life to shield the others from an exploding grenade, Cotten and Corinne escape safely.

It was produced by Hal B. Wallis and directed by William Dieterle from a screenplay by John Meredyth Lucas, based on a story by Harry Hervey.

Adult fare.

attention of the entire motion picture industry. It is a sad commentary on our industry when a large circuit, such as Standard Theatres, headed by outstanding executives as Ted Gamble, James Coston and L. F. Gran, should allow such unfair misrepresentations to occur. What action the Keno Drive-In intends to take legally, we are not aware of; but certainly we, as an organization, would be amiss in our duty to the industry as a whole in failing to bring this deplorable display of distorted and deceiving advertising to the rest of the industry."

Mr. Marcus enclosed with his bulletins clippings of the advertisements mentioned, and an examination of these substantiates everything he had to say, and certainly warrants his use of scorching adjectives in describing the methods employed by the Mid-City Drive-In.

The Mid-City advertisements disclose that special pains were taken to feature in large print the words, "in the Navy Now," in a style of type that obviously comes from the mats of the advertising campaign laid out by 20th Century-Fox for its picture. Moreover, the words "Task Force," which is the title of the picture played by the Mid-City, is spotted in the advertisements in small type in a way that can hardly be noticed. As a matter of fact, the overall designs of the different Mid-City advertisements are so "clever" that it is doubtful if many experienced theatremen would notice that they are misleading unless their attention was called to that fact. Imagine, then, how easy it was to mislead the public!

HARRISON'S REPORTS is in full agreement with the feelings expressed by Mr. Marcus. There is no question that the Mid-City Drive-In Theatre is guilty of hitting a new low in shameful competition and in the use of a deceitful advertising campaign that, not only does serious damage to the industry's already weakened public relations, but also gives it a black eye.

A SOUND RECOMMENDATION

In a statement made to Hollywood representatives of the trade press at a luncheon last week, Morey Goldstein, vice-president and general sales manager of Monogram-Allied Artists, said that he shortly will submit to COMPO a plan to combat what he termed "unwarranted and vicious" appraisals of motion pictures by certain lay press critics.

His plan calls for a meeting of top-flight film industry leaders and publishers or other top executives of the nation's large newspapers where the matter of unfair motion picture reviews can be discussed in an effort to bring an end to them.

"There is something wrong somewhere," he said, "when a picture that is favorably reviewed by the trade press is ridiculed by some quarters of the lay press.

"It is vicious, as has happened in at least one instance, when a prominent metropolitan reviewer, after bitterly attacking a picture, winds up his review by writing, 'The picture won't take in a quarter at the box office,' and then that very same film rolls up a tremendous gross.

"Such treatment of Hollywood films is unfair, and we are making a mistake by sitting idly by and doing nothing to defend our films against unwarranted attacks against them."

Goldstein rapped also what he says is the average

reviewer's tendency to divulge too much of a film's plot, a habit that tends to detract from the public's interest in the picture.

"It seems to me," he said, "that reviewers, in all fairness to the film industry, should confine a description of the film's plot to the type of story in which it fits — murder, mystery, melodrama, western or whatever."

The matter of damage that is being done to the motion picture industry by newspaper and magazine critics who seem to have lost touch with what constitutes entertainment values for the vast majority of picture-goers is a subject that has been treated frequently in these columns. Earlier this year, Abram F. Myers, National Allied's general counsel, and Harry C. Arthur, Jr., of the Fanchon & Marco Theatres, whose letter to a St. Louis critic was published in the March 31 issue of this paper, made some cogent comments on the true functions of a movie critic. It is, however, a subject about which too much cannot be said so long as certain critics persist in analyzing pictures, not in terms of the general public's enjoyment, but in terms of their own exacting standards, with which a very small percentage of the American picture-goers agrees.

There is considerable merit in Mr. Goldstein's plan for a meeting between the industry's leaders and the publishers to thrash out this all-important-matter.

THE PROGRESS OF THIRD-DIMENSION PICTURES

On May 28, Natural Vision Corporation gave to the Hollywood press a demonstration of its newly-developed 3-dimension motion picture system, using experimental footage in both color and black-and-white.

So far this system, known as "Natural Vision," is superior to all the three-dimension systems that previously had been developed and abandoned.

The pictures were beautiful to look at and the images stood out as in real life. Only when the objects were projected towards the camera did they look slightly elongated; but not as elongated as they appeared in previous systems.

In order for the spectators to obtain third-dimension results, however, it is necessary for them to put on polaroid glasses, the cost of which is infinitesimal — perhaps two cents per pair.

Special projectors will have to be employed, but the company has so developed the mechanics that these projectors can be installed into the present projection rooms without much difficulty.

The company is prepared to produce its own third-dimension feature pictures, and will lease its rights to other producing companies. In all probability, such pictures will be handled on a roadshow basis rather than as regular showings.

Whether the picture-goers, however, will accept the arrangement whereby they will have to put on polaroid glasses in order for them to see the picture in three dimensions—height, width and depth—can be determined only after the company produces a picture and roadshows it.

HARRISON'S REPORTS hopes that the picture-goers will accommodate themselves to the slight inconvenience of having to put on glasses, for if they do the picture business will have reached another stage of development.

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A MOVE IN THE RIGHT DIRECTION

In his address before his company's recent sales convention in Hollywood, Darryl F. Zanuck, 20th Century-Fox vice-president in charge of production, declared that there is too much talk in most pictures, with the result that the screen has become too close to an imitation of the stage. Henceforth, he said, the emphasis on his company's forthcoming pictures will be on action rather than on dialogue.

Having long decried motion pictures in which the players gab incessantly to the point of distraction, HARRISON'S REPORTS is indeed pleased by Mr. Zanuck's declaration.

As has been pointed out before in these columns, the motion picture screen frequently reminds one of a gabby old dame because of the ceaseless prattling.

With the advent of sound, the screen writers complained bitterly about the invasion of "dumb playwrights from the stage," people who knew "little or nothing about the art of motion pictures," and who were "ruining our pictures by writing them like stage plays." Yet the majority of the screen writers, including many who complained in the early days of sound, are guilty of the same "crime," for it is rare that we see a motion picture today without suffering the agony of being talked to death.

The fact of the matter is that our present-day screen writers have gone so far astray from their basic profession that they seem to have forgotten that the fundamental art of writing for the screen is to have the story presented in a series of pictorial scenes, instead of photographing the actors telling the story with dialogue. Some of the current pictures are so talky that if the projectionist shut off the picture the audience would understand the story by listening to the sound track alone.

Our screen writers should become aware of the fact that a motion picture is something to look at, and that the eye remembers what it had seen long after the ear has forgotten what it had heard.

If a motion picture has to depend on dialogue for the conveyance of thought, it is not constructed properly. In a well constructed motion picture, the sound track may be shut off entirely and the spectator would lose little of the story's gist.

A perfect example of the desirability of movement over talk is a radio program. Take the finest radio show produced on the air, and you will find relatively few people who will be able to recount what they had heard. A good motion picture, however, with the emphasis on the "motion," is not soon forgotten, for it makes an indelible impression.

Another example of the type of presentation we should avoid is the manner in which stories are pre-

sented on television programs. Because the range for movement is limited, these television shows must of necessity lean heavily on dialogue to convey the story's substance, with the result that they are nothing more than photographed stage plays.

As Mr. Zanuck pointed out in his talk, an analysis of pictures over the past five years "clearly indicates that the theatregoer favors pictures that have size, scope and pace." The motion picture is the only medium that can provide the public with these desired entertainment facets.

Mr. Zanuck is to be commended for realigning his studio's production planning so that its forthcoming pictures will unfold the action more by moving photographic shadows and less by words. The other producers would do well to follow his lead. Let us go back to making moving pictures instead of the present garrulous, gabby stage imitations, which best fit the inadequacies of a television program.

AN IMPORTANT LEGAL QUESTION

Roy Rogers, the western star, has filed suit in the Federal District Court in Los Angeles to prevent Republic Pictures from selling to television any picture in which he has appeared.

This suit, if successful, may result in a court decision that will have a far-reaching effect on the plans of other producing companies that may be thinking of selling their old films to TV, for it is known that many performers and their agents have been trying to find some legal way by which they can either prevent their likenesses from being shown on television or be given a share of the profits derived from the sale of their old pictures to television.

Rogers, whose contract with Republic expired several weeks ago, contends in his suit that Republic has no right to sell his old pictures to television if either his name or likeness will be used in connection with sponsored advertising messages by television advertisers. He claims that the use of his old pictures in this manner would create the impression that he is endorsing the products advertised, and that his contract with Republic permitted him to retain all rights to commercial advertising.

Whether or not Rogers' claim is just will, of course, depend on the interpretation given by the Court to the clauses in his contract. Meanwhile, he has been granted a temporary restraining order against Republic.

Gene Autry, another former Republic star, has announced that, he, too, will take legal steps against Republic to prevent it from licensing his old pictures to television.

(Continued on back page)

**"Strictly Dishonorable" with Ezio Pinza
and Janet Leigh**

(MGM, July; time, 86 min.)

A sparkling romantic comedy that should go over well with sophisticated audiences. Based on Preston Sturges' stage play of the same name, which was produced as a picture once before by Universal in 1931, the story line, though basically faithful to the original, has been given some fresh twists and farcical situations that are highly amusing. There are plenty of laughs in almost every foot of the film, and the dialogue is exceptionally good. The subject matter is somewhat risqué, but it has been handled so adroitly that it never becomes coarse or offensive. There is quite a difference in age between Janet Leigh and Ezio Pinza, who play the romantic leads, but he is so full of charm that one does not take notice of his middle-age. One highly hilarious sequence is where Janet completely disrupts an operatic performance by inadvertently handing Pinza a flaming hot sword. Worked into the proceedings are two popular songs, "I'll See You in My Dreams" and "Everything I Have is Yours," sung pleasantly by Mr. Pinza in his rich voice:—

Set against a 1928 New York background, Pinza is cast as a famous opera star who lives above a speak-easy. Trouble looms for him when he refuses to sing with Gale Robbins, a former chorus girl, who had no voice yet yearned to be an opera star. His attitude offends Hugh Sanders, her husband, publisher of a rowdy tabloid, who orders his staff to conduct a smear campaign against Pinza. Before long Pinza finds himself emblazoned across the front pages of the tabloid in faked poses that make him appear ridiculous. To add to his troubles, Janet Leigh, a new girl in the chorus, ruins one of his operatic performances by inadvertently handing him a burning hot sword. Meanwhile Millard Mitchell, his press agent, learns that Sanders had hired a woman to compromise Pinza to an extent that would ruin his career. Janet, seeking to apologize to Pinza for ruining his performance, goes to see him at the speakeasy, accompanied by Arthur Franz, her fiancé. Mitchell, linking her with the opera-sword episode, becomes convinced that she is the girl hired by Sanders. He induces Pinza to play up to her and then expose her as Sanders' "plant." Janet, innocent of evil intent, is so frank in her admiration of Pinza that it leads to a quarrel with Franz and a break between them. Left alone, she accepts Pinza's invitation to spend the night in his apartment. Pinza finds her innocence refreshing, but he heeds Mitchell's advice and places her in a compromising situation. This proves to be a catastrophe when Pinza discovers that she really is innocent and, to save her reputation, he enters into a "marriage of convenience" with her. This in turn results in his being threatened with a breach of promise suit by Maria Palmer, who had been romancing with him. She compels him to agree to an annulment of his marriage, an act that is most disagreeable to him since both he and Janet had really fallen in love. After many complications and misunderstandings, the situation resolves itself through the efforts of Pinza's spirited mother (Esther Minciotti), who spoils Maria's game by obtaining and destroying the incriminating love letters that Pinza had sent to her.

The screenplay was written, produced and directed by Melvin Frank and Norman Panama.

Adult fare.

**"Mask of the Avenger" with John Derek,
Anthony Quinn and Jody Lawrence**

(Columbia, July; time, 83 min.)

A fair swashbuckling adventure melodrama, produced in color by the Technicolor process. It is the usual story of a hero's rescuing his people, and his girl from a tyrannical official. This time the action unfolds in 1848, in an Italian village near the old Austrian boundaries. The most exciting part is in the end, where the hero, using the sword of Monte Cristo, has a duel with the villain. At one time he stumbles and falls down, his sword being knocked out of his hand; it is taken by the heroine who continues the battle until the hero regains his feet, after which he dexterously takes the sword from her and finishes the villain. As to the preceding part of the action, it is mostly slow and "gabby":—

Returning from the battlefield to visit his father, a Count, in the village of Casamore, John Derek is unaware of the fact that Anthony Quinn had killed his father when he had discovered Quinn's treachery in agreeing to surrender Casamore to the Austrians. Quinn had convinced the townfolk that Count was a traitor. Derek, attacked by the people as "the son of a traitor," is rescued by Quinn, who takes him to his own castle, which Quinn had been using as his headquarters. At first grateful to Quinn, Derek soon begins to suspect him of treachery. He spies on him and confirms his suspicions. These suspicions are shared by Jody Lawrence, his sweetheart, and several friends, including Eugene Iglesias, Harry Cording and little Dickie Le Roy. Jody warns Derek against Quinn, but Derek pretends to have faith in him. Accusing Eugene and his family of treachery, Quinn kills his parents and takes Eugene prisoner. Derek, who had been pretending that he was bed-ridden because of his injuries, steals out of the castle and, masked, effects Eugene's rescue. He then instructs little Dickie to take Eugene, Jody and Cording to a hideout, and hurries back to the castle before his absence is discovered. When he returns to the hideout, Jody pulls down his mask and learns his identity. From then on the group determines to expose Quinn by presenting to the townfolk indisputable proof of his treachery. That night, Quinn doublecrosses his own soldiers and delivers the fort to the Austrians. While Derek carries on several raids against Quinn and his henchmen, Cording and Eugene lose their lives carrying word to the government of Quinn's treachery. Forcing Jody to accompany him, Quinn attempts to escape into a neighboring country. Meanwhile Derek, aided by the townfolk, recaptures the fort. Derek then pursues and overtakes Quinn. He forces him into a duel and eventually kills him.

Hunt Stromberg produced it, and Phil Karlson directed it, from a screenplay by Jesse Lasky, Jr., based on a story by George Bruce.

Harmless for the family.

"Tales of Hoffman"

(Lopert, no rel. date; time, 134 min.)

Offenbach's operatic classic has been brought to the screen in an imaginative and inspirational rendition by the producing-directing-writing team of Michael Powell and Emeric Pressburger. Produced in England, the picture consists of three acts, with a prologue and an epilogue; these have been staged brilliantly. The choreography of Frederick Ashton is superb, and the Technicolor photography is breathtaking. It is essen-

tially a picture for the lovers of ballet and opera, who will find the treatment a rare entertaining experience. Moira Shearer, the star of "Red Shoes," again captivates the audience with her dancing technique. The same may be said of Leonide Massine, a master in the art of ballet dancing. Ludmilla Tcherina is very exciting in her pantomimic episode. The talented Corps de Ballet, of the Sadler's Wells Chorus, takes one's breath away. Sir Thomas Beecham's arrangements and Dennis Arundell's libretto are excellent.

Concerned with the three unhappy love affairs of the poet Hoffman, played by Robert Rounseville, the prologue deals with his receiving a note of love from Moira, a prima ballerina. The note is intercepted by Robert Helpmann, Rounseville's enemy. Rounseville goes to a tavern, where he meets a group of students and tells them of the three previous loves in his life. The first, depicted in act one, deals with his love for a beautiful puppet, which looked human to him when seen through magic glasses made by Helpmann. His love had come to a tragic end when the glasses were broken during a fight between Helpmann and Massine, creator of the puppet. Act two deals with his love for Ludmilla Tcherina, a beautiful courtesan under the influence of Helpmann, who had instructed her to gain possession of Rounseville's soul. He is tricked into a duel with Massine, Tcherina's lover, whose soul Helpmann controlled. Rounseville kills Massine and regains his own soul, but he loses Tcherina in the process. Act three is concerned with his love for Ann Ayars, a consumptive singer, who had been forbidden by her father to sing lest the effort kill her. Rounseville wins her promise not to sing, but Helpmann, the family doctor, uses his evil influence to make her sing and she dies from the exertion. In the epilogue, Rounseville, having held the students spellbound, finds his true destiny as a poet. Moira shows up at the tavern and realizes that he no longer needs her. Helpmann too, comes to the realization that Rounseville can no longer come under his evil spell; he joins Moira and the two go off together.

The picture is best suited for art houses, and is hardly for theatres patronized by the rank-and-file, unless situated in locations where there is a preponderance of music lovers.

"The Secret of Convict Lake" with Glenn Ford, Gene Tierney, Ethel Barrymore, Zachary Scott and Ann Dvorak

(20th Century-Fox, August; time, 83 min.)

Based on an actual escape of a number of convicts from a Nevada penitentiary in 1871, this is a suspenseful melodrama, but it is unpleasant as an entertainment. The unpleasantness stems from the fact that Glenn Ford, the hero, is motivated by revenge in his determination to kill the man who had framed him into prison. Unpleasant also is the relationship between Ann Dvorak, as a sex-starved woman, and Zachary Scott, as a cunning, vicious convict. An ugly aspect to the story is the attempted attack on a young girl by one of the convicts, a youthful sex maniac, who is killed by enraged women with pitchforks. The first half is somewhat slow-moving, but it becomes melodramatic and exciting in the second half. The direction and acting are good:—

Having made good their escape from a Carson City prison, Ford, Scott, Jack Lambert, Cyril Cusak and Richard Hylton make their way to a settlement in

California, now known as Convict Lake, which they find inhabited by women only, among whom are Gene Tierney, Ethel Barrymore, Ann Dvorak, Ruth Donnelly and Barbara Bates; their menfolk were away prospecting for gold. The armed women order them to leave when it is discovered that they are convicts. Because of the bad weather, however, Miss Barrymore intervenes and permits the convicts to remain in one cabin, with a 24-hour watch maintained over them. It develops that Ford had headed for the settlement to kill Harry Carter, to whom Gene was engaged, because his fake testimony had convicted Ford of a \$40,000 robbery. The other convicts, particularly Scott, believe that Ford had hidden the money in the settlement, and they were determined to get a share of it. In the events that follow, Ford manages to obtain a gun and threatens to kill the other convicts if they molest the women. Gene, believing in his innocence, falls in love with him. Meanwhile Scott makes a play for Ann, Carter's sex-starved sister, and through her manages to obtain guns. Hylton, a sex maniac, attempts to attack Barbara. Ford, rushing to her rescue, is stabbed by Hylton, who in turn is killed by the enraged women. Meanwhile Ann discovers the stolen money in her brother's trunk, and Scott gains possession of it. But before he can leave with Lambert and Cusak, the menfolk return. A gun battle ensues, with all the convicts except Ford being killed, and with Carter toppling to his death from a high cliff in an attempt to escape from Ford. Convinced of Ford's innocence, the townfolk refuse to divulge his presence when a posse arrives, thus enabling him to set off with Gene for a new life together.

It was produced by Frank P. Rosenberg and directed by Michael Gordon from a screenplay by Oscar Saul, based on a story by Anna Hunger and Jack Pollexfen.

Adult fare.

ARTY FILMS OUT AT 20th-FOX

In announcing that the new production plans of 20th Century-Fox call for showmanship pictures with action, color and movement, Darryl F. Zanuck, the company's production chief, stated that the main ingredient of his studio's future pictures will be the story and subject matter rather than the star material. Moreover, he said that the studio will no longer produce so-called "artistic" productions.

"We are aware of the dire necessity of showmanship pictures," he declared. "We cannot take artistic gambles, which we could afford when times were better. We have declared an armistice on anything that doesn't have the least smell of showmanship."

Mr. Zanuck's decision to stop producing arty pictures will be applauded by the vast majority of exhibitors who for years have been complaining that such pictures, though they may receive fine critical reviews, are rarely successful at the box-office.

The ineffective box-office value of arty, highly-praised pictures was admitted a year ago by Barney Balaban, president of Paramount Pictures, who had this to say to his company's sales force:

"The picture is made beautifully, but when it reaches the market we lose money on it. This experience has been repeated time and again. We simply cannot afford to have any more of them, no matter how gratifying the plaudits of the critics may be. Price, Waterhouse & Company doesn't read the review in making up our profit and loss statement."

An interesting angle to this question, as reported recently by weekly *Variety*, is that the standard Screen Actors Guild contract, which applies to players receiving less than \$20,000 per picture, gives the producer or studio the right to use the player's name and likeness in connection with the advertising and exploitation of the picture itself. This contract, however, does not make mention of advertising or commercial endorsements, but where a producer or studio desires that a player have his likeness or endorsement used for commercial tieups on a particular picture, standard releases are secured from the individual player.

Whether such a standard release gives a producer or studio the right to use a player's name and likeness in conjunction with sponsored television advertising, which can hardly be considered commercial tieups in behalf of the picture, itself, is a question that will no doubt be settled by the courts in due time. Moreover, there is a big question of whether or not the sale of old pictures to TV does not breach the rights of numerous bit players and extras.

The developments in Rogers' suit should be interesting. Undoubtedly, the legal questions he has raised will eventually go to the Supreme Court for a final determination. If he should win the case, it may very well result in relatively few pictures originally made for theatre exhibition being sold to television, either because many film personalities, big or small, will not consent to having their names and likenesses exhibited on TV sponsored shows, or because their demands for a share of the profits will not make the sale of their pictures to TV worthwhile for the producers. Such a happening will not, of course, disappoint the exhibitors.

A CRITIC SPEAKS OUT

Having devoted considerable space in these columns to articles criticizing newspaper and magazine motion picture critics whose unfair appraisal of pictures indicate that they have lost touch with what constitutes entertainment values for the vast majority of moviegoers, it is indeed a pleasure to bring to the attention of this paper's readers the views of Miss Edith Lindeman, motion picture critic of the *Richmond Times Dispatch*, who, not only claims that she has seldom seen a picture that did not have something to offer some people, but also feels that an important part of a critic's job is to write so that the proper audience gets to the proper picture.

Miss Lindeman, who has been a critic for 18 years, says that in reviewing a film she looks for three things — entertainment, honesty and escape. She had this to say in part in a talk before last week's convention of the Virginia Motion Picture Theatres Association, as reported by *Boxoffice*:

"To me, a 'good' motion picture is one that entertains, that offers a release, and that respects the intelligence of its audience, without going intellectual. It also should represent the honest efforts of a studio to do a good job. The picture I do not like is one that tries to put something over on the public, one that saddles a fine actor with a shoddy story, or puts a good story into the hands of an inept director, or wastes good talent on cheap and sensational material.

"By honesty, I mean something quite different from

the neo-realism that foreign studios do so well and Hollywood does so self-consciously. By honesty, I mean integrity, probably unpretentiousness. I will cheer louder for a minor picture that entertains, even if it is made on a low budget with a cast of comparative unknowns, than for a film that has been touted to the skies, has cost a couple of million dollars but comes out as a hodge-podge of fake emotions, hokum and bad acting.

"By escape, I mean just exactly that — and escape can take on many facets. A good, well-paced honest documentary can offer an escape to the housewife who never had realized that a narcotic agent operates that way. A big musical can offer an escape to most anyone. A solid comedy-drama that takes the audience out of the workaday world is a tonic, a delight and a shot in the arm. Even tragedy can offer an escape, if it leaves the audience with the feeling that 'this sort of thing couldn't happen to me . . . How lucky I am.'

"The public is a capricious creature. It wants audience identification — but not too much. It wants realism, but not sordidness. It wants something different, but recognizable.

"Suggestions? Yes, I have one or two for what they are worth and, remember, I am speaking not only as a critic, but as one of the public. I feel, for instance, that every picture deserves the proper showcase. Theatres which habitually cater to the western and action fans do themselves no good when they try to ram an art film or a woman's picture down the throats of their regular patrons. You know as well as I do that the people have moviegoing habits. Folks who attend a theatre that usually shows comedies, family-type films, musicals, light drama and the like, are irritated when that house throws a horror film or a western into the agenda. They'll stay away that week, and maybe they won't come back next week. The habit is broken—and ole debbil television gets them.

"I think, too, that continued care should be exerted in advertising. Great strides have been made in truthful publicity. . . . It might be advantageous to slant publicity to the type of audience indicated by the content of the picture. For instance, if you have a family-type picture, I believe it is bad business to sex up the ads in an attempt to lure in the people who don't like family-type films. The only thing accomplished is to get a fair opening day under false pretenses and send a lot of dissatisfied customers away to give bad word-of-mouth publicity.

"If you have a bangup murder mystery, don't pretend that it is a 'turgid expose of the shameful life of those who ply their nefarious business while the city sleeps.' You get a lot of sensation-seekers that way — but they wind up by being bored when they find nothing salacious on the screen, so they start smooching in the balcony, or slash up a few seats.

"Legitimate exploitation, I love, chiefly because it gives me good, fresh copy. A theatre which has put intriguing exploitation behind a number of films gets the reputation for being more than just a movie house. It is a place where exciting things happen."

Producers and exhibitors alike should find much food for thought in the sound views expressed by Miss Lindeman.

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HERE AND THERE

ON THURSDAY OF THIS WEEK, MGM's "The Great Caruso" entered its ninth week at the Radio City Music Hall in New York. Well over one million people have seen the picture at this world-famous showcase, and from the crowds that continue to line up at the box-office it appears that the picture will go into a tenth and possibly eleventh week.

The picture is doing exceptional business in other parts of the country, too, with record-breaking grosses and extended runs the general rule.

In these days of declining grosses, the outstanding business enjoyed by "The Great Caruso" serves as further proof that a good picture, particularly one that is cheerful and appeals to the heart, knows no box-office recession. Nicholas Schenck's oft-repeated remark that there is nothing wrong with our business that good pictures can't cure is as true today as when he said it years previously.

* * *

WHILE ON THE SUBJECT of cheerful pictures, the producers would do well to keep in mind that such pictures are desirable in these troubled times, for laughter is an antidote for depression, war clouds, and for political unrest.

Far too many depressing pictures have been produced in recent years, and these have been one of the chief reasons for the decline in theatre attendance. The percentage of crime, sex, psychological and other pictures of this kind has been and still is much too high. It is true that many people find pleasure in themes that are morbid, gruesome and harrowing, but these make up a very small part of the movie-going public, and motion picture theatres cannot be operated profitably by catering mainly to their tastes.

The producers should realize that, in producing a large number of pictures that tend to depress those who go to see them, they injure their own interests as much as they do the interests of the exhibitors.

As this paper has frequently pointed out in these columns, people go to the movies to relax and be entertained. In these days of unsettled world conditions and the high cost of living, most people find enough grief in life without adding to it by going to see pictures with depressing themes. They will, of course, enjoy a good drama, no matter how sad, but as a general rule they prefer to avoid cheerless pictures.

What is needed is more cheerful pictures, particularly comedies, so as to put the public in a happy frame of mind. Such pictures will not only provide

the public with a fine depression antidote but will also leave them with the feeling that their local movie theatre is the one place where they can relax and forget their everyday troubles for a few hours.

* * *

IN THE COLUMBIA picture "Never Trust a Gambler," a review of which will appear in next week's issue, the heroine, while shopping, goes to purchase a bottle of whiskey in the shopping centre's liquor department. The clerk serving her says: "I can give you a good buy on Schenley!" In addition to that blatant advertising plug by dialogue, there is a counter display that features the Schenley brand of liquor prominently. Moreover, the bottle of Schenley liquor purchased by the heroine becomes an important murder clue, thus it comes within close range of the camera several times during the action.

HARRISON'S REPORTS is not in a position to know if Columbia was compensated for this advertising plug. It does know, however, that its inclusion was improper and unethical, not only because it had no bearing on the story, but also because it is an imposition on both the public and the exhibitor.

The movie patron pays an admission price to be entertained, and when an advertisement is "slipped" over on him he resents it, and rightfully so.

The exhibitor is taken advantage of by fact that the producer, in "concealing" an advertising plug in a picture sold as pure entertainment, appropriates the exhibitor's screen without paying for the privilege. Moreover, the concealed advertising incurs the ill will of the exhibitor's patrons.

One reason why many people prefer to get their entertainment at a motion picture theatre rather than in front of a television set is that their enjoyment of a program is not interrupted by constant advertising plugs for different products every few minutes. Imagine, then, how these people feel when they pay an admission price for the privilege of not seeing and listening to advertising plugs only to have one "put over" on them.

This practice was harmful to the business in the past. It is much more harmful at this time, when the industry as a whole is seeking ways and means to educate the public to the fact that a visit to their local movie house will provide them with pure entertainment, which is unavailable on television.

This unethical step by Columbia calls for a united protest on the part of the exhibitors in no uncertain terms.

"Alice in Wonderland"*(RKO, no rel. date set; time, 75 min.)*

From the technical point of view, Walt Disney is at his imaginative best in this feature-length, animated Technicolor version of Lewis Carroll's immortal classic about a little girl who tumbles down a rabbit-hole and finds herself in a wonderful fairyland. The manner in which Disney has depicted the queer characters she meets and their fantastic surroundings is a visual delight, with the animation work as good or better than anything he has done in the past. But for all the excellence of the technical skill, the picture's entertainment value is suitable chiefly for children who should be fascinated by the antics of the eccentric characters, such as the Mad Hatter, the March Hare, the Caterpillar, the Cheshire Cat, the Queens of Hearts, the Walrus and the Carpenter, Tweedledee and Tweedledum and many others. Many adults, however, may find it tiresome after a while, for it has no human interest and is considerably slow in spots. Moreover, it is a fantasy from beginning to end and as such leaves one cold. Another drawback is that the dialogue spoken by the different characters is frequently unintelligible.

On the whole, however, there is much about the picture that is delightfully comic and exciting, such as the garden of talking flowers; the "unbirthday" tea party celebrated by the Mad Hatter and the March Hare, whose voices are those of Ed Wynn and Jerry Colonna, respectively; the animated playing cards that maneuver in wondrous patterns and combinations around their Queen of Hearts, who constantly shouts "Off with his (or her) head;" at the slightest provocation; and any number of other weird characters, too numerous to mention, who puzzle Alice with their mad antics and nonsensical talk.

The voice of Alice is that of Kathryn Beaumont, and among the other voices utilized for the different characters are those of Richard Haydn, Sterling Holloway, Verna Felton, Pat O'Malley, Bill Thompson and Heather Angel. Excellent for the family.

"Hurricane Island" with Jon Hall*(Columbia, July; time, 74 min.)*

One of the worst "B" pictures put out by Columbia lately. The story is weak, and the direction worse. It is doubtful if the supercinecolor photography will be able to help it in the least. In some spots people will laugh at it, particularly at the dialogue spoken by the woman leader of the Indian tribe. The hurricane towards the end would have helped a great deal if the story had been good instead of improbable. The action takes place in 1513:—

Edgar Barrier (as Ponce de Leon) sails for the New World with an army of Spanish Cavaliers. They land in Florida, where Indians attack the party, wounding Barrier. Although the tribe is governed by Jo Gilbert, a peace-loving woman, the attacking column is led by Don Harvey, an aspirant to her throne. With Barrier paralyzed by a poisoned arrow, the Spaniards escape to their ship and sail to Cuba for medical aid. There, a doctor is unable to help Barrier and recommends a witch doctor as a last resort. Marie Windsor, head of a band of pirates operating in Cuba, determines to follow Barrier in the belief that he will lead her to a fortune in gold. The witch doctor informs Barrier that he can be cured only by drinking water from the magic fountain of youth in Florida. He then gives Jon Hall, in command of the Cavaliers, a parchment map showing the location of the fountain. When Barrier is instructed by the King

of Spain to colonize Florida, Hall rounds up for the purpose a motely crew of women prisoners. Marie joins the women but instructs Marc Lawrence, her lieutenant to follow in their pirate ship. Upon becoming established in Florida, the Spaniards are attacked by the pirates on a signal from Marie but are beaten off. Harvey then launches an attack and captures Hall, but Jo orders his release and leads him to the magic fountain, which enables Barrier to regain his health. When Lawrence and his pirates open a fresh attack, Jo beseeches the god, Hurakan, to come to her aid. The skies darken and lightning and wind cause much havoc. Jo warns Hall and his party to leave, but, fearing for her safety, Hall takes her along, despite her protests. As they escape on a raft, the magic fountain sinks from view. Suddenly, Jo changes from a beautiful woman into an old hag. Explaining that she cannot live without the waters from the fountain of youth, she jumps overboard and disappears. It ends with Marie turning over a new leaf by deciding to marry Hall and live with him in the new colony.

It was produced by Sam Katzman, and directed by Lew Landers, from a screenplay by David Mathews. Harmless for family audiences.

"Here Comes the Groom" with Bing Crosby, Jane Wyman and Franchot Tone*(Paramount, Sept.; time, 113 min.)*

Produced and directed by Frank Capra, this highly entertaining romantic comedy farce should go over well with the general run of audiences. The story itself is thin, but it is warm-hearted and sentimental, and filled with gags and situations that keep one laughing throughout. Moreover, it casts Bing Crosby in the type of role that fits his natural talents — that of an easy-going, uninhibited newspaperman. The comedy stems from the fact he is permitted to adopt two French war orphans by promising to marry within a week, only to find that Jane Wyman, his sweetheart, had become weary of his neglect and had decided to marry Franchot Tone, her boss, a wealthy Boston socialite. Crosby's efforts to win back Jane, under a secret no-holds-barred agreement with Tone, result in a series of complications that are highly amusing and frequently hilarious. Little Jack Gencil, as one of the orphans, is very good, as are James Barton, as Jane's tipsy, roistering father, and Alexis Smith, as Tone's stuffy cousin, who help Crosby to solve his romantic problem. Several melodious songs are worked into the proceedings to good effect, with one, "In the Cool, Cool, Cool of the Evening," destined to become a popular hit. Anna Maria Alberghetti, the teen-aged Italian singer, is featured in one sequence in which she sings "Caro Nome," from Rigoletto, in a glorious voice. Dorothy Lamour, Phil Harris, Louis Armstrong and Cass Daley appear briefly in a musical jam session:—

Stationed in France, where he had been writing a series of articles for his Boston newspaper urging the adoption of French war orphans, Crosby is recalled by his editor. Simultaneously, he receives a letter from Jane stating that she is weary of waiting for him and that she planned to marry someone else. Unable to part from Jack Gencil and Beverly Washburn, two likeable French orphans who attached themselves to him, Crosby persuades the authorities to let him bring the youngsters to the United States under an agreement that he will be married within one week. He takes the children to Jane's home, where he learns that she is to be married on the following week to Tone.

Barton, Jane's father, favors Crosby, but Connie Gilchrist, her mother, wants her to marry Tone, a wealthy real estate operator. Crosby sets out on a campaign to win back Jane, and begins by tricking her into giving him a lease on her house already rented. He meets Tone in the resultant confusion. Both confess their love for Jane, and Tone, confident that Jane prefers him, agrees to permit Crosby to make every effort to win her back, and even consents to Crosby and the children moving into a gatehouse on his estate, where Jane and her parents were to stay until the wedding. There, Crosby learns that Alexis, a beautiful but stuffy girl, was in love with Tone, her cousin. He cultivates her friendship, teaches her to be sexy, and induces her to make a play for Tone. This results in Alexis and Jane staging a brawl during the wedding rehearsal. Tone sees through this and other tricks planned by Crosby and, lest Crosby use the fate of the children to play on Jane's sympathies, he arranges to adopt the children himself. At the finish, Crosby, aided by Barton, Alexis and the children, cooks up a scheme whereby he interrupts the wedding ceremony by making it appear as if the FBI had arrested him and the children are to be deported. Tone recognizes this as another trick, but when he notices Jane's concern for Crosby, he pulls him to altar and gallantly steps aside so that he can marry Jane.

Virginia Van Upp, Liam O'Brien and Myles Conolly wrote the screenplay from a story by Robert Riskin and Mr. O'Brien. Fine for the family.

**"Rich, Young and Pretty" with Jane Powell,
Danielle Darrieux, Wendell Corey
and Vic Damone**

(MGM, August; time, 95 min.)

A lavishly produced romantic comedy with music, photographed in Technicolor and set against a Parisian background. It is a pleasing, light-hearted entertainment that should go over well in most situations, for even though the story is thin its gay combination of romance, music and comedy is easy to take. The picture marks the screen debut of Vic Damone, the popular crooner, who has a pleasant personality. He acquits himself satisfactorily as an actor, although the story does not make heavy demands on his dramatic ability. The songs, some new and some old, are melodious and listenable as sung by Damone, Jane Powell and Danielle Darrieux:—

Sent to Paris on State Department business, Wendell Corey, a wealthy Texan, is accompanied by Jane, his daughter, and Una Merkel, his housekeeper. Corey is concerned lest they meet Danielle, his estranged wife, a Parisian cafe singer who had left him twenty years previously because she found life on a Texas ranch too dull. Jane was unaware of her parents' marital troubles and believed that her mother was dead. In Paris, Jane meets and falls in love with Damone, a government clerk, who takes her to a night-club. There, Danielle, recognizing Jane, cultivates her friendship without revealing that she is her mother. Corey, remembering his own experience, frowns upon a romance between his daughter and a Parisian and does his utmost to break it up. He almost succeeds when a rift develops between the couple because of Damone's insistence that Jane remain with him in Paris after their marriage. Corey and Danielle get together and, after discussing the situation, decide that their daughter should not make the same mistake they made. It ends with Jane learning that Danielle is her mother, and with her agreeing to marry Damone under an arrangement that would permit them to

divide their time between Paris and Texas.

It was produced by Joe Pasternak and directed by Norman Taurog from a screen play by Dorothy Cooper and Sidney Sheldon, based on a story by Miss Cooper. Good for the family.

**"Iron Man" with Jeff Chandler, Evelyn Keyes
and Stephen McNally**

(Univ.-Int'l, August; time, 82 min.)

A good prizefight melodrama, well directed and performed. The story, which revolves around the rise of a young Pennsylvania miner in the pugilistic world, is a hard-hitting tale about a good-natured young man who, because of some mental quirk, is endowed with a killer instinct when he enters the ring, making him decidedly unpopular with the fans. It grips one's attention from the first to the final scene and, though it will satisfy the general run of audiences, it should have a particular appeal for the sports fans because of the realistically staged fight sequences. The closing scenes, where the hero loses his title to a close pal but wins the cheers of the crowd for his display of fine sportsmanship, are highly dramatic:—

Although a mild-mannered fellow, Jeff Chandler, a coal miner, is goaded into a fight by a bullying miner. They settle their differences in the ring, where Chandler, exploding with animal fury, knocks out the bully but antagonizes the crowd with the viciousness of his attack. Stephen McNally, Chandler's brother, a glib pool-room operator, urges Chandler to become a professional boxer, and Evelyn Keyes, his sweetheart, dazzled by the prospect of big money, persuades the reluctant Chandler to assent to the plan. Managed by McNally, and coached by Rock Hudson, an amateur boxer, Chandler wins the first few bouts lined up for him, but invariably gains the enmity of the crowd, which considers him a killer and a dirty fighter. Matched with Steve Martin, a leading contender, Chandler is hopelessly outclassed and absorbs a terrific beating. Jim Backus, a sports writer, as well as McNally and Evelyn, urge him to give up boxing, but he insists upon remaining in the game until he wins the championship and the respect of the fans. He marries Evelyn and goes on to win fight after fight, eventually becoming a leading title challenger. Before he can fight for the championship, however, a return match with Martin is arranged. Unbeknownst to Chandler, McNally and Evelyn make a deal with Martin to throw the fight. Chandler wins handily, but Backus, suspecting collusion, instigates an investigation. Chandler is cleared, but he breaks with McNally and Evelyn after forcing them to confess their part in the deal. He takes up with Joyce Holden, a photographer, and persuades Backus to become his manager. Under Backus' tutelage, he becomes the world's heavyweight champion and successfully defends his crown against all comers, but the crowd still hates him. Meanwhile Hudson, now managed by McNally, had become a leading contender, and a match with Chandler is arranged. In the ring, Chandler, for the first time, is able to suppress his killer instinct. The battle is long, clean and hard-fought, but Chandler finally collapses and loses his title. As he regains consciousness, the crowd, for the first time in his career, cheers him wildly. He proudly returns to his dressing room, accompanied by Evelyn, McNally, Backus and Hudson.

It was produced by Aaron Rosenberg and directed by Joseph Pevney, from a screenplay by George Zuckerman and Borden Chase, based on the story by W. R. Burnett. Best suited for mature audiences.

MYERS URGES CAUTION ON THEATRE TV INSTALLATIONS

Under the heading "Prize Fighting Is a Different Business," Abram F. Myers, general counsel and chairman of the board of Allied States Association of Motion Picture Exhibitors, had this to say in a membership bulletin dated July 2:

"Only a fool would try to stay the hand of progress or to argue against success, but it is sometimes wise to consider the possible ultimate effects of any innovation—even a seemingly successful one—before committing oneself to it.

"The standout crowds at the theatres showing the Louis-Savold and Murphy-LaMotta fights seem to have started a stampede towards large-screen television. Times being what they are, that is only natural. But the cost of a television installation is very high, there is a dearth of first-class fighters, the attitude of other sports toward theatre television has not crystallized, the public reaction to having to pay for programs which were promised free remains in doubt, the ultimate effect on regular movie attendance is not known, and, of course, there are still the same old **uncertainties** as regards systems and channels.

"For the time being, let us consider the possible effects of turning the theatres into prize fight arenas from time to time. This is prompted by a sports writer's account of the scene at Keith's Theatre in Washington during the Murphy-LaMotta fight. According to this writer (Francis Stann of the *Evening Star*) the theatre was crowded, not with movie-goers, but with prize fight fans. It was a shirt-sleeved crowd; only the ushers wore coats. While the feature picture (*Hard, Fast and Beautiful*) was running, the mob facetiously applauded the grade B heroics on the screen. When the film ended, the manager appeared on the stage and the crowd, in true Arnica Hall style, hooted.

"The manager said 10 minutes remained until fight time and that in order to create the proper atmosphere vendors would sell peanuts, popcorn, soft drinks, candy and ice cream in the aisles. A voice demanded beer. Another voice cried 'We want Jimmy Lake, you ain't loud enough'—Lake being the announcer at the local bouts.

"Mr. Stann reports that a televised fight watched from a parlor or even a tavern is one thing. A fight in a movie theatre is quite another. The theatre takes on the atmosphere of the arena. The crowd moves in spirit to the actual scene. It cheers and boos. The comments of Bill Corum *et al.* are drowned in the noise. Once the TV was snapped off and the film was resumed, there was a concerted rush for the exits.

"Of course, the scene would have been even more uplifting if color television had been employed so that the audience could have enjoyed the gore coursing down LaMotta's ugly mug.

"One cannot escape wondering what typical movie-goers—say parents, persons of refinement and children—will think of such goings on. Certainly that was not the atmosphere they are accustomed to. Will they be willing to space their movie-going so as to avoid these brawls, or will the theatre lose caste in their estimation? The experience would hardly endear

the theatre to them as a place of polite entertainment.

"How About an All-Fight Program?"

"The difficulty in integrating a single fight into a regular movie program is apparent. In no report coming to us has the fight audience shown any interest in the pictures shown before or after the fight. The rush for the exits following the fight leaves the theatre empty and exposes motion pictures to an unwarranted **humiliation**.

"This hints at the advisability of a special show for the fight only—but here again we run into difficulty. While we have a lot of powder puff battlers at the present time, there is no telling when another Jack Dempsey or Joe Louis may appear on the scene. We might fill the theatre for a single feature—the fight—and wham! bang! a knockout in one minute and fifteen seconds of the first round.

"We wonder if the audience which has paid a stiff price for the show will file out cheerfully singing, 'We walked right in and turned around and walked right out again?' At the arena they get a few preliminary bouts along with the main event.

"Cost permitting, why wouldn't it be a good idea to have an all-fight program on the nights when a feature bout is to be held? It would avoid mixing prize fighting and motion pictures to the degradation of the latter. It would prevent movie fans from straying into the theatre on fight nights in the forlorn hope of enjoying a picture. It would insure to the Arnica Hall boys a run for their money.

"Hello Suckers!"

"This is the salutation that Texas Guinan once had for her customers and we are tempted to revive it in greeting those persons who are induced to invest in home receiving sets by the slogan, 'Buy TV and see the **fights free**.'

"As above indicated, there are not enough good fighters at the present time to provide more than sporadic attractions. Maybe the theatres can be filled for the next Charles-Walcott cake walk, and if so, it will prove Barnum was right. So if theatres installing TV are to meet the payments on their equipment, they will have to have a lot more exclusive events.

"This leads us to wonder if, in addition to prize fights and the World Series, theatre TV will be expanded to take in the Kentucky Derby, the Preakness, the Indianapolis '500' and the National Open?

"If so, what will be left for the home set owners besides Kukla and Fran and a few sponsored programs of varying degrees of entertainment?

"It seems reasonable to suppose that when they find that all the good things they were led to believe came with the set can only be seen at the theatre for a high admission price, they will squawk to the FCC. Whether that body in its anxiety to build up television will be deaf to the complaints of mere citizens and taxpayers—an unorganized and helpless group—remains to be seen. Nevertheless, it is an added element of uncertainty and one that must be taken into account in deciding to take the deep plunge into **theatre television**.

"Other questions above noted relating to cost, system and channels are being studied by Allied's Television Committee, of which Trueman T. Rembusch is chairman, and will be made the subject of membership bulletins to be issued from time to time."

HARRISON'S REPORTS

(Semi-Annual Index—First Half of 1951)

Titles of Pictures	Reviewed on Page	
Abbott & Costello Meet the Invisible Man— Univ.-Int'l (82 min.)	38	I Can Get It for You Wholesale— 20th Century-Fox (91 min.)
Ace in the Hole—Paramount (112 min.)	75	I'd Climb the Highest Mountain— 20th Century-Fox (88 min.)
According to Mrs. Hoyle—Monogram (60 min.)	98	In Old Amarillo—Republic (67 min.)
Air Cadet—Univ.-Int'l (94 min.)	26	Inside Straight—MGM (89 min.)
Al Jennings of Oklahoma—Columbia (79 min.)	6	Inside the Walls of Folsom Prison— Warner Bros. (87 min.)
Along the Great Divide—Warner Bros. (88 min.)	70	Insurance Investigator—Republic (60 min.)
Apache Drums—Univ.-Int'l (75 min.)	63	I Was a Communist for the FBI—Warner Bros. (83 min.)
Appointment with Danger—Paramount (89 min.)	62	I Was An American Spy—Allied Artists (85 min.)
As Young As You Feel—20th Century-Fox (77 min.)	91	Jim Thorpe—All American—Warner Bros. (107 min.)
Bedtime for Bonzo—Univ.-Int'l (83 min.)	10	Jungle Headhunters—RKO (66 min.)
Belle Le Grand—Republic (90 min.)	34	Katie Did It—Univ.—Int'l (81 min.)
Best of the Badmen—RKO (84 min.)	68	Kefauver Senate Crime Investigation— 20th Century-Fox (52 min.)
Bird of Paradise—20th Century-Fox (100 min.)	43	Kentucky Jubilee—Lippert (67 min.)
Blazing Bullets—Monogram (51 min.)	not reviewed	Kind Lady—MGM (78 min.)
Blue Blood—Monogram (72 min.)	14	Kon-Tiki—RKO (72 min.)
Bonanza Town—Columbia (56 min.)	not reviewed	Last Outpost, The—Paramount (89 min.)
Bowery Battalion—Monogram (69 min.)	26	Lemon Drop Kid, The—Paramount (91 min.)
Brave Bulls, The—Columbia (108 min.)	62	Lightning Strikes Twice—Warner Bros. (91 min.)
Buckaroo Sheriff of Texas— Republic (55 min.)	not reviewed	Lion Hunters, The—Monogram (72 min.)
Bullfighter and the Lady—Republic (87 min.)	71	Little Big Horn—Lippert (86 min.)
Call Me Mister—20th Century-Fox (95 min.)	14	Long Dark Hall, The—Eagle Lion (88 min.)
Call of the Klondike—Monogram (67 min.)	2	Lorna Doone—Columbia (84 min.)
Canyon Raiders—Monogram (54 min.)	not reviewed	Lucky Nick Cain—20th Century-Fox (85 min.)
Captain Horatio Hornblower—Warner Bros. (117 min.)	95	Lullaby of Broadway—Warner Bros. (92 min.)
Cause for Alarm—MGM (74 min.)	15	M—Columbia (88 min.)
Cavalry Scout—Monogram (78 min.)	64	Ma & Pa Kettle Back on the Farm— Univ.-Int'l (81 min.)
Chance of a Lifetime—Ballantine (90 min.)	19	Man from Planet X, The—United Artists (70 min.)
China Corsair—Columbia (68 min.)	92	Man from Sonora—Monogram (54 min.)
Circle of Danger—Eagle Lion (86 min.)	51	Man With My Face, The—United Artists (79 min.)
Colorado Ambush—Monogram (52 min.)	not reviewed	Mask of the Avenger—Columbia (83 min.)
Comin' Round the Mountain—Univ.-Int'l (77 min.)	96	Mask of the Dragon—Lippert (54 min.)
Cry Danger—RKO (79 min.)	18	Mating Season, The—Paramount (101 min.)
Cuban Fireball—Republic (78 min.)	39	Million Dollar Pursuit—Republic (60 min.)
Dear Brat—Paramount (82 min.)	67	Missing Women—Republic (60 min.)
Enforcer, The—Warner Bros. (87 min.)	15	Molly—Paramount (see "The Goldbergs") 1950
Excuse My Dust—MGM (82 min.)	83	Montana Desperado—Monogram (51 min.)
Fabiola—United Artists (96 min.)	74	Mr. Imperium—MGM (87 min.)
Father's Little Dividend—MGM (82 min.)	30	Mr. Universe—Eagle-Lion (89 min.)
Father Takes the Air—Monogram (61 min.)	98	My Brother, the Outlaw—Eagle Lion (82 min.)
Fat Man, The—Univ.-Int'l (77 min.)	50	My Forbidden Past—RKO (81 min.)
Fighting Coast Guard—Republic (86 min.)	71	My Outlaw Brother—Eagle Lion (see "My Brother, the Outlaw")
Fingerprints Don't Lie—Lippert (55 min.)	43	My True Story—Columbia (67 min.)
First Legion, The—United Artists (86 min.)	59	Naughty Arlette—Eagle Lion (84 min.)
Five—Columbia (93 min.)	67	Navy Bound—Monogram (60 min.)
Flame of Stamboul—Columbia (68 min.)	38	Nevada Badman—Monogram (51 min.)
Follow the Sun—20th Century-Fox (93 min.)	46	New Mexico—United Artist (78 min.)
Footlight Varieties—RKO (61 min.)	48	Night Into Morning—MGM (87 min.)
Fort Savage Raiders—Columbia (54 min.)	not reviewed	Night Riders of Montana—Republic (60 min.)
Fort Worth—Warner Bros. (80 min.)	78	No Questions Asked—MGM (81 min.)
Four in a Jeep—United Artists (97 min.)	86	Odette—Lopert Films (106 min.)
Fourteen Hours—20th Century-Fox (92 min.)	36	Oh! Susanna—Republic (90 min.)
Francis Goes to the Races—Univ.-Int'l (88 min.)	79	Oliver Twist—United Artists (105 min.)
Frogmen, The—20th Century-Fox (96 min.)	90	Only the Valiant—Warner Bros. (105 min.)
Fury of the Congo—Columbia (69 min.)	30	On the Riviera—20th Century-Fox (90 min.)
Gasoline Alley—Columbia (72 min.)	7	Operation Disaster—Univ.-Int'l (100 min.)
Ghost Chasers—Monogram (69 min.)	76	Operation Pacific—Warner Bros. (111 min.)
Go for Broke—MGM (90 min.)	51	Painted Hills, The—MGM (66 min.)
Golden Salamander—Eagle Lion (96 min.)	50	Passage West—Paramount (80 min.)
Goodbye, My Fancy—Warner Bros. (107 min.)	58	Payment on Demand—RKO (90 min.)
Great Caruso, The—MGM (109 min.)	58	Peking Express—Paramount (85 min.)
Groom Wore Spurs, The—Univ.-Int'l (80 min.)	22	Pier 23—Lippert (57 min.)
Guy Who Came Back, The— 20th Century-Fox (91 min.)	83	Pride of Maryland—Republic (60 min.)
Half Angel—20th Century-Fox (77 min.)	59	Prince Who Was a Thief, The—Univ.-Int'l (88 min.)
Happy Go Lovely—RKO (88 min.)	99	Prowler, The—United Artists (92 min.)
Hard, Fast and Beautiful—RKO (76 min.)	87	Quebec—Paramount (85 min.)
Heart of the Rockies—Republic (67 min.)	not reviewed	Queen for a Day—United Artists (107 min.)
He Ran All the Way—Columbia (77 min.)	90	Raton Pass—Warner Bros. (84 min.)
Her First Romance—Columbia (73 min.)	72	Rawhide—20th Century-Fox (86 min.)
Hollywood Story—Univ.-Int'l (70 min.)	78	Rhythm Inn—Monogram (73 min.)
Home Town Story—MGM (61 min.)	74	Ridin' the Outlaw Trail—Columbia (56 min.)
Hoodlum, The—United Artists (61 min.)	94	Royal Wedding—MGM (93 min.)
Horsie—United Artists (see "Queen for a Day")	48	Saddle Legion—RKO (61 min.)
House on Telegraph Hill—20th Century-Fox (93 min.)	40	

Sante Fe—Columbia (89 min.)	66
Scarf, The—United Artists (87 min.)	47
Sealed Cargo—RKO (90 min.)	67
Second Woman, The—United Artists (91 min.)	10
Secret of Convict Lake, The— 20th Century-Fox (83 min.)	103
Secrets of Monte Carlo—Republic (60 min.)	99
Seven Days to Noon—Distinguished Film (93 min.)	3
Showboat—MGM (107 min.)	91
Silver Canyon—Columbia (70 min.)	not reviewed
Silver City Bonanza—Republic (67 min.)	not reviewed
Sirocco—Columbia (98 min.)	92
Skipalong Rosenbloom—United Artists (72 min.)	82
Soldiers Three—MGM (87 min.)	42
Smuggler's Gold—Columbia (64 min.)	72
Smuggler's Island—Univ. Int'l (75 min.)	59
So Long at the Fair—Eagle-Lion (85 min.)	11
Spoilers of the Plains—Republic (67 min.)	not reviewed
St. Benny the Dip—United Artists (80 min.)	90
Steel Helmet, The—Lippert (84 min.)	2
Strangers on a Train—Warner Bros. (100 min.)	96
Streetcar Named Desire, A—Warner Bros. (125 min.)	94
Strictly Dishonorable—MGM (86 min.)	102
Sugarfoot—Warner Bros. (80 min.)	18
Sword of Monte Cristo—20th Century-Fox (80 min.)	44
Take Care of My Little Girl— 20th Century-Fox (93 min.)	95
Tales of Hoffman—Lopert (134 min.)	102
Target Unknown—Univ. Int'l (90 min.)	14
Tarzan's Peril—RKO (79 min.)	42
Teresa—MGM (101 min.)	34
Texans Never Cry—Columbia (68 min.)	not reviewed
Texas Rangers, The—Columbia (68 min.)	87
13th Letter, The—20th Century-Fox (85 min.)	15
That's My Boy—Paramount (98 min.)	95
They Were Not Divided—United Artists (91 min.)	58
Thing, The—RKO (89 min.)	54
Tokyo File 212—RKO (84 min.)	63
Three Guys Named Mike—MGM (79 min.)	23
Three Steps North—United Artists (85 min.)	86
Thunder in God's Country— Tomahawk—Univ. Int'l (82 min.)	7
Republic (67 min.)	not reviewed
Try and Get Me—United Artists (see "Sound of Fury") 1950.	196
Two Guys and a Gal—United Artists (70 min.)	91
Two of a Kind—Columbia (77 min.)	94
Up Front—Univ. Int'l (92 min.)	38
U.S.S. Teakettle—20th Century-Fox (93 min.)	34
Valentino—Columbia (105 min.)	26
Vengeance Valley—MGM (83 min.)	19
Warpath—Paramount (85 min.)	87
Wells Fargo Gunmaster—Republic (60 min.)	not reviewed
When I Grow Up—United Artists (90 min.)	60
When the Redskins Rode—Columbia (78 min.)	75
Whirlwind—Columbia (70 min.)	not reviewed
Wicked City—United Artists (78 min.)	74
Yank in Korea, A—Columbia (73 min.)	27
You're in the Navy Now—20th Century-Fox (see "U.S.S. Teakettle")	34

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

19 I Was An American Spy—Dvorak-Evans	Apr. 15
20 The Highwayman—Coburn-Hendrix	Aug. 5
Disk Jockey—Simms-O'Shea	not set

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

321 The Brave Bulls—Ferrer-Quinn	May
339 When the Redskins Rode—Hall-Castle	May
358 Her First Romance—O'Brien-Martin, Jr.	May
315 Smuggler's Gold—Mitchell-Blake	May
336 Lorna Doone—Hale-Green	June
325 The Texas Rangers—Montgomery-Storm	June
316 China Corsair—Hall-Ferraday	June
355 Silver Canyon—Gene Autry (70 m.)	June
348 Sirocco—Bogart-Toren-Cobb	July
349 Hurricane Island—Hall-Windsor	July
350 Two of a Kind—O'Brien-Scott	July
306 The Gig Gusher—Morris-Foster	July
359 Mask of the Avenger—Derek-Quinn	July
367 Bonanza Town—Starrett (56 min.)	July

Lippert-Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

5016 Roaring City—Beaumont-Travis	May 4
5007 Kentucky Jubilee—Colonna-Porter	May 18
5018 Pier 23—Beaumont-Travis	June 2
5003 Little Big Horn—Ireland-Bridges	June 18
5012 G.I. Jane—Porter-Neal	July 6
5019 Yes Sir, Mr. Bones—Variety stars	July 13
5020 Varieties on Parade—Jackie Coogan	July 20

Metro-Goldwyn-Mayer Features

125 The Painted Hills—Lassie-Kelly	May
MGM Story—Special	no nat'l rel. date
128 The Home Town Story—Lynn-Reynolds	May
129 Go for Broke—Van Johnson	May
130 Night Into Morning—Milland-Davis	June
131 Mr. Imperium—Turner-Pinza	June
132 No Questions Asked—Dahl-Sullivan	June
133 Excuse My Dust—Skelton-Forrest	June
134 Kind Lady—Barrymore-Evans	July
135 Showboat—Grayson-Gardner-Keel	July
136 The Law & Lady Lovely—Garson-Wilding	July
137 Teresa—Angeli-Ericson	July
131 Strictly Dishonorable—Pinza-Leigh	July
The Unknown Man—Pidgeon-Harding (formerly "The Thin Knife")	Aug.
The Tall Target—Powell-Raymond	Aug.
The Strip—Rooney-Forrest	Aug.
People Against O'Hara—Tracy-Hodiak	Aug.
Rich, Young & Pretty—Powell-Damone	Aug.
120 Red Badge of Courage—Murphy-Mauldin	not set
Across the Wide Missouri—Clark Gable	not set
Pandora and the Flying Dutchman— Mason-Gardner	not set
Love Is Better than Ever—Taylor-Parks	not set
An American in Paris—Kelly-Caron	not set
Calling Bulldog Drummond—Pidgeon-Leighton	not set

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

5142 Blazing Bullets—J. M. Brown (51 m.)	May 6
5101 Cavalry Scout—Rod Cameron	May 13
5122 According to Mrs. Hoyle—Byington	May 20
5152 Nevada Badman—Whip Wilson (58 m.)	May 27
5116 Casa Manana—Clark-Welles	June 10
5126 Father Takes the Air—Walburn-Catlett	June 17
5143 Montana Desperado—J. M. Brown (51 m.)	June 24
5123 Yukon Manhunt—Grant-Davis	July 8
5153 Stagecoach Driver—Whip Wilson	July 15
5113 Let's Go Navy—Bowery Boys	July 19
5144 Oklahoma Justice—J. M. Brown	Aug. 12
5105 Rodeo—Jane Nigh	Aug. 19
5110 Elephant Stampede—Sheffield	Aug. 26

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5019 Appointment with Danger—Ladd-Calvert	May
5020 The Last Outpost—Reagan-Fleming	May
5021 Dear Brat—Freeman-Arnold-De Wolfe	June
5030 Trio—British cast	June
5022 Passage West—Payne-O'Keefe-Whelan	July
5023 Ace in the Hole—Douglas-Sterling	July
5026 That's My Boy—Martin & Lewis	Aug.
5024 Peking Express—Cotton-Calvert	Aug.
5025 Warpath—O'Brien-Jagger	Aug.

(End of 1950-51 Season)

Beginning of 1950-51 Season

5102 A Place in the Sun—Clift-Taylor-Winters	Sept.
5101 Here Comes the Groom—Crosby-Wyman	Sept.
5103 Rhubarb—Milland-Sterling	Sept.
5104 Crosswinds—Payne-Fleming	Oct.
5108 Darling, How Could You!—Fontaine-Lund	Oct.
5107 Submarine Command—Holden-Olsen	Nov.
5106 When Worlds Collide—Derr-Rush	Nov.
5111 Detective Story—Douglas-Parker	Nov.
5109 Hong Kong—Reagan-Fleming	Dec.
Something to Live For—Fontaine-Milland	not set

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

171 Payment on Demand—Davis-Sullivan	
115 Cry Danger—Powell-Fleming	
114 My Forbidden Past—Mitchum-Gardner	
116 Footlight Varieties—Variety Cast	

173 Kon-Tiki—Documentary May
 174 The Thing—Toby-Sheridan May
 172 Tarzan's Peril—Barker-Huston June
 176 Best of the Badmen—Ryan-Trevor June
 117 Saddle Legion—Tim Holt (61 m.) July
 118 Sealed Cargo—Andrews-Rains July
 175 Tokyo File 212—Marley-Payton July
 177 Jungle Headhunters—Documentary Aug.
 119 Hard, Fast and Beautiful—Trevor-Forrest Aug.
 Happy Go Lovely—Niven-Vera-Ellen Aug.

Republic Features

(1740 Broadway, New York 19, N. Y.)

5066 Buckaroo Sheriff of Texas—
 Chapin-Janssen (55 min.) May 1
 5043 In Old Amarillo—Roy Rogers (67 m.) May 15
 5061 Wells Fargo Gunmaster—Lane (60 min.) May 15
 5011 Fugitive Lady—Paige-Barnes May 26
 5028 Million Dollar Pursuit—Edwards-Wither May 30
 5010 Fighting Coast Guard—Donlevy-Raines June 1
 5030 Secret of Monte Carlo—Douglas-Hall June 20
 5067 Dakota Kid—Chapin-Janssen July 1
 5053 Rodeo King & the Senorita—Alden July 15
 5031 Lost Planet Airmen—(feature picture re-edited
 from serial "King of the Rocket Men") July 25
 Fort Dodge Stampede—Allan Lane Aug. 10
 Arizona Manhunt—Chapin-Janssen Aug. 15
 Havana Rose—Estelita-Herbert Aug. 15

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

112 Follow the Sun—Ford-Baxter May
 113 Rawhide—Hayward-Power May
 115 On the Riviera—Kaye-Tierney-Calvet May
 116 Half Angel—Cotton-Young June
 117 House on Telegraph Hill—Basehart-Cortesa June
 120 As Young as You Feel—Wayne-Ritter-Woolley June
 118 The Guy Who Came Back—Douglas-Darnell July
 122 The Frogmen—Widmark-Andrews July
 119 Take Care of My Little Girl—Crain-Peters July
 121 No Highway in the Sky—Stewart-Dietrich Aug.
 123 Secret of Convict Lake—Ford-Tierney Aug.
 124 Mr. Belvedere Rings the Bell—Webb-Dru Aug.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Badman's Gold—Carpenter-Lockwood Apr. 3
 The Scarf—Ireland-McCambridge Apr. 6
 The Long Dark Hall—Palmer-Harrison Apr. 10
 Horsie—Tobin-Avery (reviewed as
 "Queen for a Day") Apr. 13
 When I Grow Up—Preston-Scott-Driscoll Apr. 20
 Skipalong Rosenbloom—Rosenbloom-Baer Apr. 20
 Oliver Twist—British cast Apr. 27
 The Man from Planet X—Clark-Field Apr. 27
 Volcano—Anna Magnani May 1
Try and Get Me—Ryan-Lovejoy
 (reviewed as "Sound of Fury") May 4
 The First Legion—Charles Boyer May 11
 Odette—Neagle-Howard May 15
 New Mexico—Ayres-Maxwell-Corey May 18
 The Prowler—Heflin-Keyes May 25
 Fabiola—Michele Morgan June 1
 The Man with My Face—Nelson-Matthews June 8
 Three Steps North—Bridges-Padovani June 15
 The Hoodlum—Lawrence Tierney June 15
 St. Benny the Dip—Haymes-Roch June 22
 Two Gals and a Guy—Alda-Paige June 29
 He Ran All the Way—Garfield-Winters July 13
 Cyrano de Bergerac—Ferrer-Powers July 20
 Pardon My French—Oberon-Howard July 27
 Cloudburst—Robert Preston Aug. 3
 Mr. Drake's Duck—Douglas Fairbanks, Jr. Aug. 10
 The Evil One—Farrar-Fitzgerald Aug. 17
 Obsessed—Farrar-Fitzgerald
 (formerly "The Evil One") Aug. 17
 (Ed. Note: "Cairo Road," listed on the previous release
 schedule, has been withdrawn.)

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

117 Ma & Pa Kettle Back on the Farm—
 Main-Kilbride Apr.
 118 Up Front—Wayne-Ewell Apr.
 119 Double Crossbones—O'Connor-Carter Apr.
 120 The Fat Man—Smart-London May

121 Smuggler's Island—Chandler-Keyes May
 122 Katie Did It—Blyth-Stevens May
 123 Apache Drums—McNally-Gray June
 124 The Hollywood Story—Conte-Adams June
 125 Francis Goes to the Races—O'Connor July
 126 The Prince Who Was a Thief—Curtis-Laurie July
 127 Comin' Round the Mountain—Abbott & Costello July
 128 Cattle Drive—McCrea-Stockwell Aug.
 129 Mark of the Renegade—Montalban-Charisse Aug.
 130 Iron Man—MsNally-Chandler-Keyes Aug.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

021 Raton Pass—Morgan-Neal Apr. 7
 022 Only the Valiant—Peck-Layton Apr. 21
 024 Goodbye, My Fancy—Crawford-Young May 19
 025 Along the Great Divide—Douglas-Mayon June 2
 026 Inside the Walls of Folsom Prison—
 Cochran-Brian June 16
 027 Strangers on a Train—Granger-Roman-Walker June 30
 028 Fort Worth—Scott-Brian July 14
 029 On Moonlight Bay—Day-MacRae July 28
 030 Capt. Horatio Hornblower—Peck-Mayo Aug. 11

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

3609 Birds in Love—Favorite (reissue) (8 m.) May 17
 3858 Hollywood Awards—Screen Snaps. (9½ m.) May 17
 3808 Future Major Leaguers—Sports May 31
 3555 Candid Microphone No. 5 (10½ m.) June 14
 3610 Air Hostess—Favorite (reissue) (8 m.) June 21
 3859 Hollywood Pie Throwers—
 Screen Snap. (9½ m.) June 21
 3503 Family Circus—Jolly Frolics (6½ m.) June 28
 3809 Sunshine Sports—Sports June 28
 3654 New York After Midnight—
 Cavalcade of B'way June 28
 3611 The Egg Hunt—Favorite (reissue) July 28
 3860 The Great Director—Screen Snapshot (9 m.) July 21

Columbia—Two Reels

3407 Don't Throw that Knife—Stooges (16 m.) May 3
 3416 Fun on the Run—Vernon-Quillan (16 m.) May 10
 3160 Roar of the Iron Horse—Serial (15 ep.) May 31
 3436 Phony Cronies—El Brendel (16½ m.) June 14
 3408 Scrambled Brains—Stooges July 7
 3426 Woo Woo Blues—Hugh Herbert (16 m.) July 14
 3440 A Day with the F.B.I.—Special (19 m.) July 21

Metro-Goldwyn-Mayer—One Reel

P-213 Springtime in the Netherlands—
 People on Parade (9 m.) Apr. 21
 S-258 Camera Sleuth—Pete Smith (10 m.) Apr. 28
 P-214 Land of the Zuider Zee—
 People on Parade (9 m.) Apr. 28
 W-243 Droopy's Good Deed—Carton (7 m.) May 5
 P-215 A Word for the Greeks—
 People on Parade (8 m.) May 12
 W-244 Sleepytime Time—Cartoon (7 m.) May 26
 W-265 Gallopin' Gals—Cartoon (reissue) (7 m.) June 2
 W-245 Symphony in Slang—Cartoon (7 m.) June 16
 S-259 Bandage Bait—Pete Smith (9 m.) June 16
 P-216 Romantic Riviera—
 People on Parade (9 m.) June 23
 W-246 His Mouse Friday—Cartoon (7 m.) July 7
 W-266 The Bodyguard—Cartoon (reissue) (7 m.) Aug. 4

Paramount—One Reel

P10-7 Land of Lost Watches—Noveltoon (9 m.) May 4
 R10-9 The Jumping Off Place—Spotlight (10 m.) May 11
 X10-5 Miners Forty Niners—Screen Song (7 m.) May 18
 E10-6 Alpine for You—Popeye (7 m.) May 18
 R10-10 Close Decisions—Spotlight May 25
 P10-8 As the Crow Lies—Noveltoon (6 m.) June 1
 B10-4 To Boo or Not to Boo—Casper (7 m.) June 8
 E10-7 Double Cross Country Race—Popeye June 15
 R10-11 City of Ball Tossers—Spotlight (10 m.) June 22
 K10-6 Sing Again of Michigan—
 Screen Song (7 m.) June 29
 P10-9 Slip Us Some Redskin—Popeye (7 m.) July 6
 E10-8 Pilgrim Popeye—Popeye July 13
 R10-12 Follow the Game Trails—Spotlight July 20
 B10-5 Boo Scout—Casper July 27

P10-10 Party Smarty—Noveltoon Aug. 3
 B10-6 Casper Comes to Clown—Casper..... Aug. 10

RKO—One Reel

14210 Florida Cowhands—Screenliner (9 m.).... May 18
 14310 Ted Williams—Sports (8 m.) June 1
 14115 Test Pilot Donald—Disney (7 m.)..... June 8
 14211 Card Sharp—Screenliner (9 m.)..... June 15
 14116 Tomorrow We Diet—Disney (7 m.)..... June 29
 14311 Lake Texoma—Sports (8 m.)..... June 29
 14705 Polar Trapper—Disney (reissue) (8 m.)... July 6
 14212 Cleopatra's Playground—Screenliner..... July 13
 14117 A Lucky Number—Disney (7 m.)..... July 20
 14312 Rainbow Chasers—Sports July 27
 14118 R'Coon Dawg—Disney (7 m.)..... Aug. 10
 14706 The Old Mill—Disney (reissue) (9 m.)... Aug. 24
 14313 Channel Swimmer—Sports Aug. 24

RKO—Two Reels

13405 Newlyweds' Easy Payments—
 Comedy Special (15 m.) May 11
 13705 One Wild Night—Leon Errol (17 m.).... May 25
 13110 They Fly with the Fleet—This is Amer.... June 22
 13406 From Rogues to Riches—
 Comedy Special (15 m.) July 6
 13111 Ambulance Doctor—This Is America..... July 20
 Nature's Half Acre—True Life Adventure. Aug. 3
 13112 Marysville Prison—This Is America..... Aug. 17

Republic—One Reel

5074 England—This World of Ours (9 m.).... Apr. 15
 5075 Hawaii—This World of Ours (9 m.)..... May 15
 5076 Greece—This World of Ours (9 m.)..... June 15

Republic—Two Reels

5083 Perils of the Darkest Jungle—Serial (12 ep.)
 (reissue) (formerly "The Tiger Woman").. June 9
 5084 Don Daredevil Rides Again—Serial (12 ep.).. Sept. 1

Twentieth Century-Fox—One Reel

5110 Goons from the Moon (Mighty Mouse)
 Terry. 7 m.)..... May
 5111 Musical Madness (Little Roquefort)
 Terry. (7 m.) May
 5130 Temperamental Lion—
 Terrytoon (reissue) (7 m.)..... May
 5112 The Elephant Mouse (Half Pint)—
 Terry (7 m.)..... June
 5113 The Rainmakers (Talk. Magpies—
 Terry (7 m.) June
 5114 Injun Trouble (Mighty Mouse)—Terry. 7 m.).. June
 5115 Seasick Sailors (Little Roquefort) Terry. (7 m.) July
 5117 Golden Egg Goosie (Aesops Fable)—
 Terry (7 m.) Aug.
 5118 A Swiss Miss (Mighty Mouse)—Terry. (7 m.) Aug.

Twentieth Century-Fox—Two Reels

Vol 17 No. 3—The Nation's Mental Health—
 March of Time (19 m.) .. Apr.
 Vol. 17 No. 4—Moroccan Outpost—
 March of Time (17 m.)..... June

Universal—One Reel

6344 Hickory Holiday—Variety Views (9 m.).. Apr. 30
 6384 Bubbles of Song—Cartoon (10 m.)..... May 7
 6328 Springtime Serenade—Cartune
 (reissue) (7 m.) May 14
 6345 Finny Busines—Variety Views (9 m.)..... May 21
 6385 Readin', Writin' & 'Rithmetic—
 Cartoon (10 m.) May 28
 6353 Wicket Wacky—Cartune (7 m.) May 28
 6329 Jungle of Jive—Cartune (reissue) (7 m.)... June 18
 6346 Clubby Cub—Variety Views (9 m.)..... June 18
 6386 Hilly Billy—Cartoon Melody (10 m.)..... June 25
 6330 Who's Cookin' Who?—
 Cartune (reissue) (7 m.)..... July 16
 6354 Sling Shot 67/8—Cartune (7 m.)..... July 23
 6387 MacDonald's Farm—Cartoon Melody (10 m.) July 30
 6347 Romeo Land—Variety View (9 m.)..... Aug. 6
 6331 Pied Piper of Basin Street—
 Cartune (reissue) (7 m.) Aug. 20
 6348 Monkey Island—Variety View (9 m.)..... Sept. 10
 6332 100 Pygmies & Andy Panda—
 Cartune (reissue) (7 m.) Oct. 15
 6333 The Fox & the Rabbit—
 Cartune (reissue) (7 m.)..... Oct. 15

Universal—Two Reels

6308 Eddie Peabody & Sonny Burke's Orch.—
 Musical (15 m.) May 23
 6309 The Sportsmen & Ziggy Elman's Orch—
 Musical (15 m.) June 13
 6310 Teresa Brewer & Fireman Five Plus Two—
 Musical (15 m.) June 27
 6207 Arnold the Benedict—Special (16 m.)..... Aug. 8

Vitaphone—One Reel

7405 So You Want to be a Paperhanger—
 Joe McDoakes (10 m.) June 2
 7714 Room and Bird—Merrie Melody (7 m.)... June 2
 7508 The Birds & Beasts Were There—
 Sports Parade (10 m.)..... June 16
 7715 Chow Hound—Merrie Melody (7 m.)..... June 16
 7607 World of Kids—Novelty (10 m.) June 23
 7311 Stagefright—Cartoon (reissue) (7 m.).... June 23
 7725 French Rarebit—Bugs Bunny (7 m.)..... June 30
 7806 Musical Memories—Hit Parade (9 m.)..... June 30
 7509 Making Mounties—Sports Parade (10 m.).. July 14
 7716 Wearing of the Grin—Looney Tune (7 m.).. July 14
 7312 Sioux Me—Cartoon (reissue) (7 m.)..... July 21
 7406 So You Want to Buy a Used Car—
 Joe McDoakes (10 m.) July 28
 7717 Leghorn Swaggled—Looney Tune (7 m.)... July 28
 7608 Disaster Fighters—Novelty (10 m.) Aug. 11
 7726 His Hare Raising Tale—Bugs Bunny (7 m.).. Aug. 11
 7510 Kings of the Outdoors—
 Sports Parade (10 m.) Aug. 18
 7803 The Naughty 20's—Hit Parade (9 m.).... Aug. 18
 7718 Cheese Chasers—Looney Tune (7 m.)..... Aug. 28
 7313 The Stupid Cupid—
 Cartoon (reissue) (7 m.)..... Sept. 1

Vitaphone—Two Reels

7006 Stranger in the Lighthouse—Special (18 m.).. May 5
 7105 Hunting the Hard Way—Featurette (16 m.).. May 26
 7007 Sons of the Plains—Special (20 m.)..... June 9
 7106 Law of the Badlands—Featurette (20 m.)... July 7
 7008 Enchanted Islands—Special Aug. 4

**NEWSWEEKLY NEW YORK
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Paramount News

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 93 Wed. (O) .. July 11
 94 Sat. (E) July 14
 95 Wed. (O) .. July 18
 96 Sat. (E) July 21
 97 Wed. (O) .. July 25
 98 Sat. (E) July 28
 99 Wed. (O) .. Aug. 1
 100 Sat. (E) ... Aug. 4
 101 Wed. (O) .. Aug. 8
 102 Sat. (E) ... Aug. 11
 103 Wed. (O) .. Aug. 15
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297 Mon. (O) .. Aug. 6
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Universal News

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 464 Thurs. (E) .. July 19
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 467 Tues. (O) .. July 31
 468 Thurs. (E) .. Aug. 2
 469 Tues. (O) .. Aug. 7
 470 Thurs. (E) .. Aug. 9
 471 Tues. (O) .. Aug. 14
 472 Thurs. (E) .. Aug. 16
 473 Tues. (O) .. Aug. 21

Warner Pathe News

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 94 Mon. (E) .. July 9
 95 Wed. (O) .. July 11
 96 Mon. (E) .. July 16
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 98 Mon. (E) .. July 23
 99 Wed. (O) .. July 25
 100 Mon. (E) .. July 30
 101 Wed. (O) .. Aug. 1
 102 Mon. (E) .. Aug. 6
 103 Wed. (O) .. Aug. 8
 104 Mon. (E) .. Aug. 13
 (End of 1951-51 Season)

**Beginning of 1951-
 52 Season**

1 Wed. (O) ... Aug. 15
 2 Mon. (E) ... Aug. 20

Fox Movietone

55 Friday (O) ... July 6
 56 Tues. (E) ... July 10
 57 Friday (O) ... July 13
 58 Tues. (E) ... July 17
 59 Friday (O) ... July 20
 60 Tues. (E) ... July 24
 61 Friday (O) ... July 27
 62 Tues. (E) ... July 31
 63 Friday (O) .. Aug. 3
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 289 Mon. (O) .. July 9
 290 Wed. (E) .. July 11
 291 Mon. (O) .. July 16
 292 Wed. (E) .. July 18
 293 Mon. (O) .. July 23
 294 Wed. (E) .. July 25
 295 Mon. (O) .. July 30
 296 Wed. (E) .. Aug. 1

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Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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SATURDAY, JULY 14, 1951

No. 28

HARRY COHN MAKING HIS PICTURES WHISKEY AND BEER SALESMEN

In last week's issue there was brought out editorially the fact that, in Columbia's "Never Trust A Gambler," there is blatant advertising of Schenley whiskey,—that the clerk who was serving the heroine in her desire to buy a bottle of liquor says: "I can give you a good buy on Schenley whiskey."

In a print shown to some reviewers a week later, the dialogue has been omitted, but the Schenley bottle is displayed as prominently, and the shelves in the background are full of whiskey bottles, mainly Schenley. Evidently Columbia, stung by that criticism, ordered that the dialogue be eliminated.

In that editorial I overlooked bringing to your attention also the fact that, in some scenes, an ad for Eastside Beer is displayed prominently, as well as one for Coca Cola. It will interest you to know also that Columbia's "The Big Gusher," reviewed this week, has a closeup in a saloon showing one of the oil workers drinking Schlitz beer.

Having been made by public criticism to give up classing our national legislators as crooks, Harry Cohn, Columbia's president, is now putting the motion picture industry down to the level of saloons and liquor stores.

Certainly, Cohn must have looked at the rushes when the pictures were being shot. Why did he not order that the scenes be retaken with the ads for whiskey and beer eliminated?

To recognize the need for the elimination of scenes that bring the picture industry down to the level of saloons and liquor stores, a producer, or whoever else is responsible for passing on the master print, must have a delicate taste. And who has accused Harry Cohn of having such a taste?

A STAB IN THE BACK

The members of the Society of Independent Motion Picture Producers held their annual meeting in Hollywood recently and endorsed the serving of their films to television, particularly the subscription or pay-as-you-see systems, such as, presumably, Phonevision, Skiatron and Telemeter, which will require the home TV viewers to pay for film entertainment, for they believe that these systems will bring more revenue to them for their feature films.

A resolution adopted by SIMPP expressed the wish that the public should have the greatest possible access to top-grade films, and urged that the Federal Communications Commission speed up the licensing of "worthy" TV subscription systems. Governor Ellis Arnall, president of SIMPP, was delegated to present the views of the organization to the Federal agency.

Whether or not subscription television will prove profitable to any picture producer who cares to service such a system has yet to be demonstrated, and there are many industryites who will argue logically that no such system can possibly give a producer financial returns that will equal those now obtained from the theatres.

Without going into a discussion of the many factors that may limit a producer's revenue from subscription TV, how-

ever, this paper believes that the SIMPP action is a stab in the back of the independent exhibitors, who made it possible for them to make profits and continue producing pictures, for if the subscription TV system becomes prevalent—even in a minor way—it may draw off enough theatre patronage to seriously harm many theatres and possibly put them out of business.

The attitude of the members of the Society of Independent Motion Picture Producers is so antagonistic to the interests of the entire motion picture industry, particularly to those of the independent exhibitors, that each one of us should mark in a conspicuous place in our offices the date that this resolution was passed by the SIMPP members and act accordingly. June 27 is the day.

LET US STOP THE "WEEPING"

Stating that the public's loss of confidence in the motion picture industry is attributable to too much "weeping" on the part of exhibitors and studio executives, Norman Nadel, theatre editor of the Columbus, Ohio, *Citizen*, had this to say, in part, in a recent article:

"It was true that people making payments on TV sets would not have as much money to spend on movies. It also was true, if they would have bothered to check, that once the television set was paid for, the customers began dropping into movie houses again.

"If the movie men had opened their eyes, they might have noted that other businesses were suffering income reductions—department stores, for example. But were the store executives crying? Not so the public could notice it. As a result, these other businesses maintained the public's confidence and trust, while the movie business lost it. The customers become wary of a business run by weepers—a business that apparently was dying, to listen to the men in it.

"Now there are optimistic notes, but it is hard to convince the public that the film industry is a healthy one, with a long, secure future. There's been too much weeping."

Mr. Nadel is right! There has been entirely too much "weeping" on the part of industryites, most of it unwarranted. A typical example is the following statement that was included in a publicity release sent out recently by the management of the Rivoli Theatre, on Broadway, New York City, in connection with the closing of that theatre for the summer months:

"The temporary closing of the Rivoli Theatre is necessitated by the lack of sufficiently important motion pictures to stand for a long run on Broadway."

When a criticism of this kind comes from a newspaper critic, we are horrified and accuse him of bias, but when it comes from an exhibitor it belongs in the category of "biting the hand that feeds you."

There are many good pictures available today as there ever were. If they cannot enjoy the long runs they enjoyed in former years, the fault lies, not in the fewer good pictures, but in the prevailing business disturbance.

Montague Salmon, managing director of the Rivoli, has been in this business long enough to find other excuses for the shutting down of his theatre, the kind that would not do any harm to other theatre owners.

"Casa Manana" with Robert Clarke, Virginia Wells and Robert Karnes

(Monogram, June 10; time, 73 min.)

The featured stage acts and the several songs sung should be able to put this picture over on the lower half of a double bill, despite the weakness of the story. As a result of such a weakness, the picture drags, there being more talk than action. Some of the acts are slow and hardly of much interest; others should go over with indiscriminating audiences, for the comedy is rather low. The picture ends somewhat abruptly. The featured acts include the Rio Brothers, Eddie Le Baron and his Orchestra, Spade Cooley, Yadira and Jiminez, Zarco and D'lores, Mercer Brothers, Armando and Lita, Betty and Beverly, Olga Perez and Davis and Johnson:—

Virginia Wells, secretary to Robert Karnes, an advertising executive, has theatrical aspirations. Unknown to Karnes, who had proposed to her many times, Virginia enters a radio contest engineered by Robert Clarke, press agent for the concern. Clark, too, loves Virginia. Clarke informs Karnes that he is about to open the Casa Manana, a Los Angeles night-club, in partnership with Tony Roux. Spurred by Clarke, Virginia does well and receives the most applause, but Karnes switches the votes and announces another contestant as winner. He then accuses Clarke and Virginia of "fixing" the contest and discharges them both, thus hoping that Virginia, unemployed, would marry him. Clarke promises Virginia a two-week stand at the Casa Manana. Karnes, enraged, pays Paul Maxey, a booking agent, to doublecross Clarke: Maxey offers Clarke talent for the opening of the club at a low figure, and induces Carol Brewster, one of his clients, to make a play for Clarke. After seeing Carol kiss Clarke, Virginia leaves the show. Meanwhile the Rio Brothers, a comedy trio, are booked by Maxey in a Mexican ghost town so as to keep them away from opening night. Virginia, angry at Clarke, agrees to marry Karnes and they leave for Las Vegas by car. When Karnes inadvertently discloses the doublecross with Maxey, Virginia tricks him into leaving his car for a moment, then speeds away to the Casa Manana. In the meantime, Clarke gives the guests some impromptu entertainment until Virginia arrives. The three comedians return and beat up Maxey, and when Karnes arrives they threaten him with the same treatment. Maxey reveals the details of the plot, and when Karnes attempts to flee he ends up in a wishing well. The opening is a great success, and Virginia and Clarke make plans for their marriage.

It was produced by Lindsley Parsons, with William F. Broidy as his associate; Jean Yarbrough directed it from a screenplay by Bill Raynor.

Harmless for the family.

"Gypsy Fury" with Viveca Lindfors and Christopher Kent

(Monogram, March 18; time, 63 min.)

A high-type production and, from that point of view, the best picture Monogram has ever released. Although it was produced in Sweden, the English dialogue used by the players is without any trace of accent. The picture is a tragedy, but instead of horrifying the spectator, it stirs his emotions deeply. The love between Viveca Lindfors and Christopher Kent is highly passionate but believable. The death of the little boy, who was determined to find his father and bring him back to his mother, is deeply moving. There is considerable melodramatic action, caused by the battles between the castle guards and the gypsy band. There is some comedy relief here and there, but the tone is predominantly tragic. Because the players, other than Miss Lindfors, are not known to American audiences, the exhibitor has to put the picture over by strong plugging:—

Kent, a nobleman, comes upon Viveca, a gypsy, while hunting in the woods. Struck by her beauty, Kent forsakes his noble life to marry her and live with her gypsy tribe. Her people, unknown to Viveca, rob Kent's castle before they move on. Kent goes along with them. The castle guards

pursue the tribe to retrieve the loot. Lauritz Falk, Viveca's rejected lover, manages to poison some wine given to Kent who, before becoming unconscious, suspects that Viveca had poisoned him. A battle ensues when the guards catch up with the gypsies, and Edwin Adolphson, Viveca's father and the gypsies' leader, realizing that the tribe will be defeated, makes a deal with the guards to exchange Kent for the loot. He cannot find the loot, however, because one of his own men, killed in the battle, had hidden it. But Viveca, held prisoner by the men of the tribe, knows where the loot is hidden. Viveca gives birth to a son and, when he reaches the age of twelve, she tells him of her romance with Kent and of the hidden loot. Determined to retrieve the loot and take it to his father so that he may know that his mother was guiltless, the boy runs away. He arrives at the castle, where Kent, demented, orders him away. The frightened lad runs out of the castle with Kent in pursuit, and is injured in a fall from a cliff. In climbing out of the ravine, the youngster accidentally comes upon the hidden loot. He brings it to his father, then collapses and dies. Taking the boy's body in his arms, Kent seeks and finds Viveca. The two bury their son together. Kent's love for Viveca is awakened, and he leads her to the castle. At that moment, the gypsies attack the castle, and Falk throws a knife at Kent. The knife strikes Viveca as she tries to shield Kent, and she dies in his arms. Kent disappears into the castle, demented and alone.

It was produced by Lorentz Harmstedt and Alf Jorgensen, and directed by Christian Jaque, who wrote the screenplay with Pierre Very, based on a novel by Viktor Rydberg.

Unobjectionable for family audiences.

"Never Trust a Gambler" with Dane Clarke, Cathy O'Donnell and Tom Drake

(Columbia, August; time, 79 min.)

A conventional murder melodrama that does not rise above the level of program fare. Revolving around a hunted killer who plays on the sympathies of his estranged wife to help him, only to turn on her when the police close in on him, the contrived story is neither realistic nor convincing. It may, however, get by with indiscriminating movie-goers who do not mind unpleasant themes. Most of the excitement occurs in the closing scenes, where the killer and the police shoot it out in a shipyard among giant steel girders. The direction and acting are no more than adequate. The picture contains advertising plugs for Schenley whiskey, Coca Cola and Eastside beer:—

Dane Clark, a gambler sought by the San Francisco police as a material witness in a murder case, flees to Los Angeles and hides in the home of Cathy O'Donnell, his estranged wife. Although he is the killer, he convinces her that he had turned over a new leaf and that he did not want to testify at the trial lest he involve a close friend. While out shopping, Cathy is accosted by Rhys Williams, an intoxicated detective who used to date Myrna Dell, her former roommate. He follows her home and tries to force his attentions on her. Clark comes to her rescue and accidentally kills Williams in a scuffle. He then puts the body in Williams' car, which he sends over a cliff to make it appear like a drunk's accident. When the body is discovered, a medical report proves that Williams had been murdered. Tom Drake and Jeff Corey, detectives, are assigned to the case, and different clues eventually lead them to Cathy, who keeps the truth from them out of devotion for Clark. Drake, suspecting that she is hiding something, investigates and learns that Clark is her husband. Fearing that the police will close in on him, Clark, using violence, forces Cathy into her car with him and heads for San Diego. They stop for gas, and Cathy, under the pretext of signing a credit card, writes a message instructing the gas attendant to inform the police. As a result, police roadblocks are set up. Hemmed in, Clark heads for a shipyard to obtain a speed boat and escape by sea. But the police catch up with him, and he uses Cathy as a shield to prevent them from shooting him. Drake, however, succeeds in effecting Cathy's escape, and finally kills Clark in a gun battle amid the cranes and booms. With Clark out of her life, Cathy looks to a new future with Drake.

It was produced by Louis B. Appleton, Jr. and Monty Shaff, from a screenplay by Jerome Odlum and Jesse L. Lasky, Jr., based on a story by Mr. Odlum.

Adult fare.

"The Law and the Lady" with Greer Garson and Michael Wilding

(MGM, July; time, 104 min.)

A good comedy-melodrama. It is a remake of Frederick Lonsdale's play, "The Last of Mrs. Cheyney," which MGM produced twice before in 1929 and 1937. The plot, which has the heroine posing as a wealthy widow to fleece society people, is basically the same, but enough new twists and amusingly bright dialogue have been added to this version to make it fresh and exciting sophisticated fare. Greer Garson is highly competent as the masquerading heroine who uses her charm and wit to swindle the very best people. Top acting honors, however, go to Michael Wilding, who is superb as the black sheep member of a titled English family, a charming rascal who persuades Greer to become his confederate and guides her in the pursuit of ill-gotten wealth. Marjorie Main, as a wealthy San Francisco matron with a questionable background, contributes an amusing characterization. The production values are first-rate:—

Set in the early 1900's, the story has Greer, a maid in the service of a titled English family, falsely accused of a theft committed by Wilding, the family's black sheep, who returns the stolen article and compels the family to give Greer a handsome settlement as balm. He then induces Greer to masquerade as a titled widow and to join him in swindling prominent people by devious means, with the understanding that romance will not enter into their partnership. Chased by the authorities from every principal city on the continent, they eventually land in San Francisco where, through careful scheming, Greer wangles an invitation to spend the weekend at the estate of Marjorie Main, who had already been tricked into engaging Wilding as a butler. The pair planned to steal a fabulous diamond necklace owned by Miss Main. In the events that follow, Greer finds herself pursued by several of the men guests, particularly Fernando Lamas, a wealthy landowner, with whom she falls in love. She decides to change her ways, but out of loyalty to Wilding steals the necklace, only to be caught by Lamas as she throws it to Wilding, who had been waiting in the garden. Wilding insists upon spending the night with Greer as his price for silence. She rejects his advances, then awakens the household and tells the truth about herself and Wilding. The shocked guests decide to call the police, but Wilding saves the situation by producing a love letter written to Greer by one of the guests in which he defamed the character of each one of them. The guests, worried, start bidding for the letter, but Greer tears it up to show that she had no intention of using it against them. This act ingratiates her with her host. By this time Wilding reveals that he had long been in love with Greer. On the following day, a British detective arrives to take them back to England for a minor crime, but they go happily, having just learned that Wilding had inherited his family's estate.

It was produced and directed by Edwin H. Knopf, from a screenplay by Leonard Spigelglass and Karl Tunberg. Adult fare.

"Cattle Drive" with Joel McCrea, Dean Stockwell and Chill Wills

(Univ.-Int'l, August; time, 77 min.)

A good western, photographed in Technicolor. Revolving around a spoiled, egotistical youngster who becomes regenerated when he comes under the guidance of a kindly cowpoke, it is an above-average picture of its kind, one that should please even those who normally shy away from westerns, for the story is different and interesting, and has much human appeal. Young Dean Stockwell is excellent as the snobbish, bullying boy who learns the error of his ways, and a top-notch performance is turned in by Joel McCrea, as the cowpoke who wins his friendship and teaches him the meaning of honesty and fair play. There is considerable excitement in the cattle stampede towards the finish, and in the scenes where McCrea tries to capture a beautiful wild black stallion. The outdoor backgrounds, enhanced by the color photography, are a treat to the eye:—

Leon Ames, a railroad president, travels West in his private car, accompanied by Dean, his 12-year-old son, a spoiled brat who makes life miserable for everyone. When the train stops for water in a desert wilderness, Dean wanders away and is left behind when the train leaves. Stranded, the youngster starts walking across the barren wastes and comes upon McCrea, a cowboy in hot pursuit of a wild horse. Dean arrogantly orders McCrea to take him back to the railroad line, but McCrea refuses. He explains that he is in

a cattle drive, and offers to take him along until they reach Santa Fe in about two weeks. Meanwhile, he promises to get word to his father. Taken to the cowboy camp, where he meets the other wranglers, Dean is assigned to help Chill Wills, the cook, under the rule of "no work, no chow." At first aloof and recalcitrant, he eventually melts before the kindly treatment of McCrea and Wills, and becomes more cooperative. He wins the respect of the cowboys when he accepts their dare to ride a bucking broncho. One of the hands challenges McCrea to a horse race, and Dean, to help McCrea, secretly tires out his opponent's mount. McCrea wins, but when he learns of the trick, he returns the wager he had won and convinces Dean that a real victory must be won fair and square. In the days that follow, the bonds of friendship between Dean and McCrea grow stronger, and the youngster helps him to capture the wild horse, with whom McCrea hoped to start a breeding farm. The horse escapes when Dean tries to handle him, starting a cattle stampede, which is soon brought under control. Arriving in Santa Fe, Dean is reunited with his father, but he wants to remain with McCrea to help him find the wild horse again. Ames, realizing that he had been to preoccupied with business to become close to his son, joins him and McCrea in the search for the horse.

It was produced by Aaron Rosenberg and directed by Kurt Neumann from a screenplay by Jack Natteford and Lillie Hayward.

Fine for the entire family.

"His Kind of Woman" with Robert Mitchum and Jane Russell

(RKO, no rel. date set; time, 120 min.)

Fluctuating between serious ganster-type melodrama and high comedy, this picture should go over fairly well with those who do not mind contrived plots that fail to hit a realistic note. It is, however, much too long for what it has to offer. The story itself is pretty weak, and there is no human interest. Moreover, not one of the characters wins the audience's sympathy because of their shady actions. The melodramatic aspects of the plot are pretty wild and, at times, excessively brutal. Robert Mitchum, as a professional gambler who becomes a "fall guy" for a vice czar seeking to assume his identity, and Jane Russell, as a sultry songstress, with whom he falls in love, go through their specified assignments adequately. Miss Russell, of course, is given ample opportunity to show off her famed figure in a variety of gowns. The comedy, some of it quite good, is furnished by Vincent Price, as a "ham" movie star. His efforts to rescue Mitchum when he is captured by the gangsters are hilarious, so much so, in fact, that it serves to diminish the seriousness of Mitchum's predicament, thus lessening the suspense:—

Mitchum, down on his luck, accepts a mysterious underworld offer of \$50,000 to take a vacation at a Mexican resort, where he was to await instructions on how to earn the money. En route he meets Jane, who was going to the resort to join Price, her boy-friend. Arriving there, Mitchum encounters Charles McGraw and John Mylong, underworld characters, who tell him that they, too, are waiting for orders. Tim Holt, an apparently drunken playboy arrives and later reveals himself to Mitchum as a Federal immigration officer. He tells Mitchum that the \$50,000 was being given to him by a deported vice czar who sought to get back into the United States by assuming Mitchum's identity. Mylong, a plastic surgeon, was to alter the crook's face to match Mitchum's, after which Mitchum was to be killed. Meanwhile Marjorie Reynolds, Price's wife, shows up at the resort unexpectedly, and Jane turns to Mitchum for sympathy. When Holt is found murdered, Mitchum, realizing his danger, decides to call off the deal. McGraw, at gunpoint, forces Mitchum to accompany him to the racketeer's yacht, which had just anchored in the bay. Jane, seeing the kidnapping, rushes to Price for help, and the actor, seeing a chance to prove himself a real hero, organizes a party to go to Mitchum's aid. Meanwhile Mitchum is put through all sorts of torture by the racketeer, who finally decides to kill him. Mitchum, however, manages to get free from his captors. A wild battle aboard the yacht follows, with the gangsters subdued by the combined efforts of Mitchum, Price and the Mexican police. Mitchum and Jane look forward to a new life together.

It was produced by Robert Sparks and directed by John Farrow, from a screenplay by Frank Fenton and Jack Leonard.

Adult fare.

"Savage Drums" with Sabu*(Lippert, no rel. date set; time, 70 min.)*

One of those pictures that do not mean much at the box-office. The story is synthetic and lacks human interest. The first half is slow, the action unfolding mostly by talk; it is only in the second half that there is some fast melodramatic action, caused by the fights between the hero's followers and the invading Reds. The only thing in its favor is the fact that the picture impresses the eye as being bigger than program stuff. The photography is good:—

After his brother, King of the island of Numiti, is murdered by an enemy agent, Sabu, educated in the United States, is persuaded to return to the island to take charge. He arrives at Aurango, the seat of government, accompanied by Sid Melton and Bob Easton, his American pals, Ray Kinney, his servant, and Margia Dean, his dead brother's fiancée. They are received by Paul Marion, Sabu's hostile cousin and temporary ruler of the island. Marion, aided by Steven Geray, a Red Chinese agent posing as a merchant, plots to overthrow the government so that he might install Communist leaders. Margia poisons some wine intended for Sabu, but H. B. Warner, aged high counsellor, prevents Sabu from drinking it at the coronation banquet. Sabu recognizes Lita Baron, a beautiful native girl, to whom he had been betrothed by his parents when he was very young. At a council meeting, one-half the chiefs are misled by Marion and vote against a protective treaty with the United States. Learning that another vote will be taken, Geray orders Red Chinese troops to land on the island and seize the government. Geray kills Warner, while Sabu and his friends flee to a distant village, where they organize a resistance movement. When Lita is kidnapped and returned to Aurango, Sabu and Easton disguise themselves and attempt to rescue her. Melton follows them with native soldiers. In a fierce battle, in which Geray, Marion and Margia are killed, Sabu and his men defeat the invaders and restore peace. The treaty with the United States is signed, and Sabu reigns, with Lita as his Queen.

It was produced and directed by William Berke from a screenplay by Fenton Earnshaw.

Harmless for family audiences.

"On Moonlight Bay" with Doris Day and Gordon MacRae*(Warner Bros., July 28; time, 94 min.)*

Delightful! It is an outstanding production, photographed in Technicolor. The 1915 settings give the picture a festival atmosphere, gay and cheerful. There are light comedy situations throughout, with most of the laughs provoked by 13-year-old Billy Gray. He is a fine little actor and contributes much to the success of the picture as an entertainer. Mary Wickes, too, contributes a great deal of comedy as the maid. One chuckles every time she appears. Gordon MacRae is fine as the hero, as is Doris Day, as the heroine; she is a tomboy in the beginning, but is transformed into a polished young lady in the rest of the picture. Jack Smith, one of radio's popular singers, fits the part well as a rival to MacRae. Worked into the proceedings in a most pleasing way are a good number of songs, most of which are old favorites that are still popular today. Roy Del Ruth did a fine directorial job. The color photography is very good:—

Leon Ames, a banker, moves into a new neighborhood, making every member of his family unhappy, for they missed their old friends. Billy, Ames' son, becomes acquainted with Jeffrey Stevens, a neighborhood boy his own age. When Doris, Billy's grownup sister, sees Jeffrey take him into a barn to show him a gun, she rushes there, followed closely by MacRae, Jeffrey's grownup brother. The gun goes off as she takes it away from the boys, causing much excitement but little damage. Thus Doris and MacRae become acquainted and fall in love. Ames and Rosemary de Camp, his wife, see Gordon as a good catch for a son-in-law. But when MacRae, a college man with radical ideas, expresses his belief that all bankers are parasites, Ames' hopes crumble. He becomes exasperated, however, when he learns that MacRae does not believe in the antiquated institution of marriage; he forbids Doris to see him, and encourages Smith to

call on her in the hope that he will make her forget MacRae. Billy, favoring MacRae and disliking Smith, is a thorn in Smith's efforts to win Doris' love, but for the first time Doris is grateful to her troublesome little brother. After arranging with MacRae to take her to a charity ball, Doris sprains her ankle in a snow-ball battle. Lest MacRae learn of her injury, she writes and tells him that she does not feel like dancing when the world is in flames (World War I). MacRae, skeptical, thinks that she is going with another boy. When the family decides to dress him up as an angel to sing Christmas carols, Billy, horrified, runs away from home and goes to a movie. The picture, dealing with the evils of drink, impresses him. The following day at school, Billy, having not had enough sleep the night before, dozes off in class. The teacher wakes him, and Billy, still sleepy, is rude to her. Reprimanded, he tries to justify himself by making up a story, similar to the movie; he tells her that his father had taken to drink and was mistreating the family. MacRae, now in the Army, arrives in town on leave. He meets Billy's teacher, who tells him of Ames' drinking. Angered, he rushes to Doris' home and threatens Ames' with bodily harm unless he stops abusing his family. He then learns that the story had been concocted by Billy, and apologizes. Doris wants to marry MacRae, but Ames objects lest she become a "camp follower." Esther Dale, Doris' aunt, reminds Ames that he was not an angel in his younger days; he becomes human and consents to the marriage.

It was produced by William Jacobs from a screenplay by Jack Rose and Melville Shavelson, adapted from the Penrod stories by Booth Tarkington.

Excellent for the entire family.

"The Big Gusher" with Preston Foster, Wayne Morris and Dorothy Patrick*(Columbia, July; time, 68 min.)*

Although the first half of the story is weak, the second half should put the picture over, for in that part the action is strongly melodramatic and the emotions of the spectator are satisfied because the sympathetic characters win out. The exciting action takes place in the oil-well fire scenes, where Preston Foster and Wayne Morris attempt unsuccessfully to put out a fire, endangering their lives. The oil wells roar like an inferno, and the derricks collapse one after another. The coming up of the oil gusher, too, is thrilling. Some excitement is caused also in the brawl between Foster and Morris on the one hand, and the villain's men on the other:—

Foster and Morris quit working in the oil fields as laborers and decide to try it on their own. That night Foster meets Dorothy Patrick and gets drunk with her. Emmett Vogan, a dealer in oil machinery and worthless oil properties, in league with Dorothy, sells Foster a piece of oil land supposedly worthless. When Foster and Morris try to recover their money they get into a brawl and are put in jail along with Paul E. Burns, their friend, an expert on the use of a divining fork to discover oil. With their remaining money, they pay their fines and are released. Burns induces them to take him to their property and the divining rod tells him where oil may be found. At first, Morris and Foster will not believe him, but the action of the fork soon convinces them. Foster goes to town to try to raise some money to rent drilling equipment, and again falls into Dorothy's hands. She lends him \$1500 for a one-third interest in the property, but he gambles and loses it. Dorothy persuades Vogan to lend them the equipment with the agreement that, unless they bring up oil in sixty days, they forfeit the oil lease. One day before the time expires Vogan's oil properties go up in smoke. Vogan refuses to extend the lease even for one hour but, at the last moment, Burns persuades Dorothy to help him dynamite the well. With one minute to go before the expiration of the time, Foster explodes the dynamite and brings in an oil gusher. It ends with Dorothy and Foster in each other's arms.

Wallace MacDonald produced it, and Lew Landers directed it, from a screenplay by Daniel Ullman, based on a story by Harold R. Greene.

Harmless for family patronage.

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Vol. XXXIII

SATURDAY, JULY 21, 1951

No. 29

LET US USE THE RIGHT APPROACH THIS TIME

A welcome move in the right direction is the proposed nation-wide all-industry promotional campaign, a sort of theatre jubilee, to be held during the months of October and November under the sponsorship of the Council of Motion Picture Organizations.

On Friday of last week, the board of directors of the Motion Picture Association of America, the producer-distributor organization, approved in principle participation in this box-office drive, for which a budget of at least \$500,000 has been recommended by COMPO. The MPAA's approval, however, was conditioned on COMPO's success in enlisting the full and whole-hearted cooperation of the nation's exhibitors.

Arthur L. Mayer, COMPO's executive vice-president, has assured the MPAA board that, on the basis of letters he has received from exhibitor leaders throughout the country, there is no question that the theatre operators will get behind the concerted, business-building drive enthusiastically. Abram F. Myers, National Allied's general counsel and chairman of the board, and Gael Sullivan, executive director of the Theatre Owners of America, stated this week that they were confident that the regional units of their respective organizations would be unanimous in their support of the drive.

The MPAA board approved the general outlines of a comprehensive advertising, publicity and exploitation plan drawn up by the ad-publicity directors of its member companies and incorporating ideas and suggestions submitted by leading exhibitors and theatre organizations.

While the details of the plan were not disclosed, it was stated that its purpose will be to focus attention, not only on the array of outstanding pictures that will be released during the jubilee period, but also on the importance of the motion picture theatre as an integral part of the community's social and economic life.

It is expected that plans for the drive will dominate the four-day COMPO round table conference between exhibitors and producers, to be held in Hollywood next week.

A greater movie-going drive by a united industry is needed badly at this time and, if handled properly, it may be the means by which we can rescue the industry from the current slump.

Most of the exhibitors are more than willing to support any campaign that may result in increased patronage and build good will for the industry as a whole. But no matter how vast a campaign is worked

out, and no matter how much money will be spent on it, the entire effort will be worthless if it is not kept free from industry politics.

The success or failure of a combined box-office drive and public relations program will depend mainly on the attitude of the producer-distributors who agree to help finance the campaign, for any program that is set up will prove to be a bust if each of them persists, as they have in the past, in working into the program a plug for their individual pictures, good and bad alike.

As an example of what should be avoided, we need go back no further than the early part of 1948, at which time the advertising and publicity committee of the MPAA embarked on an over-all industry public relations program, designed to offset the public's unfavorable attitude towards Hollywood and its product, and to acquaint them with the fact that more good pictures were in store for them than ever before in the history of the film industry.

Plans were formulated for the production of a special all-industry trailer to be made available to the theatres; for radio network shows; and for the issuance of a list of worthwhile forthcoming pictures of exceptional quality, using all media of advertising and publicity. Moreover, no individual company was to receive credit, the idea behind the campaign being that credit for good pictures should redound to the benefit of the industry as a whole.

But the entire campaign was wrecked before it could start rolling, because almost every producer-distributor member of the MPAA saw to it that the list of pictures recommended as "box-office product of exceptional quality" included his atrocious pictures along with the good ones. The selection of the thirty-four pictures recommended to the public was made, not on the basis of merit, but on the basis of giving each company as equal a break as possible in the number of pictures chosen. Hence, the list included four pictures each from Columbia, MGM, Paramount, Universal and Warners; six each from 20th Century-Fox and RKO; and two from United Artists.

That some of the worst "turkeys" released by the distributors that year were recommended to the public as "box-office product of exceptional quality" is evidenced by the fact that the list included "The Lady from Shanghai," "Lulu Belle," "Dream Girl," "That Lady in Ermine," "Arch of Triumph," "Winter Meeting" and several others of that ilk. About six or eight of the pictures listed were deserving of an exceptional rating, but the others

(Continued on back page)

"No Highway in the Sky" with James Stewart, Marlene Dietrich and Glynis Johns

(20th Century-Fox, August; time, 98 min.)

Produced by 20th Century-Fox in England, this is a highly entertaining mixture of comedy, suspense, drama and pathos, revolving around an absent-minded researcher who becomes involved in adventure and romance when he attempts to prove his theory that the tail of a new type airliner will disintegrate after 1440 flying hours. It should go over well with the picture-goers, for in addition to being genuinely funny in many spots it has a heart-warming appeal. As the eccentric, absent-minded scientist, a widower, James Stewart makes an endearing figure and handles the role with commendable skill. His courage in fighting bureaucracy, prejudice and ridicule wins him the spectator's sympathy. Pleasing also is his relationship with Marlene Dietrich, a sophisticated but understanding movie actress, and Glynis Johns, a sweet airline hostess, who learns to believe in him and fall in love with him. There is much human appeal in the kindness they show to his motherless daughter, played superbly by little Janette Scott. Considerable suspense has been worked into the story in the scenes where Stewart, flying to Labrador, discovers that the airliner on which he is traveling had flown 1,420 hours, and that the tail would, according to his calculations, disintegrate momentarily. The bright dialogue is worthy of special mention:—

Outwardly unimpressive and somewhat eccentric, Stewart, a research scientist employed at the Royal Aircraft Establishment, is an object of ridicule by his co-workers. Because of his long-term experiment designed to prove his theory that the tail of a new type airliner will disintegrate after 1,440 flying hours, Stewart is sent to Labrador to study one of the planes, which had crashed there. He discovers that the plane on which he is traveling is reaching the fatal point of strain, and he urges the captain to return to England immediately. The captain, claiming that his theory had not been proved, refuses. Stewart then advises both Marlene Dietrich, another passenger, and Glynis Johns, the hostess, of the danger, and suggests means of protecting themselves in the event of a crash. The plane, however, lands safely in Gander, despite Stewart's theory. But Stewart, convinced that he was right, wrecks the plane on the ground to prevent it from taking off again. He returns to England, where he becomes the object of much publicity and, after a hearing before an official board, is considered to be out of his mind. Meanwhile Marlene and Glynis, believing in him, care for his daughter and encourage him to fight for his theory. At the finish, he is vindicated when his theory proves workable and the tails of several of the planes disintegrate. He then is hailed as a brilliant scientist, and his happiness is complete when he acquires Glynis as his wife.

It was produced by Louis D. Lighton, and directed by Henry Koster, from a screenplay by R. C. Sherriff, Oscar Millard and Alec Coppel, based on the novel by Nevil Shute. Fine for family audiences.

"Flying Leathernecks" with John Wayne, Robert and Don Taylor

(RKO, no rel. date set; time, VJB min.)

An exciting war melodrama, photographed in Technicolor. The story itself is patterned along conventional lines and offers little that is novel, but it should satisfy those who like spectacular war action sequences. These sequences are made all the more exciting and realistic by the fact that authentic combat footage has been worked into the staged scenes in a most effective manner. John Wayne, as a fighter squadron commander who does not let his emotions interfere with his duty, and Robert Ryan, as his executive officer who disagrees with his methods until he learns the importance of being a strict disciplinarian, are cast in standard characterizations, but both do credit to their respective roles. Some amusing light comedy moments are provided by Jay C. Flippen, as a resourceful line sergeant:—

The story opens with Wayne assuming command of a Marine fighter squadron in Hawaii at the outbreak of the war. He leads the squadron to a landing on bomb-torn

Henderson Field at Guadalcanal, where a badly outnumbered Marine force was battling to hold the island against the Japtnese. Facing acute shortages of fuel and spare parts, and under constant attack by the enemy, the morale of the fliers is severely tried. Matters are not helped much by Wayne's insistence on discipline, particularly when he keeps the men flying on an around-the-clock schedule over the protests of Ryan, who urges the need of giving them some rest. Wayne is ordered back to the States on a new assignment, in time to avoid an open conflict between Ryan and himself. Before his departure, he tells Ryan that he isn't recommending him to take over the command because he worried too much about the men. After a short holiday in California with Janis Carter, his wife, and their young son, Wayne is assigned to head a special squadron of experienced fighter pilots, including Ryan and the other fliers, which had been formed to develop coordination in battle between air and ground forces in the South Pacific. As the squadron takes part in one campaign after another, Ryan, in charge of some of the missions, begins to realize the problems faced by Wayne as commander. In one instance his sense of duty forbids him to permit the other fliers to go to the aid of Don Taylor, his own brother-in-law, lest the whole squadron be endangered. Wayne is wounded in action and is ordered back to the States, but this time he recommends that Ryan be given command of the group, confident that he will no longer permit his personal feelings to cloud his judgment. Both part as friends.

It was produced by Edmund Grainger, and directed by Nicholas Ray, from a screenplay by James Edward Grant, based on a story by Kenneth Gamet.

Suitable for the family.

"Pickup" with Hugo Haas, Beverly Michaels and Allan Nixon

(Columbia, August; time, 78 min.)

A disagreeable program sex melodrama, definitely unsuitable for theatres that cater to the family trade. The story, which is more or less a character study of an attractive but unscrupulous street walker, who inveigles a simple, middle-aged widower into marriage, is extremely unpleasant, for she is a heartless person who is interested only in his savings, and who conspires with her weak lover to kill her husband when he becomes stricken with deafness. The sex situations involving the heroine and her lover, whom she had seduced, are sensuous and far from elevating. There is considerable suspense in the scenes where the husband, his hearing restored, a fact unknown to the conspirators, listens to them plot his murder. Although produced on a very modest budget, the picture has been made effectively, and the direction and acting are good, but as entertainment it belongs in grind houses that deal in the exploitation of sex pictures:—

Hugo Haas, a middle-aged widower employed as a railroad dispatcher at an isolated whistle stop, drives to a nearby town to buy a puppy. Beverly Michaels, a flashy young blonde floosie, makes a play for him and inveigles him into marriage when she discovers that he has \$7,000 in a savings account. She becomes bored at the desolate dispatch station and makes his life miserable, causing him to suffer a mental disturbance that leaves him stone deaf. Allan Nixon, a younger man, is sent to the station to assist him. Beverly, attracted to Nixon, seduces him and conspires with him to murder Haas. Meanwhile Haas' hearing is restored when he is knocked down by an automobile, but he permits Beverly and Nixon to believe that he is still deaf, and thus becomes aware of their plot to kill him and abscond with his money. Nixon, however, is unable to bring himself to commit the murder, and he attempts to strangle Beverly when she scorns him. Haas intervenes and convinces Nixon that Beverly is not worth committing murder for. Her life spared, Beverly beats a hasty retreat, presumably for good, while Haas goes back to his lonely but comparatively happy existence.

It was produced and directed by Mr. Haas, who collaborated on the screenplay with Arnold Phillips, basing it on a novel by Joseph Kopta.

Strictly adult fare.

**"Fugitive Lady" with Janis Paige,
Binnie Barnes and Eduardo Ciannelli**

(*Republic, July 15; time, 78 min.*)

A slow-paced, long drawn out murder melodrama that is only mildly interesting. Produced in Italy, the picture is slowed down considerably by too much talk and is hampered further by a series of flashbacks that serve to confuse the plot. The flashback treatment, in fact, tends to tire one and diminishes whatever excitement and suspense there is in the story. The direction is ordinary and the acting acceptable, if not distinguished. The actual Italian backgrounds are interesting, and the photography, much of it in low-key, good:—

When Eduardo Ciannelli, a wealthy Italian, dies in an automobile accident attributed to his own drunkenness, Tony Centa, an insurance company investigator, suspects foul play because of a great enmity that existed between Janis Paige, the dead man's wife, and Binnie Barnes, his stepsister. He investigates and discovers that Binnie had opposed the marriage, which had gone on the rocks almost immediately, with Ciannelli taking to drink; that Janis and Massimio Serato, her lover, had been meeting secretly for months and were now planning to leave the country; and that Binnie was certain that Janis was responsible for her husband's death, because he knew of her affair with Serato. Janis, on the other hand, gives Centa information indicating that Binnie was responsible, because she was in love with Ciannelli herself. After considerable more sleuthing, Centa discovers that Janis, by interchanging two road signs near her home, had caused the drunken Ciannelli to take the wrong road and plunge over a steep cliff to his death. He informs the police. Janis, realizing that she had been found out, attempts to flee. In her haste, she, too, takes the wrong road and meets the same fate as her husband.

It was produced by M. J. Frankovitch, and directed by Sidney Salkow, from a screenplay by John O'Dea, based on a novel by Doris Miles Disney.

Adult fare.

**"A Place in the Sun" with Montgomery Clift,
Elizabeth Taylor and Shelley Winters**

(*Paramount, September; time, 122 min.*)

This remake of Theodore Dreiser's "An American Tragedy," which Paramount produced once before, in 1931, is as morbid and depressing as the original. The story has been brought up to date in time and settings, but the theme—that of a young man who seduces his sweetheart and plans to drown the pregnant girl so that he might be free to marry a wealthy society girl—is basically the same and is just as gruesome and horrible, despite the artistry of the production and the competent direction and acting. Moreover, it is demoralizing in that it makes an attempt to win sympathy for the hero, a cowardly weakling, who is swayed by twin emotions of lust and selfishness, coupled with a desire to achieve wealth and social position by marriage with another girl. His despairing sweetheart is the only one who arouses any sympathy. Being a morbid story, without a cheering ray of light to brighten its consistently tragic atmosphere, it can hardly be classified as popular entertainment. It may do good business in metropolitan centers by virtue of extensive exploitation of the story's sex angles, but its reception in small towns is doubtful:—

Montgomery Clift, poor but ambitious son of Anne Revere, a religious mission worker, obtains employment in a bathing suit factory owned by Herbert Heyes, his millionaire uncle. There he meets Shelley Winters, a factory girl, and in their mutual loneliness they have an affair, which they keep secret because of a factory rule that prohibited heads of departments to become friendly with female employees. Invited to a party at his uncle's home, Clift meets and falls in love with Elizabeth Taylor, a gay, young socialite, who returns his love. He decides to break with Shelley, only to learn that she is to become a mother. Shelley demands that he marry her, but consents to wait for his vacation. Clift, however, goes to Elizabeth's summer home for his vacation, telling Shelley that he is going to see his uncle on business. Learning the truth about his romance with

Elizabeth, Shelley hurries to the lake resort and threatens to expose him as the father of her unborn child unless he marries her at once. Clift agrees, but when they are unable to obtain a marriage license because of the Labor Day holiday, he induces her to spend the day with him on an isolated lake in a row boat, planning to kill her. The boat capsizes accidentally, and Shelley drowns. Clift flees the scene. Her body is found, and Raymond Burr, the District Attorney, traces Clift's movements, and arrests him for the murder. At the trial, Clift admits that he planned to kill Shelley but claims that her death was accidental. The jury, however, finds him guilty. Before going to his death in the electric chair, he is visited by Elizabeth who reassures him of her love.

It was produced and directed by George Stevens, from a screenplay by Michael Wilson and Harry Brown.

Strictly adult fare.

**"Bright Victory" with Arthur Kennedy,
Peggy Dow and Julia Adams**

(*Univ. Int'l, no rel. date set; time, 97 min.*)

A profoundly moving drama, dealing with the emotional and romantic problems of a blinded war veteran who has to readjust himself to a new way of life. Excellently written, directed and acted, the picture grips one's emotions from start to finish in its depiction of the difficulties and heartaches faced by the hero, who realizes that he is destined to remain blind for the rest of his life, but who has the courage and determination to make a useful citizen of himself so that he may lead a normal life. Worked into the story is a touching romantic triangle, as well as a forceful lesson in faith and racial tolerance, brought about by the fact that the hero, having been brought up to look down on Negroes, inadvertently discovers that his closest buddy at the hospital is a blind Negro, whose friendship he valued highly. Although it is a serious drama, the story does have its light comedy moments to relieve the tension. The methods employed to help blind veterans readjust themselves are depicted in interesting detail. Because of its subject matter, and of the lack of marquee names, the picture will require extensive exploitation to put it over with the movie-goers:—

Hit by a sniper's bullet in the North African offensive, Arthur Kennedy, a sergeant, is evacuated to a military hospital in Valley Forge, Pa., where he learns that he had been blinded for life. He becomes emotionally upset and attempts to commit suicide, but a passing soldier restrains him. Army authorities convince him that he can rehabilitate himself and, under their careful guidance, he begins to participate in the life of the hospital and the town nearby. He meets Peggy Dow, a local girl, at a USO dance, and he becomes friendly with her when he realizes that she is not merely pitying him. They spend much time together, and she falls in love with him, but he tells her that he is returning home shortly to his parents (Nana Bryant and Will Geer) and Julia Adams, to whom he was engaged to be married. Before his departure, Kennedy makes an insulting remark about Negroes and discovers for the first time that James Edwards, his closest buddy at the hospital, is a Negro. Back home, Kennedy encounters the usual overbearing, solicitous attitude of the civilian toward the blind and resents being treated as a helpless cripple. Moreover, he finds that Julia's parents are now opposed to their marriage. He finally wins an admission from Julia herself that she cannot hope to be happily married to him. He sets out again for Valley Forge, but stops in Philadelphia, where Jim Backus, Peggy's brother-in-law, takes him to a blind-lawyer friend, who in turn convinces Kennedy that he, too, can become a lawyer if some one who loves him will guide and help him in his work. Returning to the Philadelphia terminal, Kennedy is met by Peggy, who offers to be his "eyes" for the rest of his life. His happiness is complete when he finds Edwards among the train passengers, thus enabling him to renew their deep friendship.

The screenplay was written and produced by Robert Buckner, based on the novel "Lights Out," by Baynard Kendrick. It was directed by Mark Robson.

Suitable for all.

were run-of-the-mill pictures that ranged from fair to good, with a number of them eventually booked as supporting features on double-bills.

Incidentally, the ballyhoo trailer was never produced because those designated to make it could not overcome the problem of how to choose the pictures to be included without incurring the wrath of some studios, whose flops, if included, would have weakened the whole production.

An all-out national showmanship and public relations drive can do much to convince the public that motion pictures still are their best entertainment bet, and the industry possesses the brains and ability to put over such a campaign. But if it is to be successful it must be kept free from industry politics, and the only way that this can be accomplished is to place the campaign in the hands of either an individual or a small committee with enough authority and courage to reject any selfish ideas that will tend to benefit a particular producer-distributor, or any one else for that matter, at the risk of weakening the campaign as a whole.

A MORBID AND DEPRESSING REMAKE

Two years ago, when Paramount announced that George Stevens, the well known director, had started preparations for the production of "An American Tragedy," the late Theodore Dreiser's novel, which Paramount produced once before in 1931, the publicity release stated that the picture would not be similar to the first version, which was a flop, but would be altered and made to conform "with the theme of a present day story."

The picture, now titled "A Place in the Sun," has been completed and shown to the trade press and, though it has been brought up to date in time and in settings, the basic theme remains the same — that of a young man who seduces his sweetheart, a factory girl, and then carries out his cruel plan to murder the pregnant girl by drowning so as to be free to marry a wealthy society girl.

It is an extremely morbid story, horrible and gruesome in theme, despite the excellence of the direction and acting, and of the first-rate production values. Moreover, it is demoralizing in that it attempts to win sympathy for the emotionally-confused hero, a coward and a weakling, by showing that his sweetheart's demise was the result of an accident even though he desired her death in his heart.

Just what Paramount saw in a remake of this cruel and inhuman tale, despite its box-office failure when it was first made, is difficult to fathom.

As a literary study in stark realism and exposition of animal passions, the novel had considerable merit. As screen material, however, the story could not possibly be converted into anything resembling wholesome or appealing entertainment for the vast majority of picture-goers.

Back in 1931, HARRISON'S REPORTS, as well as many civic, educational and religious groups, condemned Paramount's intention to make a picture of this story, and its subsequent failure at the box-office proved that it is not the sort of story that appeals to American movie-goers.

When Paramount announced two years ago that it would remake the story, this paper once again cautioned the company against such a move lest it find itself with another flop on its hands. Now that

the picture is completed, HARRISON'S REPORTS ventures to say that its box-office chances are doubtful, for it certainly is not the type of picture that parents would want their children to see, and it is too depressing for adults.

THE VICTIMIZERS BECOME THE VICTIMS

As most of you know, competitive bidding, as practiced in the motion picture industry, has been a source of irritation and dissatisfaction ever since the practice came into being several years ago. The exhibitors claim that the distributors, for the most part, employ competitive bidding unnecessarily and unwarrantedly to boost their film rentals. The distributors, on the other hand, maintain that they, too, are unhappy with competitive bidding but that they resort to it only to avoid litigation.

According to a news report in a recent issue of weekly *Variety*, exhibitors in some areas either refuse to respond to distributor requests that they submit bids on a particular picture, or will not bid against each other, leading the distributors to suspect that the exhibitors sometimes get together in advance of bidding and agree to a division of the product at prices below what the market would bring in active bidding. "The distributors," stated *Variety*, "have just been doing a quiet burn at the many situations where they are positive of collusion."

A seemingly appropriate comment on this report was made in a recent organizational bulletin of the Associated Theatre Owners of Indiana, which had this to say, in part:

"It is only natural that exhibitors who see what bidding can do to their rentals refrain from buying under that method, and the fact that all parties reach the same conclusion does not mean that they have to conspire. But you can't help being amazed and amused at the distributors' concern over this condition. Top brass of the film companies insist they don't like competitive bidding and only engage in it when one of the exhibitor parties involved demands it. So if they don't want competitive bidding what are they complaining about when none of the exhibitors asks for it?"

"Nature's Half Acre"

(Disney-RKO, no rel. date set; time, 33 min.)

An excellent addition to Walt Disney's True-Life Adventure series; it undoubtedly will win an Academy Award, as did "Seal Island" and "Beaver Valley," the two previous featurettes in the series. This time Disney has trained his Technicolor cameras on insect, bird and plant life that can be found on any half-acre in the temperate zone of North America, and he shows in incredible, fascinating details, through the use of magnifying lenses, how the birds, bugs and plants live and die through the different seasons, their constant fight for survival as they prey on one another, their habits and everyday activities, and the vital part each plays in helping nature to maintain her balance. Enhanced by a superb musical score and by a first rate editing job that gives it elements of suspense, drama and comedy, along with educational values, the picture is a sheer delight, one that has undeniable appeal for every type of movie-goer, child and adult. It is deserving of extra exploitation efforts on the part of the exhibitor, for it will leave his patrons completely satisfied, perhaps more so than the main feature.

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Vol. XXXIII

SATURDAY, JULY 28, 1951

No. 30

THE MOTION PICTURE JUBILEE

Ned E. Depinet, head of RKO Radio Pictures and president of the Council of Motion Picture Organizations, is to be congratulated for his wise appointment this week of Robert J. O'Donnell, of the Interstate Circuit in Dallas, as national director of the COMPO-sponsored all-industry jubilee campaign next fall.

Bob O'Donnell, a veteran showman who has long been one of the most colorful and widely known figures in the film business, will have charge of all activities connected with the drive, which has been in the process of formulation during the last several weeks by the advertising and publicity heads of the major circuits, and which was a subject of considerable discussion at the COMPO round table conference, held in Hollywood this week.

"Bob O'Donnell's acceptance of this job," said Depinet, "is one of the finest things that has happened in our industry in years. His wide popularity among all branches of our business, his standing as a leader in film activities, and his enormous ability to get things done are definite assurance of the campaign's success.

"The purpose of this campaign is not only to stimulate business and to revive the movie-going habit; it also has for one of its aims to support a series of exceptionally fine pictures that are either now entering release or will be released during the coming months. We want the public to be thoroughly acquainted with the merits of these great pictures, and I am sure that under Mr. O'Donnell's direction this campaign will put the spotlight on them in such a manner that the American people will realize once and for all that only in motion pictures can they find the best in entertainment.

"I know of nobody in our business better qualified for this task than Bob O'Donnell, and I am sure that exhibitors, producers, artists and distributors will give him their utmost support. The job of putting the campaign plans into effect should now get under way without delay, and I have complete confidence that, under Mr. O'Donnell's leadership, the drive will bring immeasurable benefit to all branches of our business and give the public a new appreciation of motion pictures."

Depinet's negotiations with O'Donnell to take over direction of the campaign followed a canvass of both major company heads and exhibitor organization leaders, who endorsed O'Donnell's selection enthusiastically.

Gratification over O'Donnell's appointment was expressed by Abram F. Myers, National Allied's general counsel and chairman of the board, who issued the following statement to the trade press this week:

"As one who has advocated a nation-wide box-office campaign as the most important and useful service to be performed by the Council of Motion Picture Organizations, permit me to express gratification at the appointment of Bob O'Donnell to head the film jubilee. He will supply the necessary snap, crackle and pop to put it over. I feel that all Allied members can wholeheartedly support him, confident that he will be impartial as between the several exhibitor organizations."

In a bulletin issued to his membership on July 20, Mr. Myers urged all the Allied units to participate in territorial campaigns that are already under way, or are about to be started, pointing out that these local campaigns can be integrated into the over-all COMPO jubilee plan. "This office has long recognized that the exhibitors in their respective territories must take the lead in this matter," he said. "If all or a large majority of the territories want to go ahead, and the distributors will lend their support, an effective campaign can be conducted in those territories. That method is best calculated to secure support for a nation-wide campaign. Once it really gets under way, there will be a stampede for the bandwagon.

"We earnestly hope that the Allied units will continue to plan and work for territorial campaigns to increase theatre attendance and that, when the over-all COMPO plan is submitted to them, they will integrate their regional campaigns into it. Allied has had a fine record in supporting COMPO because its directors were convinced that intra-industry cooperation was essential to reverse an adverse business trend and to regain the lost ground.

"This is a test of industrial statesmanship—let's all measure up to it."

Exhibitors and producers may have their differences, the result of diversity of interests; but no one can disagree, on either side, when it comes to working up among the public an interest to attend motion picture theatres, for then both the exhibitors and the producer-distributors benefit.

A strong, united industry movie campaign is needed more this year than was needed in any other past year, not only to combat the competition from television as well as the prevailing income reductions affecting most businesses, but also to dispel whatever thoughts the public may have, as a result of distorted articles that have appeared in the nation's press, that the movie business is on its last legs. Unless we take positive steps to dispel that feeling, more people will keep away from the theatres.

A successful motion picture jubilee next fall may very well mean a turning point in motion picture

(Continued on back page)

**"On the Loose" with Joan Evans,
Melvyn Douglas and Lynn Bari**
(RKO, no rel. date set; time, 74 min.)

There is not much to recommend in this mildly interesting program drama, which deals with the difficulties a 'teen-aged girl gets herself into as a result of parental neglect. The story material is trite and not too well written, and at no time does it strike a realistic note. Consequently, one is not moved by the situations that are intended to be dramatic and emotional. Another drawback is that the picture tends to be too "preachy" in pointing up the need for parental responsibility to their children. The direction is ordinary, and the acting just fair:—

Melvyn Douglas and Lynn Bari, a basically selfish couple interested only in their social activities, neglect Joan Evans, their 'teen-aged daughter. Craving attention, Joan focuses her affections on Robert Arthur, a classmate. They go out on several dates, drinking and staying out late. One evening, after drinking much champagne at a night-club, Joan accompanies Robert to his home while his parents are away. She does nothing wrong, but Robert concludes that she is "loose" and breaks off the romance. Hurt, Joan tries to get back at Robert by running around with other and wilder boys. She gets into a rough and tumble fight at school with a girl who taunts her with being "on the loose," and when she arrives home she is lectured severely by her father, who had been notified by the principal. In despair, Joan tries to drown herself but is rescued. This brings her parents to the realization that they had been neglecting her, and they resolve to make amends. They try to give her a party, but no invitations are accepted by her girl-friends because their parents, frowning on Joan's reputation, would not permit them to associate with her. Douglas decides to take Joan to a night-club himself. There Robert, unaware of Douglas' identity, makes some uncomplimentary remarks about Joan. Douglas punches the lad and is taken to court on the charge of assault and battery on a minor. He refuses to testify in his own defense lest he implicate Joan. Just as the judge is about to sentence Douglas, Joan takes the stand and explains what happened. The case is dismissed, and Joan and Douglas go home to find that Lynn, by taking the blame for Joan's troubles, had persuaded the parents of the other girls to let them come to a party for her.

It was produced by Collier Young, and directed by Charles Lederer, from a screenplay by Dale Eunson and Kathryn Albert, based on a story by Malvin Wald and Mr. Young.

Adult fare.

**"Roadblock" with Charles McGraw
and Joan Dixon**

(RKO, no release date set; time, 73 min.)

A routine crook melodrama that should get by as a supporting feature wherever pictures of this type are acceptable. Revolving around an insurance detective who turns to crime in the belief that the girl he loves demands a life of luxury, the story is ordinary and unbelievable, and the characterizations lack conviction. Up to the last reel, the action is only mildly exciting, but there is a highly thrilling automobile chase at the finish, where the erring detective, unable to escape because of police roadblocks, is trapped on the concrete bed of the Los Angeles river. The direction and acting are competent enough, despite the weak story material:—

Charles McGraw, an insurance company investigator, meets and falls in love with Joan Dixon, who tells him that she will never marry a poor man. To remedy the situation, McGraw makes a deal with Lowell Gilmore, a racketeer, to rob a mail car of more than \$1,000,000 in cash. McGraw gives him the secret time and date of the shipment in return for a cut of one-third of the loot. Meanwhile Joan, who had been playing around with Gilmore, decides that money isn't everything and agrees to marry McGraw. Elated, McGraw tells Gilmore to cancel the robbery deal, but Gilmore convinces him that Joan will never be happy without money. McGraw marries Joan and leaves for a honeymoon in the country, after arranging with Gilmore to mail his share of the loot to him. A few days after the robbery is committed and McGraw receives his share, he returns to Los Angeles and joins Jean Louis Heydt, his close friend and co-worker, in an investigation of the robbery. The authorities uncover unexpected clues leading to Gilmore, and McGraw, concerned, kills him and plants clues that would establish him as the bandit head and close the case. He slips up on a few details, however, causing Heydt to uncover several clues pointing to his guilt. Heydt confronts McGraw with the evidence and arrests him, but McGraw knocks him unconscious and escapes. Taking Joan along with him, McGraw heads for Mexico. The police, however, block all roads leading out of Los Angeles and trap McGraw when he drives onto the concrete bed of the Los Angeles river. He forces Joan out of the car before being shot dead.

It was produced by Lewis J. Rachmil, and directed by Harold Daniels, from a screenplay by Steve Fisher and George Bricker, based on a story by Richard Landau and Geoffrey Homes.

Adult fare.

**"Lost Continent" with Cesar Romero
and Hillary Brooke**

(Lippert, July 27; time, 83 min.)

Those who find pleasure in the Buck Rogers stories may get enjoyment out of this fantastic tale, but it is doubtful if it will appeal to the more intelligent movie-goers. Although it is a melodrama, the action is slow, except in the final scenes, where mountains tumble as a result of an earthquake, and the falling rocks threaten to crush the lives of the rocket-searching party. The movements of the prehistoric animals are rather crude, as are the movements of all such animals in other pictures, because they are photographed in miniature, and the shifting of miniatures cannot be made smoothly. The motivations, too, are weak. The photography is good in most of the film, and only fairly good in the rest:

When a rocket powered by atomic energy goes beyond the radar range and is lost, the Atomic Energy Commission dispatches a search party by plane. With Cesar Romero, the pilot, Chick Chandler and Sid Melton, crew members, and John Hoyt, Hugh Beaumont and Whit Bissell, scientists, the plane reaches the ocean area where the rocket had disappeared. The plane goes out of control suddenly, crashing into an island jungle. The six men reach an abandoned village, where Acquanetta, a native girl, indicates that the "fire bird" had disappeared beyond an ominous mountain, where none who went there had ever returned. The party begins the hard mountain climb and come upon a field of poisonous gases seeping through an area littered with skeletons, Bissell suffers a heart attack

and falls to his death, but Romero orders the others to push on. At a great height, the group enters an unreal world, of greenish hue, which Beaumont identifies as "the lost continent," a throw-back to a prehistoric age. As they move into the weird forest, they find evidence of vast uranium deposits. Despite attacks by prehistoric animals, the party continues to push on and eventually locates the lost rocket. By keeping the animals away by means of gun fire, they approach the rocket, take a unit out of it, and check the data. Melton, however, is impaled on the horn of one of the beasts. The remaining four men start back and, while they descend the mountain, a violent earthquake takes place. They manage to reach and board a native boat, saving themselves.

Sigmund Neufeld produced it for Robert Lippert, and Samuel Newfield directed it from a screenplay by Richard H. Landau, based on a story by Carroll Young.

Harmless for the family.

**"Mask of the Renegade" with
Ricardo Montalban, Cyd Charisse,
Gilbert Roland and J. Carol Naish**

(Univ. Int'l, August; time 81 min.)

A fairly good swashbuckling adventure melodrama, photographed in Technicolor. It is one of those fanciful, completely unbelievable tales that abound in wild melodramatics and fancy swordplay, but, being a fast-moving film with colorful costumes and settings, it should please those who are more interested in movement than in story values. It will have little appeal, however, for discriminating patrons, for the story is cliché-ridden and lacks clarity, and the dialogue is stilted. As a Mexican patriot posing as a renegade, Ricardo Montalban cuts a dashing figure and makes the most of the bombastic role. Cyd Charisse, as his lady love, is beautiful and charming. The story is set in 1825, when California was a province of Mexico.

The story introduces Montalban as a former Mexican patriot, convicted of being an enemy of the state and branded with an "R" for renegade. He joins the crew of a pirate ship commanded by George Tobias and comes to California, where he is captured by henchmen of Gilbert Roland, who plotted to drive the Mexican government from California so that he might become an emperor. Roland threatens to expose Montalban to the authorities as a renegade unless he agrees to woo and marry Cyd, daughter of Antonio Moreno, leader of the pro-government party in California. Roland reasoned that, if Cyd were to marry a renegade, it would bring disgrace to her father and discredit his cause, thus paving the way for his own coup. Aided by J. Carol Naish, who had been assigned to him by Roland as a valet and virtual jailer, Montalban saves Cyd and her father from a staged holdup by thugs. He wins their deep gratitude and becomes their house guest. Cyd and Montalban really fall in love. He tries to warn her and finally reveals that he is a renegade, but she refuses to renounce her love. In the complicated events that follow, Roland maneuvers matters in a way that would insure the success of his scheme, but, on the day of the wedding of Cyd and Montalban, soldiers arrive and arrest Roland, explaining that the government had learned of his plot. Roland attempts to escape, but Montalban engages him in a sword duel and kills him. He then reveals that he is really an undercover agent posing as a renegade, and that the government had sent him to

California to foil Roland's scheme. The wedding ceremony is then consummated.

It was produced by Jack Gross, and directed by Hugo Fregonese, from a screenplay by Robert Hardy Andrews and Louis Solomon, based on a story by Johnston McCulley. Suitable for the family.

**"Mr. Belvedere Rings the Bell" with
Clifton Webb and Joanne Dru**

(20th Century-Fox, August; time, 87 min.)

Clifton Webb scores another bullseye with his "Belvedere" characterization in this delightfully amusing comedy, which has been based on "The Silver Whistle," the Broadway play of several seasons ago. The story, which has Webb, a famous author and lecturer on "how to be young at 80," entering an old folks home under an assumed identity to bring joy and happiness into the lives of the forlorn inmates, is extremely comical, yet it has human interest, warmth and understanding. There are many laugh-provoking situations spread all the way through, and most of the dialogue is brisk and funny. A preview audience at a New York neighborhood theatre laughed so heartily during the showing that much of the sparkling dialogue was drowned out. Webb, of course, is vastly amusing as the ultra sophisticated author, a glib, self-assured individual who fascinates every one with his devastating wit and charm. A good share of the laughter is provoked by the supporting players who enact the roles of the elderly inmates:—

While sitting on a park bench, Webb overhears the dreary complaints of several elderly inmates of an old folks home operated by a local parish. He decides to become an inmate himself in order to test his theory that old age is more of a mental condition than a physical one. He gains admittance by assuming the identity of a 77-year-old man, explaining that his comparative youthfulness and agility was the result of irresponsible living. Webb fascinates the old folks with his tales of adventure, and preaches his philosophy that one can remain young by believing that he is young. His own adherence to this philosophy serves to offer mental stimulation to the old folks, and in due time they themselves begin to feel young in spirit. Hugh Marlowe, the youthful minister in charge of the home, finds Webb's influence around the place disturbing, and he becomes particularly peeved over Webb's attentions to Joanne Dru, the home's pretty nurse, unaware that Webb was merely trying to provoke him into doing something about his love for Joanne. In the events that follow, Webb takes each of the different inmates in hand and solves their individual problems. Moreover, he attempts to improve conditions at the home by secretly arranging with Zero Mostel, his press agent, to obtain new furnishings by fair means or foul. The unethical manner in which he obtains the furnishings results in complications, which are aggravated further by the discovery of his masquerade. The old folks lose their spirit and turn against Webb in the belief that he had been making fun of them, but in the end, when he makes other folks realize how much the old people need their help and understanding, his good deeds are appreciated, and the aged inmates regain their youthful spirit.

It was produced by Andre Hakim, and directed by Henry Koster, from a screenplay by Randal MacDougall, based on Robert E. McEnroe's play.

Fine for the entire family.

industry affairs. Its success, however, will depend on how wisely we use our vast store of accumulated knowledge and experience in the fields of advertising, publicity and exploitation. Although it is all-important that we put the spotlight on the merits and accomplishments of the motion picture industry in times of peace and war, and that we focus attention on the importance of the motion picture theatre in the community's social and economic life, the success of the drive will depend mainly on the quality and entertainment values of the pictures that will be exploited during the campaign.

As Depinet has pointed out, there are a number of exceptionally fine pictures that are either now entering release or will be released during the coming months, and these are deserving of extraordinary publicity and exploitation methods to bring them to the attention of the public, for they are bound to leave the customers satisfied. But there are also some expensive duds that have been produced lately, and if any attempt is made to play them up to the public as being among the wonderful pictures in store for them, the campaign will fail of its purpose.

We all know that it is possible to attract the public to a mediocre picture by the use of sensational ballyhoo methods that play up the picture for much more than it is worth. But experience has taught us that such pictures afford little satisfaction to the moviegoers who, after paying an admission price, have not been entertained. As a result, they resent the high-powered exploitation methods that induced them to come to the theatre, and rather than chance the risk of being fooled again they pass up the theatre in search of entertainment elsewhere.

Judging from past performances, some of the producer-distributors, by virtue of the financial aid they will give to the jubilee this fall, may insist that one or more of their mediocre features be included in the list of pictures that will be plugged as exceptional. Nothing could be more disastrous to the campaign, and it is to be hoped that Bob O'Donnell, great showman that he is, will stand firm in rejecting any such attempt, and that he will insist that the list of exceptional pictures be selected on the basis of merit and not for the appeasement of any producer-distributor who places his own selfish interests above those of the motion picture industry as a whole.

20th CENTURY-FOX TO BRING COLOR TO THEATRE TELEVISION

Spyros P. Skouras, president of 20th Century-Fox, has announced that his company has acquired the right to use the CBS color television process in its Eidophor large screen theatre television system, and that with the acquisition of this right the company will produce equipment to bring color television to the theatre screens of America.

The Eidophor system was acquired recently by 20th Century-Fox after its development at the Federal Institute of Technology at Zurich, Switzerland, and will soon be made available to theatres throughout the United States.

It is expected that the first demonstration of the Eidophor-CBS theatre color television will be presented in the early Fall.

In making the announcement Mr. Skouras said: "This joins two of the strongest forces of communica-

tions and public service in a common effort to bring the latest miracle of entertainment in color to American motion picture audiences." He added that, with the completion of these arrangements, it will now be possible to bring "Broadway to Wichita," and present on the theatre screen the finest offered on the stage, opera, ballet, and by the great symphony orchestras, as well as the world's most important sporting and civic events. He further stated that live entertainment, hitherto unavailable to the country at large and at prices many times higher than the cost of motion picture admissions, will now come to American movie audiences in their own local communities.

The foresight shown by Spyros Skouras and his company in bringing color to large screen theatre television is indeed commendable. It is without a doubt a most important development, one that may prove to be the greatest box-office stimulant our industry has had since the advent of sound.

THE FORTHCOMING ALLIED CONVENTION

In his July 20 bulletin to his members, Abram F. Myers, National Allied's general counsel, had this to say about the organization's forthcoming convention:

"On the surface it would seem that that 'theoretical tactical stalemate' in Korea has its counterpart in the motion picture industry. All the fine gestures toward the harmonious solution of important problems seem to have faded away. There is, however, no cause for despair. Experienced negotiators all know the value of a 'cooling time.' Mid-summer may not seem an appropriate time for such a period, but it is serving very well, and we predict that before long there will be a renewal of interest and a resumption of activity.

"The industry staggered for a brief period under the impact of the box-office recession but the numbness is wearing off and there are unmistakable signs of a determination in many quarters to pitch in and solve industry problems and to resume the march along the road of progress.

"So confident of this are Allied leaders that they are planning to make Allied's 1951 National Convention, to be held at the Biltmore Hotel, New York City, October 30, 31 and November 1, the greatest constructive meeting the motion picture industry has ever held. It will be a forward-looking convention with never a backward glance, save in appreciation of the great accomplishments of the past. They are planning a convention that will lead to a better understanding and a higher degree of cooperation throughout the industry. They believe that all attending this convention will be fired with a determination to fight for recognition of motion pictures as the finest entertainment to be had and to restore the business to its rightful position as the most profitable of them all.

"At the same time provision will be made for the discussion and solution of exhibitor problems by exhibitors at the clinics which will be held every morning. It is in the Allied tradition that no exhibitor has ever been denied the right to express his views on any relevant topic at any Allied meeting. That policy will be continued. But this year we plan to make the convention a forum at which momentous decisions will be made and policies adopted for the welfare and prosperity of the entire industry."

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HERE AND THERE

WHAT MIGHT BE TERMED a case of "man bites dog" took place in New York last Monday, when William F. Rodgers, MGM vice-president and distribution chief, who for many years has played host to the trade press at different luncheons, found himself on the receiving end as guest of honor at the first luncheon given by the Film Press Writers of America, a newly-organized group of motion picture trade paper reporters, reviewers and editorial writers.

That the FPWA saw fit to honor Bill Rodgers as their first guest is understandable, for throughout the years the members of the trade press have always held him in high regard because, unlike some other top industry executives, he is approachable. He has always made himself available to the trade paper man seeking information and, invariably, his answers to all questions have been forthright and intelligent; in making a statement he never minces words nor resorts to ambiguities. Moreover, the trade paper men have long admired him for his sincere efforts to achieve harmony and unity within the industry, and for his willingness to assume leadership of any program that would serve to best protect and promote the interests of the motion picture industry.

There are many other top industry executives, all men of integrity, for whom the trade paper boys have feelings of admiration and respect, but in the case of Bill Rodgers they have also a feeling of genuine affection because of his simplicity, kindness and sincerity of purpose.

* * *

WHILE ON THE SUBJECT of Bill Rodgers and his sincerity of purpose, this paper might just as well bring to your attention, not another, but a continuing, example of his willingness to lend a helping hand to exhibitors in distress.

Without fanfare of any kind, Rodgers' sales force is taking every step possible to aid exhibitors whose theatres have been damaged in the flood-stricken Kansas-Missouri territory. This aid comes in the form of reduced film rentals to help them get back on their feet and, in cases of extreme hardship, films are being furnished at no charge to give the hard-hit exhibitors a chance to remain in business and recoup some of their losses.

Giving aid and relief to distressed exhibitors is a long-standing policy with MGM. As recently as last May, when a wave of theatre closings occurred throughout the country because of the decline in attendance, Bill Rodgers reaffirmed this policy and urged his sales force to do everything possible to forestall more closings. "Where MGM branch, district and sales managers know relief is necessary to keep theatres open," he said, "every effort should be made to do so and never let it be said that MGM contributed to the closing of a theatre."

With a humane policy such as this, it is no wonder that the exhibitors voted MGM the fairest company for three years in a row — 1949, 1950 and 1951 — in a pool conducted by *The Exhibitor*, in connection with that reputable trade paper's annual Laurel Awards.

AT THE RECENT FOUR-DAY convention of the Pacific Coast Conference of Independent Theatre Owners, it was recommended that, in the event pay-as-you-see or coin-in-the-slot television systems are established, the Federal government should take steps to collect an amusement tax from such systems.

Other exhibitor organizations have made similar recommendations.

The big question is whether the Government will be content to charge an amusement tax only on the price charged to the set owner who tunes in on a TV subscription show. Assuming that Phonevision, or any one of the other pay-as-you-see TV systems were to be successful to the detriment of the picture theatres, the Government, by charging an amusement tax only on the price charged instead of on the number of persons watching the TV performance, would be deprived of millions of dollars it now receives from the theatres.

In view of the fact that the Government is seeking taxes from any and all sources to help pay for the vast defense program, it no doubt will be receptive to exhibitor recommendations that some method be devised to collect an amusement tax on the "home box office," but these recommendations should insist that the tax formula be based on the estimated number of persons watching the show. And that is how it should be, for subscription TV, if successful, will be competitive to the theatres, and to place an admission tax on one and not on the other would be discriminatory.

* * *

ABRAM F. MYERS, general counsel of National Allied, has dispatched to each Allied regional association a copy of a ruling by the Internal Revenue Bureau in Washington to the effect that a theatre need not collect an admission tax on free admissions to children under twelve when accompanied by parents, even though the theatre has an established admission price for such children when not accompanied by parents and charges an admission tax thereon.

Mr. Myers pointed out that this ruling was obtained as a result of the persistence of W. A. Carroll, of Allied Theatres of Indiana, who pursued the claim and secured a refund for one of his members who had been assessed upwards of \$3,000.00 for failing to collect a tax on such free admissions.

"Admitting children free when accompanied by parents is thought by some exhibitors to be a business-builder," stated Mr. Myers, "and under this ruling it is expected that the practice will flourish, at least until business gets better."

* * *

CONFIDENTIAL REPORTS, INC., which has operated as a checking agency for most of the major distributors since 1945, will terminate operations as of today, August 4, according to an announcement by John J. O'Connor, chairman of the CRI board of directors.

The announcement added that, beginning Sunday, August 5, checking operations will be conducted by Willmark Service System, Inc., which has contracted separately for this service with the present member companies of CRI.

"Rhubarb" with Ray Milland and Jan Sterling*(Paramount, September; time, 95 min.)*

A novel and thoroughly amusing "whacky" type of comedy. Audiences are not expected to believe the story, which has an alley cat inheriting \$30,000,000 and a major league baseball team from an eccentric millionaire, but those who will accept it for the improbable farce that it is should get many laughs out of the broadly humorous situations. Much of the comedy stems from the fact that the cat becomes a good luck omen to the fans and players of the Brooklyn baseball team, who become terribly upset if he fails to show up at the ball park during a game. There is considerable hilarity also in the fact that the cat interferes in the romantic life of Ray Milland, his legal guardian, who is unable to marry Jan Sterling because she is allergic to the cat, suffering sneezing fits whenever the animal is near her. The efforts of the dead millionaire's disgruntled daughter to murder the cat, and the kidnapping of the animal by gamblers betting against the Brooklyn team, give the proceedings some excitement and suspense.

Briefly, the story has Gene Lockhart, millionaire owner of the Brooklyn baseball team, making a household pet of a tough alley cat, whom he calls Rhubarb because of its ability to survive in a rough and tumble world. Upon his death, Lockhart, who despised his grasping relatives, including Elsie Holmes, his daughter, leaves his entire fortune to the cat and names Milland, the ball club's press agent, as its guardian. The ball players rebel at the idea of having a cat as their legal owner, but, when Milland convinces them that Rhubarb is a good luck omen, they gain fighting spirit and soon lead the league. The cat's influence on the team catches the public's fancy, and Milland makes the most of it, but his guardianship interferes with his love for Jan Sterling, who was allergic to Rhubarb. Elsie, foiled when she attempts to murder Rhubarb, tries to break the will by claiming that the real Rhubarb is dead and that the present cat is an imposter. To prove her contention she brings three other identical cats into court, but Jan saves the day by proving that only the real Rhubarb can make her sneeze. Matters become complicated when the Brooklyn team meets New York in the world series and gamblers kidnap Rhubarb to make sure that Brooklyn will lose. A wide-spread search is instituted for the cat and public indignation runs high, but in the end Rhubarb escapes from his captors and makes his way to the ball park in time to inspire the team to victory.

It was produced by William Perlberg and George Seaton, and directed by Arthur Lubin, from a screenplay by Dorothy Reid and Francis Cockrell, based on the novel by H. Allen Smith.

Good for the entire family.

"A Millionaire for Christy" with Fred MacMurray and Eleanor Parker*(20th Century-Fox, Sept.; time, 91 min.)*

A breezy romantic comedy-farce with a number of genuinely-funny moments, "A Millionaire for Christy" should give pretty good satisfaction to the majority of movie-goers. The story itself is a flimsy affair, patly tailored to formula, but the pace is fast, the dialogue amusing, and the proceedings primed with enough laughs to keep one entertained consistently. The farce stems directly from the predicaments that pile up when a young secretary makes a play for a man who had no idea that he had just inherited a fortune, while she in turn is unaware that she is trying to vamp him on his wedding day. As in most farces of this kind, the dilemmas multiply fast and furiously. Eleanor Parker and Fred MacMurray are good in the principle roles, making the most of their comical characterizations:—

Eleanor, a struggling secretary in a lawyer's office, is sent by her employer to San Francisco to inform MacMurray, a radio philosopher, that he had inherited \$2,000,000 from an uncle in Argentina, and to obtain his signature on certain papers. By the time she reaches MacMurray's apartment, Eleanor decides to make a play for him before he learns of the inheritance. She faints in his arms as soon as he opens the door, unaware that he was in a rush to be married that day to Kay Buckley. Richard Carlson, his best man, who was a psychiatrist, arrives at the wrong moment and misconstrues the situation when he sees Eleanor on MacMurray's bed. Realizing that she had pulled a boner, Eleanor follows MacMurray to Kay's home to tell him of his good fortune before he sails away on a honeymoon. Her appearance at the bride's home results in a series of misunderstandings that culminate in the accusation that she is the "other woman" in MacMurray's life. To get out of this untenable situation, Eleanor feigns amnesia. MacMurray, to prove his

innocence to Kay, decides to take Eleanor to Carlson's clinic in La Jolla so that the psychiatrist might vouch that she is insane. En route, they get lost in a fog and end up spending the night with a railroad section gang of Mexicans, who believe that they are newlyweds and celebrate with tequila. By morning, Eleanor and MacMurray find themselves falling in love. He finally brings her to Carlson, who sought to marry Kay himself, and that worthy tricks him into continuing to make love to Eleanor lest her "condition" become worse. Meanwhile he phones Kay to hasten to La Jolla to witness the romance. In the mad mixups that follow, all four come under the influence of tequila, and MacMurray, who did not believe Eleanor's story about his inheritance, kiddingly gives it all to charity when prodded by Carlson. Great confusion results on the following day when he learns that he had really given away a fortune, but despite this it all ends with Eleanor in MacMurray's arms.

It was produced by Bert E. Friedlob, and directed by George Marshall, from a screenplay by Ken Englund, based on a story by Robert Harari.

Unobjectionable morally.

"Lilli Marlene" with an all-British cast*(RKO, no rel. date set; time, 75 min.)*

A mediocre British-made program melodrama, which purports to tell the story of the French girl who inspired the writing of the "Lilli Marlene" song, which was a favorite with the German troops during World War II. As presented, it shapes up as a dull and tiresome war yarn, hampered by a contrived and confusing script that is completely lacking in conviction, and by melodramatic incidents that are so preposterous that one cannot help laughing at them in derision. Moreover, the direction is poor, the acting awkward, and the players unknown in this country. Lisa Daniely, as the heroine, is an attractive personality, and her singing is the film's major asset, but it is not enough to overcome the feebleness of the production as a whole:—

Lisa, a waitress in her uncle's cafe in a North African town, is popular with the British troops. When the Germans capture the town, they learn that she inspired the writing of "Lilli Marlene." They plan to ship her to Germany and make a national heroine out of her for propaganda purposes. Lisa is saved from this fate when she is rescued from the Germans by Hugh McDermott, an American radio correspondent, in a daring raid. She falls in love with him and becomes the pet of the British troops. After German parachutists make an unsuccessful attempt to kidnap her, she is sent to Cairo. There, however, Naziz agents succeed in capturing her. She is taken to Berlin, where she is compelled to entertain the enemy and make anti-British broadcasts. After the war, she returns to England in search of McDermott, and locates him at a reunion of British soldiers at Albert Hall. Several of the soldiers accuse her of collaborating with the enemy and demand that she be punished, but it all turns out for the best when a British Intelligence officer, who had posed as a Naziz official during the war, explains that through Lisa he had been enabled to send coded information over the German radio.

It was produced by William J. Gell, and directed by Arthur Crabtree, from a screenplay by Leslie Wood.

Harmless for children.

"The Tall Target" with Dick Powell and Paula Raymond*(MGM, August; time, 78 min.)*

A fairly good period melodrama, set in the days of 1861 when the country was divided over the election of Lincoln as president. The story, which is supposedly based on an actual but little known attempt to assassinate Lincoln while en route to Washington for his inauguration, is somewhat far-fetched, but it offers considerable excitement, suspense and thrills as it details the successful efforts of a New York police sergeant to foil the assassination plot. Most of the action takes place on a train. Dick Powell, as the police officer who undertakes to foil the plot, despite the lack of official cooperation, gives the characterization the required hard-boiled, stubborn quality and, as usual, he shines in several fistic encounters that provide the film with some of the action high spots. There is no romantic interest:—

Having learned of a plot to assassinate Lincoln when he makes a scheduled speech in Baltimore prior to his inauguration, Powell, who had once served as Lincoln's bodyguard, pleads with his superiors to take steps to prevent the killing. They call his story fantastic and refuse to act. Angered, he resigns from the force and arranges to go to Baltimore immediately by train. After experiencing much difficulty

getting on the train because a friend had failed to show up with his ticket, Powell discovers the man murdered in the baggage car. He then finds his reserved seat occupied by a mysterious stranger who had assumed his identity. Rather than argue the point with Will Geer, the conductor, Powell remains silent in the belief that the would-be assassins were on board the train and that an effort was being made to dispose of him. He is permitted to remain on the train when Adolphe Menjou, a Northern militia officer he had met in his chief's office, offers to share his compartment with him. In the complicated events that follow, Powell is attacked by the mysterious stranger, who in turn is killed by Menjou, and he finds reason to suspect that Marshall Thompson, a Georgia-born West Pointer, traveling with Paula Raymond, his sister, and Ruby Dee, their colored maid, planned to shoot Lincoln. Meanwhile Powell had sent Lincoln a telegram warning him of his danger. By the time the train reaches Wilmington, Powell, through Ruby, confirms his suspicions about Thompson, and he also discovers that Menjou is one of the conspirators. Menjou makes Powell his prisoner to prevent him from interfering with the assassination, but when the train arrives in Baltimore it is found that Lincoln had cancelled his speech. The climax has Powell and the conspirators discovering that Lincoln had secretly boarded their train at Wilmington. Powell breaks free and rushes to Lincoln's defense before he can be harmed by the conspirators, who are apprehended by the police.

It was produced by Richard Goldstone, and directed by Anthony Mann, from a screenplay by George Worthing Yates and Art Cohn, based on a story by Geoffrey Homes and Mr. Yates.

Suitable for the family.

"Meet Me After the Show" with Betty Grable, Macdonald Carey, Rory Calhoun and Eddie Albert

(20th Century-Fox, August; time, 86 min.)

A lavish, highly entertaining Technicolor musical comedy-farce. It should click in a big way with the general run of audiences, for its cleverly-complicated plot is light and amusing, and the action is stocked with sock musical numbers that alone are worth the price of admission. Betty Grable, as shapely and beautiful as ever, is at her dancing and singing best against eye-filling production backgrounds. Her pep is nothing short of amazing, and she is well-nigh perfect in two of the outstanding musical sequences, namely, "It's a Hot Night in Alaska," a tongue-in-cheek honky-tonk specialty, and "No Talent Joe," a novel musical number featuring a group of giant "muscle" men around whom Betty cavorts as she sings and dances. The story itself has plenty of movement and many laughs, making it an effervescent screen entertainment that is decidedly easy to enjoy.

The story casts Betty as a top Broadway musical star, married to Macdonald Carey, a vain producer-director, who takes the credit for her success. Betty loves him madly, but complications arise when he becomes involved with Lois Andrews, the sexy backer of his new show. Having caught them in an embrace, Betty separates from Carey and sues him for separate maintenance, although she continues to work in the show. The judge grants her \$2500 monthly, but Carey scoffs at this because the show was a success and he could well afford it. Fred Clark, their attorney, tries to patch up the rift, but Carey insists that Betty make the first move. Peeved, she quits the show, causing it to close, and before long Carey is arrested for non-payment of alimony. Clark gets him out of jail, and the next news he hears about Betty is that an accident had made her a victim of amnesia, and that she had flown to Miami. Accompanied by Eddie Albert, Betty's former suitor, Carey rushes to Miami. There, he finds Betty singing in a cheap cafe, where he and Albert had met her seven years previously. Betty, feigning amnesia, greets Albert warmly but pretends not to know Carey, who dares not to identify himself lest he aggravate her "shock." He jealously follows Albert and Betty wherever they go, and matters become even more difficult for him when she pretends to fall for Rory Calhoun, a husky young man. The complications reach their peak when Betty decides to marry Calhoun. In his haste to prevent her from committing bigamy, Carey suffers an accident and grasps the chance to become a victim of amnesia himself. This shocks Betty into a quick recovery, and the end finds them in an embrace.

It was produced by George Jessel, and directed by Richard Sale, who collaborated on the screenplay with Mary Loos, suggested by a story by Erna Lazurus and W. Scott Darling.

Suitable for the family.

"The Whistle at Eaton Falls" with Lloyd Bridges and Dorothy Gish

(Columbia, August; time, 96 min.)

An interesting and effective dramatization of the labor-versus-management problem is offered in this melodrama. Intelligently written, well directed and acted, and given a fine semi-documentary treatment, the story probes the difficulties and conflicts faced by each side at the time of a crisis, and points up the moral that teamwork on the part of reasonable men representing both sides can resolve most disputes. Although the subject matter is controversial, it has been presented in terms of dramatic entertainment, with situations that stir one's emotions. Most movie-goers should find it acceptable. The fact that the story has been shot against actual backgrounds in the industrial town of Eaton Falls, N. H., gives the proceedings a realistic touch:—

Donald McKee, owner of a plastics factory in Eaton Falls, which was the sole support of the town's economic structure, informs Lloyd Bridges, the factory union leader, that the plant, to meet competitive prices and to survive, must lower costs through the medium of new machinery that would reduce the personnel by one-half. Bridges balks at the idea of laying off any of the workers. Several days later McKee is killed in a plane crash, and Dorothy Gish, his widow, persuades Bridges to assume the presidency of the firm. His first move is to discharge Russell Hardie, the production manager, who had long been antagonistic towards the union. Although given loyal support by the workers, Bridges runs into the same troubles that confronted McKee and, to save the factory and secure jobs for the future, he is compelled to close down until the arrival of the new machinery. Murray Hamilton, a hot-headed rabble-rouser, instigates an ill feeling towards Bridges by accusing him of selling out the workers. With the help of several loyal friends, Bridges succeeds in developing a mechanical process by which the plastic goods could be produced at a faster and cheaper rate, thus eliminating the need for layoffs. Hardie, learning of this process, returns to town and, through Hamilton, stirs up the union men against returning to work — a move designed to help him buy the plant at a cheap price. But when Bridges secures a huge order that will keep the plant operating on a 24-hour basis, the loyal workers break through the picket line set up by Hamilton and his goons, thus enabling Bridges to resume the reins of the organization with renewed confidence.

It was produced by Louis deRochemont, and directed by Robert Siodmak, from a screenplay by Lemist Esler and Virginia Shaler, developed from the research of J. Sterling Livingston.

Suitable for all audiences.

"Thunder on the Hill" with Claudette Colbert and Ann Blyth

(Univ.-Int'l. no rel. date set; time, 84 min.)

A rather dreary mystery melodrama that is only mildly interesting. Set in an English convent, and revolving around a Catholic nun who turns amateur detective and saves an innocent young girl from the gallows, the story is a far-fetched, unbelievable mixture of mystery, religious faith and violence. Melodramatically, it has its moments of suspense and excitement, but on the whole it is slow-moving and sombre. The acting is capable, but it is not enough to overcome the lack of realism in the plot. The picture, though made in Hollywood, has a decided British flavor:—

Following the bursting of a dyke, a number of people, including Ann Blyth, a girl sentenced to hang for the murder of her brother, take refuge in a convent. Claudette Colbert, a sensitive nun, is deeply moved by Ann's plight and believes her protests of innocence. She determines to clear her, and questions numerous persons, including Robert Douglas, a doctor who had attended Ann's brother, and who had given vital evidence at Ann's trial. Claudette's snooping irritates Gavin Muir, Ann's guard, and she is censured by Gladys Cooper, the Mother Superior. Nevertheless she smuggles into the convent Philip Friend, Ann's fiancé, and with his help, as well as that of Michael Pate, a half-wit, discovers that Douglas had committed the murder because of jealousy over the attentions paid by Ann's brother to Anne Crawford, his wife. With Ann cleared, Claudette wins the apologies of all who had condemned her snooping.

It was produced by Michael Kraike, and directed by Douglas Sirk, from a screenplay by Oscar Saul and Andrew Solt, from the play "Bonaventure," by Charlotte Hastings.

Adult fare.

"Yes Sir, Mr. Bones!"*(Lippert, July 13; time, 54 min.)*

For many years producers have made attempts to reproduce on the screen vaudeville acts, but they have more or less failed. This time, however, Ron Ormond, who wrote, produced and directed this picture, has succeeded. Those who see the picture will feel as if they are seeing live acts instead of shadow figures. There is fine sentiment in the manner in which Bill Green explains to a little boy just what a minstrel man is, and it is during the telling of Mr. Green's story that a minstrel show is presented. The song, dance and comedy routines are pleasing, and each of the performers succeeds in capturing the flavor of an old time minstrel show. The photography is clear:—

Gary Jackson, a 7-year-old boy, runs away from his mother while she is shopping, and wanders into the Haven Rest Home, residence of retired minstrel men. There, Gary is led into the sitting room where a group of elderly minstrels are lounging about. Billy Green, one of them, takes a fancy to the youngster and engages him in conversation. Failing to understand what a minstrel man does, little Gary makes inquiries. To make things clear to him, the group of men start reminiscing and the action fades to the actual scenes of an old river showboat, where a minstrel show is about to begin. Soon the minstrel men and variety artists go through their paces, presenting a top minstrel show. At the close of the show, the picture fades back to the Haven Rest Home, where the minstrel men are seen still talking to Gary. Soon Gary's mother comes in and scolds him for having run away from her, but Gary tells her that, when he grows up, he wants to become a minstrel man. Curious, the mother asks to be told what a minstrel man is. With a sigh, Mr. Green starts the same story over again as the pictures fades out.

Included among the old time performers are Cotton and Chick Watts, Ches Davis, F. E. Miller, Elliott Carpenter, The Hobnobbers, Phil Arnold, Slim Williams, Emmett Miller, Ned Haverly, Brother Bones, Scatman Carothers, Jimmy O'Brien, Archie Twitchell, Cliff Taylor, Boyce and Evans, Pete Daily & His Chicagoans and the Jester Hairston singers.

Suitable for the entire family.

"Let's Go Navy" with Leo Gorcey and the Bowery Boys*(Monogram, July 29; time, 68 min.)*

One of the best comedies in the Bowery Boys series. There is plentiful comedy all the way through, and the action is so fast that the spectator never becomes bored. The scenes where Leo Gorcey loses all his money in a shell game, after which Huntz Hall, aided by a parrot, wins it all back and more besides, should provoke hearty laughter. The parrot contributes much to the comedy. Everytime Huntz is about to make a wrong guess the parrot would make a disapproving sound until he finally bets on the right shell. The scenes where Allen Jenkins beats up two crooks, preventing them from holding up Gorcey and his pals for a second time, add to the excitement as well as the comedy. William Beaudine's direction is very good:—

Gorcey and his pals, Huntz Hall, William Benedict, David Gorcey and Buddy Gorman, operators of an armored truck service, are held up and robbed by Tom Neal and Richard Benedict of \$1,600, the receipts of a Bowery benefit that had been promoted by Leo. The crooks were dressed in navy uniforms and, during the holdup, Leo had noticed that one of them had the name "Marie" tattooed on his chest. In order to find the crooks, Leo and his gang enlist in the navy, but a mixup occurs and all are signed up under names not their own. After the boys reach their ship, they work out a routine of inspecting the chests of all the sailors aboard. They become involved in all sorts of scrapes, such as Leo accidentally feeding soap to the executive officer, and Huntz becoming caught in a 16-inch gun just as it is about to be fired. When the ship reaches a tropical island, the boys obtain leave and call on the native chief for infor-

mation about the tattoo, but instead they become involved with a fiery hula dancer, from whom Huntz acquires a talking parrot. Back on the ship, Leo becomes the victim in a shell game and loses all his money, but Huntz, aided by the parrot, wins back \$1,800. The term of their enlistment expires when the ship reaches New York. Meanwhile they had wired Bernard Gorcey, their friend, of their winnings, and he in turn had innocently informed Neal and Benedict. The two crooks attempt to hold up the boys again, but this time they are saved by the timely arrival of Allen Jenkins, the ship's Chief, who beats up the two robbers. The boys decide to reenlist, and it all ends with another mixup in names.

Jan Grippio produced it, and William Beaudine directed it, from a screenplay by Max Adams.

Fine for everybody.

"Little Egypt" with Rhonda Fleming and Mark Stevens*(Univ.-Int'l, no rel. date set; time, 82 min.)*

Colorful and glamorous! Even though the story is not overstrong, competent direction and acting, coupled with beautiful settings that are enhanced by the excellent Technicolor photography, have made it a satisfying high comedy entertainment. There is, of course, considerable sex, displayed by the body movements of Rhonda Fleming, as the dancer who supposedly introduces the hootchy-kootchy in the United States for the first time, scandalizing people, for the action unfolds in the days of the Chicago Worlds Fair in 1893. The story is fiction, but it is partly true in that it revolves around Fahreda Mahzar, an Egyptian dancer, whose introduction of the hootchy-kootchy dance in the Streets of Cairo exhibition at the Fair caused a nationwide sensation. Miss Fleming, however, keeps the dance within the bounds of good taste. There is considerable light comedy throughout, most of it being provoked during the trial of the heroine in a Chicago court:—

Minor Watson, an American tobacco tycoon and a director of the Chicago Fair, visits Egypt to arrange for a "Streets of Cairo" exhibit. To this end he innocently negotiates with Mark Stevens, an American confidence man stranded in Egypt; Tom D'Andrea, Stevens' associate; and Steven Geray, who claimed to be the brother-in-law of the khedive. The three men, working together, had talked Watson into investing money in a phoney Nile Reclamation Project. When Geray insists that Rhonda, a dancer at the Cafe Fez, be taken along to Chicago, Stevens rejects the idea, for he knew Geray's weakness for women and feared lest he gets in trouble and spoil the deal. But Rhonda, determined to gain entry into the United States, has Geray detained in Cairo, takes his place with the troupe and, upon her arrival in Chicago, poses as an Egyptian princess and wins wide publicity, on which Stevens decide to capitalize. Meanwhile Rhonda and Stevens had fallen in love. She becomes peeved when he makes a play for Nancy Guild, Watson's daughter, and turns the tables on them by wooing Charles Drake, Nancy's finance. When the Streets of Cairo exhibit fails to draw customers because it is too educational, Rhonda suggests that she be permitted to do some Egyptian ceremonial dances. Billed as "Little Egypt," her hootchy-kootchy dance becomes the sensation of the exposition, but she winds up in jail for indecent dancing. The prosecution, to prove that she is a fake, bring over Geray as their star witness. Instead, Geray is proved to be a phoney and he goes to jail. Stevens takes over Rhonda's defense and so manipulates things that the court dismisses the case. At the finish, Watson, though bilked of \$100,000 by Stevens and Geray, is happy, because he had gained wide publicity for his Little Egypt cigarettes, after which Rhonda had been named. Nancy and Drake go back to each other, and Rhonda and Stevens discover that their bickerings had turned to love.

It was produced by Jack Gross and directed by Frederick de Cordova, from a screenplay by Oscar Brodney and Doris Gilbert, based on a story by Mr. Brodney.

Suitable also for the family.

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EXHIBITOR RESISTANCE TO HIGH RENTALS GAINING MOMENTUM

In a recent bulletin to National Allied's regional units, Abram F. Myers, the organization's general counsel and chairman of the board, charges that "certain of the film companies are seeking extortionate rentals for their occasional boxoffice hits to make up for the poor returns on their many boxoffice failures."

In other words," Myers said, "they are demanding that the depression-ridden exhibitors bear the losses incident to the producers' carelessness or mistakes."

Making his comments under the heading, "Kicking the Exhibitors When They Are Down," Mr. Myers cited the following two recent examples reported by a prominent Allied exhibitor who has a first-run theatre in a large city:

"1. *Paramount*, 'That's My Boy,' with Martin and Lewis. Highest rental ever paid by this theatre to Paramount was 40% to a split at a very high breaking point. For 'That's My Boy,' Paramount demands 40% beginning at a figure which represents the average of the grosses on the last 3 pictures played at that theatre. Since the last 3 Paramount pictures were poor grossers, and were played during the current depression, the proposed breaking point is very low. Thereafter, Paramount demands an increase of 1% in the film rental for each 3% increase in the gross.

"'That's My Boy' is expected to do a big business. Under the deal 40% starts at a figure below the average of all grosses for the theatre. Assume that the Martin and Lewis pictures does 25%, 50%, 75% or 100% more business than the average in these depressed times, then consider the amount of film rental this exhibitor will be paying—or would be, if he went for this crazy deal.

"2. *Warner Bros.*, 'Captain Horatio Hornblower.' Warner Bros.' top for this theatre also has been 40%. For 'Captain Horatio Hornblower' it demands 50% from the first dollar. Granted this is a good picture from a popular series in the Saturday Evening Post, with two popular players (Peck and Mayo), still the picture was made in England, where production costs are lower and the cost was charged against frozen assets in Great Britain. There is no justification for these grasping demands except that the exhibitors are starved for boxoffice pictures and, therefore, are in a weak bargaining position. The obvious reason is that Warner Bros. wants to make 'Hornblower' carry the load for its weak sister, 'Street Car Named Desire,' which seems destined to be the flop of the year. . . ."

Stating that it is perhaps too early for the Allied Caravan reports to show a definite price trend on these two pictures, Myers asserted that "it is not too early for exhibitors to be alerted to what is in the wind." Nothing is better calculated to prolong the depression and retard recovery than for the distributors to demand exorbitant rentals for their hits, thus draining off all the profits of exhibition," he added. "If that is the way the distributors are going to play the game, then the exhibitors must be prepared to resist in every proper way."

Myers stated that, before initiating a campaign of protest, this matter will be submitted to the two companies in question. "We think that is the fair way to do business," he said.

That exhibitors everywhere are up in arms over distributor demands for higher rentals is evidenced by rumblings that emanate from practically every exchange area in the country. For example, Leo F. Wolcott, chairman of the board of the Allied Independent Theatre Owners of Iowa-Nebraska, reports in his latest bulletin that, at all of the twelve regional

meetings held by his organization in 1951, the theatre owners present expressed their keen resentment and declared their stern opposition to the distributor practice of "demanding higher film rentals from independent exhibitors and generally refusing cuts in rentals and adjustments in spite of substantially reduced theatre box-office results." Wolcott added that a majority of the exhibitors attending the meetings declared that, unless the distributors give more consideration to independent exhibitor problems and present business conditions, "they will be forced to close their theatres to put a stop to their losses." He pointed out, however, that the meetings heard with pleasure and appreciation the recent statement of William F. Rodgers that MGM will do all in its power to keep theatres open and operating.

Still another example of exhibitor unrest is the recent blast taken at the distributors by Wilbur Snaper, president of Allied Theatre Owners of New Jersey, who had this to say, in part:

"How the distributor, knowing the conditions, can possibly try to shove down the throats of the exhibitors increased or excessive terms, is perhaps an example of the thoughtlessness when it comes to the welfare of our industry. If the distributor prevents the theatres from running these pictures of better quality by a distasteful sales policy, he will again be harming us and hurting, not only the theatre owner, small or large, but also himself.

"Without being presumptuous enough to dictate or try to run another man's business, it certainly would be wise for the film companies to think twice before presenting a greedy and gouging policy on any one picture. If this policy does come about, the distributor may face a resistance that might very well be termed a 'rebellion' among the exhibitors in the country. . . ."

HARRISON'S REPORTS can cite other examples of current exhibitor resentment against excessive rental demands, but those given above should give you a fair idea of how they feel.

The distributors, of course, own or control the pictures, and it is their right to set whatever terms they desire for their exhibition. The exhibitors, on the other hand, can either meet those terms, demand a better deal, or do without the pictures. Such a relationship between buyer and seller might be satisfactory in normal times, but today, when the motion picture business is in a depressed state, any effort to increase film rentals is decidedly out of order, for if film rentals rise admission prices may have to be increased; and, if this should come about, it would be a disastrous handicap to the business in its efforts to combat the inroads made by other competing amusements.

In the old block-booking days, excessive rental demands by the distributors created serious problems for many exhibitors, but today, with many discriminatory practices outlawed, and with pictures being sold individually and on merit, an exhibitor is not backed up against the wall so easily. But his problem today is that he has been suffering from a lack of proper merchandise, and that he is badly in need of meritorious pictures with which to win back some of his lost patronage.

The distribution company that tries to squeeze every possible dollar out of the independent exhibitors at this time just because it happens to have a potential boxoffice attraction will soon find that the exhibitor resentment caused will cost the company in dollars much more than it can ever hope to gain from the extra profits it may realize on a tough sales policy.

(Continued on back page)

"The Strip" with Mickey Rooney, Sally Forrest and William Demarest

(MGM, August; time, 85 min.)

Best described as a murder mystery-gangster type of melodrama, set against a background of hot jazz music, "The Strip" is no more than a moderately entertaining picture, handicapped by a contrived story that fails to hit a realistic note. The characterizations are stereotyped, and the plot construction so familiar that most movie-goers will guess in advance just how it will progress and end. The picture's most entertaining moments, at least insofar as the jazz addicts are concerned, are the musical interludes, featuring such personalities as Louis Armstrong, Jack Teagarden, Earl "Father" Hines and Barney Bigard, whose combined talents are utilized to make up a Dixieland jazz band, with Mickey Rooney at the drums. Additionally, there are singing specialties by Vic Damone and Monica Lewis, as well as several expert dance routines by Sally Forrest, the heroine of the piece. These names, properly exploited, should help to draw attention to the picture.

The story, developed by flashback, has Rooney, an honorably discharged veteran, heading for Hollywood to seek a job as a drummer. En route, he becomes involved in an auto accident caused by James Craig, a gambling racketeer, who makes amends by giving Rooney a job in a bookmaking parlor at a handsome salary. Rooney prospers, and he meets and falls in love with Sally, a cigarette girl and dancer in a nightclub operated by William Demarest. Learning that Demarest needed a drummer, Rooney gladly takes the comparatively low-paying job just to be near Sally. Then, to help further her ambitions for a film career, he introduces her to Craig with a request that he enable her to make the right studio connections. Craig loses no time in making a play for Sally himself, and Sally in turn accepts his attentions, despite Rooney's objections. The forlorn Rooney follows them wherever they go, and Craig, annoyed, dispatches two of his thugs to beat up Rooney. Sally, resenting this, goes to Craig to remonstrate with him, and in the ensuing fracas Craig is shot dead and Sally wounded. To protect Sally, Rooney, when questioned by the police, confesses to the murder, but Sally, just before she dies, clears him by confessing to the killing herself. Rooney, a dejected but wiser young man, returns to his drums.

It was produced by Joe Pasternak and directed by Leslie Kardos, from an original screenplay by Allen Rivkin. Mainly for adults.

"The Lady and the Bandit" with Louis Hayward

(Columbia, no rel. date set; time, 78 min.)

Fairly good for its kind. It is a costume play, the action of which takes place in 1818, and deals with the life of the famous English bandit, Dick Turpin. The first third of the picture is rather slow, but the action becomes fast in the remainder. As in most swashbuckling melodramas of this type, there are hairbreadth escapes by the hero, and there is villainy aplenty, but virtue triumphs in the end. Although the hero is a bandit, he becomes regenerated in the end, when he risks his life to inform the English King of a plot to place England under Austrian military rule. Louis Hayward is pleasant as the hero, and so is Patricia Medina, as the heroine. The photography is very clear:—

Having escaped from a workhouse at an early age, Hayward (as Dick Turpin) had taken to the road. His one ambition in life was to find Alan Mowbray, a nobleman, whose false testimony had resulted in his father's hanging. Teaming with Tom Tully, a fellow highwayman, Hayward becomes the terror of the countryside, specializing in the robbing of stage coaches. He goes to London to seek information about Mowbray and learns that he is in Vienna as the King's Ambassador. The Commissioner of Justice, learning that Hayward is in London, tries to trap him, but Hayward succeeds in eluding capture and, in the process, meets Barbara Brown, an impoverished noblewoman, and Patricia Medina, her beautiful daughter, to whom he introduces himself under another name. Invited to their home, Hayward undertakes to learn the manners of a gentleman. He eventually marries Patricia and decides to forsake the life of a highwayman. Several months later, he learns that Mowbray had returned to England. He finds an excuse to go to London and, in due time, waylays Mowbray, robbing him of valuables and of a document proving that he conspired to betray England to Austria. Hayward delivers the document to the King's Chancellor, so that he might expose Mowbray. Meanwhile Hayward's mother-in-law learns that he is a bandit and persuades him to give her daughter up. He returns to his old ways as a highwayman and, through

information furnished by Suzanne Dalbert, a maid employed by Malu Gatica, a noblewoman friendly with the King, holds up coaches carrying either gold or important personages. Tully is captured in a holdup, and Hayward, in helping him to break jail, is wounded. Tully takes him to Patricia, and she nurses him back to health. Meanwhile, he learns that Mowbray, Malu and an Austrian Count had conspired to take over England with Austrian troops. Hayward brings the plot to the attention of the King, who jails the three conspirators. Shortly thereafter, Suzanne, angered because Hayward planned to go to America with his wife, betrays him. He is condemned to hang but is pardoned by the King. The pardon, however, reaches the authorities too late to save him.

Harry Joe Brown produced it, and Ralph Murphy directed it, from a screenplay by Robert Libott and Frank Burt, and a story by Jack DeWitt and Duncan Renaldo, based on a poem by Alfred Noyes. Suitable for family audiences.

"Pool of London" with an all-British cast

(Univ. Int'l, Sept.; time, 86 min.)

This British-made melodrama has some fine characterizations and a number of highly thrilling situations, but it is handicapped by the fact that the main plot wanders off into a number of side plots that make for a rambling whole up to the final two reels. Another drawback, insofar as many American picture-goers are concerned, is the depiction of a suggested romance between a Negro sailor and a white girl. Considerable footage is given over to this phase of the picture, and the attachment that grows up between the two is handled in the very best of taste, but there are many people no doubt who will not find entertainment in it. Still another drawback is the fact that the players are unknown in this country. Otherwise, the picture offers some fine performances by the cast, a thrilling manhunt and chase following a robbery and murder, and effective actual London backgrounds, which help to keep the action realistic.

The central character of the story is Bonar Colleano, a carefree merchant seaman, who makes a little money on the side by smuggling parcels of merchandise through the Customs. When underworld characters offer him \$500 to take a small parcel to Rotterdam, his next port of call, Colleano readily agrees to pick up the parcel on the following Sunday. The next day, however, he is caught trying to smuggle a pair of nylon stockings ashore for one of his girl-friends. Realizing that it would now be too risky for him to bring anything aboard, he arranges with Earl Cameron, his close Negro buddy, to take the parcel on board. On Sunday, the crooks carry out a well planned robbery, and subsequently hand Colleano the package he was to deliver in Rotterdam. Later, Colleano is shocked to find out that the package contained a fortune in diamonds, and that a watchman had been killed to obtain them. Through information given to the police by one of his jealous girl-friends, Colleano becomes the object of a wide police hunt, and at the same time is sought by the crooks, who wanted the package returned to them. Meanwhile Cameron, enjoying his leave in London in the company of Susan Shaw, a kindly white girl, unwittingly carried the incriminating evidence in his pocket. After narrowly escaping death at the hands of the crooks, who are rounded up by the police, Colleano, to prevent Cameron from becoming involved in the crime, retrieves the package from him and surrenders to the authorities.

It is a J. Arthur Rank production, produced by Michael Balcon and directed by Basil Dearden, from a screen play by Jack Whittingham and John Eldridge. Adult fare.

"G.I. Jane" with Jean Porter and Tom Neal

(Lippert, July 6; time, 62 min.)

A fairly good musical comedy for the lower half of a double bill. Though the story is weak, it manages to amuse the spectator because of the comedy situations, some horseplay and several songs, some of which are tuneful. One's interest is held fairly well all the way through. The photography is clear:—

Tom Neal, a television producer, is rehearsing a WAC recruiting program supervised by Iris Adrian, a WAC lieutenant, when he receives his Army induction notice. At Camp U-no, a desert Army base, Neal, now a sergeant, enters into a bet with some lonely G.I.'s that he can produce some girls. He calls on Jimmy Lloyd, a lieutenant, and suggests that he requisition some WACs for the base. Infuriated, Lloyd sends Neal to Command Headquarters with a request that he be transferred to Alaska. At Headquarters, Neal meets Jean Porter, his former studio page girl, and Jeanne Mahoney, her friend. Through a clever manipulation, he manages to have Lloyd sent to Alaska while he himself

is sent back to Camp U-no with a group of WAC's, among whom are Jean and Jeanne, with Iris in charge. Being a tough officer, Iris keeps a watchful eye on the girls to prevent them from fraternizing with the G.I.'s Neal and Jean, however, manage to strike up a romance on the sly, as do several of the others. When Jeanne tells Iris that she is now engaged to one of the soldiers, Iris softens and that night gives a dance for the boys and girls. Meanwhile Lloyd, arriving in Alaska, learns that a groups of WACs was expected there instead of him. He communicates with Command Headquarters and the colonel in charge heads for Camp U-no to gather up the WACs for transfer to Alaska. His arrival breaks up the dance. As he reprimands Neal, the picture fades back to the television station, where Iris is seen slapping Neal in the face to awaken him. It then becomes known that what had been seen was Neal's dream—he had fainted upon receiving his induction notice. As the show gets started again, Neal declares his love for Jean.

Murray Learner produced it, and Reginald Le Borg directed it, from a screenplay by Jan Jeffries, based on a story by Mr. Lerner. Suitable for the family.

"Mister Drake's Duck" with Douglas Fairbanks, Jr. and Yolande Donlan

(United Artists, Sept. 21; time, 76 min.)

Although this British-made picture offers an amusing comedy idea and provokes many laughs, much of its humor is spoiled by the fact that a good part of the dialogue is unintelligible because of the thick British accents of the supporting players. To make matters worse, the sound recording is not too good, although this defect may have been due to a faulty print seen by this reviewer. Still another weakness is the "here we go again" ending, which is somewhat of a let down to the audience. Aside from these faults, the story is a lighthearted farce about a duck that lays atomic eggs, with many flashes of bright humor, particularly in the parts that poke satirical fun at Britain's officialdom and its armed services. It is nonsensical stuff, but it keeps one chuckling throughout:—

Just married, Douglas Fairbanks, Jr. and Yolande Donlan decide to spend their honeymoon on his farm in Sussex. Events become extremely complicated when Yolande unwittingly buys five dozen ducks and it is discovered that one of them lays eggs containing uranium. When the government hears of it, the farm becomes a prohibited area under military rule; the Army moves in with a detachment of armored cars, the Air Force lands its planes on the vegetable patches, and the Navy, too, moves into the area. "Operation Chickweed" is set into motion to find the Atomic Duck by a process of elimination. Life on the farm becomes a complete turmoil, and the situation develops into an international crisis, with every country claiming an interest in the duck. The duck responsible is finally identified and operated upon, but it dies under the knife without revealing anything. Happy that the turmoil is over, Fairbanks and his bride settle down to a tranquil honeymoon, but their peace is shortlived when another duck starts laying atomic eggs and the Army, Navy and Air Force move onto the farm once again.

It was produced by Daniel M. Angel, from a screenplay written and directed by Val Guest, who based it on a story by Ian Messiter. Suitable for the family.

"Crosswinds" with John Payne, Rhonda Fleming and Forrest Tucker

(Paramount, October; time, 93 min.)

Set against a South Sea background, and photographed in Technicolor, "Crosswinds" is a modern adventure melodrama that should give pretty good satisfaction to indiscriminating action fans who enjoy wildly melodramatic incidents and do not mind a far-fetched, illogical story. The action moves briskly from start to finish, and the contrived tale, which has the hero becoming involved with a motley group of crooks who doublecross him as well as one another, has plenty of thrills, such as battles with jungle headhunters who attack the group with spears and poisoned arrows while they effect the rescue of the heroine, and underwater scenes in which the hero barely escapes with his life while he attempts to retrieve a fortune in sunken gold. There is no human interest, and no sympathy is felt for any of the characters, including the hero and heroine. Alan Mowbray, as one of the crooks, provides the proceedings with considerable humor. Pictorially, the film is a treat to the eye:—

As John Payne, an adventurer, guides his sleek two-masted schooner into Kura Bay, near Port Moresby, it attracts the attention of Forrest Tucker, a trader and dou-

blecrosser, as well as Rhonda Fleming, an employee of a gold mining company. Tucker makes a deal with Payne to use his boat for pearl diving, giving him a forged permit, then tricks him into prison and buys his boat at public auction. Upon finishing his prison term, Payne makes his way back to Kura Bay, where he teams up with Alan Mowbray and John Abbott, two seedy English beach bums, who owned a dirty yawl. He learns from them Robert Lowery, a crooked pilot, flying a plane loaded with gold and carrying Rhonda as a passenger, had crashed in the jungle. He learns also that Tucker had loaded his boat with supplies and had left on a secret mission. He correctly deduces that Tucker had made a deal with Lowery to crash the plane, and decides to go after the gold, his boat and Rhonda, offering to share the gold with Mowbray and Abbott. Heading up a jungle river, they find Lowery dead in a drifting canoe, and later come upon a grassy village, where native head-hunters were preparing to kill Rhonda. They rescue her in a daring raid led by Payne. In the events that follow, the party comes across Tucker vainly searching for the site of the plane crash. All agree to share the gold equally when Rhonda tells them exactly where the plane went down. They retrieve the gold after several more brushes with the natives, after which Mowbray, Abbott and Tucker start plotting with and against each other for possession of the fortune. In a fight, Abbott dies when he is thrown overboard by Mowbray, and later, when jungle natives attack from ambush. Mowbray and Tucker are killed. Rhonda and Payne escape and look forward to a new life.

It was produced by William H. Pine and William C. Thomas, and directed by Lewis Foster, who wrote the screenplay, based on the novel, "New Guinea Gold," by Thomson Burtis. Adult fare because of the poor ethical values.

"Tomorrow is Another Day" with Ruth Roman and Steve Cochran

(Warner Bros., Sept. 22; time, 90 min.)

"Tomorrow is Another Day" is not without its shortcomings, but on the whole it is a tense, interesting chase melodrama, with situations that are highly dramatic. Revolving around the flight of an embittered ex-convict and a hardened taxi-dancer who erroneously believe that they had committed a murder, the story is somewhat illogical and it leans heavily on pat coincidences, but these deficiencies are overcome to a great extent by the skillful direction and the competent acting. It carries a strong dramatic punch towards the finish, where a poverty stricken friend of the fleeing couple, needing money to provide her injured husband with proper medical care, reluctantly reports their whereabouts to the police in order to collect the reward. Considerable sympathy is felt for the troubled hero and heroine, who find happiness in their love and marriage, despite their dilemma:—

Released after 18 years in prison for the murder of his father at the age of 13, Steve Cochran seeks to earn an honest living in his home-town, but unwanted publicity compels him to flee to New York. There, at a dance palace, he becomes infatuated with Ruth Roman, a hardened hostess. Trouble looms when Hugh Sanders, a detective who had been keeping company with Ruth, orders Cochran to stay away from her. He also slaps Ruth and, in the ensuing fight, Cochran is knocked unconscious, and Ruth, in self-defense, shoots Sanders. The detective dies on the following day, and Ruth leads Cochran to believe that he had fired the shot. They decide to flee the city together and, despite a mutual hostility that had arisen between them, they get married and assume new names. They head west by freight train and hitch-hiking, and in due time fall deeply in love. With the aid of Ray Teal, an itinerant farmer, and Lurene Tuttle, his wife, Cochran and Ruth make their way to the California lettuce fields, where they start a new life and build a warm friendship with Teal and his wife. One day Teal, through a crime magazine, discovers that Cochran is wanted for murder, but he and wife decide to keep this discovery to themselves, despite the tempting reward. But when Teal is injured seriously in an auto accident, and money is needed to provide him with proper medical aid, his wife informs the police about Cochran to collect the reward. Taken into custody, both Ruth and Cochran confess to the killing of Sanders, and refuse to acknowledge the confession of the other. It all turns out for the best, however, when the district attorney informs them that neither one is guilty, since Sanders, before dying, had admitted that Ruth shot him in self-defense.

It was produced by Henry Blanke, and directed by Felix Feist, from a story by Guy Endore, who collaborated on the screenplay with Art Cohn. Adult fare.

On the other hand, the distribution company that follows a live-and-let-live policy, honestly endeavoring to understand the individual exhibitor's problems, will find that its films will be booked consistently by the exhibitors, even when some of the pictures should happen not to be as good as the films of other companies.

To repeat what has been said in these columns numerous times, there comes a time when every distributing company finds itself with one or more pictures that are below par from a box-office point of view, and it is at such a time that the company is greatly in need of exhibitor support. With the exercise of some good faith and reasonable dealings now, the distributor can create the good will that will pay off in times of stress.

"The Magic Face" with Luther Adler and Patricia Knight

(Columbia, September; time, 88 min.)

Produced in Vienna, the interest that this picture will arouse is problematical. To many movie-goers, Hitler is like yesterday's newspaper. In addition, the story is hardly believable, for it shows a fellow, handy at magic, killing Hitler and assuming his identity. Even if it were true, it still could hardly be believed. Though the interest is held fairly well to the end, there is nothing outstanding in the action, unless the showing of Hitler's last days, about which there have been many newspaper accounts, should appeal to some picture-goers. The photography is somber.

The picture opens in Berlin in front of the entrance to the dugout in which Hitler and his paramour found death. William L. Shirer, the famous foreign correspondent, tells the audience the story they are about to see had been told to him by a person whose word he had accepted. By flashback, Luther Adler, a master impersonator, is depicted as the toast of the Vienna variety stage. One night, after the Nazis take over Austria, Hitler visits the theatre where Adler is performing and is so struck by the beauty of Patricia Knight, Adler's wife and assistant, that he sends for her. From that moment on, Patricia becomes Hitler's paramour. When Adler attempts to see her, he is thrown into a concentration camp, where he suffers the cruelties meted out by the Nazis to their prisoners. Because of his skill as a magician, Adler is compelled by Himmler to perform for his women guests. Being adept at disguises, Adler eventually escapes and in time becomes a butler to Hitler. Although he comes in contact with his wife, she does not recognize him, because of his clever makeup. In time he finds an opportunity to kill Hitler. He then impersonates the Nazi leader and cleverly does away with all those who might recognize him. Eventually, however, the Allies pulverize Berlin and wreck the dugout in which the supposed Hitler was hiding. Adler then reveals himself to his wife. Horrified, she runs into the rubble, where she perishes. Adler, too, dies when a bomb completely demolishes the dugout.

The story was written and produced by Mort Briskin and Robert Smith; it was directed by Frank Tuttle.

Mainly for adults.

"Darling, How Could You" with Joan Fontaine, John Lund and Mona Freeman

(Paramount, October; time, 86 min.)

Although produced artistically, this picture, a sort of bedroom comedy-farce, set in the early 1900's, is only moderately entertaining. Some picture-goers may like it, but others will find it very tiresome, for the chief characters really are, not Joan Fontaine and John Lund, but Mona Freeman, as a 15-year-old girl, and David Stollery, an 11-year-old boy. And many persons do not care for children as the chief characters in drama. Several situations provoke hearty laughs, and the dialogue is occasionally bright, but on the whole it has many dull spots, is excessively talky, and is much too long for what it has to offer. One of the story's chief weaknesses is that little sympathy is felt for Miss Fontaine and Lund, as the parents, who are depicted as having been absent from home for five years; one finds it difficult to warm up to parents who stay away from their children for that length of time, entrusting them to maids and nurses:—

After an absence of several years during the construction of the Panama Canal, Lund, a doctor, and Joan, his attractive wife, return home to New York, excited at the thought of seeing their children—Mona, David and an infant daughter. Joan finds the children practically strangers, and

her efforts to make friends with them prove unsuccessful and leave her dismayed. Lund, however, has better luck. Complications arise when Peter Hanson, a young doctor Joan and Lund knew in Panama, comes visiting; Joan, happy to see him, kisses him impulsively. Mona, her mind influenced by a triangle play she had seen the night before, misinterprets the kiss and takes it for granted that her mother is involved in an affair with Hanson. She decides to keep the incident from her father and determines to "save" her mother's honor by copying the sacrificial tactics of one of the characters she had seen in the play. Dressed as a grownup woman, she calls on Hanson and insists that he leave town immediately because she is the daughter of the woman who is in love with him. Having never met Mona, Hanson is completely mystified. He is relieved when the doorbell rings, for he had been expecting Joan and Lund for cocktails. Mona, hearing her father's voice, hides in a closet. Lund, finding a woman's glove on the floor, "kisses" Hanson about it, and the young man explains that it belongs to the daughter of a woman who, he had just learned, is madly in love with him. When both men leave the room, Joan, noticing part of a dress sticking out of the closet, mischievously opens the door and is shocked to find Mona. Hanson then learns the identity of his caller, and Lund believes that Joan is in love with him. Mona flees but is soon overtaken by Joan, who learns that she has been trying to protect her. Although amused, Joan decides not to disillusion Mona. When Lund arrives, she tells him of Mona's motive, and both agree that it is best that Joan pretend that she had taken Mona's advice to be a good wife to her husband, and a good mother to the children.

Harry Tugend produced it, and Mitchell Leisen directed it, from a screenplay by Dodie Smith and Lesser Samuels, based on James M. Barrie's play, "Alice Sit by the Fire."

For the sophisticated picture-goers.

"Yukon Manhunt" with Kirby Grant and Chinook

(Monogram, July 8; time, 63 min.)

As good as the average picture of this series, suitable for the lower half of a double bill. The action holds one's interest well, but the direction could have been better. Some of the situations tax one's credulity. Chinook, for instance, is not shown overtaking the villain although his master is after him; most any dog would have grabbed the villain by the seat of his pants and downed him. Towards the end, however, Chinook asserts himself. The photography is of the usual good quality:—

While transporting Kenmore Mine payrolls from Fort Henry to Big Creek, three messengers had been held up and murdered, and Kirby Grant, a Canadian Mountie, is assigned to the case with Chinook, his faithful dog. Dressed in civilian clothes, Grant travels to the mine on a train with Nelson Leigh, the mine owner; Gail Davis, his niece; Dick Barron; Dennis Moore, a new payroll messenger; Paul McGuire, an armed guard; Rand Brooks, a young mining engineer just hired by Leigh; and Margaret Field, Brooks' sister. Because the weather was cold, the stove in the passenger coach is lighted. An unknown person quietly throws a chemical into the stove and several persons in the coach are rendered unconscious. In the resulting confusion Moore and the train conductor are murdered and the payroll stolen. Brooks and McGuire establish alibis. John Dougette, a passenger, is suspected. At Big Creek, Grant and the others head for the mine settlement in two canoes. A mysterious man fires at the party from shore, wounding Brooks. Grant learns that Barron had murdered the wounded Brooks, had knocked Margaret unconscious, and had disappeared. Together with Gail and Chinook, he goes to Barron's cabin and finds him dead. In the events that transpire, Grant unearths evidence pointing to the fact that Gail and her uncle had been robbing their own payrolls with the aid of McGuire and the late Barron, and had been collecting from the insurance company twice the amounts supposedly stolen. Leigh, McGuire and Gail flee, but Grant and Chinook give chase and overtake them just as they board a train. A terrific fight ensues, during which McGuire falls to his death from the speeding train. Grant arrests Leigh and Gail, after which he makes plans to marry Margaret.

Lindsay Parsons produced it with William F. Broidy assisting him, and Frank McDonald directed it from a screenplay by Bill Raynor, based on a story by James Oliver Curwood.

Suitable for family patronage.

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THE "MOVIETIME U.S.A." CAMPAIGN

Fine progress is being made in the preparations for the all-industry "Movietime U.S.A." promotion campaign to be held under the auspices of COMPO during October and November.

While detailed plans for the various projects involved still are being worked out by the advertising and publicity heads of the major companies, it has been decided to launch the campaign in a sort of three-step kickoff in order to achieve the greatest impact.

The first step calls for a nationwide radio broadcast, tentatively set for the evening of September 24, on which many of Hollywood's brightest stars will be heard in a salute to the industry.

The second step, set for October 1, the campaign's opening date, calls for the simultaneous appearance of at least six film personalities, including one top star, in each of the forty-eight state capitals, with appropriate proclamations issued by each of the Governors. Following the ceremonies at the state capitals, each touring group of film personalities will fan out for appearances in other cities and towns within each state.

The third step, set for October 8, calls for the publication of high-powered "Movietime U.S.A." advertisements in 1,753 daily newspapers in 1,410 cities.

The major companies, aside from furnishing their top publicity and advertising men to help plan and conduct the campaign, are investing more than \$600,000 to finance it. Meanwhile many state and regional exhibitor groups, recognizing that this promotion effort affords a rare opportunity to the industry to sell itself and its wares, have pledged their support and cooperation in wires and telephone calls to Robert J. O'Donnell, national campaign director. Mr. O'Donnell and other COMPO executives are presently touring the country in a visit to each exchange area to address gatherings of exhibitors and other industry personnel and to outline plans for the coordination of territorial campaigns with the national campaign.

HARRISON'S REPORTS cannot impress too strongly upon every exhibitor, large or small, the necessity of getting behind this promotion drive in their individual situations.

We are being maligned on every hand by smart-alecky radio commentators, columnists, reformers, censors and fanatics; by scandals and silly interviews. Viciously reprehensible articles in recent issues of *Life* and *Fortune*, forecasting the early death of movie theatres as a result of television, are examples of the type of stories that have done our business a great injustice by leading the general public to believe that the industry is on its last legs and that movie fare offered today is of a mediocre quality.

There is no denying the fact that business is not as good as it should be, but that is all the more reason why every exhibitor should become a showman and try to remedy the situation. A strong institutional campaign, coupled with top-flight pictures, will restore our prestige and regain our former patronage. And the "Movietime U.S.A." campaign looks like the ticket. Get solidly behind it!

SUPPORT THE FIGHT AGAINST DISCRIMINATORY TAX PROVISIONS!

In his recent appearance before the Senate Finance Committee as the authorized spokesman for the Council of Motion Picture Organizations (COMPO), Abram F. Myers presented clear and strong arguments against Sec. 402 of the pending tax bill (H.R. 4473), which would grant special exemptions from the 20% Federal admissions tax to a wide variety of entertainments that are in competition with the established motion picture theatres.

Mr. Myers, in a 28-page formal statement, made a powerful case for the motion picture industry, but, as he and other exhibitor leaders have pointed out, the facts must be brought to the attention of individual Senators by their constituents if we are to prevent this House-approved bill from discriminating against us. At the tax hearing held thus far, representatives of the Metropolitan Opera Company and of so-called "non-profit" symphony orchestras have made a strong appeal for tax exemption, and they are receiving powerful support from mayors and representatives of other interests that will profit by the bill.

Mr. Myers is urging every person who has the interests of the motion picture business at heart to lend a hand and tell their Senators just how they feel in this matter. To this end, he has prepared a summary of some of the points made in his brief, which should be helpful in composing letters to Senators.

The points in opposition to Sec. 402, H.R. 4473, are as follows:

1. This section would permit every church, Sunday school or other religious institution, every school, high school, prep school, college and university, every charitable institution, every society for the protection of children or animals, every symphony orchestra which is in part supported by voluntary contributions, every veterans' organization and every local police and fire department, to carry on every kind of amusement enterprise in competition with the established theatres without having to collect the 20% Federal admissions tax.

2. Worse than that, the provision aims a blow directly at the motion picture theatre by providing an exemption from the tax for "societies or organizations conducted for the sole purpose . . . of maintaining a cooperative or community center moving picture theatre." There is no requirement that such theatres shall have any connection with any religious, educational or charitable activity.

3. Placing these favored amusement enterprises on a tax-free basis seriously threatens the tax-paying commercial theatres at a time when they are beginning to emerge from the slump. This discriminatory provision affording an unfair advantage to competing entertainments will retard, probably preclude, our recovery. No retail business can yield a 20% advantage to its competitors and survive for very long.

4. Virtually every theatre has in its competitive area many auditoriums, dark theatres, stadiums, community halls, halls for rent, parish halls, etc. where these tax-exempt shows, including 16 mm. movies, can be presented. This form of competition, already serious, will grow by leaps and bounds once this provision is enacted.

(Continued on back page)

**"People Will Talk" with Cary Grant
and Jeanne Crain**

(20th Century-Fox, Sept.; time, 110 min.)

Darryl F. Zanuck and Joseph L. Mankiewicz, whose combined talents, as producer and director, respectively, were responsible for last year's award-winning picture, "All About Eve," have hit a bull's eye once again with "People Will Talk." It is an excellent romantic comedy-drama, one that has the rare quality of holding an audience captivated from start to finish because of the deft characterizations, the sparkling dialogue, and the warmth of the central character, a brilliant young doctor, who believes that it is just as important for a physician to have expert knowledge of human emotions and the human spirit as it is to have knowledge of the body alone. How he practices his theory that a doctor "must teach and reflect and enjoy the good thing that life is," makes for a story that has a humanness that warms the heart, and an inspirational quality that kindles the imagination. Cary Grant, as the doctor, is just perfect; he gives the characterization an endearing quality that goes straight to the heart of the spectator. His performance will, no doubt, make him a leading contender for this year's Academy Award. An exceptionally fine performance is turned in also by Jeanne Crain, as a distracted young unmarried woman, pregnant with child, whose problem and thoughts of suicide are overcome by Grant. Their eventual romance and marriage is tender and appealing. Finlay Currie, as a mysterious, impassive man who had attached himself to Grant; Sidney Blackmer, as Jeanne's kindly father; Walter Slezak, as an amiable scientist and close friend of Grant's; and Hume Cronyn, as a small-minded professor seeking to prove that Grant is "an unsavoury quack," are among the others in the cast who contribute much to the entertainment values. Although the story is basically serious, it is lightened throughout by many fine touches of comedy that provoke hearty laughter:—

Grant, a brilliant gynecologist who lectures at the College of Medicine, is disliked by Cronyn, who disapproved of his outspoken manner and who considered his conduct unbecoming to the ethical and traditional sanctity of the medical profession. Moreover, he suspected that there was something evil about the association between Grant and Currie, who constantly trailed behind Grant, ready to be of assistance to him. Jeanne, a student at the college, visits Grant at his private clinic for a medical checkup, and he discovers that she is pregnant. She confesses that she is not married and informs Grant that the father of the child, a soldier, had been killed in action. Maintaining that she cannot have the baby lest the shame kill her father, Jeanne attempts suicide by shooting herself outside of Grant's office, but it proves to be only a flesh wound. Grant, fearful that she will again attempt to take her life, informs her that a mistake had been made in the pregnancy test and that she was not going to have a baby after all. He hoped that this news would keep her from trying suicide again until he could speak with her father. When he visits her home, however, Grant cannot bring himself to reveal her condition to her father. Meanwhile he discovers that both he and Jeanne had fallen in love;

he persuades her to marry him at once. Three weeks later she discovers that Grant had misled her on her pregnancy, and she accuses him of being noble and self sacrificing, but he convinces her that he had married her because he truly loved her. Meanwhile Cronyn, having gathered "evidence" that Grant had practiced medicine before he had his M.D. degree, prefers charges against him. At a hearing before the faculty, Grant disproves the charges but refuses to answer Cronyn's questions about Currie's mysterious background. Lest this refusal hurt Grant, Currie himself appears before the faculty and reveals that he had been convicted of murder and sentenced to die by hanging. Grant, then a medical student, had obtained his cadaver for research purposes, but when the body was delivered he had noticed a sign of life and had brought him back to the world of the living. Since then, he had never left Grant's side out of gratitude. Impressed by Currie's tale, the faculty clears Grant of all charges.

Mr. Mankiewicz wrote the screenplay, based on the play, "Dr. Praetorius," by Curt Goetz.

Adult in theme, but there are no objectionable situations.

**"The Red Badge of Courage"
with Audie Murphy**

(MGM, August; time, 69 min.)

Based on Stephen Crane's famous novel of the Civil War, this is a moody, psychological study of a frightened young Union soldier who loses his courage in his first taste of battle but regains it on the following day and emerges a hero. Despite its short running time, it is a big production, expertly directed and sensitively acted. Its arty approach to the subject matter, however, makes it more suitable to the classes than to the masses. The staging of the battles between the Union and Confederate forces is highly effective and exciting. Worked into the proceedings is the psychological effect of the war on several of the minor characters.

The story casts Audie Murphy, a private in the Union Army, as the central character. Inwardly terrified at the thought of going into battle, he loses his courage in his first action and flees in panic, despite his will to stay and fight. He dashes wildly through the woods seeking a place of safety and, when he comes upon a group of wounded soldiers, he feels thoroughly ashamed of himself. He makes his way back to his regiment, after being struck in the head accidentally by a rifle butt, and is relieved to learn that no one was aware of the fact that he had deserted his battle station. He then pretends that he had become separated from the regiment, and that the blow on his head had been received in combat. Together with Bill Mauldin, his buddy, who, too, was beset by fear but who had remained in the battle, Murphy goes into action the next day and fights like a wildcat, throwing all caution to the winds. He wins a commendation and regains his self-esteem.

It was produced by Gottfried Reinhardt, and directed by John Huston, who also wrote the screenplay. Suitable for the family.

"David and Bathsheba" with Gregory Peck and Susan Hayward

(20th Century-Fox, August; time, 116 min.)

The term "spectacular epic" is indeed a fitting one to describe this lavish Technicolor production of the biblical love story of David, King of the Israelites, and Bathsheba, wife of Uriah the Hittite. It is a big production in every sense of the word, beautifully photographed and superbly staged. Although it depicts such biblical episodes as the Israelites' battle against the Ammorites outside the walls of Rabbah, the arrival of the holy Ark of the Covenant in Jerusalem, the choosing of David as a youth to be King of all Israel, and his slaying of the giant Goliath, these are incidental to the main story line, which deals with the illicit love between David and Bathsheba, for whose love he becomes an adulterer and murderer. The outstanding thing about the production is the magnificent performance of Gregory Peck, as David; he makes the characterization real and human, endowing it with all the shortcomings of a man who lusts for another's wife, but who is sincerely penitent and prepared to shoulder his guilt. Susan Hayward, as Bathsheba, is beautiful and sexy, but her performance is of no dramatic consequence. The drawing power of Gregory Peck and Miss Hayward, coupled with the vast exploitation campaign that 20th Century-Fox is putting behind this picture, should make it an outstanding box-office attraction. Although there is something in the picture to please the tastes of all move-goers, it should be pointed out that the proceedings are frequently wordy and slow-paced, factors that may not stand too well with the action-minded fans.

The story opens with David returning to Jerusalem with Uriah (Kieran Moore), one of his captains, after storming the walls of Rabbah. He attends to matters of state and listens to Nathan the Prophet (Raymond Massey) extoll his (David's) plan to bring the sacred Ark of the Covenant into the city from Philistia. After being berated by Michal (Jayne Meadows), his first wife, for neglecting her, David walks out onto his terrace to forget his troubles and is fascinated by the sight of Bathsheba bathing on an adjacent roof. Learning that she is Uriah's wife, David sends for her. She reveals that she, too, is unhappily married. They are attracted to each other and enter into unholy wedlock. Shortly thereafter a drought sweeps the land and famine becomes an imminent danger. During this crisis, Bathsheba reveals that she is with child and fears death by stoning according to the ancient law of Moses. Unable to arrange matters in a way that would make Uriah think himself the father of the child, David, to save Bathsheba from being branded as an adulteress, sees to it that Uriah is placed in the forefront of battle and killed. He then marries Bathsheba, and her child is born dead. Meanwhile Michal, angered by David's neglect, makes public his illicit relationship with Bathsheba. The Israelites, prompted by Nathan, claim that the famine is God's way of punishing David and his people for his sins. They storm the palace and demand that Bathsheba be subjected to a public stoning. David, refusing to listen to their demands, goes to the Ark and prays for forgiveness. He pleads that Bathsheba had paid for her sins through the death of her child, and asks that God punish him instead. There is a clap of thunder and

lightning flashes, and it begins to rain. With the drought ended, the people rejoice and accept God's forgiveness of David and Bathsheba. David rejoins his love, and together they vow that goodness and mercy shall follow them all the days of their lives.

It was produced by Darryl F. Zanuck, and directed by Henry King, from a screen play by Philip Dunne, based on the Second Book of Samuel.

Although it deals with adultery, there are no objectionable scenes.

"Force of Arms" with William Holden, Nancy Olson and Frank Lovejoy

(Warner Bros., Sept. 15; time, 100 min.)

An effective blend of tender romance and war action. Set against the background of the Italian campaign in World War II, the story itself follows a conventional pattern, but the realistic battle scenes, coupled with the compassionate love story, sets it a notch above most pictures of this type. The romantic phase of the story is handled intelligently, and much of the dialogue is meaningful, but many picture-goers, particularly the action fans, will find it overlong and much too talky, despite the sensitive performances by William Holden and Nancy Olson. The picture is at its best on the battlefield, and the insertion of authentic war clips into the battle scenes has kept the atmosphere realistic:—

After a long stretch of fighting Germans on the San Pietro front, a platoon led by Holden, a sergeant, is granted five days leave. Holden goes to a cemetery to visit the grave of a fallen buddy. There he meets Nancy Olsen, visiting the grave of her soldier sweetheart. She declines his invitation to have a drink, and he attributes her refusal to her higher rank. On the following day Holden learns from Frank Lovejoy, a major and close buddy, that he had been promoted to lieutenant. Wearing his new insignia, he again encounters Nancy. This time she invites him for a drink to celebrate his promotion. They spend the day together talking about their pre-war lives, and when he tries to make love to her she repulses him. Sensing that she is resisting her own feelings as well as his, Holden tells her that he does not intend to see her again. All leaves are cancelled on the following day, and Nancy comes to the camp to bid goodbye to Holden and declare her love. She explains that she had resisted him because she did not want to suffer another heartbreak by falling in love with a soldier. Back at the front, Holden, more cautious than before he had met Nancy, delays attacking a Nazi artillery post that blasts Lovejoy to death. Holden himself is wounded and taken to a hospital. When his wounds heal, he is re-classified for limited duty, but is given sufficient time to marry Nancy and spend a short honeymoon with her. Unable to erase from his mind the thought that he might have saved Lovejoy, Holden, to redeem himself, obtains permission to return to the front. He is reported missing and presumed to be dead after a battle, but Nancy refuses to believe the report. She starts a frantic search, eventually arriving in Rome just as the victorious Allied troops enter the city. There she finds Holden among the released prisoners-of-war and is reunited with him.

It was produced by Anthony Veiller, and directed by Michael Curtiz, from a screenplay by Orin Jennings, based on a story by Richard Tregaskis.

Suitable for family audiences.

5. Such shows usually are handled in the name of the religious or other institution by greedy promoters whose fees are listed as expenses—they are not permitted to share in the "net earnings"—and the supposed beneficiaries get little or nothing. The provision will create a promoters' paradise.

6. Admission taxes are paid by the patrons and when last year the theatres sought relief from the tax they promised that the benefit would be passed on to the public. Witnesses in favor of the present provision candidly admitted that they intend to increase the admission prices to include the amount of the tax, treating the provision not as an exemption of their patrons but as a subsidy to themselves.

7. The provision is contrary to principles of private enterprise, individual initiative and free and open competition. It is a proposal for socialized entertainment. The time to call a halt to the march toward socialism is now.

8. It is just as unfair and ridiculous to confer on these institutions immunity from the admissions tax whilst leaving the theatres subject to it, as it would be to offer any "charity" the opportunity to open a store and sell taxable merchandise without the tax. The tax-ridden merchants would flood Congress with their protests against such discrimination.

9. The measure proposes that, in order to give certain enterprises an unfair advantage, the Government shall give up a huge slice of revenue—just at a time when the country needs every dollar for defense.

10. While somewhat similar exemptions (but not quite as broad) were in effect prior to 1941, conditions then were entirely different. The admissions tax was only 10%, now it is 20%. Our business was riding high, now it is fighting for its life. And throughout the time the special exemptions were in force, there were general exemptions of all admissions up to a certain price which gave practical immunity to all or most of the moving picture theatres. At the peak this general exemption included all admissions of \$3.00 and under; and even as late as 1941 it included admissions under 41c.

11. What the industry asks is that the unfair and discriminatory provisions in question (all of which are contained in Sec. 402) be stricken from the bill, or, in the alternative, that motion picture theatres be accorded equal treatment by including them in the exemption.

12. Be sure to emphasize the industry's need for protection against unfair competition resulting from inequality in the tax, and for tax relief if possible; add interesting facts concerning the decline in your business; and urge your Senators to take an active interest in this matter as the danger is very great.

HARRISON'S REPORTS strongly urges every exhibitor, as well as their employees, to take pen in hand and make use of the above points in opposition in writing to their Senators. As a matter of fact, it should not be necessary to urge any of you to get behind a letter-writing campaign to the fullest extent, for, if we are lax and permit other competitive entertainments to gain tax exemptions, there will be no end to the discriminations against the motion picture industry.

In sending letters, special attention should, of course, be paid to the members of the Senate Finance Committee. These Senators include Walter F. George, Georgia; Tom Connally, Texas; Harry F. Byrd, Virginia; Edwin C. Johnson, Colorado; Clyde R. Hoey, North Carolina; Robert S. Kerr, Oklahoma; J. Allan Freer, Jr., Delaware; Eugene D. Milliken, Colorado; Robert A. Taft, Ohio; Hugh Butler, Nebraska; Owen Brewster, Maine; Edward Martin, Pennsylvania; John J. Williams, Delaware.

AFFIRMATION OF WINDSOR DECISION CITED BY MYERS AS SUPPORTING ALLIED STAND AGAINST COM- PETITIVE BIDDING

In his latest bulletin to National Allied members, Abram F. Myers, general counsel for the organization, contends that the recent decision of the Circuit Court of Appeals for the Fourth Circuit, affirming the dismissal of the Windsor

Theatre anti-trust action against the distributors by Federal District Judge Chestnut, of Baltimore, upholds Allied's arguments, against competitive bidding as generally practiced by the distributors.

Myers points out that Judge Chestnut's decision, handed down last December, "was regarded as important because it held that, notwithstanding the decisions and decrees in the Paramount Case, a distributor acting singly and for good business reasons still may choose its own customers in *bona fide* transactions."

"Judge Chestnut's ruling," added Myers, "has been cited by Allied in support of its protests to the film companies against competitive bidding, except when that practice is resorted to in order to break up a pre-existing circuit monopoly."

Myers called attention to the fact that, while the Circuit Court's opinion affirming Judge Chestnut's decision was written by Circuit Judge Dobie, Circuit Judge Parker, the presiding judge of the Fourth Circuit, also participated. "This is noteworthy," said Myers, "because Judge Parker was sitting by designation in the Third Circuit when the Goldman Case was decided and participated in that decision. The point at issue was whether the plaintiffs had proved a conspiracy among the distributors merely by showing that they licensed their films to an old customer, the late Tommy Goldberg, and would not license them to the newcomer, the Windsor Theatre."

Myers then quotes the following portions of the Circuit Court's opinion:

"The only question raised by this appeal is whether the District Court erred in concluding that the evidence failed to show a conspiracy between Walbrook and Hilton, or vertically between either of those companies and the various motion picture distributors, or horizontally among the distributors, to prevent Windsor from obtaining first-run neighborhood pictures.

"Whether a conspiracy in restraint of trade exists is a question of fact. As this Court has on numerous occasions said, we are not at liberty to disturb a finding of fact made by the District Court unless it be clearly erroneous. *United States v. Appalachian Electric Power Co.*, 107 F. 2d, 769; *Quilford Const. Co. v. Biggs*, 102 F. 2d, 46. We find no such error in this case. A careful examination of the record fails to show any horizontal conspiracy among the distributors in selling to the larger and longer established Walbrook Theatre in preference to the newly-established Windsor Theatre. It seems to this Court quite natural that the distributors would not be prone to substitute an unknown customer for a proven one. This Court cannot see how the preference of one exhibitor over another is, *per se*, a combination in restraint of trade. Indeed, every 'exclusive' contract has that effect. As the District Court concluded:

"There is no evidence tending to show any conspiracy or concerted action by the distributors; that is, there is no 'horizontal' conspiracy in these cases. To some extent it may be said that some of the distributors have much of the time acted similarly with respect to Rosen and Goldberg; but similarity of action under substantially like circumstances affecting each distributor is not proof of conspiracy. This was discussed at some length in the Westway Case, *supra*, and need not be repeated here."

"Further, we conclude that Windsor had failed to show a conspiracy between Walbrook and Hilton or vertically between either of these companies and the various film distributors, however reprehensible may have been Goldberg's conduct in attempting to keep Windsor from undertaking a theatre operation in his neighborhood. Rather the evidence indicates Goldberg was hard pressed to obtain enough pictures for his two houses."

Commenting on the above, Mr. Myers concluded: "In other words, mere suspicions will not support a charge of conspiracy. Timid film executives who claim that they must resort to competitive bidding in order to avoid a charge of conspiracy should take heart. It is time that they began to exercise their legal rights and stand by their independent exhibitor customers, even though bidding may temporarily be more profitable."

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CENTRALIZED DISTRIBUTION AND SELLING AN INVITATION TO TROUBLE

"With the industry surging forward and with prospects of a great year ahead, this is no time to consider, much less publicly to discuss, plans for consolidating distribution outlets and curtailing service to the exhibitors," warns Abram F. Myers, National Allied's general counsel and chairman of the board, in his most recent bulletin and members of Allied.

Pointing to recent trade paper stories indicating that some companies are considering a plan to eliminate existing exchanges, to plant a few sales executives at strategic points to handle circuit deals, and then to create a joint agency to represent all companies in the handling of the smaller accounts, including the physical distribution of prints, Myers declared that these stories "advertise to the world that the movies are in trouble, lower morale within the industry, and throw road blocks in the way of the 'Movietime U.S.A.' campaign.

"Also," he added, "we are getting a little tired of the cracks about small accounts, how unprofitable they are to handle, and how '75% of any distrib's income is derived from 110 accounts representing 3,500 to 4,000 houses.' There was a healthy industry before those big chains were forged. This so-called 'backbone' of the industry is made up of a lot of once independent vertebrae. And if, in spite of court rulings, the chains are to be put in a preferred class and allowed to negotiate blanket deals with top executives at convenient points, whilst the independent exhibitors must deal with a joint agency operated by remote control, then it is apparent that the wheels of justice have not ground fine enough and that there must still be further divestiture.

"If the distributors are out looking for trouble, this is where they will find it.

"One of the stories says the distributors may sell on a unit basis, but heretofore they have always rejected the idea that pictures can be sold on a unit cost plus basis. When that idea was advanced at a Congressional Hearing years ago, the distributors, in order to cover up for their 'all the traffic will bear' policy, claimed that under the unit plan they would be unable to service their small accounts. Now, according to these stories, some of them are trying to figure whether small accounts, standing alone, yield a profit and are worth continuing.

"The small independent accounts are important or insignificant in the view of some distributors depending upon the exigencies of the moment. When the Government suits were filed the defendant distributors in attempting to prove the existence of strong, active competition in the business, accorded great importance to the independent exhibitors. Indeed, for a number of years their hearts have bled (in public) for the little fellow. But in recent months there has been a tendency to revert to the thinking of 20 years ago when one general sales manager referred to the independent exhibitors as 'cooties.'

"The United Kingdom has just given the boot to our producers again and they are bewailing the loss of foreign

revenue. And in this they have a just complaint. (Maybe it is time the exhibitors in the United States let the Administration know how they feel about our great ally subsidizing its motion picture industry at the expense of our own.) Nevertheless, some film executives are toying with the notion of sacrificing 25% of their domestic revenue which, they say, is derived from the small accounts. Of course, we do not accept these percentages. We too have collected statistics during the years and are convinced that these theatres account for substantially more than 25%. But we do not think the threatened calamity is sufficiently imminent to warrant extended discussion now. It is evident that the distributors have not considered the far-reaching consequences of any such mad plan; moreover, there are deep legal chasms to leap before it can be carried out."

Aside from the possibility that the distributors may find themselves faced with many legal difficulties if they should adopt a centralized distribution and selling system, the idea itself is impractical, as has been pointed out in these columns many times.

If a central distribution system were set up, the industry probably would see the worst jumble in receiving and shipping prints that could ever be imagined. I am not theorizing; I have had experience in the matter and can speak with authority, for in the old days I was assistant manager of the San Francisco office of the General Film Company for more than one year. At that time W. W. Hodkinson had induced the General Film Company to extend its activities to San Francisco, and I was transferred to that city to combine the Novelty Film Exchange with the Turner and Dunken Film Exchange. It was my job to install a system that brought order out of chaos in the physical operation of the combined exchange. My experience in straightening out that confused situation convinces me that, if a central distribution system should be adopted, the exhibitors will be receiving some of the reels of a feature from one company and the remainder of the reels from the feature of another company.

Although the idea of centralized distribution has come up before, this time the plan envisages also combining on selling. This means, of course, that the number of film salesmen now servicing the exhibitors would be reduced substantially since each salesman would handle the pictures of all companies. Here, too, the distributors would be making a grave mistake, for any disturbance of the relationship built up through the years between the salesmen and the exhibitors is destined to harm rather than help the distributors' interests.

There are, of course, some salesmen who have acted in a manner detrimental to exhibitor interests, but more often than not their unreasonable demands were matters over which they had no control because of instructions issued to them by their branch managers. On the whole, however, most salesmen have tried to be helpful and fair, particularly in times of stress. In many cases, a salesman's intimate knowledge of an exhibitor's operation has moved him to recommend and obtain more equitable deals for the exhibi-

(Continued on back page)

"Saturday's Hero" with John Derek, Donna Reed and Sidney Blackmer

(Columbia, Sept.; time, 111 min.)

A fine football picture, expertly directed and capably acted. The story, which traces the college gridiron career of a star high school player, packs a strong dramatic punch, and is particularly timely in that it turns the spotlight on the subsidization of college football players. It depicts in no uncertain terms the corruptness of some colleges that have commercialized the sport by offering potential football stars phoney scholarships to cover tuition fees, as well as meaningless jobs by which they "earn" sufficient monies to maintain themselves in proper style. A highly sensitive performance is turned in by John Derek, as the hero, an ambitious youngster who accepts a scholarship in an honest pursuit of cultural, social and educational benefits only to become sadly disillusioned when he becomes aware that he is nothing more than a valuable piece of athletic merchandise to be displayed for the profit of the school and the glorification of alumni groups. Aside from being a strong indictment, without preaching, of colleges that pursue such tactics, the story has much human interest, pathos, some touches of comedy and an appealing romance. Not the least of the picture's assets are the realistic football sequences, probably the best ever seen in a picture of this type:—

Derek, a high school football hero and the son of Polish immigrants in a poor mill town, receives offers of "scholarships" from a number of top colleges. He accepts one from a tradition-bound Southern college, hoping to become a graduate in engineering. There, he studies hard to make the grade scholastically, but he soon finds little time for his studies as a result of being kept extremely busy practicing and playing football, and touring the country with Sidney Blackmer, his sponsor, a wealthy alumnus who tries to capitalize on Derek's fame for political purposes. In due time Derek is compelled to accept, humiliatingly, passing grades given to him gratuitously because he is a football hero. Meanwhile he falls in love with Donna Reed, Blackmer's niece, who was under the domination of her uncle. Blackmer frowns upon the romance and uses every possible tactic to break it up. It is not until his junior year, when Derek discovers that the school had two codes of honor — one for his kind and the other for regular students, and when his athletic prowess is exploited to a point where a serious injury ends his football playing days permanently, that he fully realizes the hypocrisy under which he was being maintained at the school. He quits in disgust and returns home, determined to finish his education at night school and to work for an honest living so that he might marry and support Donna, who had promised to join him.

It is a Sidney Buchman production, produced by Buddy Adler and directed by David Miller, from a screenplay by Millard Lampell and Mr. Buchman, based on Mr. Lampell's novel, "The Hero."

Suitable for family audiences.

"Pardon My French" with Merle Oberon and Paul Henried

(United Artists, Aug. 10; time, 81 min.)

A mediocre comedy-drama, made in France. The basic idea behind the story is not bad, but it has been developed so poorly that there is little in it to hold one's attention. The proceedings are, in fact, so tedious that the picture on the whole is conducive to sleep. The outcome of the plot is quite obvious since little imagination has been used in its development. What passes for comedy is pretty dull, for most of it is forced. Not much can be said for either the writing, the direction or the acting, but the players, handicapped by trite material, are hardly to blame:—

Having inherited a chateau on the Riviera, Merle Oberon, a Boston schoolteacher, comes to France to take possession of the estate only to find it filled with a dozen families of post-war squatters, led by Paul Henried, an impoverished but jolly musical composer. Riled by this invasion of her prop-

erty, and by Henreid's "impudent" attentions, Merle orders the squatters to clear out. They refuse to leave, compelling her to take legal action — a matter requiring several months. Meanwhile she installs herself in the master bedroom and is annoyed no end by a constant parade of adults and children headed for her bathroom, the only one in the place. In due time she learns that Henreid acts as schoolteacher at the chateau, that he is a widower, and that five of the "messy" children were his own. During the ensuing weeks, while waiting for the eviction to take place, Merle finds herself drawn close to the community life at the chateau, and even falls in love with Henreid, whose children become attached to her. She shares Henreid's joy when he receives one of his infrequent royalty checks, and agree to celebrate with him at a cafe, but he becomes involved with a former girl-friend and forgets about the date. Convinced that life with him would be impossible, Merle decides to return to Boston. As she prepares to depart, she finds the squatters cleaning and putting the chateau in order while gendarmes stand by to carry out the eviction order. Realizing that she had become deeply attached to them, she asks the squatters to stay and decides to remain herself to face the future with Henreid.

It was produced by Peter Cusick and Andre Sarrut, and directed by Bernard Vorhaus, from an original screenplay by Roland Kibbee.

Unobjectionable morally.

"Criminal Lawyer" with Pat O'Brien and Jane Wyatt

(Columbia, no rel. date set; time, 74 min.)

A fair program courtroom melodrama. The story itself is implausible and unconvincing, but it has enough suspense and excitement to get by as a supporting feature with undiscriminating audiences. As a brilliant criminal lawyer with a weakness for drink, Pat O'Brien is cast in one of his typical tough-but-human characterizations, but his winning cases by questionable although not illegal methods reflects no credit on the American bar, and the picture, if shown in foreign countries, will create a poor impression about American lawyers. Jane Wyatt, as O'Brien's loyal secretary, is effective, as is Mike Mazurki, as his bodyguard. The photography is sharp and clear:—

Although he has the strong admiration of Jane and Mazurki for his brilliance as a criminal lawyer, O'Brien is more inclined to agree with some of his critics who think his tricks are unethical though legal. This conflict within himself sometimes results in violent drinking bouts. After winning an acquittal for the kid brother of Douglas Fowley, a notorious gangster, O'Brien announces his retirement from practice because he had been nominated for a judgeship. He turns over his practice to Robert Shayne, his jealous assistant, and goes out to celebrate. He learns later that his nomination had been rejected by two corporation lawyers who disapproved of his trickery. Bitterly disappointed, he goes out on a bender. When he sobers up, he finds one of the corporation lawyers who had rejected his nomination appealing to him to defend his young son, charged with manslaughter in a hit-and-run accident. Jane persuades him to accept the case, hinting that he may still get the judgeship. He saves the youth through more of his usual trickery, but is castigated by the victim's widow. Disgusted with himself, he goes on another bender. Meanwhile Mazurki, searching for him, is framed for the murder of Fowley. O'Brien, sobering up, comes to his defense and, after an investigation, ascertains that the murder had been committed by Shayne, who had been having shady dealings with Fowley. In court, O'Brien, employing his usual tactics, tricks Shayne into confessing the murder, thus winning an acquittal for Mazurki. O'Brien vows never to resort to trickery again when the judgeship is offered to him once again.

It was produced by Rudolph C. Flothow, and directed by Seymour Friedman, from a screenplay by Harold R. Greene.

Hardly edifying for children.

"People Against O'Hara" with Spencer Tracy, Pat O'Brien, Diana Lynn and John Hodiak

(MGM, Sept.; time, 102 min.)

Good melodramatic entertainment, engrossing for the most part because of expert direction and competent acting. Revolving around a once-famous criminal lawyer who undertakes the defense of an innocent young man charged with murder, even though he refuses to volunteer information that would clear him, the plot is somewhat involved and a bit weak in spots, but on the whole it generates considerable suspense and excitement, and should go over well with the general run of audiences. Spencer Tracy is most effective as the lawyer, a kindly man who is so weighed down by the responsibility of saving his client's life that he momentarily takes to drink and even attempts to bribe a state's witness. The closing sequences, where Tracy, aided by the district attorney and the police, traps the killers, are highly exciting. The ending, however, in which Tracy dies in an exchange of shots with the killers, probably will disappoint most moviegoers, for there seems to be no sound dramatic reason for his death. The actual New York backgrounds help to make the action realistic:—

Because the pressure of criminal cases had made him an alcoholic, Tracy, at the urging of Diana Lynn, his daughter, sticks to civil law, but when John Arness, a young man he had known from childhood, is charged with the murder of an underworld character, Tracy undertakes to defend him. Arness, the victim of a frameup, is innocent, but having had a clandestine date at the time of the murder with Yvette Duguay, wife of Eduardo Ciannelli, a powerful gangster, he refuses to reveal his alibi in order to protect her. Believing in Arness' innocence, Tracy tours the underworld for evidence that would break down the air-tight case built by John Hodiak, the district attorney, but his efforts are in vain. Tracy's concern over the case drives him back to drink and, in final desperation, he attempts to bribe a state witness, a move that is quietly stymied by Hodiak. Although he loses the case, Tracy still continues to search for evidence that might clear Arness. He finds a clue with the aid of Pat O'Brien, a friendly detective, who learns about Arness' romance with Yvette. She establishes an alibi for Arness when she is brought in for questioning, and innocently furnishes clues that reveal the murder had been committed by an underworld organization to cover up their dope-peddling activities. To prove Arness' innocence, Tracy works out an elaborate plan with O'Brien and Hodiak whereby he (Tracy) would trap the killer by using a suitcase filled with narcotics as bait. The ruse works and the killer and his henchmen are caught, but Tracy loses his life in an exchange of shots. Hodiak, out of respect for Tracy's sacrifice, destroys all evidence of his attempted bribe of the witness.

It was produced by William H. Wright, and directed by John Sturges, from a screenplay by John Monks, Jr., based on a novel by Eleazar Lipsky.

Adult fare.

"You Never Can Tell" with Dick Powell and Peggy Dow

(Univ. Int'l, Sept.; time, 78 min.)

Good! Those who will accept this comedy fantasy for what it is should have themselves a right good time, as did a New York neighborhood audience at a sneak preview. The idea of a murdered dog being reincarnated into a human being—a private detective, no less—and returning to earth to catch his killer and clear an innocent girl may not sound funny on paper, but as presented on the screen it makes for some highly comical situations that will provoke hearty laughter. What makes the picture vastly amusing in spots is that Dick Powell, as the dog reincarnated, constantly reacts like a dog in his movements, such as hesitating when he passes a fire hydrant, growling low when something displeases him, and showing a diet preference for foods generally eaten by dogs. The same holds true for Joyce Holden, as a horse reincarnated, who returns to earth with Powell as is Girl Friday, and whose mannerisms are frequently those of a filly.

Briefly, the story has King, a German Shepherd dog, inheriting \$6,000,000 when its eccentric master dies, with Peggy Dow, his master's secretary, named trustee and next-in-line as heiress to the estate. Peggy soon finds herself besieged by salesmen and confidence men, but only Charles Drake gets into the palatial mansion when he proves that he had served with King in the K-9 Corps and merely wanted to visit with his "buddy." King is indifferent to Drake, but Peggy is captivated and falls in love with him. Shortly after Drake leaves town on a business deal, King is found poisoned to death. Peggy, the only person with a motive, is suspected but no charges are preferred against her for lack of evidence. Drake rushes to her side and proposes marriage. Meanwhile King's spirit ascends to "Beastatory," animal heaven, where creatures who had brought disgrace to animaldom are ordered back to earth to live in human form as "humanimals." King, though in good grace, requests to become a "humanimal" long enough to solve his own murder. The request is granted with the understanding that Golden Harvest, a champion filly, will accompany him, and that they must return by the next full moon or forever remain "humanimals." King then materializes as Powell, a "private eye," and Golden Harvest as Joyce, his secretary. Powell visits Peggy and induces her to let him take on the case. In the complicated events that follow, Powell obtains evidence proving that Drake had poisoned King to gain control of the estate through marriage with Peggy—a marriage that had not yet taken place. The "whacky" story comes to an end with Joyce returning to "Beastatory" with the rise of the full moon, while Powell, by now mutually in love with Peggy, deciding to remain on earth as a "humanimal."

It was produced by Leonard Goldstein, and directed by Lou Breslow, who wrote the story and collaborated on the screen play with David Chandler.

Fine for the family.

"This is Korea!"

(Republic, Aug. 10; time, 50 min.)

Filmed by Navy and Marine Corps photographers under the supervision of Rear Admiral John Ford, U.S.N.R. (Ret.), this is an effective war documentary picture that graphically depicts the exploits of the First Marine Division and the Seventh Fleet in the Korean war.

Processed in Trucolor, it is a well edited film that realistically shows the horrors of battle conditions as the troops advance from one hill to another in all kinds of weather, blasting the enemy from their foxholes with all types of fighting equipment, such as tanks, rockets, mortars, bazookas, machine guns, rifles and flame throwers. These battle scenes are highly spectacular, and the color photography enhances their dramatic effect, especially in the night sequences where the big guns of the battleship Missouri batter the enemy forces. Highly interesting also are the scenes that show Navy and Marine planes strafing and bombing the enemy positions in support of the ground troops.

Among the other dramatic highlights are touching scenes showing the plight of lost and orphaned Korean children, and the tragic march away from the battlefield by thousands of Korean families together with their household possessions. Shown also is the excellent job done by the medical corps in caring for the wounded.

Republic, which is distributing the film, has announced that the proceeds from film rentals will be turned over to the Navy Relief Society and the Marine Corps Membership Fund.

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tor. Such a relationship between a company's own salesman and an exhibitor is worth far more than what might be saved by the selling of film through a salesman acting in behalf of all the companies.

Still another disadvantage to a combined selling system is that a salesman representing all the companies cannot possibly give each company's pictures the attention and selling effort that is now given by their own salesmen — efforts that result in a maximum number of possible bookings and preferred playing time for pictures of proven box-office value, which, if sold on fair and reasonable terms, usually result in the exhibitors' willingness to book that company's pictures of lesser value. A distributor cannot hope for such special attention on the part of a salesman acting for all the distributors. As a matter of fact, a "joint" salesman, in an effort to please all the distributors, may use the hit pictures of one to sell the "lemons" of another.

I can cite any number of other disadvantages that would prove detrimental to the individual distributor's interests.

If the distributors are thinking of a combined selling and distribution plan, let us hope that they will abandon the idea. It won't work, and can do neither them nor the industry as a whole any good.

"Chain of Circumstance" with Richard Grayson and Margaret Field

(Columbia, August; time, 68 min.)

It may get by on the lower half of a double bill, but the story is contrived — it does not ring true to life. For instance, it is inconceivable that a person in a position of trust, as the hero of this story is, would accept valuable jewelry on consignment without ascertaining the contents of the envelope and marking down each piece on a record card, requiring the consigner to sign the card. There are numerous other episodes that have been contrived to suit the occasion and that would not have happened in real life. The bringing in of the baby was done for the purpose of touching the hearts of the people rather than because it was demanded by the trend of the story. In addition to the many defects, the story is unpleasant — it leaves one depressed. The direction is bad — the director allowed his players to yell in spots requiring quiet. The photography is clear:—

When Margaret Field, his wife, loses her baby at childbirth, Richard Grayson, a jewelry salesman, brings her happiness by adopting an infant. Marta Mitrovich, a co-worker at the jewelry concern, steals an antique diamond ring but is unable to pawn it unless she gives her name and address. She confides to Grayson that, if she had three hundred dollars, she could marry a chap named Joe, and Grayson, in a kindly spirit, offers to pawn the ring for her. Marta quits her job a few days later, just as Grayson discovers that the ring had been stolen from the firm. Hiding the truth from his employer, Grayson traces Marta to her rooming house and finds her dying of poison. His efforts to find the pawn ticket in her room are intercepted by Connie Gilchrist, the landlady, who accuses him of being a thief. Grayson confesses his dire predicament to his wife, who decides to go out and buy the ring herself. In doing so, she becomes involved with James Griffith, the lecherous son of the pawnbroker, who takes her to a saloon to consummate the deal. She procures the ring, but, when he attempts to embrace her, Grayson, waiting nearby, beats him up. The commotion brings the police and both Grayson and Margaret are arrested. The police link Grayson with Marta's death and believe that he had stolen the ring. A representative of the adoption society steps in and takes away their child. Desperately trying to clear himself, Grayson, aided by Margaret, visits every pawnshop in the city and by the process of elimination eventually finds a pawnbroker who could prove that the ring had been offered to him by Marta. This development, together with a letter Marta had left to her boy-friend, who had been killed in an accident,

stating that she intended to commit suicide, clears Grayson. It all ends with the adoption society returning the baby to Margaret and Grayson.

Wallace MacDonald produced it, and Will Jason directed it, from a screenplay by David Lang, who wrote it with the cooperation of True Story Magazine.

Mainly an adult picture.

"The Highwayman" with Philip Friend, Wanda Hendrix, Charles Coburn and Victor Jory

(Allied Artists, August 12; time, 83 min.)

Of the swashbuckling stories that have been produced in color lately, "The Highwayman" tops them all, chiefly because of the fine direction and acting, and of the sympathy with which the good characters are surrounded. The skillful direction makes the action clear and smooth, and since the picture-goers are in sympathy with the aims and efforts of the hero and his followers they follow their fate with intense interest, feeling deeply for their safety when their lives are in danger. Philip Friend does excellent work as the masked highwayman, a Lord who takes up the cause of the liberal forces. Wanda Hendrix, as the heroine, is beautiful and deserving of the passionate and loyal love of the hero. Dan O'Herlihy, too, wins the spectator's sympathy because of the loyalty he shows to the hero who had saved his life. The role of a villainous Lord is not very good for Charles Coburn, that fine actor, but Victor Jory fills his villainous part to perfection. The picture has been photographed by the two-color Cinecolor process and, although it is not as fine as any of the three-color processes, it is very good, enhancing the beauty of the outdoor scenery.

Set in pre-revolutionary England, the story has Jory and Coburn as leaders of a group who, to fatten their purses, encourage the shipment of free men to the colonies, there to become virtual slaves of the Crown. Posing as a Quaker, Friend, a nobleman himself but opposing the mercenary motives of the forces led by Coburn and Jory, fights them as a masked highwayman. He holds up stages carrying rich Lords, and uses the loot to help the poor. During one of his raids, he encounters Virginia Huston, Jory's wife, a childhood sweetheart who still loved him and who lived in terror of her husband. In the course of events, Friend falls in love with Wanda, daughter of an innkeeper, and he rescues O'Herlihy, who was about to be shot by the King's forces. O'Herlihy becomes his constant companion. Jory makes several attempts to capture Friend but is always outwitted by him. Reprimanded by Coburn for his failure to capture Friend, Jory, fearing lest he fall from favor, induces Coburn to let him imprison all the Lords who had liberal inclinations. Jory tricks Cecil Kellaway into making his liberal sentiments known to him, then arrests Kellaway and tortures him to force him to reveal the names of other liberal Lords, but Kellaway prefers death to treachery. Friend attempts to rescue Kellaway but is too late — the tortures had caused his death. Jory invites the liberal Lords to a reception, planning to arrest those who would refuse the invitation. Friend, too, attends, and is warned by Virginia of the trap. Forewarned by Friend, who reveals himself to them for the first time as the masked highwayman, the liberal Lords fight their way out before Jory's guards can arrest them. They then join forces with Friend to defeat Coburn and Jory. After a fierce battle during which he kills Jory, Friend heads for the inn, unaware that guards, who had made Wanda their prisoner, were lying in wait for him. Wanda, to warn Friend of the danger, shoots and kills herself. Hearing the warning shot, Friend attempts to escape, but guards, lying in ambush, shoot and kill him.

It is a Jack Dietz production, produced by Hal E. Chester and directed by Lesley Selander from a screenplay by Jan Jeffries, who based it on a story by Jack DeWitt and Renault Duncan, who took their cue from the poem by Alfred Noyes.

Suitable for any class of picture-goers, children included.

HARRISON'S REPORTS

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Allied Artists Features

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19 I Was An American Spy—Dvorak-Evans....	Apr. 15
20 The Highwayman—Coburn-Hendrix.....	Aug. 12
21 Disk Jockey—Simms-O'Shea.....	Aug. 23

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

336 Lorna Doone—Hale-Green.....	June
325 The Texas Rangers—Montgomery-Storm.....	June
316 China Corsair—Hall-Ferraday.....	June
355 Silver Canyon—Gene Autry (70 m.).....	June
348 Sirocco—Bogart-Toren-Cobb.....	July
349 Hurricane Island—Hall-Windsor.....	July
350 Two of a Kind—O'Brien-Scott.....	July
306 The Gig Gusher—Morris-Foster.....	July
359 Mask of the Avenger—Derek-Quinn.....	July
367 Bonanza Town—Starrett (56 min.).....	July
322 The Whistle at Eaton Falls—Bridges-Gish.....	Aug.
326 Never Trust a Gambler—Clark-O'Donnell.....	Aug.
357 Pickup—Michael-Haas.....	Aug.
Chain of Circumstance—Grayson-Field.....	Aug.
318 Saturday's Hero—Derek-Reed.....	Sept.
337 The Lady & the Bandit—Hayward-Medina.....	Sept.
Sunny Side of the Street—Laine-Daniels.....	Sept.
The Magic Face—Adler-Knight.....	Sept.
302 Corky of Gasoline Alley—Beckett-Lydon.....	Sept.
356 Hills of Utah—Autry (70 m.).....	Sept.
368 Cyclone Fury—Starrett (54 m.).....	Sept.

Lippert-Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

5018 Pier 23—Beaumont-Travis.....	June 2
5003 Little Big Horn—Ireland-Bridges.....	June 18
5012 G.I. Jane—Porter-Neal.....	July 6
5019 Yes Sir, Mr. Bones—Variety stars.....	July 13
5020 Varieties on Parade—Jackie Coogan.....	July 20
5022 Home Town Boy—Harold Lloyd, Jr.....	Aug. 17
5004 Lost Continent—Cesar Romero.....	Sept. 7
Highly Dangerous—Clark-Lockwood.....	Sept. 14
5024 Sky High—Melton-Lynn.....	Sept. 21
5005 Leave it to the Marines—Melton-Lynn.....	Oct. 5
5023 Present Arms—Tracy-Sawyer.....	Oct. 12
5002 F.B.I. Girl—Romero-Totter.....	Oct. 19

Metro-Goldwyn-Mayer Features

(1540 B'way., New York 19, N. Y.)

1950-51

128 The Home Town Story—Lynn-Reynolds.....	May
129 Go for Broke—Van Johnson.....	May
130 Night Into Morning—Milland-Davis.....	June
131 Mr. Imperium—Turner-Pinza.....	June
132 No Questions Asked—Dahl-Sullivan.....	June
133 Excuse My Dust—Skelton-Forrest.....	June
134 Kind Lady—Barrymore-Evans.....	July
135 Showboat—Grayson-Gardner-Keel.....	July
136 The Law & Lady Loverly—Garson-Wilding.....	July
137 Teresa—Angeli-Ericson.....	July
131 Strictly Dishonorable—Pinza-Leigh.....	July
139 The Tall Target—Powell-Raymond.....	Aug.
140 The Strip—Rooney-Forrest.....	Aug.
138 Rich, Young & Pretty—Powell-Damone.....	Aug.
120 Red Badge of Courage—Murphy-Mauldin.....	Sept.

(End of 1950-51 Season)

Beginning of 1951-52 Season

Angels in the Outfield—Douglas-Leigh.....	Sept.
People Against O'Hara—Tracy-Hodiak.....	Sept.
Across the Wide Missouri—Clark Gable.....	Oct.
Texas Carnival—Williams-Skelton.....	Oct.
Banner Line—Forrest-Braselle.....	Oct.
Man With the Cloak—Cotten-Stanwyck.....	Oct.
Pandora and the Flying Dutchman— Mason-Gardner.....	Nov.
An American in Paris—Kelly-Caron.....	Nov.
Westward the Women—Taylor-Darcel.....	Nov.
Too Young to Kiss—Allyson-Johnson.....	Nov.
Love Is Better than Ever—Taylor-Parks.....	not set
Calling Bulldog Drummond—Pidgeon-Leighton	not set
The Unknown Man—Pidgeon-Harding.....	not set

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

- 5122 According to Mrs. Hoyle—Byington.....May 20
5152 Nevada Badman—Whip Wilson (58 m.)...May 27
5116 Casa Manana—Clark-Welles.....June 10
5126 Father Takes the Air—Walburn-Catlett...June 17
5143 Montana Desperado—J. M. Brown (51 m.)..June 24
5123 Yukon Manhunt—Grant-Davis.....July 12
5153 Stagecoach Driver—Whip Wilson.....July 15
5113 Let's Go Navy—Bowery Boys.....July 29
5144 Oklahoma Outlaws—J. M. Brown (56 m.)..Aug. 19
5105 Rodeo—Jane Nigh.....Aug. 19
5110 Elephant Stampede—Sheffield.....Aug. 26
5154 Wanted: Dead or Alive—Wilson (59 m.)..Sept. 9
5118 Triple Cross—Joe Kirkwood.....Sept. 16
5103 Flight to Mars—Chapman-Mitchell.....Sept. 30

Paramount Features

1950-51

(1501 Broadway, New York 18, N. Y.)

- 5019 Appointment with Danger—Ladd-Calvert....May
5020 The Last Outpost—Reagan-Fleming.....May
5021 Dear Brat—Freeman-Arnold-De Wolfe.....June
5030 Trio—British cast.....June
5022 Passage West—Payne-O'Keefe-Whelan.....July
5023 Ace in the Hole—Douglas-Sterling.....July
5026 That's My Boy—Martin & Lewis.....Aug.
5024 Peking Express—Cotton-Calvet.....Aug.
5025 Warpath—O'Brien-Jagger.....Aug.
(End of 1950-51 Season)

Beginning of 1951-52 Season

- 5102 A Place in the Sun—Clift-Taylor-Winters....Sept.
5101 Here Comes the Groom—Crosby-Wyman.....Sept.
5103 Rhubarb—Milland-Sterling.....Sept.
5104 Crosswinds—Payne-Fleming.....Oct.
5108 Darling, How Could You!—Fontaine-Lund...Oct.
5107 Submarine Command—Holden-Olsen.....Oct.
5106 When Worlds Collide—Derr-Rush.....Nov.
5111 Detective Story—Douglas-Parker.....Nov.
5109 Hong Kong—Reagan-Fleming.....Dec.
Something to Live For—Fontaine-Milland....not set

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

1950-51

- 171 Payment on Demand—Davis-Sullivan.....
115 Cry Danger—Powell-Fleming.....
114 My Forbidden Past—Mitchum-Gardner.....
116 Footlight Varieties—Variety Cast.....
173 Kon-Tiki—Documentary.....
174 The Thing—Toby-Sheridan.....
172 Tarzan's Peril—Barker-Huston.....
176 Best of the Badmen—Ryan-Trevor.....
117 Saddle Legion—Tim Holt (61 m.).....
118 Sealed Cargo—Andrews-Rains.....
175 Tokyo File 212—Marley-Payton.....
177 Jungle Headhunters—Documentary.....
119 Hard, Fast and Beautiful—Trevor-Forrest.....

(End of 1950-51 Season)

Beginning of 1951-52 Season

- 262 Happy Go Lovely—Niven-Vera Ellen.....
292 Alice in Wonderland—Disney.....
261 Flying Leathernecks—Wayne-Ryan.....
201 His Kind of Woman—Mitchum-Russell.....
203 Lilli Marlene—British cast.....
202 On the Loose—Evans-Bari-Douglas.....
205 Pistol Harvest—Tim Holt (60 m.).....
204 Roadblock—McGraw-Dixon.....

Republic Features

1950-51

(1740 Broadway, New York 19, N. Y.)

- 5043 In Old Amarillo—Roy Rogers (67 m.)....May 15
5061 Wells Fargo Gunmaster—Lane (60 min.)..May 15
5011 Fugitive Lady—Paige-Barnes.....May 26
5028 Million Dollar Pursuit—Edwards-Wither...May 30
5010 Fighting Coast Guard—Donlevy-Raines....June 1
5030 Secret of Monte Carlo—Douglas-Hall.....June 20
5067 Dakota Kid—Chapin-Janssen.....July 1
5053 Rodeo King & the Senorita—Alen.....July 15
5011 Fugitive Lady—Paige-Barnes.....July 15

- 5031 Lost Planet Airmen—(feature picture re-edited
from serial "King of the Rocket Men")....July 25
5062 Fort Dodge Stampede—Allan Lane (60 m.)..Aug. 24
5068 Arizona Manhunt—
Chapin-Janssen (60 m.).....Sept. 15

(More to come)

Beginning of 1951-52 Season

- 5127 This is Korea—Documentary.....Aug. 10
5124 Havana Rose—Estellita-Herbert.....Sept. 15

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 112 Follow the Sun—Ford-Baxter.....May
113 Rawhide—Hayward-Power.....May
115 On the Riviera—Kaye-Tierney-Calvet.....May
116 Half Angel—Cotton-Young.....June
117 House on Telegraph Hill—Basehart-Cortesa...June
120 As Young as You Feel—Wayne-Ritter-Woolley..June
118 The Guy Who Came Back—Douglas-Darnell...July
122 The Frogmen—Widmark-Andrews.....July
119 Take Care of My Little Girl—Crain-Peters....July
123 Secret of Convict Lake—Ford-Tierney.....Aug.
124 Mr. Belvedere Rings the Bell—Webb-Dru.....Aug.
125 Meet Me After the Show—Grable-Carey.....Aug.
126 People Will Talk—Grant-Crain.....Sept.
127 A Millionaire for Christy—MacMurray-Parker..Sept.
The Day the Earth Stood Still—Rennie-Neal...Sept.
The Desert Fox—James Mason.....Oct.
Anne of the Indies—Peters-Jourdan.....Oct.
Journey Into Light—Hayden-Lindfors.....Oct.
121 No Highway in the Sky—Stewart-Dietrich....Oct.
Let's Make It Legal—Colbert-Carey.....Nov.
Love Nest—Haver-Lundigan.....Nov.
Kangaroo—O'Hara-Lawford.....Nov.
Golden Girl—Gaynor-Robertson.....Nov.
Man of Two Worlds—Power-Blyth.....Dec.
The Bridge—Hugo Haas.....Dec.
Elopement—Webb-Francis-Lundigan.....Dec.
Decision Before Dawn—Basehart-Merrill.....Dec.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- The Long Dark Hall—Palmer-Harrison.....Apr. 10
When I Grow Up—Preston-Scott-Driscoll.....Apr. 20
Skipalong Rosenbloom—Rosenbloom-Baer.....Apr. 20
Oliver Twist—British cast.....Apr. 27
The Man from Planet X—Clark-Field.....Apr. 27
Volcano—Anna Magnani.....May 1
Try and Get Me—Ryan-Lovejoy
(reviewed as "Sound of Fury").....May 4
The First Legion—Charles Boyer.....May 11
Odette—Neagle-Howard.....May 15
The Prowler—Heflin-Keyes.....May 25
Fabola—Michele Morgan.....June 1
The Man with My Face—Nelson-Matthews.....June 8
Three Steps North—Bridges-Padovani.....June 15
Horsie—Tobin-Avery (reviewed as
"Queen for a Day").....July 7
He Ran All the Way—Garfield-Winters.....July 13
Cyrano de Bergerac—Ferrer-Powers.....July 20
The Hoodlum—Lawrence Tierney.....July 27
Pardon My French—Oberon-Howard.....Aug. 10
New Mexico—Ayres-Maxwell-Corey.....Aug. 24
Four in a Jeep—Meeker-Lindfors.....Aug. 24
St. Benny the Dip—Haymes-Roch.....Aug. 24
Two Gals and a Guy—Alda-Paige.....Aug. 31
Obsessed—Farrar-Fitzgerald.....Sept. 7
Mr. Drake's Duck—Douglas Fairbanks, Jr.....Sept. 21
Hotel Sahara—DeCarlo-Ustinov.....Oct. 15
Mr. Peek-A-Boo—Made in France.....Oct. 21
The River—Made in India.....Roadshow
(Ed. Note: "Cloudburst," listed in the previous release
schedule for August 3 release, has been withdrawn.)

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 118 Up Front—Wayne-Ewell.....Apr.
119 Double Crossbones—O'Connor-Carter.....Apr.
120 The Fat Man—Smart-London.....May
121 Smuggler's Island—Chandler-Keyes.....May
122 Katie Did It—Blyth-Stevens.....May
123 Apache Drums—McNally-Gray.....June
124 The Hollywood Story—Conte-Adams.....June

125 Francis Goes to the Races—O'Connor.....July
 126 The Prince Who Was a Thief—Curtis-Laurie....July
 127 Comin' Round the Mountain—Abbott & Costello..July
 128 Cattle Drive—McCrea-Stockwell.....Aug.
 129 Mark of the Renegade—Montalban-Charisse....Aug.
 130 Iron Man—MsNally-Chandler-Keyes.....Aug.
 131 Little Egypt—Fleming-Stevens.....Sept.
 132 You Never Can Tell—Powell-Dow.....Sept.
 133 Thunder on the Hill—Colbert-Blyth.....Sept.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1950-51

024 Goodbye, My Fancy—Crawford-Young.....May 19
 025 Along the Great Divide—Douglas-Mayon...June 2
 026 Inside the Walls of Folsom Prison—
 Cochran-Brian.....June 16
 027 Strangers on a Train—Granger-Roman-Walker June 30
 028 Fort Worth—Scott-Brian.....July 14
 029 On Moonlight Bay—Day-MacRae.....July 28
 030 Capt. Horatio Hornblower—Peck-Mayo.....Aug. 11

(End of 1950-51 Season)

Beginning of 1951-52 Season

101 Jim Thorpe—All American—Burt Lancaster..Sept. 1
 102 Force of Arms—Holden-Olson.....Sept. 15
 103 Tomorrow is Another Day—Roman-Cochran..Sept. 22
 104 A Streetcar Named Desire—Brando-Leigh..Sept. 29
 Painting the Clouds with Sunshine—
 Mayo-Morgan-Nelson.....Oct. 6
 Come Fill the Cup—Cagney-Thaxter.....Oct. 20
 Close to My Heart—Tierney-Milland.....Nov. 3
 The Tanks are Coming—Cochran-Carey....Nov. 17
 Starlift—Cagney-Mayo.....Dec. 1

SHORT SUBJECT RELEASE SCHEDULE

1950-51

Columbia—One Reel

3859 Hollywood Pie Throwers—
 Screen Snap. (9½ m.).....June 21
 3503 Family Circus—Jolly Frolics (6½ m.).....June 28
 3809 Sunshine Sports—Sports (10 m.).....June 28
 3654 New York After Midnight—
 Cavalcade of B way (11 m.).....June 28
 3860 The Great Director—Screen Snapshot (9 m.)..July 19
 3611 The Egg Hunt—Favorite (reissue) (7½ m.) July 26
 3810 Anglers Aweigh—Sports (10 m.).....July 26
 3556 Candid Microphone No. 6 (10 m.).....Aug. 15
 3612 Merry Manikins—Favorite (reissue) (8 m.)..Aug. 23

(End of 1950-51 Season)

Beginning of 1951-52 Season

4601 Horse on the Merry-Go-Round—Favorite
 (reissue) (7 m.).....Sept. 13
 4851 Hollywood at Play—
 Screen Snapshots (10½ m.).....Sept. 13
 4951 Noro Morales & Orch.—Variety (reissue)..Sept. 20
 4801 The Willie Hoppe Story—Sports.....Sept. 22
 4501 Georgie & the Dragon—Jolly Frolic (7 m.)..Sept. 27

Columbia—Two Reels

1950-51

3436 Phony Cronies—El Brendel (16½ m.).....June 14
 3408 Scrambled Brains—Stooges (16 m.).....July 5
 3426 Woo Woo Blues—Hugh Herbert (16 m.)...July 12
 3440 A Day with the F.B.I.—Special (19 m.).....July 21

(End of 1950-51 Season)

Beginning of 1951-52 Season

4401 Merry Mavericks—Stooges.....Sept. 6
 4411 Pleasure Treasure—Andy Clyde.....Sept. 6
 3180 Mysterious Island—serial (13 ep.).....Sept. 13
 4431 She's Oil Mine—Favorite (reissue).....Sept. 20

Metro-Goldwyn-Mayer—One Reel

1950-51

P-215 A Word for the Greeks—
 People on Parade (8 m.).....May 12
 W-244 Sleepytime Time—Cartoon (7 m.).....May 26
 W-265 Gallop'n Gals—Cartoon (reissue) (7 m.)..June 2
 W-245 Symphony in Slang—Cartoon (7 m.).....June 16
 S-259 Bandage Bait—Pete Smith (9 m.).....June 16

P-216 Romantic Riviera—

People on Parade (9 m.).....June 23
 W-246 His Mouse Friday—Cartoon (7 m.).....July 7
 S-260 Bargain Madness—Pete Smith (9 m.)....July 14
 P-217 Glimpses of Morocco & Algiers—
 People on Parade (8 m.).....Aug. 4
 W-266 The Bodyguard—Cartoon (reissue) (7 m.) Aug. 4
 P-218 Visiting Italy—People on Parade (8 m.)..Aug. 25

(End of 1950-51 Season)

Beginning of 1951-52 Season

S-351 Football Thrills #14—Pete Smith.....Sept. 1
 W-331 Slicked-Up Pup—Cartoon (6 m.).....Sept. 8
 W-332 Car of Tomorrow—Cartoon (6 m.).....Sept. 22
 W-333 Nitwitty Kitty—Cartoon (7 m.).....Oct. 6
 S-352 That's What You Think—Pete Smith...Oct. 13
 W-361 Puttin' on the Dog—
 Cartoon (reissue) (7 m.).....Oct. 20

Paramount—One Reel

1950-51

X10-5 Miners Forty Niners—Screen Song (7 m.)..May 18
 E10-6 Alpine for You—Popeye (7 m.).....May 18
 R10-10 Close Decisions—Spotlight (10 m.).....May 25
 P10-8 As the Crow Lies—Noveltoon (6 m.).....June 1
 B10-4 To Boo or Not to Boo—Casper (7 m.)....June 8
 E10-7 Double Cross Country Race—Popeye (7 m.) June 15
 R10-11 City of Ball Tossers—Spotlight (10 m.)..June 22
 X10-6 Sing Again of Michigan—
 Screen Song (7 m.).....June 29
 P10-9 Slip Us Some Redskin—Popeye (7 m.)....July 6
 E10-8 Pilgrim Popeye—Popeye (7 m.).....July 13
 R10-12 Follow the Game Trails—
 Spotlight (10 m.).....July 20
 B10-5 Boo Scout—Casper (8 m.).....July 27
 P10-10 Party Smarty—Noveltoon (7 m.).....Aug. 3
 B10-6 Casper Comes to Clown—Casper (8 m.)..Aug. 10

(End of 1950-51 Season)

Beginning of 1951-52 Season

Z11-1 Anvil Chorus Girl—
 Popeye (reissue) (7 m.).....Oct. 5
 Z11-2 Spinach Packin Popeye—
 Popeye (reissue) (7 m.).....Oct. 5
 Z11-3 She Sick Sailors—Popeye (reissue (7 m.)..Oct. 5
 Z11-4 For Better or Nurse—
 Popeye (reissue) (7 m.).....Oct. 5
 K11-1 Way Out West in Florida—
 Pacemaker (10 m.).....Oct. 5
 K11-2 Mermaid Bay—Pacemaker (9 m.).....Oct. 5
 R11-1 Allen's Animal Kingdom-Spotlight.....Oct. 5
 P11-1 Cat-Choo—Noveltoon.....Oct. 12
 E11-1 Let's Stalk Spinach—Popeye.....Oct. 19
 P11-2 Audrey the Rainmaker—Noveltoon.....Oct. 26

RKO—One Reel

14210 Florida Cowhands—Screenliner (9 m.)...May 18
 14310 Ted Williams—Sports (8 m.).....June 1
 14115 Test Pilot Donald—Disney (7 m.).....June 8
 14211 Card Sharp—Screenliner (9 m.).....June 15
 14116 Tomorrow We Diet—Disney (7 m.).....June 29
 14311 Lake Texoma—Sports (8 m.).....June 29
 14705 Polar Trapper—Disney (reissue) (8 m.)...July 6
 14212 Cleopatra's Playground—Screenline (8 m.)..July 13
 14117 A Lucky Number—Disney (7 m.).....July 20
 14312 Rainbow Chasers—Sports (8 m.).....July 27
 14118 R'coon Dawg—Disney (7 m.).....Aug. 10
 14213 Antique Antics—Screenliner (8 m.).....Aug. 10
 14706 The Old Mill—Disney (reissue) (9 m.)..Aug. 24
 14313 Channel Swimmer—Sports (8 m.).....Aug. 24

(End of 1950-51 Season)

RKO—Two Reels

13405 Newlyweds' Easy Payments—
 Comedy Special (15 m.).....May 11
 13705 One Wild Night—Leon Errol (17 m.)...May 25
 13110 They Fly with the Fleet—
 This is Amer. (16 m.).....June 22
 13406 From Rogues to Riches—
 Comedy Special (15 m.).....July 6
 13111 Ambulance Doctor— This is Amer. (16 m.)..July 20
 13112 Nature's Half Acre—
 True Life Adventure (33 m.).....Aug. 3
 13112 Prison with a Future—This is America
 (formerly "Marysville Prison") (14 m.)..Aug. 17

(End of 1950-51 Season)

Republic—One Reel

1950-51

5076 Greece—This World of Ours (9 m.).....June 15
(End of 1950-51 Season)

Beginning of 1951-52 Season

5085 Belgium—This World of Ours (9 m.).....July 1
5086 Switzerland—This World of Ours (9 m.)..Sept. 1

Republic—Two Reels

5083 Perils of the Darkest Jungle—Serial (12 ep.)
(reissue) (formerly "The Tiger Woman")..June 9
5084 Don Daredevil Rides Again—Serial (12 ep.)..Sept. 1

Twentieth Century-Fox—One Reel

5112 The Elephant Mouse (Half Pint)—
Terry (7 m.).....June
5113 The Rainmakers (Talk. Magpies)—
Terry (7 m.).....June
5114 Injun Trouble (Mighty Mouse)—Terry. (7 m.)..June
5115 Seasick Sailors (Little Roquefort) Terry. (7 m.) July
5117 Golden Egg Goose (Aesops Fable)—
Terry (7 m.).....Aug.
5118 A Swiss Miss (Mighty Mouse)—Terry. (7 m.) Aug.
5119 Steeple Jacks (Talking Magpies)—
Terrytoon (7 m.).....Sept.
5120 Little Problems (Terry Bears)—
Terrytoon (7 m.).....Sept.
5121 Pastry Panic (Little Roquefort)—
Terrytoon (7 m.).....Oct.
5122 The Helpful Geni—Terrytoon (7 m.).....Oct.
5123 'Sno Fun (Talk. Magpies)—Terry. (7 m.)...Nov.
5124 A Cat's Tale (Mighty Mouse)—Terry. (7 m.)..Nov.
5125 Beaver Trouble—Terrytoon (7 m.).....Dec.
5126 The Haunted Cat (Little Roquefort)—
Terrytoon (7 m.).....Dec.

Twentieth Century-Fox—Two Reels

Vol. 17 No. 4—Moroccan Outpost—
March of Time (17 m.).....June
Vol. 17 No. 5—Crisis in Iran—
March of Time (21 m.).....Aug.

Universal—One Reel

6329 Jungle of Jive—Cartune (reissue) (7 m.)...June 18
6346 Clubby Cub—Variety Views (9 m.).....June 18
6386 Hilly Billy—Cartoon Melody (10 m.).....June 25
6330 Who's Cookin' Who?—
Cartune (reissue) (7 m.).....July 16
6354 Sling Shot 67 $\frac{3}{8}$ —Cartune (7 m.).....July 23
6387 MacDonal's Farm—Cartoon Melody (10 m.) July 30
6347 Romeo Land—Variety View (9 m.).....Aug. 6
6331 Pied Piper of Basin Street—
Cartune (reissue (7 m.).....Aug. 20
6348 Monkey Island—Variety View (9 m.).....Sept. 10
6332 100 Pygmies & Andy Panda—
Cartune (reissue) (7 m.).....Oct. 15
6333 The Fox & the Rabbit—
Cartune (reissue (7 m.).....Oct. 15

Universal—Two Reels

6308 Eddie Peabody & Sonny Burke's Orch.—
Musical (15 m.).....May 23
6309 The Sportsmen & Ziggy Elman's Orch—
Musical (15 m.).....June 13
6310 Teresa Brewer & Fireman Five Plus Two—
Musical (15 m.).....June 27
6202 Arnold the Benedict—Special (16 m.).....Aug. 8

Vitaphone—One Reel

1950-51

7405 So You Want to be a Paperhanger—
Joe McDoakes (10 m.).....June 2
7714 Room and Bird—Merrie Melody (7 m.)...June 2
7508 The Birds & Beasts Were There—
Sports Parade (10 m.).....June 16
7715 Chow Hound—Merrie Melody (7 m.).....June 16
7607 World of Kids—Novelty (10 m.).....June 23
7311 Stagefright—Cartoon (reissue) (7 m.)...June 23
7725 French Rarebit—Bugs Bunny (7 m.).....June 30
7806 Musical Memories—Hit Parade (9 m.).....June 30
7509 Making Mounties—Sports Parade (10 m.)..July 14
7716 Wearing of the Grin—Looney Tune (7 m.)..July 14
7312 Sioux Me—Cartoon (reissue) (7 m.).....July 21
7406 So You Want to Buy a Used Car—

Joe McDoakes (10 m.).....July 28
7717 Leghorn Swaggled—Looney Tune (7 m.)...July 28
7608 Disaster Fighters—Novelty (10 m.).....Aug. 11
7726 His Hare Raising Tale—Bugs Bunny (7 m.)..Aug. 11
7510 Kings of the Outdoors—
Sports Parade (10 m.).....Aug. 18
7803 The Naughty 20's—Hit Parade (9 m.)....Aug. 18
7718 Cheese Chasers—Looney Tune (7 m.)....Aug. 28
7313 The Stupid Cupid—
Cartoon (reissue) (7 m.).....Sept. 1
(End of 1950-51 Season)

Beginning of 1951-52 Season

8701 Lovelorn Leghorn—Merrie Melody (7 m.)..Sept. 8
8301 Holiday for Shoestring—Hit Parade (9 m.)..Sept. 15
8601 To Bee or Not to Bee—Novelty (10 m.)...Sept. 15
8401 So You Want to be a Bachelor—
Joe McDoakes (10 m.).....Sept. 22
8702 Tweety's S.O.S.—Merrie Melody (7 m.) ..Sept. 22
8501 Art of Archery—Sports Parade (10 m.)....Oct. 6
8723 Ballot Box Bunny—Bugs Bunny (7 m.)....Oct. 6
8801 U. S. Army Band—Melody Master.....Oct. 13
8302 Lady in Red—Hit Parade (9 m.).....Oct. 13
8602 Lighter Than Air—Novelty (10 m.).....Oct. 20
8703 A Bear for Punishment—Merrie Melody...Oct. 20

Vitaphone—Two Reels

1950-51

7006 Stranger in the Lighthouse—Special (18 m.)..May 5
7105 Hunting the Hard Way—Featurette (16 m.)..May 26
7007 Sons of the Plains—Special (20 m.).....June 9
7106 Law of the Badlands—Featurette (20 m.)...July 7
7008 Enchanted Island—Special (20 m.).....Aug. 4

(End of 1950-51 Season)

Beginning of 1951-52 Season

8001 Winter Wonders—Special.....Sept. 8
8002 Ride Cowboy, Ride.....Oct. 27
8101 The Knife Thrower—Featurette.....Sept. 29

NEWSWEEKLY NEW YORK

RELEASE DATES

Paramount News
74 Tues. (E)Sept. 11
75 Friday (O) ...Sept. 14
76 Tues. (E)Sept. 18
77 Friday (O) ..Sept. 21
78 Tues. (E)Sept. 25
79 Friday (O) ...Sept. 28
80 Tues. (E)Oct. 2
81 Friday (O) ...Oct. 5

Warner Pathe News
2 Mon. (E)Aug. 20
3 Wed. (O)Aug. 22
4 Mon. (E)Aug. 27
5 Wed. (O)Aug. 29
6 Mon. (E)Sept. 3
7 Wed. (O)Sept. 5
8 Mon. (E)Sept. 10
9 Wed. (O)Sept. 12
10 Mon. (E)Sept. 17
11 Wed. (O)Sept. 19
12 Mon. (E)Sept. 24
13 Wed. (O)Sept. 26
14 Mon. (E)Oct. 1
15 Wed. (O)Oct. 3

News of the Day

301 Mon. (O) ...Aug. 20
302 Wed. (E) ...Aug. 22
303 Mon. (O) ...Aug. 27
(End of 1950-51 Season)

Beginning of 1951-52 Season

200 Wed. (E) ...Aug. 29
201 Mon. (O) ...Sept. 3
202 Wed. (E) ...Sept. 5
203 Mon. (O) ...Sept. 10
204 Wed. (E) ...Sept. 12
205 Mon. (O) ...Sept. 17
206 Wed. (E) ...Sept. 19
207 Mon. (O) ...Sept. 24
208 Wed. (E) ...Sept. 26
209 Mon. (O) ...Oct. 1
210 Wed. (E) ...Oct. 3

Paramount News
104 Sat. (E)Aug. 18
(End of 1950-51 Season)

Beginning of 1951-52 Season
1 Wed. (O)Aug. 22
2 Sat. (E)Aug. 25
3 Wed. (O)Aug. 29
4 Sat. (E)Sept. 1
5 Wed. (O)Sept. 5
6 Sat. (E)Sept. 8
7 Wed. (O)Sept. 12
8 Sat. (E)Sept. 15
9 Wed. (O)Sept. 19
10 Sat. (E)Sept. 22
11 Wed. (O)Sept. 26
12 Sat. (E)Sept. 29
13 Wed. (O)Oct. 3

Universal News

483 Tues. (O) ...Aug. 21
484 Thurs. (E) ..Aug. 23
485 Tues. (O) ...Aug. 28
486 Thurs. (E) ..Aug. 30
487 Tues. (O) ...Sept. 4
488 Thurs. (E) ..Sept. 6
489 Tues. (O) ...Sept. 11
490 Thurs. (E) ..Sept. 13
491 Tues. (O) ...Sept. 18
492 Thurs. (E) ..Sept. 20
493 Tues. (O) ...Sept. 25
494 Thurs. (E) ..Sept. 27
495 Tues. (O) ...Oct. 2
496 Thurs. (E) ..Oct. 4

Fox Movietone

67 Friday (O) ...Aug. 17
68 Tues. (E)Aug. 21
69 Friday (O) ...Aug. 24
70 Tues. (E)Aug. 28
71 Friday (O) ...Aug. 31
72 Tues. (E)Sept. 4
73 Friday (O) ...Sept. 7

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New York 20, N. Y.

A Motion Picture Reviewing Service
 Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
 Columns, if It is to Benefit the Exhibitor.

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Vol. XXXIII

SATURDAY, SEPTEMBER 1, 1951

No. 35

A TIMELY WARNING

Speaking at the 16th annual convention of National Theatres, held in Los Angeles last week, George Bowser, general manager of Fox West Coast Theatres, one of the seven National affiliates, warned the gathering against utilizing film advertisements that are untruthful, and against undue overselling of pictures that are admittedly weak in entertainment values. He pointed out that the patron who spends money on entertainment today does so on a selective basis and, for our own good, should not be misled.

Although other right-thinking industry people have spoken out against false and misleading advertising in the past, Mr. Bowser's warning comes at a most propitious time in view of the pending "Movietime U.S.A." campaign, which is designed to attract people back to the theatres, and to win the public's good will.

Because of past abuses, one of the great handicaps our industry has to overcome is the fact that the public, inured to the traditional methods of ballyhoo, has long since learned to discount the high praise given to pictures in advertising and exploitation campaigns. Consequently, any attempt at this time, either by the producer-distributors or the exhibitors, to exploit pictures in a manner that will not live up to the fabulous claims made for them, will be injurious to the interests of the industry as a whole, for such pictures serve only to incense the patrons who are drawn to the theatre on the basis of the claims made in the exploitation campaign.

There is no question that a good exploitation campaign will attract movie-goers to the box-office and will keep them coming if the picture lives up to the claims made for it. But if it is a mediocre picture that has been hailed in the exploitation campaign as great entertainment, you may be sure that, no matter how extensive the exploitation campaign, the adverse word-of-mouth advertising will keep the picture-goers away from the box-office in droves. Moreover, it will result in the addition of many more thousands of movie-goers who have lost faith in motion picture advertising.

The responsibility for most objectionable movie advertising lies, not with the exhibitors, but with the producer-distributors, for they are the ones who design and furnish the exhibitors with advertising mats, trailers, outdoor displays and other forms of exploitation in connection with a particular picture.

According to the Advertising Code, which is under the administration of the Advertisers' Advisory Council, whose members are the directors of advertising and publicity of the principal motion picture companies, all forms of picture advertising must meet with their approval. The Code requires, among other things, that "good taste shall be the guiding rule of motion picture advertising," and that "no false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations." Since the Advertisers' Advisory Council is a department of the Motion Picture Association (the producers' organization), all the member companies have pledged compliance with the Code's provisions. But how many times have you seen these provisions violated?

As this paper has had occasion to say before, from a good deal of the film ad copy that has appeared and still appears in the nation's newspapers and magazines, it seems as if those in charge of the Advertising Code either are winking

at one another as they nod approval or are wearing blindfolds as they examine the copy submitted to them.

No one can deny that the selling of a picture to the public is of the utmost importance to our business, but in doing so let us not go overboard in our claims of a picture's entertainment values. Otherwise we will find that, when the exceptional picture that rates all the ballyhoo we can possibly give it comes along, much of our efforts will be dissipated because of the many thousands of movie-goers who will pay no attention.

"MOVIETIME" DRIVE EXTENDED FOR ONE FULL YEAR

The "Movietime U.S.A." campaign, which had been originally planned for October and November, has been extended for a full year, beginning October 1, according to an announcement by Robert J. O'Donnell, national director of the drive.

"The reason for this extension," O'Donnell said, "is that we do not want people to get the impression that this is merely a shot-in-the-arm promotion effort, with our best pictures bunched for a temporary effect. We know from scrutiny of the studios' production schedules that there will be a continuity of superior product for as far into the future as we can now see, and we want this all-industry effort to continue so that the public will be thoroughly aware that it is only the movie theatre that offers the best entertainment."

O'Donnell added that plans are now under way for the staging of several special events during the winter and spring to give further impetus to the campaign. Notable among these is a mammoth motion picture exposition that will be held at the Grand Central Palace in New York City late in March, with the exposition to be taken on a tour of the country's principal cities following the New York City engagement.

In extending the campaign for a full year, O'Donnell stated that efforts will be made to give greater emphasis to the fact that the drive is being held to celebrate the motion picture theatre's golden anniversary, it being fifty years since the establishment by Thomas Talley of Talley's Electric Theatre in Los Angeles, the first theatre in America to be devoted exclusively to the showing of motion pictures.

O'Donnell announced also that, because of a conflict with the annual Governor's Conference of September 28, the simultaneous appearance of Hollywood personalities in each of the forty-eight state capitals will take place on October 8 instead of October 1, in order to allow the Governors sufficient time to return home from their conference.

As a result of this change, the campaign's newspaper advertisements, originally set for publication on October 8, will now be published on October 1, or whatever days close to this date are chosen by exchange area committeemen as most suitable for local purposes.

Meanwhile the enthusiasm with which the exhibitors throughout the country have responded to the "Movietime" campaign is nothing short of phenomenal. Arthur L. Mayer, COMPO's executive vice-president, is reported by *Variety* as saying:

"It is the most gratifying example of industry-wide cooperation in a common cause than anything I have seen during the 30-odd years I have been in this business. These

(Continued on back page)

**"An American in Paris" with Gene Kelly,
Leslie Caron and Oscar Levant**

(MGM, November; time, 113 min.)

If the spontaneous applause and cheers given to this beautifully and elaborately produced Technicolor musical by a neighborhood audience at a preview is an indication of its worth, there can be no doubt that it will be a smash box-office hit. It is an excellent entertainment, a delight to the eye and ear, presented in a way that will give all types of audiences extreme pleasure. Gene Kelly, who portrays a struggling but happy-go-lucky American artist in post-war Paris, is superb; he does a fine acting job, making the characterization warm, amiable and amusing, and his brilliant dance routines, as well as his way with a song, are alone worth the price of admission. It is by no means a one-man show, however, for compelling contributions to the picture's entertainment values are made by two newcomers—Leslie Caron, as a French shopgirl with whom Kelly carries on an appealing romance, and Georges Guetary, as a successful Parisian nightclub entertainer. Miss Caron is a personable young miss, a good actress, and a beautiful dancer. Mr. Guetary is a handsome young man with a fine personality and singing voice, and the manner in which he puts over several of the songs is highly entertaining. Another who contributes much to the comedy and musical values is Oscar Levant, whose wry humor provokes considerable laughter. The George Gershwin music has been given a fine treatment, and there is more than a generous number of musical sequences, each of which is a thorough delight because of the imaginative presentation. The "I Got Rhythm" song-and-dance number, in which Kelly is joined by a group of French children, is outstanding, as is the song-and-dance sequence in which he is joined by an aged flower seller and a rotund cafe proprietess. Delightful also are the several songs Kelly sings with Guetary and Levant. A most spectacular production number is the "American in Paris" ballet towards the finish, and another eye-filling spectacle is the depiction of the revelry at a Beaux Arts Ball on New Year's Eve.

Set in the Montmartre district of Paris, the lightweight but pleasing story has Kelly, a GI who remained in Paris after the war to study art, living in the same rooming house with Levant, a struggling composer. Both are visited frequently by Guetary, a successful singing star who had not forgotten his old friends. Life becomes complicated for Kelly when Nina Foch, a wealthy but predatory young American woman, takes an interest in his paintings and makes him her protegee in an effort to add him to her string of lovers. Kelly, however, finds himself attracted to Leslie, a shopgirl. He pursues her and wins her love, unaware that she was engaged to marry Guetary, to whom she owed a debt of gratitude for having saved her life during the Nazi occupation. When Kelly asks her to marry him, Leslie tells him the truth about Guetary and herself. They separate and meet once again at the Beaux Arts Ball on the eve of her marriage. Both are terribly despondent and slip out on the balcony, where they bid each other a tearful and final farewell, unaware that they were being watched by Guetary. Having learned of their love, Guetary gallantly bows out of their lives for a happy ending.

It was produced by Arthur Freed and directed by Vincent Minnelli from a story and screenplay by Alan Jay Lerner.

Suitable for all types of audiences, including children.

**"Sunny Side of the Street"
with Jerome Courtland, Terry Moore,
Frankie Laine and Billy Daniels**

(Columbia, September; time, 70 min.)

A fairly good program picture of its kind, photographed by the Supercinecolor process. There is not much to the formula story, but its mixture of romance, comedy and music is light and pleasant. Its box-office chances, however, will have to depend on the name of Frankie Laine, the popular radio and recording singing star, and partly on Billy Daniels,

the colored singer, whose popularity has zoomed in recent years. There is much singing and several situations with human interest. The photography is clear, and the color is pleasing because it is subdued:—

Jerome Courtland, a newly-employed guide at a television station, loses his job when a rowdy bunch of youngsters enter the station due to his negligence. Terry Moore, a receptionist at the station, is sympathetic toward Courtland and, when she learns that his one ambition is to sing on television, she becomes his self-appointed agent and sets out to obtain an audition for him. She buttonholes Frankie Laine, and he, impressed with Courtland's voice, obtains a position for him to sing commercials. Meanwhile the studio executives are frantically attempting to find a singer who would impress a new sponsor, since Laine was unavailable, and because Audrey Long, the sponsor's daughter, was making the final decisions, they set out to have Courtland play up to her. Audrey is so impressed with Courtland's good looks that the executives have no trouble getting them together. They order Courtland to take her to a nightclub and instruct him on how to act in an amorous fashion. Courtland, fearing lest he hurt Terry's feelings, refuses to go through with the act, but he is eventually persuaded to do so. At the nightclub Laine introduces Courtland as a new singing sensation and invites him to sing. Audrey, thrilled by his voice, approves him as the star of the show. A roommate of Terry's sees Audrey's attempts to be romantic with Courtland and informs Terry. Just before Courtland signs the contract at the television station. Terry rushes in and gives him a piece of her mind. He rushes after her and tells her that Audrey means nothing to him. Audrey, listening in the control booth, takes it like a sport and tells Courtland to sign the contract, thus letting Terry think that Courtland meant nothing to her. Terry and Courtland are reconciled, and in due time the show opens with Courtland as the star, and with Laine as his guest star.

It was produced by Jonie Taps, and directed by Richard Quine, from a screenplay by Lee Loeb, based on a story by Harold Conrad.

Suitable for family audiences.

**"When Worlds Collide"
with Richard Derr and Barbara Rush**

(Paramount, November; time, 81 min.)

Photographed in Technicolor, this latest in the current cycle of science-fiction films is handicapped by a weak story, but the intriguing title, coupled with the extensive exploitation campaign planned by Paramount, should result in pretty good box-office returns. Some of the sequences are quite impressive, such as the shots of a tidal wave that rushes through the heart of New York City, and of a mammoth space ship that travels to another planet. Considerable suspense is generated by the fact that the earth's survival is numbered in days because of a pending collision with another planet. The ending is somewhat incongruous, for it shows the space ship landing on the other planet on an icy, barren wasteland, yet when the passengers emerge from the ship they find themselves in a veritable green paradise. Some romantic interest has been worked into the plot, but it seems to have been dragged in by the ear:—

Briefly, the story deals with the discovery by Larry Keating, an astronomer, that the planet "Zyra" will pass close to the earth within a year, causing tremendous earthquakes and tidal waves, and that the star "Bellus" will collide with the earth and smash it nineteen days later. Keating reveals these findings to the United Nations and suggests the building of a space ship capable of carrying a select group of 40 people, along with animals and other necessities, for the establishment of a new world on "Zyra." The UN scoffs at his findings, but John Hoyt, a selfish multi-millionaire, agrees to finance the project provided he is taken along. The rest of the story deals with the furious preparations to build the ship in time; the human conflicts and drama in the selection of those chosen to make the trip; the havoc wreaked when the planet passes close to the earth; and the successful flight to "Zyra."

It was produced by George Pal, and directed by Rudy Mate, from a screenplay by Sydney Boehm, based on a novel by Edwin Balmer and Philip Wylie.

Harmless for the family.

"Angels in the Outfield" with Paul Douglas and Janet Leigh

(MGM, September; time, 102 min.)

Excellent! It is a comedy-fantasy that movie-goers will relish to the last scene, for it is one of the most original and delightful pictures to come out of Hollywood in a long time. It just can't miss, for its story of an explosive big-league baseball manager who is rewarded by the angels for toning down his blasphemous language, and of a little orphan girl who sees the angels helping his team, is at once warm, human, and highly amusing. Word-of-mouth advertising should make it one of the season's biggest business-getters. Paul Douglas is just right as the obstreperous, loud-mouthed manager whose reform is brought about by the little girl's prayers, and Donna Corcoran, as the orphan, is a lovable tot whose charm and winsomeness endear her to the audience. Janet Leigh, too, is outstanding as a newspaper reporter with whom Douglas falls in love, and there is much comedy in Keenan Wynn's portrayal of a biased sports announcer who is determined to run Douglas out of baseball. Although the story has a baseball background, it should be stressed that it will be enjoyed as much by women as by men because of its undeniable heart-appeal. Producer-director Clarence Brown deserves great credit for his masterful handling of the subject matter, no easy task in view of the fact that it is a fantasy and deals with religion.

The imaginative script depicts Douglas as a tyrannical, foul-mouthed manager of a seventh place team, a man who abuses umpires and whose rough tactics on and off the ball-field are condemned by the sportswriters, particularly Wynn, who had been beaten up by Douglas several times. Alone in the ball park one night, Douglas hears an unseen angel who castigates him for his blasphemous epithets and promises to have the Heavenly Choir Nine assist his losing team if he reforms his ways. To seal the bargain, the angel promises to perform a miracle in the third inning of the following day's game. The miracle happens, enabling the team to win, and from then on Douglas becomes a polite and civil person, with the result that his team, making seemingly impossible plays, soon becomes a pennant contender. Complications arise when little Donna, attending one of the games with a group of other orphans, insists that she sees angels behind Douglas and each of his players. Janet interviews the tot and prints the story. Douglas, too, visits the child and becomes attached to her, but he refuses to comment on her claims. One day, however, he is accidentally hit on the head by a line drive and, while in a dazed condition, admits to the press that the angels are helping him. The sportswriters make capital of this admission, and Wynn, casting doubts on Douglas' sanity, brings about an investigation by Lewis Stone, the baseball commissioner. With the aid of a psychiatrist, Wynn builds a strong case against Douglas, but Donna's testimony, supported by a Catholic priest, a Jewish rabbi, and a Protestant minister, impels the commissioner to dismiss the charges. It ends with Douglas' team winning the pennant, and with his marrying Janet and adopting Donna.

A most touching angle to the story is the winning of the crucial game by Bruce Bennett, a washed-up veteran pitcher, who had been chosen by Douglas over the objections of the fans because the angel had told him that Bennett's days on earth were numbered. Lack of space does not permit a recounting of the picture's many other fine dramatic and comical highlights. Suffice it to say, however, that it is worthy of an exhibitor's unqualified endorsement to his patrons.

Dorothy Kingsley and George Wells wrote the screenplay, based on a story by Richard Conklin.

Excellent for all types of patrons.

"Journey Into Light" with Sterling Hayden, Viveca Lindfors and Thomas Mitchell

(20th Century-Fox, Oct.; time, 87 min.)

This is a rather depressing drama of an ordained minister who renounces his faith in man and God because of a personal tragedy. Being a cheerless type of entertainment, despite its happy ending, and since the main action is set amidst the squalor of Los Angeles' skid row section, its reception at the box-office is doubtful. Most people, particularly those who are religious, will find the sight of a minister renouncing his religious beliefs inexcusable, even if he does so at a time of emotional stress, and for that reason the spectator does not follow with too much sym-

pathy his degeneration as he sinks to the depths of a tramp. Still another handicap is the excessive talk. No fault can be found with the acting; Sterling Hayden does good work as the misguided minister, and Viveca Lindfors is warm and appealing as a courageous blind girl, daughter of a skid row missionary, who wins Hayden's love and brings about his regeneration:—

When his wife, an alcoholic, commits suicide because of her rejection by his congregation, Hayden, a small-town minister, furiously condemns the church leaders as hypocrites and renounces his belief in God and prayer. He takes to the road and becomes a wanderer. He finally winds up on Skid Row, where he meets Thomas Mitchell, a wayward character who lives by obtaining jobs for bums and exacting a fee from them. Recognizing Hayden as a man of intelligence, Mitchell decides to make a confidence man out of him. But Hayden, knocked unconscious in a street brawl, is taken in hand by Ludwig Donath, who ran a slum mission with the aid of Viveca, his blind daughter. Donath, unaware of Hayden's background, tolerates his anti-religious utterances and persuades him to accept a job as the mission's janitor. He falls in love with Viveca and helps her by tricking Mitchell into herding the Skid Row unfortunates into the mission. He eventually declares his love for Viveca but tells her that he had no right to marry her because he was an ex-minister who had renounced God. When Viveca is injured critically in an accident, Hayden mounts the pulpit at the mission, asks God's forgiveness and prays for her recovery. Viveca does recover and she and Hayden are married at the mission. Hayden's bishop invites him to return to his former church, but he elects to remain at the mission.

It was co-produced by Joseph Bernhard and Anson Bond, and directed by Stuart Heisler, from a screenplay by Stephanie Nordli and Irving Shulman, based on a story by Mr. Bond.

Best suited for adults.

"Submarine Command" with William Holden, Nancy Olsen and William Bendix

(Paramount, October; time, 87 min.)

A moderately interesting melodrama that is much too long for what it has to offer. The action for the most part is slow-moving, and the story itself is moody because of the constant brooding of the hero, who is tormented throughout by doubts as to whether or not he did the right thing in ordering his ship to submerge quickly during a Jap attack rather than linger on the surface to rescue two wounded men trapped on the bridge. How these doubts plague him and nearly wreck his marriage make up the rest of the story, but it does not come through with any appreciable dramatic force, mainly because it unfolds in a series of manufactured situations that have a familiar ring. There is some excitement in the closing reels, where the hero and his crew help save several hundred American prisoners during the Korean war:—

Patrolling the South Pacific during World War II, the U.S. submarine Tiger Shark is attacked suddenly by a Jap Zero. Jack Gregson, the commander, orders the ship to dive but, before he and the quartermaster can scramble down the hatch to safety, both are machine-gunned. William Holden, the executive officer now in command, finds himself faced by a split-second decision—to countermand the order and rescue the two men at the probable cost of more men and the ship, or to take the sub to a safe depth. He chooses the latter course, earning the contempt of William Bendix, the chief torpedo man, who felt that Holden lacked the guts to take a chance. Upon his return to the base at the end of the war, Holden is assured by Gregson's widow and by his superior officers that he had done the right thing, but he is constantly tormented by doubts. He marries Nancy Olson, and though the marriage is successful he becomes moody from time to time thinking about Gregson's death. His old doubts return to plague him in a serious way when Bendix arrives at the base and is assigned to duty under him. His brooding makes him so testy that it leads to a quarrel and break with Nancy. When the Reds invade Korea, the Tiger Shark is among the naval units rushed to the Far East with Holden in command. He finds the answer to his doubts and wins Bendix's friendship when he undertakes a dangerous mission and saves four hundred American prisoners, sacrificing the ship in the operation. Upon his return to the States, Holden finds Nancy waiting for him.

It was produced by Joseph Sistrom, and directed by John Farrow, from a story and screen play by Jonathan Latimer. Suitable for the family.

exhibitors are pledging not only hard work but also hard cash. In some cases exhibitors are pledging as much as 5c a seat to help finance the drive. Others are raising large sums by other means. Just talk with Bob O'Donnell, who is now touring major cities, meeting with exhibitors, about the response this campaign is getting. He is as constantly amazed by the unbounded enthusiasm of these showmen as I am."

Spirited "Movietime" meetings, attended by representatives of all branches of the industry, have been and are being held throughout the country for the purpose of integrating regional campaigns with the national campaign. If a meeting has not yet been scheduled in your territory, you may be sure that one will be set up in the very near future. It should not be necessary to urge any of you to attend these meetings and participate in the campaign, for the drive is shaping up as the greatest coordinated exploitation effort ever undertaken by the business, one that is bound to help every exhibitor, no matter where his theatre is located or what run he has.

A NOVEL AND SOUND IDEA

A unique plan to help exhibitors personalize a powerful sales message to their patrons has been formulated by the Allied National Convention Committee with the cooperation of National Screen Service, according to an announcement this week by Wilbur Snaper, chairman of the convention.

All registered exhibitors attending the Convention at the Biltmore Hotel in New York, October 28, 29, 30, 31 and November 1, will be photographed individually by regular 35 mm. motion picture cameras and sound equipment at the NSS studio booth. Each exhibitor will be given the opportunity to record a personal message to his patrons, and provision will be made for the inclusion in the film of titles of forthcoming pictures.

A print will be prepared as rapidly as possible to enable the exhibitor to screen it in his theatre almost immediately upon his return. Snaper emphasized that there will be no charge for either the filming or the print since National Screen is providing the equipment, technical assistance, film and laboratory work as a service to all National Allied members. Arrangements can be made for additional prints where more than one theatre will require them.

This "Take-Home Trailer," as it has been labeled, will be prepared in a way that will enable the exhibitor to include it in his newsreel to give it added impact and audience interest.

As pointed out by Mr. Snaper, the value of this type of personal message from the exhibitor to his patrons, in which he will talk about his visit to New York, the screening of new pictures, and the bright prospects in store for the movie-going public, cannot be overestimated.

"Obsessed" with David Farrar and Geraldine Fitzgerald

(United Artists, Sept. 7; time, 77 min.)

Produced in Great Britain, this "gaslight" dramatic offering is boresome, for the story unfolds almost entirely by dialogue and the action is much too slow. It is also unpleasant, for the two lovers are presented as not having faith in each other—each suspects the other of having poisoned the hero's wife, when neither in fact was guilty. The situations that show each accusing the other of guilt are not pleasant. Throughout most of the proceedings the spectator is bewildered as to which of the characters is deserving of sympathy. The story has no underlying moral unless it is the theory that one should never lose faith, but it would be stressing the point too much to discover such a moral. The direction and acting are good enough, but the atmosphere is too sombre and the photography dark:—

When his invalid wife dies, David Farrar, as well as his friends and neighbors, feel relieved, because she was a domineering woman. Farrar, a school teacher, is in love with Geraldine Fitzgerald, his wife's secretary-companion, and his wife's death frees them from maintaining a clandestine

affair and enables them to plan marriage. Only Jean Cadell, the dead woman's elderly housekeeper is depressed and at the same time bitter against Farrar and Geraldine because of her knowledge of their affair. The first impulse that comes over Farrar and Geraldine is to flee from the house, but they realize that such a step might cast reflection on their past relationship. They decide to remain for a while and then leave for a honeymoon in Italy after their marriage. Their happiness, however, is short-lived when Roland Culver, a Scotland Yard inspector arrives and informs them that there is considerable doubt as to the cause of the death. They appear horrified at the news and are completely shaken when a chemical examination reveals that arsenic had been found in the dead woman's body. Doubt enters the mind of each of the lovers concerning the possibility that the other had done the poisoning, and there is considerable recrimination between them as each finds reason to accuse the other of having committed the killing. Culver, however, carries on his methodical investigation and eventually proves that the poison had been given by Miss Cadell, from whom he obtains a confession. She had tried to incriminate the lovers.

Ernest Gartside produced it, and Maurice Elvey directed it, from a screenplay by Charles Frank and David Evans, based on the play "The Late Edwina Black," by William Dinner and William Morum.

Adult fare.

"Disc Jockey" with Ginny Simms, Michael O'Shea, Jane Nigh and Tom Drake

(Allied Artists, Aug. 23; time, 77 min.)

The value of this picture to your box-office will depend almost entirely on the names that appear in it and on the songs that are played and sung, for the story is very weak. Some parts of it are interesting and laugh-provoking, but other parts are slow and "gabby." In addition to the singing of Ginny Simms, songs and musical numbers are offered by such entertainers as Russ Morgan, Tommy Dorsey, Sarah Vaughan, Herb Jeffries, The Weavers, George Shearing, Nick Lucas and Foy Willing and the Riders of the Purple Sage. There is also an all-star jam session featuring Jack Fina, Vito Musso, Red Nichols, Red Norvo, Ben Pollack and Joe Venuti. Additionally, some twenty-eight of the better known disc jockeys from most of the country's principal cities appear in the picture. With such an array of names, there is no question that Allied Artists will exploit the picture extensively, and this should be of considerable help to the box-office:—

Michael O'Shea, a combination disc jockey and radio promotor, finds himself in a spot when Jerome Cowan, a candy manufacturer and one of his principal clients, refuses to renew his contract except at a greatly reduced figure. Cowan claimed that disc jockeys were no longer business-getters. Meanwhile Jane Nigh, O'Shea's secretary, has her own troubles; Tom Drake, her boy friend, had befriended Ginny Simms, a comely but unknown singer, and wants O'Shea to audition her. Jane accuses Drake of having become romantically interested in Ginny. Drake, hurt, storms out, leaving Ginny and a record of her voice. Curious, Jane puts the record on the playback machine, and O'Shea, listening in, is impressed by Ginny's voice. He immediately sets in motion a plan to make Ginny the country's top vocalist. He enlists the aid of recording artists and disc jockeys from all parts of the country to prove that platter spinners have not lost their selling power, and within a matter of a few weeks Ginny becomes a big name and wins a spot on O'Shea's nightly show as a disc jockeyette, plugging Cowan's candy. Jane, in a spirit of revenge, writes and hands Ginny a set of commercials to read over the air, each one derogatory to Cowan's candy. But the derogatory lines, instead of reducing sales, create a boom. As a result, Cowan falls in love with Ginny and signs a new contract with O'Shea at a fat increase. Jane and Drake make up and plan to marry.

Maurice Duke produced it, and Will Jason directed it, from a story and screenplay by Clark E. Reynolds.

Suitable for family audiences.

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EXHIBITORS CHARGE DISTRIBUTORS WITH TIEING EXCESSIVE SALES TERMS TO "MOVIE TIME" CAMPAIGN

Despite the enthusiasm shown by exhibitors throughout the country for the "Movietime U.S.A." campaign, complaints are being voiced in a number of territories to the effect that the distributors are demanding higher film rentals and more onerous terms on pictures to be distributed during the "Movietime" drive.

Indicative of how the exhibitors feel is the following question posed by Leo T. Jones, a member of the board of directors of the Independent Theatre Owners of Ohio, in a recent service bulletin of that organization:

"Why should an independent exhibitor, particularly one in a small town or city, or one with a subsequent run, participate in 'Movietime U.S.A.', pay 1/10 of 1% of his film rental (or whatever the assessment may be) toward its support, and then be forced to play, during the campaign and after, only pictures of the type made available to him this summer because of extortionate film rentals and other onerous terms demanded by the distributors for their occasional boxoffice hits and in addition to an active revival and intensification of many of the other trade abuses so obnoxious and detrimental to his best interests?"

That the protests against excessive sales terms on current and forthcoming top productions is spreading to other parts of the country is evidenced by the following telegram sent on August 28 to Robert J. O'Donnell, national director of the "Movietime" drive, by Charles Niles of Anamosa, Iowa, who is treasurer of National Allied:

"I am well aware that film rentals are not a part of COMPO, but it is ironical that outrageous demands are being made here in Iowa and Nebraska for top product right at the time the 'Movietime' campaign is getting underway.

"We in Allied know we need the campaign and need it badly. We in Allied have done and will do everything possible to make it a great success, but cannot you or someone get the word to the big guns to call off the dogs and curtail their greed at least until the 'Movietime U.S.A.' is over?

"You and Arthur Mayer are doing a great job and I personally hate to see all your work and efforts being destroyed at the grass roots by avarice. What better answer is there to that infamous article in *Life* than top pictures on every screen in the country with big audiences in attendance? But this is impossible if exhibitors are unable to negotiate for top pictures such as 'Here Comes the Groom,' 'That's My Boy' and 'Captain Horatio Hornblower.'

"In the case of 'David and Bathsheba,' Fox is violating the law by fixing admission prices so that not only the exhibitor is being gouged but the public as well by upped admissions."

As pointed out by Mr. Niles himself, COMPO, which is sponsoring the "Movietime" drive, has no authority to deal with film rentals. Nevertheless, his telegram to Bob O'Donnell draws attention to a situation that may have an adverse effect on the campaign.

For many years, and particularly since the recent box-office decline, distribution has been urging the exhibitors to become more aggressive in the exploitation of pictures. The "Movietime" campaign has captured the imagination and enthusiasm of the exhibitors on a scale that is far beyond the fondest dreams of the most optimistic industryites. This enthusiasm, coupled with the fact that there is on hand enough fine pictures to assure the exhibitors of a continuous flow of meritorious product for many months to come, provides the industry with a golden opportunity to win back our audiences and keep them coming. But this enthusiasm is in danger of being dampened unless more realistic sales policies are adopted by the distributors.

The many fine pictures that are in the offing are deserving of the best showmanship efforts the exhibitors can muster, but, as this paper has said before, the distributors, if they want showmanship cooperation from the exhibitors, must provide them with the proper incentive—an opportunity to earn a fair share of the extra profits that may result from their willingness to invest their time and money to get more dollars into the box-office.

TAX FIGHT BEARS FRUIT

It seems as if COMPO's fight against the discriminatory provisions of the pending House-approved tax bill has borne fruit. This bill, as most of you know, would grant special exemption from the 20% Federal admissions tax to a wide variety of entertainments that are in competition with the motion picture theatres.

According to reports from Washington, the Senate Finance Committee, impressed by COMPO's strong arguments against the provision, and by the many protests received from exhibitors throughout the country, has not eliminated the provision completely, but it has made radical changes that would keep the admissions tax on certain competitive entertainments that are exempted in the House-approved bill.

The final language of the new provision has not

(Continued on back page)

**"Painting the Clouds with Sunshine" with
Dennis Morgan and Virginia Mayo**

(Warner Bros., Oct. 6; time, 87 min.)

Although not exceptional, this musical romantic comedy should entertain indiscriminating audiences fairly well, mainly because of the Technicolor photography, the snappy musical interludes and the nostalgic melodious tunes. The story, which follows the general lines of the plots used in the numerous "Gold Digger" musicals produced by Warners in the past, is pretty trite, but the action is lively and it serves well enough as a framework for the specialty numbers. The romantic involvements of the plot result in several situations that are laugh-provoking, but the players frequently strain for laughs in an effort to overcome either a silly situation or inept dialogue. Moreover, it is developed without any surprises, and its farcical situations lack freshness:—

Appearing in a Hollywood nightclub, Virginia Mayo, Lucille Norman and Virginia Gibson, a song-and-dance trio, share the bill with Dennis Morgan, a singer, and Gene Nelson, a dancer. Lucille, in love with Morgan and convinced that she had persuaded him to give up gambling, accepts his proposal of marriage, but she is disillusioned when she discovers that he had just won her engagement ring in a gin rummy game. She breaks with him and heads for Las Vegas with the other girls, where the act had been booked into The Golden Egg, a combination gambling casino and motel operated by S. Z. Sakall, who was having his troubles with Wallace Ford, an old sourdough, who had declared himself in as a partner. Miss Gibson, in love with Nelson, hopes that he can join them there, and Nelson, with Lucille on his mind, shares the same hope. In the events that follow, Nelson arrives in Las Vegas and makes an immediate play for Lucille, who is receptive to him even though she still loved Morgan. It then comes out that Nelson is actually a millionaire, a member of a staid family of Boston bankers. Prodded by Virginia, Lucille accepts his proposal of marriage. Meanwhile in Boston, Tom Conway, Nelson's stuffy cousin, decides to rescue his foolish relative and the family fortune from a gold-digger. He rushes to Las Vegas, where Virginia takes him in hand to get him out of the way, but he manages to communicate with Morgan and arranges for him to come to Las Vegas to disrupt the romance between Lucille and Nelson. This maneuvering results in a series of complications that involve everyone, but it all ends with Lucille in Morgan's arms, with Miss Gibson winning Nelson, and with Conway falling for Virginia.

It was produced by William Jacobs, and directed by David Butler, from a screen play by Harry Clark, Roland Kibbee and Peter Milne, based on a play by Avery Hopwood.

Harmless for the family.

**"The Day the Earth Stood Still" with
Michael Rennie and Patricia Neal**

(20th Century-Fox, Sept.; time, 92 min.)

Very good! It is by far the best of the science-fiction pictures yet produced. It holds one's interest undiminished from start to finish and, although the theme is admittedly fantastic, one is made to feel as

if he is seeing a real-life occurrence because of the expert handling of the subject matter and the extremely fine special effects work. Favorable word-of-mouth comment is sure to help this picture at the box-office.

Briefly, the story revolves around Michael Rennie, an earth-like man from another planet, who lands his space-ship in Washington, D. C., to bring a warning to the peoples of the earth that they must live in peace or face obliteration at the hands of other inhabited but peaceful planets that feared that the earth's aggressiveness may eventually reach into outer space and threaten their security. The excitement and suspense stems from the panic created throughout the world by his visit, particularly in Washington, where his gleaming silver disc-shaped space-ship lands with a whirring roar and is immediately surrounded by soldiers with tanks, artillery and machine guns. The scenes where he first steps out of the ship are highly exciting for, despite his declaration that he had come on a visit of peace and good will, he is wounded by a panic-stricken soldier. This act of aggression causes an eight-foot robot to emerge from the ship and come to Rennie's defense by melting down tanks, guns and other objects by means of an electric eye. The rest of the story has to do with official Washington's inability to fulfill Rennie's request that the President call an immediate meeting of the leaders of all the nations on earth so that he might give them his urgent message, and with his deciding to mingle with the people to discover for himself what they are like. From that point on the story becomes highly melodramatic by reason of the fact that he becomes the object of a frantic search by the police. Meanwhile he settles down in a rooming house, where he meets and becomes friendly with Patricia Neal, a young widow, and Billy Gray, her young son, who leads him to the home of Sam Jaffe, a renowned scientist. It is through Jaffe, whom he convinces of his power by nullifying electricity throughout the world at a given moment, that Rennie is able to convey to the world's leading scientists the message that the earth must live in peace or face obliteration. A brief synopsis cannot do justice to the many melodramatic incidents involving the robot, who recovers Rennie's body after he is shot and killed, brings him back to life, and helps him to return to his home planet in the space-ship.

It was produced by Julian Blaustein, and directed by Robert Wise, from a screenplay by Edmund H. North, based on a story by Harry Bates.

Suitable for the family.

"The River" with a special cast

(United Artists, roadshow; time, 98 min.)

Filmed entirely in India along the banks of the Ganges River in West Bengal, this Technicolor production offers audiences a highly interesting view of life in India. From the production point of view, it is a pictorial treat, for the camera, in documentary fashion, has captured vividly the fascinating customs, traditions and ritual beauty of that ancient land, such as the boatmen on the river with their haunting songs; the operation of the jute mills; the bazaar with its variety of shops, snake charmers, fortune tellers and holy men; and the different Indian festivals and ceremonies, each symbolic in its own way. The visual beauty of the production, however, is not matched

by the story, which is a choppy edited affair dealing with the first love felt by three teen-aged girls for a visiting young American who had lost a leg in the war, and who had been unable to regain his faith and purpose in life. How each of the girls contribute to his adjustment in life, and how each emerges a bit wiser and a bit more of a woman because of him, makes up the rest of the story, but it is no more than mildly interesting because of the lack of continuity and because the characterizations themselves are only skin-deep. The picture has little appeal for the bulk of American movie-goers, but it probably will go over in art houses that cater to patrons with specialized tastes. The fact that the picture is being sponsored by the Theatre Guild should be of considerable help at the box-office.

The principal characters in the story are fourteen-year-old Patricia Walters, eldest in an English family of six children, who wants to be a writer when she grows up; Adrienne Corri, an eighteen-year-old self-confident girl whose father owned the jute mill; and Radha, a sensitive and retiring half-caste girl, whose American father (Arthur Shields) had married her Indian mother, and who had yet to find her place because of her mixed heritage. When Thomas E. Breen, a young American who had lost his leg in the war, comes to visit Shields, his cousin, the three girls, close friends, fall in love with him, and as the rivalries develop, each girl in her own way helps him to regain confidence in the future, despite his handicap. Worked into the episodic story is the happy relationship within Patricia's family, the tragedy that strikes when her little brother dies from a snake bite, and the joy everyone feels when her mother (Nora Swinburne) gives birth to a new son. At the finish Breen returns to America alone, leaving each of the girls more adult-minded because of their association with him.

It was produced by Kenneth McEldowney, and directed by Jean Renoir, from a screen play by Rumer Godden and Mr. Renoir, based on Miss Godden's novel.

Suitable for all.

**"The Blue Veil" with Jane Wyman,
Charles Laughton and Joan Blondell**

(RKO, no rel. date set; time, 113 min.)

A touching, sentimental drama, revolving around a kindly woman who devotes her life to the care and bringing up of other people's children. It is the type of picture that should go over very well with the masses, for it has deep human appeal, some romantic interest, light touches of comedy and many situations that tug at one's heart-strings. Jane Wyman, as the self-sacrificing heroine, who because of her ability, sympathy and understanding is loved by all who come in contact with her, proves once again that she possesses extraordinary acting talent; she is seen at four different periods in her life, and she is just as convincing as an aged woman as she is as a sensitive young widow. There are several highly dramatic situations, the most powerful being the one where she loses her fight to keep a young boy she had supported and loved for eight years after he had been abandoned by his mother. The closing scenes, where the

young men and women on whom she had lavished her devotion as children gather to welcome her at a surprise party, are tenderly touching. Charles Laughton, Joan Blondell, Richard Carlson, Agnes Moorhead, Audrey Totter, Don Taylor, Cyril Cusack, Everett Sloane, Natalie Wood and Henry Morgan are among the others in the impressive cast whose fine performances help to make this an outstanding drama.

The story, which unfolds in four episodes, opens with Jane, a young World War I widow, accepting a post as an infant nurse following the loss of her baby. Her first employer is Charles Laughton, a kindly middle-aged widower, who grows fond of her and proposes marriage. After her refusal and his marriage to his secretary, she leaves to accept a post in the home of wealthy Agnes Moorhead as governess to her youngest son. There she meets and falls in love with Richard Carlson, a tutor. When Carlson obtains a post in Syria, Jane accepts his quick proposal of marriage, but she changes her mind when he expresses doubts about the reliability of a hasty marriage. In the years that follow, Jane's career as a vicarious mother takes her through a succession of households, during which time she continues a close friendship with Cyril Cusack, a toy shop proprietor. As governess to Natalie Wood, lonely daughter of Joan Blondell, a fading but ambitious actress, Jane brings needed love and understanding to the child. But when it becomes apparent that Natalie prefers Jane to her mother, Jane makes Joan see the light and leaves so that a true kinship may be effected between the two. At the beginning of World War II, Jane becomes an infant nurse in the home of Audrey Totter. When her husband is drafted, Audrey follows him overseas, leaving the child in Jane's care. She remarries after her husband dies in action and remains in Europe. After eight years, during which Jane raises the boy and supports him, Audrey and her new husband (Henry Morgan) return to claim him. Jane's selfless spirit rebels, but she loses her fight to hold on to the boy, whom she now loved as her own. Now a broken, lonely old woman, saddened by the death of Cusack, Jane, past the age of employability as a nurse, accepts work as a janitress in a school just to be near children. She consults an eye specialist at a hospital clinic when her eyesight begins to fail, and is delighted to discover that the doctor is Don Taylor, Miss Moorehead's son, now grown and with a family of his own. He invites her to dinner at his home and, upon arriving, she is surprised to find herself welcomed by the many young men and women she had raised through the years. Her joy is complete when Taylor asks her to become a governess to his own children.

It was produced by Jerry Wald and Norman Krasna, and directed by Curtis Bernhardt, from a screen play by Norman Corwin, based on a story by Francois Campaux.

Fine for family audiences.

"The Mob" with Broderick Crawford

(Columbia, October; time, 87 min.)

A very good crime melodrama. Full review next week.

yet been drawn up, but it is understood that the Senate Finance Committee, when it meets jointly with the House committee to complete deliberations on the bill, will recommend that the tax be kept on all motion picture entertainments staged by cooperative groups; that charitable organizations, to be eligible from the tax on entertainments sponsored by them, must receive public support; and that religious organizations, as well as educational institutions that have an organized faculty, be granted limited exemptions on the admissions tax.

The Senate committee approved, however, the House action in exempting non-profit symphony orchestras and opera companies from the tax.

Until the precise language of the new provision is made public, the extent of the exemptions cannot be fully determined, but it is apparent that the Senate Finance Committee has narrowed down the exemptions greatly, thus plugging holes in the bill that would have had the effect of setting up unfair competition to the established motion picture theatres.

It is an important victory for the exhibitors, and the main credit goes to Abram F. Myers who, as the authorized spokesman for COMPO, presented powerful arguments against the discriminatory tax provision at a hearing last month before the Committee.

SPEAKERS' PROGRAM SET UP FOR "MOVIETIME" DRIVE

A program to reach theatre audiences through local clubs and civic organizations by use of selected speakers in each exchange territory has been formulated by Leon J. Bamberger, RKO sales promotion manager, who is head of the speaker's bureau committee for "Movietime U.S.A."

A letter and a kit containing eleven speeches plus additional notes pertaining particularly to "Movietime U.S.A." have been forwarded to all exchange area chairmen of the campaign.

All speech-making, the letter points out, must be arranged locally, since it would be too expensive and time-consuming to set up a nationwide speakers' bureau. Bamberger suggests that one person in each local committee be appointed chairman of a speaker's bureau. It will be his duty to contact exchanges, exhibitor associations, supply dealers and others capable and willing to deliver speeches before women's clubs, Kiwanis, Rotary, educational and other organizations.

Once the speakers have been obtained, the chairman is asked to write every exhibitor and circuit house manager, advising him of the availability of the speakers, and urging him to arrange for speaking engagements in his town or city.

Exhibitors also are urged to personally address their own audiences, as they live with these people and meet them face-to-face at the theatres. Another point made is that the exhibitor is in the best position to include reference to exceptionally fine shows coming to his theatre. Exhibitors, of course, would also act as speakers before local organizations with the material provided them.

Travel expenses will have to be borne by the exhibitor requesting the speaker, according to the letter, which stresses that there are no funds available from the national "Movietime U.S.A." budget for this purpose.

"The Well" with Richard Rober, Barry Kelly and Henry Morgan

(United Artists, Sept. 24; time, 85 min.)

A gripping dramatic production, skilfully directed and competently acted. Evidently based on the tragic death of little Kathy Fiscus, the child who fell into an old California well several years ago, the exceptionally well-written story is a tense and highly dramatic account of the turmoil and race hatred that besets a small American city following the disappearance of a little Negro girl who, unbeknownst to everyone, had fallen into an abandoned water well. The first half of the picture is extremely impressive because of its forceful, at times brutal, depiction of the racial strife that engulfs the townspeople when a white man comes under suspicion of having kidnapped the child. The false accusation against Henry Morgan wins the spectator's sympathy, for they know that he is innocent of the child's disappearance. The second half of the picture, which deals with the discovery of the entrapped child and with the Negroes and whites forgetting their differences in a desperate but victorious effort to save the little girl, is so emotionally powerful that it brings a lump to the throat and a tear to the eye. The frantic cooperative efforts of the townspeople to rescue the child, coupled with the dangers and problems that face the rescuers, will keep the spectator on the edge of his seat. It is an outstanding production and, despite the lack of marquee names, should give a good account of itself at the box-office because of favorable word-of-mouth advertising:—

While on her way to school, Gwendolyn Laster, a five-year-old colored child, falls into an abandoned well hidden by tall grass and weeds. Her disappearance is reported by her worried parents to Richard Rober, the sheriff, who treats the matter as a routine incident until the child's schoolmates report that she had been seen in the company of a strange white man. Rober tries to keep this news from the townspeople. Henry Morgan, nephew of Barry Kelly, a civic power and wealthy contractor, is identified as the strange man. He admits having bought some flowers for the child but denies that he had kidnapped her. The news that a white man, kin of one of the town's richest men, had been arrested, creates a furore among the colored residents, and as the hours go by without the child being found, gossip, rumors and distortions quickly accentuate an atmosphere of fear and distrust, with the colored people believing that Morgan, being a nephew of an influential figure, would get away with the "crime." Isolated acts of violence break out between gangs of negroes and whites, and before long the situation gets out of control, compelling Rober to appeal to the Governor for the militia. A full-scale battle between the races is averted when news comes that the child had been discovered at the bottom of the abandoned well. Stunned by the electrifying news, the embattled negroes and whites rush to join in the rescue. Frantic digging begins at once, and Morgan, although embittered, plays a leading role in helping to save the child. It ends with both the negroes and whites returning to their homes crestfallen, ashamed of the tragedy they had nearly caused without reason.

It is a Harry M. Popkin production, produced by Clarence Green and Leo Popkin, and directed by Leo Popkin and Russell Rouse, from a story and screenplay by Messrs. Rouse and Greene.

Good for everybody.

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A TIME FOR JUDICIOUS THINKING

The one sour note in the otherwise excellent "Movietime, U.S.A." campaign book, the details of which appear elsewhere in these columns, is the list of pictures that the exhibitors are being asked to hail as "the greatest lineup of screen entertainment ever" and as "the greatest films of all times."

There is no question that the exhibitors have a right to be justifiably proud of many of the pictures listed, but the fact remains that the list includes also a number of run-of-the-mill and mediocre pictures, some of which have been rapped in no uncertain terms by movie critics throughout the country, and a number of which have already been shown in different areas as the lower half of double bills—a fate they deserved.

Obviously, the trouble behind the selection of this list of pictures is that the producer-distributors, by virtue of the financial aid they are giving to this movie-going drive, have insisted upon working into the campaign plugs for their individual pictures, good and bad alike. That the pictures listed in the press books were chosen, not on the basis of merit, but on the basis of giving each of the ten participating producing-distributing companies an equal break is evidenced by that fact that, of the forty-nine pictures listed as those that will be playing generally in subsequent-run houses during the first three months of the drive, five each come from RKO, MGM, Republic, Warners, Universal, Monogram and 20th-Fox; four each from Paramount and United Artists; and six from Columbia. Of 27 pictures listed as forthcoming top pictures of exceptional entertainment qualities, exactly three from each company are included.

As pointed out editorially by this paper in the September 1 issue, great damage can be done to the "Movietime" campaign if any attempt is made to publicize as "great" and "outstanding" pictures that are admittedly weak in entertainment values. Fortunately, the exhibitors can avoid this pitfall by excluding from the campaign ideas and advertisements any mention of weak pictures.

There is cause for concern, however, regarding the half-page and full-page advertisements that will be used by the producer-distributors in the national ad campaign, slated to begin on October 1. As announced, these advertisements, which will appear in 1,775 daily newspapers in 1,410 cities, will be institutional as well as selling in that they will list "many great new films" that will be playing during the drive. HARRISON'S REPORTS' concern stems from the fact that it has learned on good authority that, at a meeting this week of the advertising and publicity heads of the different producing-distributing companies, it was decided that each company should submit two pictures of its own choosing to be listed in these advertisements.

It is indeed unfortunate that such a procedure has been adopted to select a list of pictures that will be exploited as among the exceptional pictures in store for the public, for, if we are to judge from past performances, there is grave danger that one or more of the companies may use the glowing advertisements to play up its duds. If this is done, the damage to the "Movietime" campaign will be irreparable, for those who will see the duds after being drawn to the theatres by the advertisements will be so incensed that, the next time they go in search of entertainment, they will

pass up the theatres rather than risk the chance of being fooled again.

It is to be hoped that none of the companies, in selecting the pictures to be listed, will win for itself the dubious distinction of having placed its own selfish interests above those of the industry as a whole.

A PUBLIC RELATIONS PLAN WORTH EMULATING

Last March, Mr. A. A. Holler, assistant manager of the Fenray Photoplay Company, operators of the Fenray and Elzane Theatres in Martins Ferry, Ohio, visited the writer and related to him the contemplated adoption of a plan he had fathered whereby the Martins Ferry Rotary Club, in cooperation with the aforementioned theatres, would encourage children between the ages of five and twelve to attend Sunday School regularly.

At that time Mr. Holler requested that publicity on the plan be withheld until its operation had been tested.

Mr. Holler, in a communication to this paper, now reports that the plan, which the Rotary Club likes to refer to as the "Moral Citizens Development Operation," has proved highly successful.

Because an undertaking of this kind offers exhibitors a means of creating good public relations theatrewise, HARRISON'S REPORTS is pleased to bring to the attention of its subscribers Mr. Holler's able report on the plan and its operation. Here is what he had to say:

"To promote the plan, it was necessary to interview the ministers or the superintendents of Sunday Schools of each of the nine established churches in our city and to explain to them how the plan would operate, and wholehearted acceptance was received from seven of these institutions so the plan was placed in effect in the majority of the seven churches commencing with the month of April.

"The plan operates in this manner: If a child within the above mentioned age bracket will have had perfect attendance at Sunday School or other designated religious services for the 4 or 5 Sundays, whichever occur in the particular month, the Rotary Club presents to the superintendent of the Sunday School or his representative 'Perfect Attendance Awards' in the form of tickets to the theatres, for distribution at the earliest possible time, to those children who had earned them during the previous month. These tickets are acceptable for admission at either the Fenray or the Elzane theatres at any of the Saturday matinees in the month following the month in which they were earned.

"At the inception of the plan, of the total existing enrollment the records revealed that 60% attended Sunday School at irregular times and that an average of a little better than 30% attained perfect attendance. With the operation of the plan at the conclusion of the first month, those attaining perfect attendance increased by 5%; at the conclusion of the second month this increase had jumped to 20% and has since remained constant at that figure because of the summer season and school vacation interposing themselves in the routine of children's lives and accepted customs of various denominations. We expect to again reassemble records of the Fall season beginning with September, and we do not doubt that not only will the enrollment of various

(Continued on back page)

"The Mob" with Broderick Crawford*(Columbia, October; time, 87 min.)*

A very good crime melodrama, dealing with racketeers who control the waterfront and longshoremen of a large city. Well directed and acted, it holds one in tense suspense all the way through. The script has been written intelligently, making the action novel and realistic. Broderick Crawford, as a detective who poses as a hoodlum to gain evidence against the gangsters, is highly effective. The methods he uses to get into the good graces of the gangsters appear natural—not forced. Interesting also are the methods used by the police to trail the gangsters' car; an attachment placed secretly under the gangsters' auto pours out a liquid that can be seen only by an ultra-violet light on the police car. The story has other novel ideas and twists that set it a notch above most pictures of this type:—

Crawford, while on his way to give nurse Betty Beuhler, his fiancee, an engagement ring, witnesses the shooting of a man. The killer, by leading Crawford to believe that he is a police lieutenant, escapes. When the victim is identified as an insider on a case involving waterfront rackets, Crawford, being the only one who had caught a glimpse of the killer, is assigned to the case. The police believed that the killer was the mystery man behind the waterfront rackets. Disguising himself as a troublesome dock worker from New Orleans, Crawford checks into a shabby waterfront hotel, where he becomes acquainted with Richard Kiley, a longshoreman, and Matt Crowley, the hotel's bartender. Through clever tactics, he manages to get a job running a winch, displacing Frank De Kova, who vows vengeance. Meanwhile he learns the details of the rackets and the methods used to exact tribute from the workers. One of the racketeers discovers that Crawford is a detective and goes to his room to kill him, but he is saved by Kiley, who reveals himself as an undercover insurance investigator. In the events that follow, De Kova is killed and Crawford is framed for the crime. He permits himself to be given a brutal third degree by a police sergeant who was obviously in league with the racketeers. Rescued by Otto Hulett, his chief, Crawford returns to the waterfront and discovers that Neville Brand, a hoodlum, had committed the murder. He arranges for the police to take Brand into custody and leads the gangsters to believe that he had disposed of the thug in revenge for the frame-up. Having thus gained a reputation as a killer, Crawford is approached by Crowley, the bartender, who offers to put him in touch with the mysterious head of the rackets, who wanted a murder performed. Crawford agrees to the proposal, but arranges a police trap, which results in Crowley himself being uncovered as the mystery leader. Crowley manages to escape and, by becoming a patient in the hospital where Betty was employed, plots to kill both her and Crawford. He almost succeeds when Crawford comes to the hospital to visit Betty, but alerted policemen who had been assigned to guard Crawford shoot him down in the nick of time.

Jerry Bresler produced it, and Robert Parrish directed it, from a screenplay by William Bowers, based on a story by Ferguson Findley. Adult fare.

"Hotel Sahara" with Yvonne De Carlo, Peter Ustinov and David Tomilson*(United Artists, Oct. 15; time, 87 min.)*

Produced in Britain, this is a gay and amusing satirical war-time comedy centering around a deluxe North African desert resort that is taken over at different intervals by French, Italian, British and German soldiers during the desert fighting in World War II. Most of the comedy stems from the consternation suffered by Peter Ustinov, as the hapless proprietor, who not only is unable to collect payment from his "guests" but also has to suffer in silence while Yvonne De Carlo, his glamorous girl-friend, plays up to the different commanding officers to keep them from destroying the hotel. Much of the humor is obvious, and one anticipates just how the plot will develop, but it keeps one chuckling throughout because of the amusing situations and of the manner in which fun is poked at the national

characteristics of the different officers. Miss De Carlo, who is given an opportunity to sing and dance, is an eye-filling heroine:—

When war comes to the desert, Ustinov, proprietor of a luxury hotel by Kafka Oasis, finds himself, Yvonne and Mirielle Perrey, his future mother-in-law, engulfed in the conflict by the sudden declaration of hostilities by the Italians. He wants to flee along with his other guests, but Yvonne and her mother prevail upon him to remain and protect his property. An Italian officer and his men are the first to arrive and demand accommodations. They in turn are compelled to flee when a British unit arrives on the scene. In time the British are displaced by a German squadron, which in turn is forced out by a French unit. With each change of occupation teams, Yvonne uses her charms on the commanding officers, much to Ustinov's embarrassment and discomfiture, and to add to his woes both the British and Germans use him as an emissary to make deals with the Arab chieftans. In due time the British and German units shoot it out in and around the hotel, but the war comes to an end before they can do any real damage. With peace and quiet once again descending upon the hotel, Ustinov sighs with relief over having succeeded in retaining his life, his property and Yvonne's heart, but his contentment is shortlived when an American unit suddenly shows up.

It was produced by George H. Brown, and directed by Ken Annakin, from an original story and screenplay by Patrick Kirman and Mr. Brown. Adult fare.

"Texas Carnival" with Red Skelton, Esther Williams and Howard Keel*(MGM, October; time, 77 min.)*

A highly entertaining comedy with music and dancing, lavishly produced and photographed in Technicolor. It is a gay, zestful film with nary a dull moment and, although the story is lightweight, it is pleasant, laugh-provoking and easy to take. Red Skelton is in top form as an impoverished carnival character who is mistaken for a wealthy Texan at a swank hotel resort. The complications he gets himself into when he assumes the rich man's identity are uproariously funny. The satirical fun poked at boastful Texans provokes many laughs. In addition to all the fun, the film offers also the physical charms of Esther Williams in a bathing suit and a swimming number; the superb dancing of Ann Miller; and the fine baritone voice of Howard Keel. Not the least of the film's assets is Keenan Wynn's amusing characterization of a proud millionaire Texan with a weakness for drink:—

Esther Williams, a carnival performer, and Skelton, her manager, struggle hopelessly with their act, which required passers-by to throw baseballs at a target which, when hit, dropped Esther into a tank of water. Wynn, visiting the carnival in an intoxicated condition, takes a fancy to Skelton and invites him to meet him at a swank hotel. Skelton goes there with Esther and, through a series of errors, both are mistaken for Wynn and his sister. Hungry for a life of ease, Skelton encourages the erroneous belief, and before long he gets himself and Esther involved in all sorts of financial difficulties as a result of their high living. To add to the complications, Esther becomes romantically involved with Howard Keel, Wynn's foreman, who knew that she was an imposter, while Skelton finds himself chased by Ann Miller, the sheriff's daughter, who was under the impression that he was the wealthy Wynn. Matters really become mixed up when Skelton becomes involved in a poker game with several rich Texans and loses a fortune, with his being given a chance to square the loss by participating in a chuck-wagon race on a double-or-nothing basis. The situation is aggravated further by the sudden arrival of Wynn, who fails to remember Skelton and brands him as a fake. At the finish Skelton solves his difficulties by winning the race, despite being drunk, and as he and Esther head back to the carnival they are followed by Ann and Keel.

It was produced by Jack Cummings, and directed by Charles Walters, from a screenplay by Dorothy Kingsley, based on a story by George Wells and Miss Kingsley.

Suitable for all.

"The Golden Horde" with Ann Blyth and David Farrar

(Univ.-Int'l, Oct.; time, 77 min.)

Enhanced by Technicolor photography and lush production values, this costume adventure melodrama should go over pretty well with undiscriminating action fans. Set in the 13th Century and dealing with the daring feats of a courageous English Crusader who opposes the Tartar legions of Genghis Khan, the story is one of those fabulous swashbuckling yarns that are full of inconsistencies and confusions. It is, however, exciting and fast-moving, and it should please those who enjoy seeing a dashing hero eluding snares and traps, and overcoming what seems to be insurmountable odds to conquer his powerful adversary. Movie-goers with selective tastes probably will find the action incongruously laughable:—

With his conquering armies sweeping westward out of Asia, Genghis Khan (Marvin Miller) dispatches an advance guard under the joint leadership of Juchi (Henry Brandon), his son, and Tugluk (Howard Petrie), commander of the Kalmucks, to destroy Samarkand, the capital city of Persia. At the same time Sir Guy (David Farrar) and a small but courageous band of English Crusaders arrive in the neighborhood. He had been commissioned by the western kings to warn Genghis Khan to stay out of their territory. Meanwhile Samarkand is virtually deserted, its people and soldiers hiding out in the hills, while its sovereign, Princess Shalimar (Ann Blyth) awaits the enemy in the royal palace. The Princess planned to save the city from destruction by pitting Juchi and Tugluk against each other. When Sir Guy arrives at the palace, the Princess is romantically attracted to him, but she fears that his presence will upset her strategy. Fighting breaks out between the English and the Mongols after Sir Guy serves his ultimatum, but the outnumbered English escape with the aid of the Princess. Sir Guy goes to the hills, where he begins training the Persian soldiers. Following through on her strategy, the Princess incites bad blood between Juchi and Tugluk by offering herself to the one who proves himself the ablest leader. Their bitter rivalry soon explodes into a battle in which Tugluk's Kalmuks slay Juchi and his Tartars. With the battle won, Tugluk orders a wedding feast to begin immediately. Sir Guy and his band, joined by the Persian soldiers, storm the palace while the feast is in progress and kill the remaining Kalmuks, including Tugluk. Trouble looms when Genghis Khan, at the head of his conquering legions, arrives at the gates of Samarkand, but when he sees his son's body he decides to by-pass the city and leave it intact. With Samarkand liberated, Sir Guy decides to remain there, at the Princess' side.

It was produced by Howard Christie and Robert Arthur, and directed by George Sherman, from a screenplay by Gerald Drayson Adams, based on a story by Harold Lamb. Suitable for the family.

"Corky of Gasoline Alley" with Scotty Beckett and Jimmy Lydon

(Columbia, Sept.; time, 80 min.)

This second of the pictures dealing with the adventures of the Wallet family of Gasoline Alley is a weak, mildly amusing domestic comedy with a running time that is much too long for what it has to offer. It belongs on the lower half of a double bill. It has its amusing moments here and there, but for the most part the comedy is too forced to be funny. Moreover, the situations are too contrived to be of interest. Still another handicap is the inept dialogue. The direction and acting are average, and the photography good.—

The central characters are Don Beddoe and Madelon Mitchel, as Walt and Phyllis; Jimmy Lydon and Kay Christopher, as Skeezix and Nina; and Scotty Beckett and Susan Morrow, as Corky and Hope. The story, which has a tendency to wander all over the lot, is concerned mainly with the consternation aroused within the family when Gordon Jones, Susan's black sheep cousin, arrives for a short visit. Beddoe, always hospitable, invites him to remain as a house guest, but the invitation turns out to be disastrous when Jones proves himself to be a grifter, liar and

general nuisance who sponged on others. When Beckett tries to put him to work in his restaurant, Jones creates nothing but havoc. Lydon then employs him in his fix-it shop, and he wrecks that place while testing an invention—chemical pills that would triple the fuel power of ordinary gasoline. Taking advantage of the explosion he had caused, Jones pretends to have injured his back so that he might sponge off the family indefinitely. To get rid of their unwelcome guest, the younger members of the family fake a supposed offer for Jones' invention. He comes dashing down the stairs to protect his interests, thus revealing that his injury was a hoax. Furious, he leaves the house, much to the family's relief. Shortly thereafter a bona fide offer for the pills comes from a promoter who wanted to use them as a paint remover. Beddoe concludes the deal under an arrangement that would allow the family to deduct whatever expenses Jones had caused during his ill-fated stay before any money is turned over to him.

It was produced by Wallace MacDonald, and written and directed by Edward Bernds, based on the comic strip by Frank O. King. Suitable for the family.

"Behave Yourself" with Shelley Winters, Farley Granger and William Demarest

(RKO, no rel. date set; time, 81 min.)

A good "screwball" comedy that should go over well with the general run of audiences. The story, which has a newly wed couple becoming involved in a series of gangster killings when a stray dog comes into their lives, is completely nonsensical, but it is packed with laugh-getting situations that keep the comedy at a high pitch throughout, even when it reverts to slapstick. What helps to make the picture highly amusing is the clever dialogue and the odd characterizations. Farley Granger and Shelley Winters are very good as the newlyweds, with each displaying a fine flair for comedy. By reason of the deft direction, the zany plot's basic jokes are not only repeated without loss of point but amusingly amplified.

The "screwy" story centers around Archie, a precocious little dog trained by gangsters Sheldon Leonard and Marvin Kaplan to lead whoever holds its leash to a rendezvous involving smuggling. The dog strays away from Elisha Cook, Jr., a thief, and attaches itself to Granger. When it follows him home, Shelley, Granger's wife, mistakes the dog for an anniversary present. Cook and several of his confederates advertise for the return of the dog, and Granger, having found the pup to be a thorn in his domestic life, decides to answer the ad. He arrives at Cook's apartment just as the thief is murdered by Hans Conreid, a dim-witted Cockney killer in the employ of Francis L. Sullivan, a master criminal seeking to double-cross the other crooks. Conreid tries to frame Granger for the murder, but the police, headed by William Demarest, find him innocent. Sullivan then advertises for the dog, and when Granger answers that ad he finds Conreid murdered. In the events that follow, Sullivan and a number of the other crooks are murdered, and while the police try to solve the crimes suspicion is cast on Granger who, by answering the different ads, had managed to discover each murder. Shelley, walking the dog, is spotted by Kaplan, who thinks that she is the contact he had been expecting. He grabs a bundle of dog meat from her arms, thinking it is "hot goods," and thrusts into her bewildered hands a brief case containing \$100,000. The money, however, proves to be counterfeit. At the finale, the different crooks converge on Granger's home to retrieve the dog and the money and, in the process, several of them learn that they had been double-crossing one another. This leads to several more killings on the spot, and when the police arrive they find bodies strewn all over the apartment. It ends with Granger being acclaimed as a hero for breaking up a smuggling ring, and with his using part of the reward money to send his mother-in-law on a long vacation so that he and Shelley might have some privacy.

It was produced by Jerry Wald and Norman Krasna, and directed by George Beck, who wrote the story and collaborated on the screenplay with Frank Tarloff.

Harmless for the family.

Sunday Schools have increased but likewise those children attaining perfect attendance will also continue to show the substantial increase which was experienced particularly in the second month of its operation.

"The Rotary Club (chartered June 1950) adopted this plan as a service project because it was conscious of the need for bolstering the moral fiber of its future citizens, and also because it was felt we should not invade the fields of other existing service clubs viz., Kiwanis and Lions which operate crippled children's, dental clinics and sight-saving projects. . . ."

"Our company, in order to make it possible for the Rotary Club to undertake the plan without serious depletion of the club's treasury, which of course has limited resources and income, charges the Rotary Club 50% of the regular children's admission price and after the deduction of the applicable federal admission tax an insignificant amount accrues to the theatres. . . ."

A reading of Mr. Holler's plan and its operation cannot help but leave one with the conclusion that it is a worthy idea, one that is well worth the serious consideration of every exhibitor, for it enables the theatre to play a leading role in an important community project and thus win for itself the inestimable good will of civic and religious groups within the community, as well as of the parents whose children are encouraged to attend Sunday School with regularity.

A somewhat similar idea was used successfully several years ago by D. D. Flippin, a small-town exhibitor operating in Bragg City, Missouri, who gave free passes to children who attended Sunday School four Sundays in succession. Mr. Holler's plan, however, is broader in scope in that the theatre works hand-in-hand with the Rotary Club and the community's religious groups. Wherever possible exhibitors would do well to follow through on this plan, for it is simple, inexpensive and makes for positive public relations on the local level, where it does an exhibitor the most good.

THE "MOVIETIME" CAMPAIGN BOOK

One of the largest, most comprehensive and spectacular press books ever issued is COMPO'S all-industry "Movietime, U.S.A." showmanship campaign portfolio, which should be in the hands of every theatre in the country by this time or within a few days.

Produced under the direct supervision of S. Barrett McCormick, RKO's director of advertising, the giant portfolio is based on ideas and promotions suggested and worked up at meetings held in all parts of the country by theatremen, exhibitor associations, producing studio publicity and exploitation staffs and home office promotion departments.

The portfolio consists of a multi-section series of individual press books, all integrated and collated into a spectacular 18 x 37-inch multi-colored "Movietime" folder, which can be removed from the package and used as an eye-catching display hangar for lobbies or out front. There are three basic press books. The first deals with the general facts behind the campaign; the second concerns itself with exploitation ideas; and the third is a 24-page publicity section containing special features for every section of newspapers, including news stories, news features, filler material, shorts and art.

In addition to the three basic press books, there are a number of special inserts, which are devoted to the scores of accessories available from National Screen Service branches; special radio scripts, designed for use by sports announcers, fashion commentators, music critics and legitimate theatre critics; a publicity campaign featuring films now in current release in the key-runs but which will be played by the subsequent-runs during the jubilee; and another publicity section featuring special by-line stories by industry leaders and Hollywood personalities, as well as a full-page featured slanted for women's pages.

With the issuance of this campaign book, Mr. McCormick had this to say:

"In order to make sure that every one of the 23,000 theatres in this country has exactly the tools it needs to make 'Movietime' a success, we have made every effort to incorporate into the campaign the thinking of as many different promotion brains as we could. The tremendous fund of showmanship and promotion knowledge of every branch of the industry has been utilized to the fullest extent possible, to the end that the campaign be adaptable to the needs of every theatre in every situation and of every size. We have not attempted to set up any rigid promotion plans; our aim was simply to furnish the materials and tools which the proved showmanship of the theatremen of the nation can put to work in their own situations and under their own local conditions."

Barrett McCormick and all those associated with him in the preparation of the campaign material are deserving of great credit for a difficult job well done. Whether your theatre is in a big city or a small town, first-run or subsequent-run, the campaign book is filled with exceptionally fine exploitation ideas and publicity material that will fit any situation. As the press book itself states, the ideas can be hand-tailored to suit local conditions.

"Joe Palooka in Triple Cross" with Joe Kirkwood, Jr., James Gleason and Cathy Downs

(Monogram, Sept. 16; time, 60 min.)

Better than average picture of this program series. This time Joe Kirkwood, Jr., as "Palooka," foils the machinations of three escaped convicts. The boxing match at the finish, during which Kirkwood has a chance to allow his opponent to knock him out of the ring so that he might finish with one punch the crook who was threatening his wife's life with a gun at her ribs, is highly exciting, for Kirkwood still finds time to climb back into the ring and knock out his opponent. The direction and acting are up to the standard of the previous pictures. The photography is clear:—

While returning from a fishing trip with Cathy Downs, his wife, and James Gleason, his manager, Kirkwood picks up three hitchhikers, including John Emery, Don Harvey and Steve Brodie, who was disguised as a veiled woman. The three were escaped convicts who, after breaking jail, had murdered an innocent man whose car, which they had commandeered, had run out of gas. Gleason hears of the jail break and murder from the car's radio and, noticing that Brodie was wearing a man's shoes, realizes that the three were the escaped convicts. The convicts order Kirkwood to stop the car, then force him, Cathy and Gleason to follow them to a hideout. There, Gleason proposes that the convicts let him and Kirkwood follow through on arrangements they had made for a championship fight, promising to bring them Kirkwood's \$100,000 share of the gate. Brodie murders Emery and Harvey, and then accepts Gleason's proposition, but he insists upon going along with them. To make a bigger haul, Brodie orders Gleason to bet the \$100,000 on the opponent, and then warns Kirkwood to lose the bout "or else." During the fight at the arena, Brodie keeps Cathy covered with a gun, thus compelling Kirkwood to take a beating throughout most of the rounds. Kirkwood's chance comes when he finds himself on the side of the ring nearest to Brodie; he allows his opponent to knock him over the ropes, then rains hard blows on Brodie, rendering him unconscious. The police, who were in on the scheme, arrest Brodie, while Kirkwood scrambles back into the ring and knocks out his opponent to retain the championship.

Hal E. Chester produced it, and Reginald LeBorg directed it, from a screenplay by Jan Jeffries, based on a story by Harold Bancroft and on the comic strip by Ham Fisher.

Good for the family.

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"MOVIETIME" RENTALS TO BE INVESTIGATED BY ALLIED

Because of numerous complaints that the distributors are attempting to turn the "Movietime, U.S.A." campaign to their advantage by demanding excessive rentals for pictures that will be shown during the drive, Abram F. Myers, National Allied's general counsel and chairman of the board, has issued the following bulletin to his membership:

"Complaints of a general nature have arisen to the effect that the distributors, or some of them, have taken advantage of the eagerness of exhibitors to support 'Movietime' by demanding excessive rentals for films scheduled for release and exhibition during the campaign.

"It is no exaggeration to say that the future of effective intra-industry cooperation, as well as the future of COMPO, depends on the success of this great effort.

"To insure the success, so vital to the entire industry, all elements must maintain and not mar the fine enthusiasm that now prevails. Nothing could be more demoralizing than for a distributor to take advantage of this satisfactory condition by raising film rentals, or for an exhibitor to demand unwarranted concessions as the price of his participation in the campaign.

"That some exhibitors have been asked by certain distributors to pay higher rentals for films listed in the 'Movietime' press book than they are accustomed to pay, there can be no doubt. Exhibitor leaders are responsible men and do not make charges they cannot sustain. However, it is fair to say that the complaints have come from a limited number of territories, and except in one instance, do not cite specific cases.

"It is unthinkable that any responsible film executive would permit, much less order, his sales force to endanger the 'Movietime' campaign by widespread demands for increased prices for the pictures to be shown during the campaign. National Allied will make no such charge unless the facts force it to do so. Ordinarily we would wait for the facts to be developed at the film clinics which will be a feature of Allied's 1951 convention on Oct. 30, 31 and Nov. 1. But in a matter of this importance it would be unfair to all concerned for the survey to be so long delayed.

"Therefore Allied regional associations and regional leaders are requested forthwith to inquire of their members whether there has been an attempt by any film company to exact higher rentals for pictures scheduled to be exhibited during the campaign than are customarily paid for by them, excluding, of course, any picture or pictures which may reasonably be classed as 'special.' 'Specials' constitute a long-standing problem which cannot be dealt with within the purview of the present survey.

"The facts should be reported to this office as soon as possible and, if it shall appear that prices have been or are being raised, the facts should be reported in detail. In a matter of this importance your association cannot act on

vague, general charges. It must have accurate information showing the film companies and pictures involved in each alleged case of price increase, the amount of increase (preferably the percentage) over the prices customarily paid by the exhibitor for comparable pictures from the same company, the total number of cases of increase by each film company involved, and the names of the exhibitor and theatre involved.

"This information will not be released in such form that individual exhibitors can be identified. All we want to know is whether the film companies, or any of them, are making a practice of hiking rentals on 'Movietime' pictures. It is not our purpose now to supplant other machinery for handling individual grievances.

"Let no exhibitor's enthusiasm or zeal for 'Movietime' be slackened because this question has arisen or because this survey has been undertaken. After all, these complaints already have been published in the trade papers and are no secret. If the survey reveals that they are ill-founded, or that conditions have improved since they were published, then confidence in the campaign will match the enthusiasm. If it reveals that there has been a systematic effort by any company to raise prices on the eve of the campaign, disclosure of the fact, we believe, will have the desired effect.

"We are confident that this matter can be straightened out without injury to the campaign. One Allied leader reports that the bulletins and the publicity given them already have resulted in an easing of terms and tension in his territory.

"When Allied's 1951 convention opens, the exhibitors will have had ample opportunity to test 'Movietime' and the time will be ripe for them to compare notes in the film clinics. The clinic leaders will then report their findings and conclusions to the convention. The greater part of the campaign will still lie ahead. It is of the highest importance that the campaign be so carried on by all participants that there will be little if anything to criticize. It is our earnest hope that by that time the campaign will be such a proven success that instead of fault-finding the exhibitors will be able to devote themselves to plans for continuing the effort and making it even more effective."

The subject of increased rentals for films that will be shown during the drive is indeed a touchy one, and it is to the credit of Mr. Myers that he has taken up the matter in his usual fair and sober manner. By putting the spotlight on the problem but withholding charges against the distributors pending receipt of facts showing specific instances of unwarranted price increases, Mr. Myers has wisely handled the problem in a way that makes it susceptible to intelligent solution.

It should be pointed out that the Allied regional associations are not alone in claiming that the distributors are seeking excessive rentals at this time. Last week the Independent Theatre Owners of Northern California and Nevada decided against participation in the "Movietime" campaign after condemning the distributors for demanding unreasonable rentals.

**"Bannerline" with Keefe Brasselle,
Sally Forrest and Lionel Barrymore**

(MGM, October; time, 88 min.)

This newspaper melodrama should give good satisfaction to the general run of audiences. Revolving around an eager cub reporter who, with the aid of a tough but ailing old high school teacher, brings about civic reforms in his racket-ridden home town, the dramatic story grips one's attention from start to finish. Moreover, it gives one food for thought, for without preachment it points up the need for people to arouse themselves and rid their communities of lawless elements. Keefe Brasselle does a good job as the crusading reporter, as do Lionel Barrymore, as the dying teacher; Lewis Stone, as a veteran newspaperman who guides Brasselle; and J. Carrol Naish, as a brash gangster. The romance between Brasselle and Sally Forrest is pleasing, and there is considerable emotional appeal in the devotion between Barrymore and Elizabeth Risdon, as his wife:—

Brasselle, a cub reporter on a newspaper published by Larry Keating, visits Barrymore, a teacher in the community for more than fifty years, who was on his death bed. Barrymore tells the young man that his only regret about dying is that he would not see the civic reforms for which he had fought during his lifetime. Returning to the office, Brasselle, aided by Stone, hits upon the idea of publishing a false edition that would report the correction of many local abuses, the purpose being to show this edition to Barrymore so that he might die happy. Keating agrees to go along with the plan. After making up the fake edition and printing just a few copies, Brasselle and Stone go out to celebrate with a few drinks and, while tipsy, decide to put out the false paper as part of the regular edition in the hope that it would arouse the townspeople to take action. Oddly enough, the local citizens are not aroused by the phony stories, but they do have a decided effect on J. Carrol Naish, the town's gangster overlord, against whom the stories were directed. Naish tries to handle the situation with kid gloves, but finds himself in a mess when several of his goons, against orders, beat up Brasselle. The severe beating suffered by the young reporter so arouses the townspeople that the grand jury sets out to clean up the town and put an end to Naish's political influence. Brasselle not only wins a commendation for helping to bring about the civic reforms, but also a raise, which enables him to plan an early marriage to Sally Forrest, a pretty schoolteacher.

It was produced by Henry Berman, and directed by Don Weis, from a screenplay by Charles Schnee, based on a story by Samson Raphaelson. Good for the family.

**"Havana Rose" with Estilita, Bill Williams
and Hugh Herbert**

(Republic, Sept. 15; time, 77 min.)

A mediocre slapstick comedy. Everybody in the cast works hard with their mugging and clowning, but their antics are so inane that the net result is boredom for the spectator. Here and there the players manage to squeeze a legitimate laugh out of the ridiculous plot, but on the whole none is clever enough to hide the fact that he or she is straining too hard to make you laugh. Sandwiched in between the nonsensical doings are several commonplace musical numbers that add little to the entertainment values. All in all, it shapes up as a comedy that is weighed down hopelessly by inept dialogue and by slapstick interludes that are cornier than they are funny:—

What there is in the way of a story has to do with the efforts of Fortunio Bonanova, ambassador of Lower Salamia, to float a five-million dollar loan for his country from Hugh Herbert, an eccentric millionaire, and Florence Bates, Herbert's domineering wife. Just as the couple are about to sign the papers granting the loan, Estilita, the ambassador's vivacious daughter, upsets the deal by accidentally pouring hot coffee on both the papers and Miss Bates. Peeved, Bonanova arranges for Estilita to be sent home from Washington, but eludes her guards and sets out on a scheme of

her own to obtain the loan from Herbert. Disguising herself as a gypsy fortune teller, she makes her way into Herbert's apartment and convinces him that the time is propitious for making the loan. But the sudden arrival of his wife creates further confusion when she finds Herbert alone with an attractive "gypsy." Meanwhile Estilita had fallen in love with Bill Williams, a handsome Nevada rancher, and she decides to go to Reno to see him. To keep her father from discovering her whereabouts, she uses the name of Herbert's wife in signing the hotel register. A local reporter, sensing a big-money divorce in the making, files a story, which leads both Herbert and his wife to believe that the other is seeking a divorce. Both rush to Reno, where all become involved in a wild series of mix-ups because of the mistaken identities, but it all ends for the best when Miss Bates agrees to grant the loan, while wedding bells ring out for Estilita and Williams.

It was produced by Sidney Picker, and directed by William Beaudine, from a screenplay by Charles E. Roberts and Jack Townley.

Harmless for the family.

**"Come Fill the Cup" with James Cagney,
Phyllis Thaxter, Raymond Massey and
James Gleason**

(Warner Bros., Oct. 20; time, 112 min.)

A pretty good piece of exciting entertainment. Centering around James Cagney as an ace newspaperman who sinks to the lowest depths because of drink, wins his battle against alcoholism, and goes on to help others addicted to the bottle, the story is a natural for the Cagney fans, for his hard-hitting characterization is the sort of thing he does best. A first-rate performance is turned in by Gig Young, as an affable young alcoholic who is married to Cagney's former sweetheart. There is a good deal of tension and excitement in the second half, where Cagney tangles with Sheldon Leonard, a notorious gangster, with whose girlfriend Young had become involved. Leonard's characterization is, however, overdrawn. The separate scenes in which Cagney and Young are shown craving for drink are highly effective and realistic:—

Cagney, addicted to drink, loses not only his job on the Sun-Herald, but also Phyllis Thaxter, his girl. He soon becomes a destitute alcoholic and is taken to a hospital when he collapses in the street. Upon his release from the hospital, he is befriended by James Gleason, an ex-alcoholic himself, who helps him to stay on the wagon and to get his job back on the paper. Meanwhile Phyllis had married Gig Young, nephew of Raymond Massey, the paper's publisher. Within a few years Cagney becomes city editor and surrounds himself with men who were former alcoholics. His reputation for rehabilitating drunks results in his being given an assignment by Massey to reform Young, whose constant drinking had brought about a separation from Phyllis. The assignment is distasteful to Cagney, because of his feelings for Phyllis, but he agrees to take on the task. Young proves to be an affable drunkard who had become involved with Charlita, a night-club singer and girlfriend of Sheldon Leonard, a notorious gangster. In the events that follow, Gleason, riding in a car with Young, is killed in a crash. An investigation discloses that the brakes had been tampered with, and Cagney rightly suspects that Leonard was responsible, for he had warned Young to keep away from Charlita. Using the full resources of the paper, Cagney determines to prove Leonard's guilt. The strong newspaper campaign against him eventually gets on Leonard's nerves; he corners both Cagney and Young, and prepares to kill them in a manner that would appear as if they had shot each other during a drinking bout. Cagney, however, manages to gain the upper hand and, in the ensuing scuffle, kills Leonard. It all ends with Young, now reformed, united with Phyllis, and with Cagney satisfied that he had avenged the death of Gleason.

It was produced by Henry Blanke, and directed by Gordon Douglas, from a screen play by Ivan Goff and Ben Roberts, based on a novel by Harlan Ware. Adult fare.

**"Across the Wide Missouri" with Clark Gable,
Ricardo Montalban and John Hodiak**

(MGM, October; time, 78 min.)

There is much about this outdoor Technicolor melodrama that is worthwhile, but it is handicapped by an uneven story and on the whole shapes up as no more than fairly satisfactory entertainment. Clark Gable's name should, of course, be of considerable help at the box-office. On the credit side are some fine action sequences highlighting several exciting battles between the Indians and whites; the beautiful outdoor scenery, enhanced by the fine color photography; and the charming romance between Gable and an Indian girl, played by Maria Elena Marques, an attractive newcomer who acts well. It has some good comedy touches, too, particularly at the beginning, where the trappers stage a roughhouse celebration. On the debit side is the choppy, episodic story, as well as a number of dull passages during which the characters sit around and do nothing but talk, talk, talk:—

The story opens at an annual rendezvous of trappers led by Gable, who plans a beaver expedition in the unexplored Northwest. There he meets Maria, whose grandfather (Jack Holt) was chief of the Blackfoot tribe, and he arranges to marry her on the assumption that the union will help his trapping business. With his bride and thirty other trappers, Gable sets out for the new territory and, upon arriving there, repulses an attack by a group of young Blackfoots led by Ricardo Montalban. The trappers set up a stockade, and peace is established between them and the Blackfoots after a meeting with Maria's grandfather, who warms to Gable. Meanwhile Gable's feelings for Maria turn to true love because of her courage and resourcefulness, although both have to depend on Adolphe Menjou, an old trapper, to translate their conversations. In due time a son is born to them. Trouble brews when the hot-headed Montalban kills one of the trappers, whose brother avenges the killing by shooting down Maria's grandfather. Montalban then assumes leadership of the Indians and in an attack on the trappers kills Maria. Gable pursues Montalban and slays him. It ends with Gable leaving his half-Indian son in the care of friendly Indians while he continues the life of a trapper.

It was produced by Robert Sisk, and directed by William A. Wellman, from a screenplay by Talbot Jennings, based on a story by himself and Frank Cavett.

Suitable for all.

**"Mr. Peek-a-Boo" with Joan Greenwood
and Bourvil**

(United Artists, Oct. 21; time, 68 min.)

This French-made comedy-fantasy with English dialogue is an amusing whimsical romp. Properly exploited, it should make a good supporting feature in double-billing situations. The story, which centers around a meek, middle-aged clerk who discovers that he has an uncanny ability to walk through solid walls, has many laugh-provoking situations. The funniest of these have to do with his arrest by the police and with his driving them frantic by popping in and out of cells to suit his convenience. Bourvil, the French comedian, is excellent as the wall-piercing clerk. It is his performance, coupled with the trick photography, that makes this film worthwhile. Except for Joan Greenwood, the other members of the cast speak English with heavy accents:—

Bourvil, after a night of drinking, wakes up with the vague recollection that he got into his apartment although the door was locked and he had no key. Recalling that he had walked through the wall, he attempts this feat while sober and is startled to discover that he actually can go through walls. Prompted by an artist-friend, Bourvil decides to take a peek at life among the wealthy, and in the process he spies Joan Greenwood, an attractive English girl, with whom he falls in love from a distance. After discovering that Joan is a thief who had been forced into burglary by another crook, Bourvil decides to save her from a bad end. Using his wall-piercing ability, he takes the jewels Joan had stolen and returns them to their rightful

owners. He determines to teach her that crime does not pay and, to do so, becomes the most notorious burglar in Paris, baffling the police with a wave of bank robberies and jewel thefts. Joan, however, ignores all this and, to draw her attention, he decides to give himself up to the police. In jail, he drives the warden crazy with his wall-piercing stunts. His exploits are given wide publicity, attracting Joan, and it gives him the opportunity to show her that crime does not pay. At the finish, he returns the stolen loot and wins a pardon from the court on the grounds that his actions were aimed at correcting Joan.

It was produced by Jacques Bar, and directed by Jean Boyer, from a screenplay by Michel Audiard and Mr. Boyer, based on a novel by Marcel Ayme.

Unobjectionable morally.

**"The Lady from Texas" with Howard Duff,
Mona Freeman and Josephine Hull**

(Univ.-Int'l, October; time, 77 min.)

Photographed in Technicolor, this comedy-drama with a western background qualifies as fairly entertaining family fare, despite some dull and tedious passages. The central character of the story is a kindly but eccentric old widow, played by Josephine Hull, who speaks to the animals on her impoverished farm as if they were humans, and who refers to her long-dead husband as if he were still around. There is a heart-warming quality to the tale, brought about by the efforts of the hero and heroine to prevent a crafty ranch owner from acquiring Miss Hull's property by having her declared mentally incompetent. The trial sequence at the finish, where Miss Hull recites the contents from a letter she had received from President Lincoln explaining that her husband had died a hero's death at Gettysburg, is most touching, for the townspeople who had turned out to scoff at her are swept by a wave of sympathy. The action-minded fans may find the pace too slow:—

Howard Duff, a roving cowboy, finds work on a ranch owned by Ed Begley but operated by Craig Stevens, his crafty son-in-law. He is attracted to Mona Freeman, the ranch cook, who, seeking to have Duff work for Miss Hull on the neighboring ranch, devises a scheme whereby he gets into a fight with Stevens and quits. Mona arranges for Duff to be taken to Miss Hull, who hires the confused cowboy before he has a chance to protest. Duff wants no part of the eccentric setup, and insists upon leaving, despite Mona's pleas. But he changes his mind when he learns from Jay C. Flippen, the sheriff, that Stevens was plotting to acquire Miss Hull's lands. Flippen reluctantly serves a paper on Miss Hull, ordering her to appear in court to prove her sanity. The action had been instituted by Stevens, who had petitioned the court to have himself and his wife appointed as Miss Hull's legal guardians. Duff suggests that he be named guardian, but Flippen explains that the judge will insist on a married couple. The whole town turns out for the trial to scoff at the "crazy" Miss Hull, but before the trial gets very far a recess is called because of the misbehavior of Miss Hull's pet skunk. Duff marries Mona during the recess and, when court is reconvened, he asks Gene Lockhart, the judge, to appoint him and Mona as the guardians, but the judge insists on getting on with the trial. As final proof of Miss Hull's incompetence, Stevens' lawyer asks her if her husband is still alive. When she replies in the affirmative, he produces the Lincoln letter as proof that the man is dead. Miss Hull, unperturbed, begins to recite the contents of the letter, which in addition to informing her of her husband's death included a plea that she keep his memory alive. The entire court is swept with sympathy, the judge dismisses the case, and the townspeople promise every material assistance to help Miss Hull reestablish her ranch. Her joy is complete when she learns that Mona and Duff had wed.

It was produced by Leonard Goldsten, and directed by Joseph Pevney, from a screenplay by Gerald Drayson Adams and Connie Lee Bennett, based on a story by Harold Shumate.

Good for the family.

IMPORTANT INFORMATION ON THE SO-CALLED PUBLIC'S "RIGHT"

A number of Congressmen and Senators, obviously keeping an eye on next year's elections, are popping off in Washington and elsewhere about the public's "right" to see important sports events on their home TV sets for free. Most of the current controversy stems from the fact that several recent important boxing matches, particularly the Robinson-Turpin championship bout, were banned for home telecasting but could be seen in a number of theatres equipped with TV installations.

In connection with this matter, HARRISON'S REPORTS has received an interesting and highly informative letter from Mr. Emil K. Ellis, the prominent New York attorney, who had this to say:

"Regarding the controversy raging about the omission to televise or broadcast the Robinson-Turpin fight .

"The law on this subject is well settled. In 1931 I represented the Milk Fund of Mrs. William Randolph Hearst, the Doger Athletic Club, 'Mickey' Walker and Jack Sharkey in a suit against Pathe News and RKO to enjoin the taking and showing of newsreel shots of the fight in competition with the official pictures of the fight, which had been granted to a motion picture company.

"The defendants argued that the boxing match was a public event and that the newsreels could report it in the same manner as the newspapers. They also argued that a prize fight could not be copyrighted, the result being unknown in advance, and therefore the official films themselves were not entitled to copyright protection. I argued that a prize fight was a private enterprise in which the promoter employed the fighters, leased the arena, erected Klieg lights, and otherwise took the risks of a business operation; that therefore the promoter was entitled to grant or withhold such rights in his own discretion; that a prize fight created a 'property right' for the promoter and that he could not be forced to part with it without his consent.

"That case, known as *Mayer v. Pathe*, resulted in a decision in the Supreme Court by Mr. Justice Carewe granting the injunction and upholding our contentions. The injunction was unanimously affirmed by the Appellate Division and that case has been followed as a leading decision on the subject.

"The demands of congressional investigations are therefore meaningless. No power exists in Congress to deprive anyone of his property without due process of law and any legislation tending to compel a boxing promoter to yield up his rights against his will, would in my opinion be unconstitutional."

"Highly Dangerous" with Margaret Lockwood and Dane Clark

(Lippert, Sept. 14; time, 88 min.)

This British-made espionage melodrama is a pretty good program picture of its kind, for it succeeds in holding one in suspense because the lives of the sympathetic characters are put in danger. The most exciting and suspenseful part of the picture is toward the finish, where the hero and heroine enter the enemy laboratory, where germs were being bred for use in a future war, their intention being to take specimens that would enable the British to counteract them. The direction and acting are good, and the photography dark:—

Margaret Lockwood, an entomologist breeding insects for pest control, is asked by the British General Staff to undertake a dangerous mission — to pose as the representative of an American travel agency in order to investigate a report that a European country behind the Iron Curtain was breeding deadly germs on a large scale for use in a future war. She accepts the assignment and, en route meets Marius Goring, a pleasant fellow traveler, who hides the fact that he is chief of police of Zovgorad, her destination. While Margaret is absent from her compartment, Goring searches her luggage and finds a microscope and speci-

men bottles, which arouse his suspicions. In Zovgorad, Margaret meets a British agent who had been assigned to aid her, but the agent is murdered before their second meeting. Meanwhile she had become acquainted with Dane Clark, an American newspaperman, to whom she turns for help. She informs Clark that she must visit the laboratory where the germ experiments were in progress and, although he tries to dissuade her, he falls in with her plans. They manage to gain entrance to the guarded area by starting a brush fire that draws the attention of the guards. They make their way into the laboratory and, after succeeding in obtaining specimens of the germs, they find that their presence had been discovered. They manage to escape into the dark woods, hotly pursued by soldiers, but they succeed in getting across the frontier with the aid of the underground. By the time they reach England and deliver the specimens to the General Staff, Margaret and Clark find themselves deeply in love.

Antony Darnborough produced it, and Roy Baker directed it, from a screenplay by Eric Ambler.

Suitable for all.

"The Basketball Fix" with John Ireland, Marshall Thompson and Vanessa Brown

(Realart, Sept. 13; time, 70 min.)

Although some faults could be found in the script, "The Basketball Fix" is a well made program picture that lends itself to extensive exploitation in view of the current scandalous revelations concerning tie-ups between college basketball players and gamblers. The picture is so well directed and acted that the situations are believable. The manner in which the hero, a young man of fine principles, is corrupted, is smooth and appears natural—not forced. Despite his downfall, the hero retains the spectator's sympathy to a certain extent because of the extenuating circumstances. The story conveys a good moral lesson to young athletes. The photography is clear:—

Impressed by the unusual talent of Marshall Thompson, a star high school basketball player, John Ireland, a sports-writer, persuades Walter Sande, coach of the State College basketball team, to get Thompson a scholarship. During the summer, Thompson, employed as a lifeguard at a resort hotel, meets and falls in love with Vanessa Brown. There he meets also William Bishop, a big-time gambler, and Hazel Brooks, Bishop's girl-friend. In the fall Thompson returns home to his drab room, which he shared with his ten-year-old brother. He finds it hard to support himself and a youngster on his scholarship and odd jobs, but he manages to keep his pride. Bishop, knowing of his situation, approaches Thompson and offers him money, not to throw the games, but merely to hold down the margin of winning points. Thompson declines. At Christmas time, however, Thompson is depressed over his inability to buy a toy train for his brother and an engagement ring for Vanessa. While he is in this mood he is induced by John Sands, a teammate to cooperate with Bishop. He soon finds himself with enough money to buy Vanessa a one thousand dollar ring. The jeweler, surprised that a college athlete can pay so much for a ring, notifies the police. By this time Thompson, feeling that Bishop had served his purpose, refuses to cooperate with him any further and, as a result, is beaten up by two of Bishop's goons. Hounded and threatened, Thompson agrees to cooperate with Bishop in the final game of the season on Bishop's promise that he would no longer bother him. The police, who had been watching Thompson's movements, move in during the game and arrest him as well as Bishop and Sands. This leaves Vanessa and Thompson's little brother downhearted, while Ireland remarks that Vanessa's ring will cost Thompson much more than he had figured.

Edward Leven produced it for Jack Broder, and Felix Feist directed it, from a screenplay by Peter R. Brooke and Charles K. Peck, Jr.

Family and student entertainment.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIII

SATURDAY, SEPTEMBER 29, 1951

No. 39

THE TOA CONVENTION

Mitchell Wolfson, head of the Wometco Theatres in Miami, was elected president of the Theatre Owners of America to succeed Sam Pinanski, of Boston, at the annual convention of the organization, held this week at the Hotel Astor in New York City. Charles P. Skouras, president of National Theatres, was elected as chairman of the board to succeed Wolfson.

The convention got off to a slambang start on Monday, sparked by a hard-hitting keynote speech delivered by Alfred Starr, of the Bijou Amusement Company, Nashville, Tenn., and by equally effective talks delivered by Ted R. Gamble, former TOA president, and Charles Skouras, who pulled no punches in blasting the distributors for their policies on a variety of trade practices.

As keynoter of the convention, Starr stated that "the problems that bedevil us at this moment are real and tangible problems, and this convention would be largely a waste of time if we did not make an honest attempt to discuss these problems and then try to arrive at plans for joint action that will help us reach some acceptable solutions."

Specifying some of the different problems, Starr first took up "the evil of competitive bidding," which he termed as the most pressing problem at the moment. "I can state to you categorically," he said, "that here is a problem that can be solved and should be solved forthwith. I will go further and say that the problem has not been solved because some of the distributors find it to their pecuniary advantage not to do so. Any other excuse they might offer is a specious one, which can easily be demonstrated, since no company which has unconscionably used the device of competitive bidding has been consistent even in the application of its own rules.

"... one particular company has been so opinionated in its cynical approach to this problem and so shortsighted and callous in contemplating the chaos of litigation and bankruptcies that result from competitive bidding that we have no alternative but to force this issue with whatever legal weapons we can muster."

Similar problems arise from the granting of multiple equal clearances, said Starr, pointing out that the situation is "gravely aggravated by the continued shortage of prints, with no promise of relief whatever." As an example he cited a situation in which twenty theatres have the same clearance break for which the film exchange can supply only eight prints. "In attempting to clear themselves of favoritism," he said, "some of the film companies have taken to writing into their contracts a clause which grants the desired clearance subject to availability of prints.

This creates a situation which turns out to be pure nonsense in its application and which opens the door to venality and under-the-counter shenanigans in the booking department."

Lashing out at the distributors for determining in New York their national sales terms on every important picture, Starr had this to say: "I have no doubt that the boxoffice potential of every theatre in the Broadway area is well known to the sales manager of every distributing company, but which of them has ever seen the motion picture theatre in Dover, Tennessee? And when the sales manager in New York decides that a new release is a 40% picture, the question arises, 40% of what? Does he mean 40% of the gross receipts of a Class A theatre in a metropolitan city or does he mean 40% of the \$500.00 receipts of an average theatre whose overhead on the engagement amounts to \$300.00? Well, he means both theatres of course, and it is seemingly of little importance to them that these terms set according to a national formula allow some exhibitors to make a handsome profit while others must suffer losses. This reluctance to decentralize on the part of the film companies, this unwillingness to make use of the intimate knowledge of local conditions which their branch managers and district managers enjoy seems to indicate a lack of confidence in their sales personnel. It is our feeling that each exhibitor has the right to do business with a film company representative who will not confuse his particular theatre with the Music Hall in New York."

On the matter of industry arbitration, Starr declared that "TOA is unequivocal in its approval of a system of arbitration and we have every reason to believe that a preponderant majority of exhibitors and exhibitor groups are wholeheartedly in support of such a system. The issue of arbitration, along with the issue of competitive bidding, cries out for a clear and forthright statement of willingness or unwillingness from the distributors, a statement that will be entirely devoid of evasion and double talk. The exhibitors of America want action on these matters and we want action because these are the issues which will determine whether or not our industry will survive."

In a further reference to the acute problem of competitive bidding, Mr. Starr had this to say at the close of his speech: "We must not be misled by distributor attempts to justify the widespread employment of it. Only in those rare instances where competitive bidding seems to be the only alternative to litigation can its use be justified. In all other instances we must regard its use as an act of bad faith on the part of the distributor. Under any circumstances competitive bidding is an inherently dangerous instru-

(Continued on back page)

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fighting Katakian
30-35*

**"Adventures of Captain Fabian" with
Errol Flynn, Micheline Perelle and
Vincent Price**

(Republic, Oct. 6; time, 100 min.)

This costume adventure melodrama will have to depend on the name of Errol Flynn, for as entertainment it is just fair. The picture, which was produced in France by Flynn and William Marshall as an independent venture, is handicapped by a rambling, episodic story and unbelievable situations. Moreover, the pace is generally slow, except for a rousing battle at the finish. Flynn himself plays a relatively small role as an adventurous sea captain who comes to the aid of the heroine from time to time, but his characterization, as well as several of the others, is sketchily defined. The principal roles are played by Micheline Puelle, as a mercenary New Orleans Jezebel, and by Vincent Price, as the weakling member of a wealthy family. No sympathy is felt for any of the characters, for the actions of all are far from edifying. Not much can be said for the acting, but the inept writing and direction did not give the players much of a chance.

Set in New Orleans in the year 1840, the story depicts Micheline as a maid in the home of Victor Francen, head of the city's ruling but corrupt family. Years previously, Micheline's mother had been sentenced to the gallows unjustly by Francen's father, and Micheline had vowed to avenge the death. She finds herself in trouble when she kills a jealous coachman in self defense, after he had caught her in the arms of Price, Francen's nephew. Rather than drag his nephew's name into the trial, Francen decides to railroad Micheline to the gallows. But this scheme is thwarted by Errol Flynn, a cocky sea captain, who forces a dismissal of the case under threat to reveal many shady dealings involving Francen's family. Flynn then compels Price to hand over sufficient money to establish Micheline as a tavern owner. Still determined to have her revenge, and now aiming to become New Orleans' first lady, Micheline takes advantage of Price while he is drunk and goads him into killing his uncle. She instructs the panic-stricken Price to bury the body secretly, then compels him to marry her as her price for silence. The marriage shocks the town and displeases Flynn. Having attained her goal, Micheline ignores Price and makes a play for Flynn. Price, hating them both, places in his uncle's grave a gold watch belonging to Flynn, then slyly leads the police to the burial spot. The discovery of the watch brings about Flynn's arrest and conviction for the crime. Micheline rounds up Flynn's crew, and the sailors manage to free their captain, but they are forced to fight it out with a frenzied mob. During the battle Price is killed, and Micheline fatally wounded. She dies in Flynn's arms.

It was produced and directed by William Marshall, from a screenplay by Flynn. Adult fare.

**"The Magic Carpet" with Lucille Ball,
John Agar and Patricia Medina**

(Columbia, October; time, 84 min.)

The one thing that may be said for this Sueprcinecolor production is that it has plenty of movement. It is an Arabian Nights type of story and, as such, is replete with colorful settings and costumes, snarling villains, and a dashing hero who comes through with the usual quota of daring deeds and swordplay in his fight to free the people from ruthless oppression. As entertainment, its appeal will be directed mainly to youngsters and to their indiscriminating but action-minded elders. Those who are the least bit selective probably will find it boring, for it is hackneyed in both story and treatment, and the direction and acting are something less than inspired. The color photography is very good:—

The story opens in the ancient city of Baghdad with Gregory Gay and Raymond Burr, his evil aide, murdering the Caliph and is Queen to gain control of the throne. The dead Caliph's newborn baby is saved by a nurse who places the

child on a magic carpet that carries him to the home of William Fawcett, who raises the little fellow as his own child. Meanwhile Gay becomes the new Caliph, and Burr his vizier. The people smart under the ruthlessness of their ruler and of Lucille Ball, his seductive and scheming sister. With the passing years the child grows to manhood (John Agar) without knowing that he is the true Caliph. He feels pity for the subjugated people and, assuming an identity as the mysterious Scarlet Falcon, harrasses the Caliph's soldiers and lays plans for a rebellion. In this he is aided by George Tobias and Patricia Medina, Tobias' fiery sister. Through a ruse, Agar manages to become the Caliph's personal physician. Lucille is attracted to him, thus arousing Burr's jealousy. Agar's foster father, on his deathbed, tells the young man that he is the rightful Caliph and informs him about the magic carpet. Agar takes the carpet and returns to the palace. Trouble looms when Lucille accidentally discovers that Agar is the Scarlet Falcon as well as the true Caliph. An attempt is made to behead him, but he manages to escape on the magic carpet. He then organizes the people and leads them to victory over the harsh regime. With Gay deposed, Lucille imprisoned, and Burr killed in battle, Agar is proclaimed as the new Caliph. He makes Patricia his Queen, and the two sail off into the sky on the magic carpet for their honeymoon.

It was produced by Sam Katzman, and directed by Lew Landers, from a screenplay by David Mathews.

Harmless for family audiences.

**"The Sea Hornet" with Rod Cameron,
Adele Hara and Chill Wills**

(Republic, no rel. date set; time, 84 min.)

Although it has an attractive title, this shapes up as no more than a routine adventure-mystery meoldrama that does not rise above the level of the program grade. Its running time, in fact, is overlong for what it has to offer. There is nothing unusual about either the story or the treatment, and the characterizations are stereotyped, but since it has a fair quota of action and suspense, particularly in the deep-sea diving scenes, it should get by as a supporting feature with patrons who are not too demanding about their screen fare. The direction and acting are adequate, considering the ordinary story material:—

Rod Cameron and James Brown, partners in a deep-sea diving business, are approached by Adele Mara, who offers them \$10,000 to blow up the Sea Hornet, a wreck under water at Barracuda Point. Cameron rejects the proposition when Adele refuses to reveal why she wanted the wreck blown up, but Brown, attracted to her, takes on the job alone and is killed. Cameron starts an investigation that leads him to Jim Davis, manager of a swank night-club, who had been first mate on the Sea Hornet when it was sunk. He finds reason to suspect both David and Adele of having deliberately killed Brown, but when Richard Jaekel, Adele's brother, shows up, Cameron learns that the captain of the ill-fated ship was their father, and that Adele had believed Davis' story that the captain, drunk, had rammed the ship on the Shoals. Together with Chill Wills, one of his aides, Cameron forces from the skipper of the yawl Brown used for his diving the admission that Davis had killed Brown by fouling his lifeline when Brown, on the bottom, discovered something David did not want known. Meanwhile, Davis, with the aid of another diver, had set a dynamite charge in the Sea Hornet, timed to explode within an hour. Racing against time, Cameron dives to explore the ship. He finds the skeleton of the captain, as well as evidence proving that he had been murdered and the ship sunk to steal a gold shipment. He realizes then that Davis wanted the ship blown up to destroy all clues. A battle at the finish ends with Davis and his henchmen arrested, with the finding of the stolen gold, and with Adele in Cameron's arms.

It was produced and directed by Joseph Kane, from a screenplay by Gerald Drayson Adams.

Unobjectionable morally.

"Two Dollar Bettor" with John Litel, Marie Windsor and Steve Brody

(Realart, no rel. date set; time, 72 min.)

A fairly good program picture about a respectable banker who goes wrong by betting on the horses. It is so well produced that the action is believable. The picture conveys a good moral lesson in that the hero's efforts to recoup his losses by using the bank's money send him deeper and deeper into the mire, resulting in tragedy. The direction and acting are very good. The photography is clear:—

On his first visit to a race track, John Litel, a respected family man and comptroller of a bank, wins two hundred dollars on a two-dollar bet. He likes the feel of easy money, and begins betting regularly. After two or three winnings, he begins losing and, to recoup his losses, he increases the size of his bets until he is compelled to sell all his assets; and when these, too, are gone, he embezzles fourteen thousand dollars from the bank. At this point Barbara Bestar, his daughter, becomes engaged to Robert Sherwood, son of Walter Kingsford, the bank's president. Worried lest the shortage be discovered, Litel confesses his thefts to Don Shelton, his brother-in-law, who assures him that he will raise the money in two weeks—before the next audit of the books. Meanwhile, Kingsford promotes Litel as general manager and orders an immediate audit. Unable to reach his brother-in-law, Litel flies to a New Orleans race track to bet a large amount of money he had taken from the bank. But the horse is disqualified and he finds himself in greater trouble than ever. At this juncture, Marie Windsor, a bookie's assistant, approaches Litel and makes him believe that Steve Brodie, her "brother," could get him out of his predicament if he would take some more money and bet it as Brodie would advise. Desperate, he goes along with her proposition, but he soon discovers that his would-be saviors were making ready to abscond with the money. He confronts them and, at the point of a gun, forces them to return the money. Finding the amount short, he demands the balance. Brodie shoots and wounds Litel, but Litel manages to fire back, killing both Brodie and Marie. With the money in his possession, Litel makes his way to Kingsford's home and confesses. While Litel is dying, Kingsford tells him that no one need know of the theft. He makes it appear to the police that the crooks had tried to rob him at the bank, that Litel had followed them to their apartment, and that he had killed them in self-defense. Barbara marries Robert, believing that her father had died a hero.

Edward Leven produced and directed it from a screenplay by Howard Emmett Rogers.

Unobjectionable morally.

"The Desert Fox" with James Mason, Cedric Hardwicke and Luther Adler

(20th Century-Fox, Oct.; 88 min.)

This screen biography of the military exploits of Field Marshal Rommel, the famed commanding general of the Nazi Afrika Corps, is well made and highly interesting. It is the type of picture, however, that may prove controversial, for many people, particularly those who suffered heartaches during the war, may not take too kindly to the fact that it glorifies and pays homage to an enemy military leader, even if he was a formidable foe. Accordingly, the exhibitor must judge the value of this picture for himself, and will do well to watch its performance in the early runs. Aside from the controversial nature of the subject matter, the picture offers a fine restrained performance by James Mason, as Rommel, who is depicted as an audacious and chivalrous soldier, a man who had the courage to turn against Hitler and join a plot against his life after losing confidence in the Fuhrer's direction of the war. Rommel's family life is shown in a most sympathetic manner, and the closing scenes, where he bids farewell to his devoted wife and son, after agreeing under pressure to take his own life—the price for turning against Hitler—is deeply emotional. Worked into the proceedings to good effect are authentic war scenes. A prologue, which depicts an unsuccessful attempt on Rommel's life by a daring group of British Commandos, is highly exciting.

The story opens with Rommel meeting his match in Montgomery after brilliant victories with his Afrika Corps. He appeals to Hitler (Luther Adler) for fresh troops and supplies, but Hitler dismisses the North African campaign as unimportant to his overall plans. Being a practical soldier and sensing defeat, Rommel wants to withdraw his men, but Hitler orders the troops to remain to the last man.

Rommel, an ailing man, is recalled from Africa, relieved of his command and sent to a hospital. Upon recovering his strength, he is ordered to make a tour of inspection of the Atlantic Coastal defenses. He is keenly disappointed in the preparations, and becomes increasingly bitter over the fact that Hitler was shunning the advice of professional soldiers in favor of astrological charts and intuitive urges. Rommel is visited by the Mayor of Stuttgart (Cedric Hardwicke), an old friend, who warns him that Hitler was losing the war and informs him that a group of highly placed persons favored his assassination. With the advent of the Allied invasion, and with the hopelessness of the German position apparent to him, Rommel joins in a plot to kill Hitler, but the Fuhrer miraculously escapes with minor injuries. In due time Rommel is implicated in the plot and, while convalescing at home from wounds received in battle, he is visited by an official delegation and advised to commit suicide. He prefers to fight the charges in open court so that the public may know his position, but he bows to the inevitable when warned that such a move would endanger the safety of his wife (Jessica Tandy) and son (William Reynolds). After a touching farewell with his family, Rommel is whisked away by the official car to meet his doom.

The screenplay was written and produced by Nunnally Johnson, and directed by Henry Hathaway, from the biography by Brigadier Desmond Young, M. C.

Unobjectionable for the family.

"Reunion in Reno" with Mark Stevens, Peggy Dow and Gigi Perreau

(Univ. Int'l, October; time, 79 min.)

The family trade should find this picture entertaining, for its story of a nine-year-old girl who goes to Reno to get a divorce from her parents is told with warmth and humaneness. Gigi Perreau is sensitive and beguiling as the little girl with a problem; she handles her role with a naturalness and finesse that would do credit to a mature performer. Mark Stevens, as a Reno attorney, and Peggy Dow, as a legal stenographer, are sympathetic and understanding as the romantic couple who take the child in hand and try to solve the reason for her request. All in all, it is a pleasant entertainment, one that has a good sense of humor and a satisfying quota of emotional situations, yet avoids becoming a tear-jerker:—

Sent by her parents (Lief Erickson and Frances Dee) to a girl scouts camp, Gigi gets off the train at Reno, goes to the office of Stevens, and asks that he represent her in a divorce action against her parents. Stevens, though inwardly amused, questions the child sympathetically but is unable to learn where she is from or why she wants the divorce. He enlists the aid of Peggy, his girl-friend, and she, too, is unable to elicit this information from Gigi, but Peggy obtains a clue when she notices the store label on Gigi's coat. Stevens telephone Gigi's parents and they, too, cannot explain her actions, but they promise to come for her on the following day. Peggy and Stevens decide not to tell Gigi that her parents are coming, and she spends the night with Peggy. The next morning at breakfast, Gigi tells Stevens and Peggy a tall story about mistreatment at the hands of her parents. This infuriates Stevens and, when her parents arrive in his office he proceeds to give them a stern lecture on the duties of parenthood. Meanwhile Gigi, stricken by conscience, confesses to Peggy that her story was untrue, and Stevens, learning of this, is compelled to apologize to her parents. When Gigi learns that her parents had come for her, she accuses Stevens of breaking faith with her and refuses to have him represent her. Stevens tells her that she can serve as her own counsel, with Peggy as advisor, and then arranges with Ray Collins, an understanding judge, to preside at a "trial." Testifying at the trial, Gigi reveals that she had overheard her aunt tell her mother, who was pregnant, that she could not afford another child, and that she had also overheard that she was an adopted child. Consequently, she did not want to be a burden. Everyone assures Gigi that her adopted parents loved her just as much as if she were her own, and that a new baby would serve to enrich the family's happiness. A reconciliation is effected and, as Gigi returns home with her parents, Peggy and Stevens decide to start a family of their own.

It was produced by Leonard Goldenson, and directed by Kurt Newman, from a screenplay by Hans Jacoby and Shirley White, based on a story by Brenda Weisberg and William Sackheim.

Fine for the family.

ment. Its application in the uncontrolled discretion of the distributors makes a mockery of free enterprise. On this point, with prophetic wisdom, the United States Supreme Court said in *U. S. vs. Paramount*, et als: 'Yet delegation of the management of the system to the discretion of those who had the genius to conceive the present conspiracy and to execute it with the subtlety which this record reveals, could be done only with the greatest reluctance. If in fact they (the exhibitor defendants and the large circuits) were enabled through the competitive bidding system to take the cream of the business, eliminate the smaller independents, and thus increase their own strategic hold on the industry, they would have the cloak of the court's decree around them for protection.'"

Ted Gamble, in his short talk before the convention, agreed with Starr's remarks on competitive bidding. Gamble not only hit out at the current efforts to obtain higher film rentals, but he took a swing at competitive bidding by claiming that its purpose is legitimate in only five per cent of the cases, and that it is by and large simply a device for increasing film rentals.

Gamble took up also the claim that the distributors are using the "Movietime" drive as an excuse to hike rentals. He declared that "it would be nothing short of a crime if the shortsightedness and greed of some film companies were to spoil the chances of success for 'Movietime.' The great lineup of films scheduled for playoff during the coming campaign won't do anyone any good if the exorbitant terms asked for them prohibit their showing in all theatres."

Gamble also hit out at the efforts being made by some distributors for advanced admission prices on certain pictures.

Charles Skouras, too, took a blast at the distributors because of their demands for higher film rentals. Pointing out that the arbitrarily fixed percentage terms being demanded today are way out of line, Skouras drew a resounding round of applause from the delegates in urging that the exhibitors wake up and do something about it.

The fiery talks delivered by Messrs. Starr, Gamble and Skouras were received so enthusiastically by the exhibitors present that it left no doubt that they were plenty riled against the film companies and were in the mood for some positive action. The fact remains, however, that although the subject of trade practices was of prime concern the meeting ended without the formulation of a single plan that would help bring about some acceptable solution.

On Tuesday, for example, the meeting was highlighted by the appearance of distribution executives of six of the major companies at an open trade practice forum conducted by TOA's exhibitor-distributor relations committee, at which time they answered questions posed from the floor on such problems as clearance, the print shortage, and competitive bidding. The sales executives were sympathetic in their recognition of these problems, but generally they defended their positions by either claiming that their hands are tied by the law, or by suggesting that the solution to several of the problems, such as multiple runs, the setting back of availabilities, and the print shortage, must be found within the ranks of the exhibitors themselves. The exchange of ideas and opinions was interesting, but the net result of the meeting was that the discussion was decidedly academic, and that the exhibitor-distributor relations committee, in

its formal report to the convention, condemned the distributors for the inequitable sales policies, put the blame on them for the print shortage, and accused them of bad faith in their use of competitive bidding. But this report did not contain any recommendations to the exhibitors on how to meet these problems or fight back. The report was, in other words, a slap on the wrists of the distributors. This failure to formulate a positive plan of action in connection with trade practices left many exhibitors, particularly those who operate in smaller situations, disappointed, even though all were given an opportunity to voice their complaints.

The one noticeable thing about the convention was that the complexion of TOA has undergone a radical change. In the early days of the organization, its pro-distributor sentiments were obvious, but such sentiments no longer exist, if one is to judge from the angry remarks and fiery speeches condemning the distributors' policies. The TOA today is without a doubt a pro-exhibitor organization. But if it is to give its members the proper guidance and advice they need, its leaders must resort to acts and deeds rather than talk. With Mitchell Wolfson and Charles Skouras at the helm, the TOA members can look forward to plenty of positive action.

CONVENTION SIDELIGHTS

An interesting phase of the Thursday morning session of the convention, which was devoted mainly to the formal report of the exhibitor-distributor relations committee, was the insistence of one exhibitor that the speakers, in discussing the film companies that are seeking exorbitant rentals and otherwise giving the exhibitors a hard time, name the offending companies. This led to the naming of Paramount and Warner Brothers as the worst offenders.

But as strong as the exhibitors were in their condemnation of distributors who refuse to go along on a live-and-let-live basis, they were just as strong in their praise for a distributor who gives them fair treatment. Singled out in this category were MGM and Bill Rodgers, its sales chief.

One exhibitor, Nat Williams, of Thomasville, Georgia, made an interesting observation in comparing MGM's policy with that of some of the other distributing companies. He pointed out that the exhibitors, by giving in to the exorbitant demands of the gouging companies, are doing an injustice to a fair company like MGM. To illustrate his point, he recited an amusing though hypothetical story in which the stockholders of MGM demand Bill Rodgers ouster because his fair policies do not bring in as much profit as the unfair policies of some of the other sales managers.

* * *

Of the formal reports submitted to the delegates by the different committees, the one submitted by the National Legislation Committee, under the chairmanship of A. Julian Brylawski, contained a sour note by omission—the failure to give credit to Abram F. Myers, Allied's general counsel, for the prominent part he played as spokesman for COMPO in presenting the industry's case before the Senate Finance Committee in connection with the admission tax exemptions of the pending tax bill. This failure to mention Myers' efforts in behalf of all exhibitors, while giving credit to others, does no credit to Brylawski and his committee.

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THE "LITTLE FELLOW" REVOLTS

It has long been a contention of this paper that an exhibitor organization, consisting of large circuits and small operators, even though all have an independent status, cannot properly serve the needs of the smaller exhibitors, first, because the interests of the two are in many respects diametrically opposed, particularly insofar as trade practices are concerned, and secondly, because the large circuits, by sheer weight of the number of theatres they represent and by virtue of their greater financial support, would dominate such an organization and would attempt to force their will on the minority — the smaller operators.

That this contention is sound was proved at the annual national convention of the Theatre Owners of America, held in New York last week, when the small-town exhibitor members of the organization, dissatisfied and obviously riled at the manner in which their problems were being handled, started such a revolt on the convention floor that the TOA leadership, if it is to retain the smaller exhibitors as members, had better start giving serious thought toward assuming a more militant stand against the distributors in regard to trade practices, particularly as they affect the small-town operators.

The revolt, which took place at the closing session of the convention on Thursday, had its beginning on Wednesday at a meeting of the TOA's exhibitor-distributor relations committee, of which Walter Reade, Jr. is the chairman. Many of the smaller exhibitors present felt that Reade adjourned that committee meeting without giving them a full opportunity to voice their grievances. As reported by Sherwin Kane, of *Motion Picture Daily*, Reade's adjournment of the meeting left many of the small theatre owners with a feeling "that not only had they been offered no solution for their problems, but had been ruled out of order in raising some of them in committee."

The protests against Reade's actions were so strong that, to satisfy the protesting exhibitors, the committee reconvened for an unscheduled session on Wednesday afternoon to give everyone a chance to speak his mind. Reade, incidentally, refused to permit the trade paper reporters to report the proceedings.

But the dissension created at the meetings of Reade's committee reached a boiling point at the open convention forum on Thursday morning after a reading by Reade of his committee's report, which condemned the distributors for their attitudes on different trade practices but which offered no recommendations on how to combat the inequities complained of by the exhibitors. The report, which blasted the sales policies of two unidentified companies brought forth a demand from Nat Williams, of Thomasville, Ga., that the companies be named lest suspicion be thrown on cooperative distributors, and he himself chose to

name Paramount as the company that was putting undue pressure on the exhibitors in his territory.

Max Connett, of Newton, Miss., who was presiding at the session, agreed with Williams about naming names and pointed to both Paramount and Warner Brothers as the offenders in his territory.

It was at this point that Reade committed what is probably the biggest boner ever committed at any convention. He halted the meeting, although Connett was the moderator, and proposed that, in view of the naming of names and the uncomplimentary remarks being made about some of the distributors, the speakers' observations either be kept off the record by declaring the meeting to be a closed session, or that the trade paper reporters present be required to submit their notes to Herman Levy, TOA's general counsel, for censorship. The reporters, to a man, refused to agree to the submission of their notes, and the flustered Reade, after vainly searching for some TOA officers to decide the issue, asked that his proposal be put to the convention for a vote. It was defeated unanimously amid much applause.

Reade's efforts to gag the press was roundly condemned by many of the exhibitors present. Max Connett, for example, stated that he would not want to say anything he could not be quoted on, and Henry Reeve, of Texas, charged that "the attempt to muzzle the trade press was a further attempt to hush up the complaints that the small exhibitors have on their minds." He added that "it may well be that in the trade press we have a more powerful factor than the president and the board of directors."

That the small exhibitors were thoroughly disappointed with the handling of their problems is evidenced by the remarks made on the convention floor by Tom Dribble, a young exhibitor from Albuquerque, N.M., who pointed out that his traveling and convention expenses had been paid for by the exhibitors in his territory, and that after attending the different meetings for three days he felt that there was little he could tell his fellow exhibitors about what the convention had accomplished for them. He observed also that if the TOA cannot do something for the small-town theatre owners, Allied is sure to get many new members.

The discontent felt over the handling of trade practices is further evidenced by the following quotes from several of the delegates, as reported by the alert *Motion Picture Daily* staff:

Morton Thalheimer, of Virginia: "We love the big exhibitors who are our fellow members, but they brush you off if you try to talk film rentals to them. It is the same for union wages and operating costs in general. Some of us won't be back next year unless you show you are trying to do something about these

(Continued on back page)

"Silver City" with Edmond O'Brien, Yvonne De Carlo and Barry Fitzgerald

(Paramount, December; time, 90 min.)

A good Technicolor outdoor melodrama, designed to deliver satisfactory entertainment to those who like plenty of action in their screen fare. Although the plot has a familiar ring, it holds one's interest throughout, for it is garnished with a dash of romance that does not clutter up the proceedings, and it offers a plenitude of rip-snorting action as it moves rapidly through a series of typically melodramatic incidents, including some lusty hand-to-hand brawls, gun fights, and a highly thrilling chase at the finish through a lumber mill. The direction and acting are capable, and the outdoor scenery, enhanced by the fine color photography, a treat to the eye:—

Having once been involved in a crooked deal by which he helped get an important ore assay into illicit hands, although he himself did not benefit, Edmond O'Brien, an assayer, finds it impossible to hold down a job because Richard Arlen, his former partner, had spread the word that he was not to be trusted. He finally settles down in Silver City, where he leads an honest life as an assayer. He brings much joy to Yvonne De Carlo and Edgar Buchanan, her father, when the result of his assay shows that they had struck a rich silver vein in a mine they had leased from Barry Fitzgerald, a crooked skinflint. With only twelve days left on their lease, Yvonne offers O'Brien a share of the profits to supervise the mining of the lode, but he declines. He changes his mind, however, when Fitzgerald, aided by Michael Moore, a slimy henchman, resorts to violence to prevent any of the silver from being mined until he regained possession of the property, and when Arlen, seeking to buy the mine, arrives in town and joins Fitzgerald's scheme to thwart the mining operations. Matters are complicated further by the fact that Arlen is accompanied by Laura Elliott, his flirtatious wife, formerly engaged to O'Brien. She tries to lure him to her but is unsuccessful because of this developing romance with Yvonne. In the complicated events that follow, O'Brien constantly battles to overcome the many obstacles set up by Fitzgerald and his cohorts. Meanwhile Moore and Fitzgerald cook up a scheme to have O'Brien killed by a local badman under the circumstances that would place suspicion on Arlen. The scheme misfires, however, and in the resulting confusion Moore kills Fitzgerald and Arlen before he himself is shot down by O'Brien after a wild chase. It all ends with Yvonne and her father gaining permanent control of the mine, and with a marriage between Yvonne and O'Brien in the offing.

It was produced by Nat Holt, and directed by Byron Haskin, from a screenplay by Frank Gruber, based on a story by Luke Short. Unobjectionable for the family.

"Jungle Manhunt" with Johnny Weissmuller

(Columbia, October; time, 66 min.)

This latest in the "Jungle Jim" series is a routine program picture with a comic-strip story that is best suited for the small fry at Saturday matinees. Most adults probably will find its hokum conducive to sleep, for its melodramatics are tediously uninspired, and matters are not helped much by the inept writing, direction and acting. The whole thing is cut to so formula a pattern that it cannot boast of one single surprise. Bob Waterfield, the professional football player, makes his debut in this picture as an actor, but his performance leaves much to be desired:—

Sheila Ryan, a free lance photographer, comes to the jungle to search for Waterfield, who had disappeared nine years previously while piloting his Army plane on a routine flight. She had been commissioned by Waterfield's wealthy uncle to make the search. Sheila meets Weissmuller, a guide, who agrees to take her into the jungle, where he was headed in response to a plea from tribal chiefs whose people were being raided by an unfriendly tribe headed by a mysterious white man. Surprised by the marauding tribe, Sheila and Weissmuller flee for their lives when Waterfield suddenly appears and takes them to a peaceful village, where

he lived. He tells Sheila that he is happy and that he has no desire to return to civilization, even to inherit his uncle's millions. The enemy attacks the peaceful village and Sheila, Waterfield and Weissmuller are captured. The renegade white leading the marauders proves to be Lyle Talbot, who was forcing the natives to mine a poisonous material with which he made synthetic diamonds. Because the natives kept dying off from the reaction of the poisonous mineral, Talbot raided the other tribes to capture more slave labor. Freed by his pet chimpanzee, Weissmuller in turn frees Waterfield and sends him after his own warriors. In the battle that follows, Waterfield's warriors subdue the enemy and free the slaves, while Talbot, pursued by Weissmuller, falls to his death from a cliff. Sheila, now in love with Waterfield, decides to remain in the jungle with him.

It was produced by Sam Katzman, and directed by Lew Landers, from a screenplay by Samuel Newman.

Harmless for the children.

"Detective Story" with Kirk Douglas, Eleanor Parker and William Bendix

(Paramount, November; time, 103 min.)

This is a superior, thought-provoking drama, one that leaves nothing to be desired on the counts of writing direction, acting and realism. Adapted from Sidney Kingsley's successful stage play of the same name, the story, which has several by-plots, centers principally around a tough detective with an almost fanatical hatred for all criminals, a self-righteous fellow who is shocked beyond endurance when he discovers that, prior to his marriage, his wife, whom he loved dearly, had been the mistress of a petty racketeer, and had once been treated by an abortionist, whom he particularly despised. The story is highly dramatic, but it is neither pleasant nor wholesome, it pulls no punches, and there is no happy ending. Although the action for the most part is confined to one set, — the detective squad room of a New York police precinct — William Wyler's masterful direction keeps the proceedings moving at an exciting and suspenseful pace, while at the same time capturing realistically the atmosphere of a smelly precinct, as well as the comedy and pathos attached to the incidents that take place at the station. The picture is studded with fine characterizations, with a sharp individuality in even the smallest role. Kirk Douglas comes through with another top performance as the ruthless detective whose fanatical hatred of evil eventually destroys him when he cannot find forgiveness in his heart for his wife, warmly and humanly played by Eleanor Parker. William Bendix, as a soft-hearted detective; Horace McMahon, as the lieutenant in charge; Craig Hill, as a young thief who had been caught committing his first crime; Cathy O'Donnell, as a neighborhood girl who comes to his aid; and George MacReady, as the abortionist, are among the others in the fine cast who help to make this picture outstanding. Special mention is due Lee Grant for her highly amusing yet pathetic characterization of a Brooklyn shoplifter. The picture should do exceptionally well in the big cities, but audiences in the smaller towns may find it too grim, depressing and brutal for their tastes.

Briefly, the development of the main plot establishes Douglas as a man who does not believe in giving law-breakers a second chance, and who is particularly interested in gaining a conviction against MacReady, a known abortionist, who had managed to evade punishment by the law. After bringing about MacReady's arrest for malpractice, Douglas learns that the slick doctor and his lawyer had shattered his evidence by bribing an important witness. Furious, he beats up MacReady, injuring him seriously. MacReady's lawyer charges that Douglas had a personal motive in mistreating his client, indicating that the motive involved his (Douglas') wife. A subsequent investigation by McMahon, Douglas' superior, discloses the mistake Eleanor had made before her marriage to Douglas. Stunned by this disclosure, Douglas gives Eleanor a severe tongue-lashing and then attempts a reconciliation, but, when this leads to another torrent of abusive words, she leaves him, realizing that he could never forgive her. Shortly thereafter Douglas is fatally wounded preventing the escape of a criminal. Dying, he asks his colleagues to find Eleanor and ask her to forgive him.

It was produced and directed by William Wyler, from a screenplay by Philip Yordan and Robert Wyler.

Strictly adult fare.

"My Favorite Spy" with Bob Hope and Hedy Lamarr

(Paramount, December; time, 93 min.)

This latest Bob Hope comedy should go over well with most audiences, for its mixture of slapstick and typical Hope gags is just silly enough to be funny. This time Hope plays the dual role of a sinister European spy and an American burlesque comedian, and the zany story has him drafted by the government to pose as the spy. His madcap adventures when he gets involved with an international spy ring in Tangier, and with Hedy Lamarr, another spy, keep the proceedings percolating at top speed, and even though the comedy situations teeter on the brink of absurdity one cannot help laughing at them. All in all, it is a brisk romp, tailored to fit Hope's brand of clowning and those who will see it will be rewarded by a mirthful session of entertainment:—

Eric Augustine (Hope), a foreign spy who was the only link to a German scientist who possessed a piece of microfilm containing a short cut to the hydrogen bomb, is cornered by government agents on the eve of his departure for Tangier but manages to elude capture. Hope, a burlesque comic who looked exactly like the spy, is picked up by the police who mistake him for the spy. When word comes that the spy had been captured, the government agents induce Hope to pose as Augustine and go to Tangier, where he was to contact the scientist and buy the microfilm for a million dollars. Arriving in Tangier, Hope promptly finds himself involved with Hedy Lamarr, Augustine's sweetheart, who was a member of an international spy ring headed by Francis L. Sullivan. Hope meets the scientist and obtains the film, but he soon finds himself plagued by the machinations of Sullivan and his henchmen, who were determined to acquire the film from him. Matters become even more complicated when Augustine, who had escaped from the United States, arrives in Tangier. After many mix-ups, during which Augustine is shot and killed, Hope confesses his masquerade to Hedy. She joins forces with him and helps him to save the film and to bring about the arrest of Sullivan and his gang for the murder of Augustine. It all ends with the usual clinch.

It was produced by Paul Jones, and directed by Norman Z. McLeod, from a screenplay by Edmund Hartmann and Jack Sher, based on a story by Edmund Beloin and Lou Breslow.

Good for the family.

"The Man with a Cloak" with Joseph Cotten, Barbara Stanwyck and Louis Calhern

(MGM, October; time, 81 min.)

This period melodrama can boast of names that should mean something at the box-office, but it is doubtful if the general run of audiences will find it more than mildly entertaining. Set in the year 1848, the story is somewhat different and several of the characterizations are unique, but the proceedings on the whole lack an effective dramatic punch. Moreover, the pace is slow and the atmosphere moody. A feeling of brooding terror pervades the action as a result of the machinations of several of the characters who wait around for the senile old employer to die so that they might inherit his wealth, but there are only a few sequences in which suspense is built up to any appreciable degree. More than anything else, it is the good acting that keeps one's interest in the film alive:—

The story casts Cotten as a strange poet, who spends most of his time in a neighborhood tavern. One day he meets and befriends Leslie Caron, a newly-arrived French miss, who was seeking the home of Louis Calhern, a wealthy, bombastic invalid, who drank to excess. In the course of events it develops that Leslie had come with a message from Calhern's nephew, a French idealist, who needed funds to help the leaders of the new French Republic. Invited by Calhern to remain as a guest in his home, Leslie finds Barbara Stanwyck, his housekeeper, Joe De Santis, his butler, and Margaret Wycherly, the cook, resented her presence, and that all were three trying by devious means to

hasten Calhern's death so that they might inherit his millions. Leslie appeals to Cotton for aid. Interested in her problem, Cotten visits the house and wins Calhern's friendship. Barbara, sensing that the mysterious Cotten was on to her game, tries to bribe him with money and her love, but Cotten cleverly keeps her on a string while he succeeds in persuading Calhern to change his will and leave his wealth to the nephew. Barbara tries to kill Calhern with poison before he can sign the new will, but fails when the poison is drunk by Calhern's attorney. The attorney's sudden death shocks Calhern, however, and he dies from a stroke. To complicate matters, Calhern's pet raven picks up the will and secretes it. The rather confusing though exciting climax has Cotten locating the will in time to prevent Barbara and her cohorts from stealing the inheritance from the rightful owner. It ends with Cotten, a man of mystery to the others, being revealed as Edgar Allen Poe.

It was produced by Stephen Ames, and directed by Fletcher Markle, from a screenplay by Farnk Fenton, based on a story by John Dickson Carr.

Adult fare.

"Drums in the Deep South" with James Craig, Barbara Payton and Guy Madison

(RKO, no rel. date set; time, 87 min.)

The attraction offered by this picture, insofar as the exhibitor is concerned, is the presence of Barbara Payton as one of the stars. The recent notoriety connected with her name undoubtedly will draw many curious people to the box-office. As entertainment, the picture, photographed by Supercinecolor process, is a rather routine Civil War melodrama with romantic overtones; it does not rise above the level of program fare. The chief fault with the story is the lack of clearly defined characterizations and motivations. On the credit side, however, are some fine action sequences depicting the shelling of the Northerners' railroad supply line by a Confederate artillery squadron entrenched on a mountain top. Exciting also are the scenes showing the struggle involved in bringing guns to the top of the mountain through caves within the mountain, as well as the scenes in which the Union soldiers and the Confederates stage an artillery duel. Not much can be said for the Supercinecolor photography, which has been seen to better advantage in other pictures. In this case, many of the scenes are made dull and fuzzy by a predominant purpleish tinge:—

James Craig, Guy Madison and Craig Stevens, former roommates at West Point, are holding a reunion in Steven's Georgia home when word comes that the North and South are at war. Madison, a Northerner, leaves to join his regiment, as do Craig and Stevens, who were officers in the Confederate army. Barbara Payton, Steven's wife, who had once been in love with Craig, watches the men depart. After three years of war, Craig is assigned to mount three guns atop Devil's Mountain to blast away the railroad tracks and halt Sherman's march to the sea. Barbara, whose plantation was nearby, guides Craig and his men to the mountain top through caves in the interior of the mountain. Shortly after Craig's squadron shatters the tracks and several trains with the help of Barbara's signals, Madison arrives on the scene with a Union regiment to blow the Confederates off the mountain. But Craig, with Barbara's secret help, manages to destroy the only Union gun capable of reaching the mountain top. Madison then decides to mine the caves and blow the mountain up. Barbara, to save Craig, pleads with Madison to let her persuade Craig and his men to surrender. He gives her a limited time to accomplish her mission. On her way up, Barbara is shot by a Confederate who mistakes her for a Union soldier and, though fatally wounded, she manages to reach Craig. He orders his men to surrender, but remains with the wounded Barbara and meets death with her when Madison blows the mountain to bits.

It was produced by Maurice and Frank King, and directed by William Cameron Menzies, from a screenplay by Philip Yordan and Sidney Harmon, based on a story by Hollister Noble. Unobjectionable morally.

things. We haven't done those things a trade organization is supposed to do. In reality, we aren't a trade organization. I am jealous of Allied when I read they talk film costs in their clinics. Why can't TOA use its great power to hold film costs in line? . . . The convention has failed because we have kept on emphasizing by-products. I have heard a great deal about soft drinks and pop corn and practically nothing about films . . . We have the right to hold a forum on film rentals and to express our views without fear of reprisal. I urge the Skourases, the Wolfsons and the Pinanskis to look at the facts of life and quit kidding us."

Max Connett, of Mississippi: "It's pretty tough when 6,000 to 8,000 exhibitors can't get the distributors to sit around a table and discuss arbitration. Perhaps a few more law suits would be desirable at that. They might command respect and some attention."

Henry Reeve, of Texas: "Some exhibitors have been asking me why some part of TOA cannot be devoted to the many problems of the small exhibitors, why they can't have a desk in a corner of national headquarters."

Nat Willimas of Georgia (commenting on the failure of Reade to name offending distributors in his committee report): "My grandfather, Cicero Williams, once told me, 'Son, never call a man an S. O. B. by proxy. Tell it to him to his face.'"

Glen Thompson, of Oklahoma City: "We little fellows have no illusions about TOA being able to get along without us. But we feel that TOA is stronger with us than it will be without us. We are leaving this convention with disappointment and hope."

The howl raised by the smaller TOA exhibitors for a more militant stand against abusive distributor practices has already borne fruit, for immediately following the close of the convention the TOA's new administration, headed by Mitchell Wolfson, president, and Charles P. Skouras, chairman of the board, announced the establishment of a plan whereby Wolfson and Skouras, together with Herman Levy and Gael Sullivan, TOA's executive director, will sit as a sort of advisory council or grievance panel in six cities at sixty-day intervals to give each TOA member a full opportunity to relate complaints about trade practices in his area.

The bi-monthly meetings will be held in New York, Chicago, Dallas, Atlanta, Denver and Los Angeles, and the grass roots exhibitors in the territory surrounding those six cities will be invited to attend those meetings to air their complaints. Under the plan, complaints of merit will be taken up, either in the local area to see if they can be resolved there, or at the home offices of the distributors.

In setting up this panel, the TOA leaders wisely excluded Reade, whose mis-management of the exhibitor-distributor relations committee sessions, coupled with his obvious efforts to protect the distributors from unfavorable publicity, touched off the uprising of the smaller exhibitors. This is as it should be, for one whose sentiments lie with the distributors is not qualified to sit on a panel hearing exhibitor complaints against unfair sales policies.

The revolt of the "little fellow" in TOA was inevitable, for no small-town exhibitor, whose income is limited, can long afford to help support an organization that up to now has paid no more than lip service to trade practices, particularly with respect to

film rentals, with which the small exhibitors are vitally concerned.

In view of the "little fellow's" demand for a new deal, the new TOA administration is to be commended for the promptness with which it acted in setting up a plan that will give the grass roots exhibitors ample opportunity to be heard. But merely listening to their complaints and problems will not assuage them; they have made up their minds that they want positive action toward a solution of their problems, and unless such action is forthcoming many of them are determined to leave the TOA fold.

"The Clouded Yellow" with Jean Simmons and Trevor Howard

(Columbia, no real. date set; time, 87 min.)

A fairly good British-made murder mystery melodrama. It should satisfy as a supporting feature in most double-billing situations. The title, however, which is the name of a butterfly, is a handicap, for it will mean nothing to the picture-goers. The first few reels are rather slow-moving, and the plot itself is peppered with improbabilities and leaves a number of loose ends, but it manages to hold one's attention well by virtue of the good acting and the interesting actual English backgrounds, against which an exciting manhunt takes place. The closing scenes, where a homicidal maniac pursues the heroine through a warehouse and over roof-tops before he plunges to his death in front of a moving train, are loaded with suspense and thrills:—

Relieved of his post when he falls down on an assignment, Trevor Howard, a British secret service agent, finds employment at the country home of Harry Jones, helping to catalogue Jones' collection of butterflies. There he meets Sonia Dresdel, Jones' wife, who kept a close watch on Jean Simmons, her niece, a strange young girl whose mind, according to her guardians, had been affected years previously after she discovered the bodies of her parents, whose deaths had been attributed to suicide. Howard soon notices that Sonia was having an affair with Maxwell Reed, a local handyman, who had tried unsuccessfully to force his attentions on Jean. Trouble looms when Reed is found stabbed to death with a knife owned by Jean. The police look upon Jean as the obvious suspect, but Howard, by this time in love with her, believes in her innocence. He decides to get her out of the country, and she runs off with him. They go to London, where he contacts a number of old friends and makes arrangements for money and for fake passports. But before they can get very far the police pick up their trail. They manage to elude capture and flee to the countryside, but the police follow in close pursuit and, after a chase that ranges over a wide area of the north of England, Howard permits himself to be captured so that Jean might escape to a Liverpool hideout. Meanwhile her mind had cleared and certain facts surrounding the deaths of her parents indicate that Jones, her uncle, had killed them. She is traced to the hideout by Jones who, after confessing her parents' murder as well as that of Reed, prepares to kill her. She escapes his clutches and leads him on a wild chase through a warehouse and over roof-tops, while Howard and the police rush to her aid. She is spared when Jones plunges from the roof to his death.

It was produced by Betty E. Box, and directed by Ralph Thomas, from an original story and screenplay by Janet Green. Adult fare.

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TRADE PROBLEMS TO RECEIVE MAJOR ATTENTION AT ALLIED CONVENTION

Trueman T. Rembusch, president of Allied States Association of Motion Picture Exhibitors, issued the following press release this week:

"The national office of Allied has received an overwhelming number of inquiries from exhibitors of non-Allied territories inquiring whether they would be welcome at the national convention of Allied States Association to be held in the Biltmore Hotel, New York City, October 30, 31 and November 1.

"This press release is to assure all non-Allied exhibitors that not only will they be welcome to attend the convention but they are most welcome to attend and participate in the film clinic meetings which are scheduled for two mornings of the convention. These meetings are divided into the following categories: Small towns, large towns, cities, neighborhood and sub-run, drive-ins, and circuits and bidding.

"With exhibitor interest in film prices at an all time peak the clinic meetings will be most helpful to exhibitors in dealing with the film problems of the coming winter.

"The convention will be conducted in a democratic manner and full time will be allotted to any exhibitor desiring to discuss from the floor of the convention film prices, clearance, bidding, unfair distributor practices, or any other problem of national exhibitor interest.

"Reservations should be sent immediately to Wilbur Snaper, Convention Chairman, 234 West 44th Street, New York City."

From the interest shown by exhibitors everywhere in this forthcoming Allied convention, it appears that the meeting promises plenty of fireworks. And those who have something to say will be given a full opportunity to sound off, for approximately sixty per cent of the business conducted at the sessions will be devoted to trade problem discussions, according to a statement by Snaper, who is also president of New Jersey Allied, which is the host at this convention.

At a press conference last week, Snaper announced that the registration fees are twenty-five dollars for men, and twenty dollars for women. As of October 4, he said, more than three hundred Allied and non-Allied exhibitors, some as far away as Montana, had sent in advance registrations, indicating that attendance at the convention will establish an all-time record. Additionally, all both space for the trade show has been sold out.

Snaper announced also that at least two manufac-

turers of large-screen theatre television equipment will demonstrate their products in special miniature theatres set up for the purpose.

And he emphasized that the trade press will be invited to attend and report the proceedings at all the sessions, with the exception of the board meetings and the popular film clinics, where actual terms and deals are discussed by the exhibitors on an off-the-record basis.

Exhibitors today are faced, not only with some of the old problems, but also many new ones, which have cropped up as a result of the anti-trust decree. These problems require thorough discussion so that solutions may be sought. For this reason, every exhibitor, if at all possible, should make an effort to attend this Allied convention, because if it holds true to form (and there is no reason to suspect that it will not), you may be sure that the distributor abuses will be dealt with in militant fashion. With Allied, there is no pussy-footing, no policy appeasement, and no sidetracking of vital subjects. Any one can take the floor and speak his mind about any topic and about any company's policies and practices. And where problems exist, Allied does more than talk about them—it tries to work out equitable solutions.

As in previous Allied conventions, there will be a full program of social activities for the ladies, and the men, too, will be given ample opportunity to relax and enjoy themselves.

TIMELY ADVICE

In his talk before the recent TOA convention, Nathan D. Golden, director of the Motion Picture-Photographic Products Division of the National Production Authority, urgently advised the exhibitors to replace their worn equipment now. Pointing out that existing world conditions may make it extremely difficult for exhibitors to alter theatres in the near future, Mr. Golden had this to say:

"Get theatre seats, carpet, stage and projection equipment now, if you are in need of them. It certainly appears that conditions may well get worse before they get better in the procurement of materials and equipment necessary to operate theatres and drive-ins."

Mr. Golden also appealed to the exhibitors to cooperate in the copper drippings salvage program.

Briefly, this program involves the collection of the copper drippings from the projector arc lamps by the projectionists in every theatre, studio and exchange.

(Continued on back page)

"Pandora and the Flying Dutchman" with Ava Gardner and James Mason

(MGM, November; time, 123 min.)

A beautiful Technicolor production, magnificently mounted, superbly photographed, and distinguished by several outstanding sequences. As entertainment, however, its appeal will be limited, for its story, which is a curious mixture of modern romance and the Flying Dutchman legend, and which delves into the supernatural, is not only uneven but is also weighted down by a preponderance of talk and mysticism that will leave most movie patrons confused. It may go over with the art house trade, but even there its acceptance is doubtful. For sheer thrills, the picture offers two highly exciting sequences. One depicts a breathtaking attempt to break the world's motor speed record on a beach run, and the other is a tense, realistic bullfight in which the matador is gored to death. Also on the credit side are the beautiful natural backgrounds of the Spanish Riviera against which the story is set, as well as the exquisite clothes worn by Ava Gardner, as the heartless heroine, but all this production polish is not enough to overcome the story's deficiencies.

Set in 1930, the story depicts Ava as a beautiful but selfish American girl, living with a colony of wealthy people in a fashionable fishing village on the coast of Spain. A restless girl who fascinated men but who could not find true love, Ava, after causing one man to poison himself because she refused her love, becomes engaged to Nigel Patrick, a racing motorist, who, to prove his love, had complied with her request to hurl his racing car from a cliff into the sea. Soon afterwards, she impulsively swims out to a sleek yacht anchored in the bay and finds that the only person aboard is James Mason, a mysterious Dutchman, who was completing a painting of her although they had never met. They fall in love with each other, and in the course of events it comes out that Mason is the fabled Flying Dutchman who, centuries before, because of the murder of his wife and blaspheming the powers of God, had been doomed to an everlasting life as a "ghost," permitted to set foot on ground only once every seven years. According to the curse, he could not die in peace until he could find a woman willing to sacrifice her life for him out of love. Although she is engaged to Patrick, Ava's association with Mason arouses the jealousy of Mario Cabre, a famous bullfighter, who wanted to make her his wife. He stabs Mason in a frenzy of jealousy and believes him to be dead. But later, when Mason appears at a bullfight, Cabre is so shocked that he is caught off guard by a bull and gored to death. Ava then decides to leave Patrick and sail away with Mason, but he tells her that he does not love her lest she sacrifice her life for him. She swims out to his ship as he weighs anchor, and as soon as she steps aboard a hurricane springs up and wrecks the vessel. On the following day both are found dead on the beach, clasped in each other's arms.

The story and screenplay was written and directed by Albert Lewin, who co-produced it with Joseph Kaufman.

Adult fare.

"The Lavender Hill Mob" with an all-British cast

(Univ. Int'l, October; time, 82 min.)

Discriminating movie-goers who look for something different in screen fare should have themselves a chuckling good time with this crime melodrama. Cleverly written, directed and acted, it is a sly burlesque on crime pictures in general, revolving around a quiet, middle-aged clerk in a gold refinery who carefully builds up a reputation for honesty and efficiency while planning a perfect crime involving the robbery of one million pounds in gold bars. How he executes the crime with the aid of three accomplices, and the manner in which he gets the gold out of the country, make for a series of comical misadventures that are frequently hilarious. The fun poked at the British police toward the finish, where there is a wild chase with the thieves in a stolen patrol car, is particularly funny. Alec Guinness is excellent as the trusted clerk who masterminds the crime. Although the picture's humor seems best suited for class audiences, it should get by also with the rank-and-file movie-goers, for it has plenty of suspense and excitement:—

Guinness, a highly respected but modestly paid employee who supervised gold deliveries from the refinery to the Bank of England, had, after twenty years of service, won a fine reputation. No one suspects that he had a foolproof plan for

stealing a million pounds in gold bars, his only problem being how to dispose of it. Guinness sees a solution to the problem when Stanley Holloway, owner of a foundry that manufactured souvenir articles for tourists, moves into the boarding house where he lived. He induces Holloway to join the conspiracy, and together they hit upon a plan to transport the gold to France in the shape of innocuous-looking Eiffel Tower paperweights. They get two professional crooks to join the scheme, form the Lavender Hill mob, and, after much difficulty, succeed in stealing the gold without arousing suspicion against Guinness. When the solid gold paperweights pass through the customs unnoticed, Guinness and Holloway set out for Paris to collect their booty and sell it in the black market. The plan hits a snag, however, when six of the towers are sold to a party of visiting English school-girls by mistake. Guinness and Holloway rush back to London to retrieve the towers and manage to get all but one, which had been given to an officer in charge of a police exhibition. They grab this tower off the officer's desk and soon find themselves pursued through the exhibit by scores of policemen, but they manage to make a getaway in a stolen patrol car. A wild chase through London's streets ends with Holloway's capture, but Guinness succeeds in escaping to South America, where he lives lavishly until the authorities finally catch up with him.

It is a J. Arthur Rank presentation, produced by Michael Balcon, and directed by Charles Crichton, from a screenplay by T. E. B. Clarke.

Unobjectionable for the family.

"Slaughter Trail" with Brian Donlevy, Gig Young and Virginia Grey

(RKO, no rel. date set; time, 78 min.)

A pretty good western-type melodrama, photographed in Cinecolor. The plot itself is not unusual, but what makes it an above-average picture of its kind is the novel and entertaining manner in which a catchy ballad is sung throughout as background music, with the story of the ballad unfolding on the screen. Because of this novel treatment, the picture should be of interest to movie patrons who normally are not partial to pictures of this type. The action fans should find it more than satisfying, for it has plenty of hard-riding and gunfights, as well as several rousing Cavalry-versus-Indians battles. The direction and acting are competent, and the color photography, particularly the outdoor scenes, good:—

Gig Young and two henchmen, wearing masks, hold up a stagecoach and rob a package of jewels from a mail pouch. Virginia Grey, actually Young's accomplice but posing as a frightened passenger, takes the jewels secretly and promises to meet Young in San Francisco. The three bandits ride off, and later, when their mounts break down, they shoot three Indians and steal their horses, but one of the victims survives and reports the incident to the Navajo chief. Meanwhile the coach arrives at a nearby fort commanded by Brian Donlevy, who orders it detained while a patrol headed by Robert Hutton and Andy Devine is dispatched to search for the bandits. Anxious to push west, Virginia uses her charms to persuade Donlevy to permit the stagecoach to proceed. The Navajos launch an attack on the party, but they are repulsed by the patrol, which guides the coach back to the fort. Donlevy meets the Navajo chief and asks for a truce, promising to try and punish the bandits when they are caught, but the chief insists on a life for a life. Young, learning that Virginia had been restricted to the fort until the Indian uprising subsides, fixes a rendezvous with his henchmen and then goes to the fort and passes himself off as a cattleman seeking shelter. By this time Virginia had become attached to Robin Fletcher, Donlevy's motherless nine-year-old daughter. During the Saturday night social, the stolen jewels fall to the floor while Virginia is dancing. Young snatches them, draws his gun and, using Robin as a shield, makes his escape. Virginia refuses to accompany him. Young rides out and meets his henchmen, but the Indians spot them and force them to ride back into the fort. The Navajo chief offers peace if Donlevy will deliver the bandits to him, but Donlevy is compelled to refuse. The Indians then launch a furious attack on the fort, and it is not until the three bandits are killed in battle that the Navajos retire and peace is resumed. Virginia, having distinguished herself during the battle, is set free.

It was produced and directed by Irving Allen, from a screenplay by Sid Kuller.

Suitable for the family.

"Two Tickets to Broadway" with Tony Martin and Janet Leigh

(RKO, no rel. date set; time, 106 min.)

A breezy Technicolor musical, with plentiful singing, dancing, comedy and romance, served up in a mixture that is decidedly easy to take; it should go over well with the general run of audiences. Its backstage type of story is thin, but it serves nicely as a framework for the musical numbers, which are put over in a highly entertaining way. Tony Martin and Janet Leigh are pleasing as the romantic leads, and they handle their singing and dancing chores in fine style. Ann Miller, Gloria DeHaven and Barbara Lawrence contribute much to the musical interludes and, like Miss Leigh, their physical charms are a definite asset. A good comedy characterization is turned in by Eddie Bracken, as a hapless, glib-tongued agent who fouls up the careers of his clients with his phony schemes. Many laughs are garnered by Joe Smith and Charles Dale, the famed vaudeville comedy team, as quarrelling delicatessen store partners who help out youngsters trying to break into show business. The production values are fine, and the color photography very good:—

Janet leaves her small-town home to seek Broadway fame and, on the bus to New York, meets Ann, Gloria and Barbara, showgirls, whose show had flopped on the road. At the bus terminal, through a mixup in suitcases, she meets Tony, a singer heading for home after two years of trying vainly to make the grade. Bracken, Tony's agent, persuades him to stay with a fake promise of a job, but he beats a hasty retreat when he sees the three showgirls, whom he also represented. Janet goes to live with the girls at a theatrical club, and in due time her acquaintance with Tony ripens into love. Meanwhile Bracken, desperately scheming to keep his clients, induces a friend to pose as Bob Crosby's manager and to promise Tony a spot on Crosby's television show if he works up an act with the girls. Smith and Dale agree to finance the act, and Tony and the girls start rehearsals at once. Bracken, unable to see Crosby, keeps stalling off the audition. Impatient at the delay, Janet storms into Crosby's studio for a showdown and soon learns that the promised job was a fake. She thinks Tony is responsible and decides to return home. Shortly afterward, Tony, too, visits Crosby for a showdown and discovers that Bracken had tricked him, but Crosby, having heard a good report on the act, agrees to give it a spot on the show that night. Tony rounds up the girls and finds Janet missing. While he hurriedly rehearses with the others, Bracken races after Janet and finds her in the bus. After much difficulty, he convinces her that he and not Tony was responsible for the hoax, and he gets her to the studio in time to score a triumph with the others.

It was directed by James V. Kern, from a screenplay by Sid Silvers and Hal Kanter. No producer credit is given.

Suitable for all.

"Close to My Heart with Gene Tierney and Ray Milland

(Warner Bros., Nov. 3; time, 90 min.)

Detailing the problems and heartaches experienced by a childless couple seeking to adopt a baby, "Close to My Heart" has its tender moments and should appeal to women, but on the whole the story lacks conviction. The chief problem concerning the baby's adoption is the husband's fear that the child may have inherited bad traits, and the film describes, with rather monotonous insistence, the husband's intensive search for the baby's parents in order to learn something about their characters, but all this fails to fall into an arresting dramatic pattern. The action fans probably will find the pace much too slow and its overall mood too sad, despite some moments of light comedy:—

Married to Ray Milland, a columnist, Gene Tierney yearns to adopt a child because she could not have any children of her own, but she learns from Fay Bainter, director of a children's adoption home, that the waiting list for children is at least "two years long." Gene reads of an abandoned baby who had been made a ward of the court, and she prevails upon Milland to use his newspaper con-

nections to learn of the child's whereabouts. She goes to visit the baby, falls in love with him, and determines to adopt him. Milland tries to talk her out of adopting the child, pointing out that he would be an "unknown quantity" because no one had any knowledge of his parents' backgrounds. Gene, however, refuses to consider any other child, and in due time Miss Bainter arranges for them to adopt the baby, but she does so on a temporary basis because of Milland's doubts. With the baby settled in his new home, Milland, despite Gene's protests, renews his efforts to learn something about the child's parents. Gene was concerned because Miss Bainter, disturbed by Milland's uncertainty over the child, had threatened to take him away from them unless Milland abandoned his search. Milland follows up numerous clues and learns that the child's mother, a schoolteacher, had died three days after his birth, and that the father, a murderer, was awaiting execution in San Quentin. After being assured by the prison doctor that the child, if brought up in a proper environment, would not follow in his father's footsteps, Milland returns home only to find Gene desolate because Miss Bainter had taken the child away. Gene explains that Miss Bainter felt that he could not make a proper father because he would always be looking for signs of bad traits in the child. Frantic, Milland goes to Miss Bainter and pleads for the return of the baby. Convinced that he really loved the child deeply, Miss Bainter grants his plea. Gene is overwhelmed with joy when he returns home with the child.

It was produced by William Jacobs, and directed by William Keighley, from a screenplay by James R. Webb.

Suitable for the family.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233).

OF HARRISON'S REPORTS, published weekly at New York, N. Y., for October 1, 1951.

1. The name and address of the publisher, editor, managing editor and business managers are:

Publisher, Harrison's Reports, Inc., 1270 Sixth Avenue., New York 20, N. Y.; Editor, P. S. Harrison, 1270 Sixth Ave., New York 20, N. Y.; Managing Editor, Al Picoult, 1270 Sixth Ave., New York 20, N. Y.; Business Manager, none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

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3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) 2417.

(signed) AL PICOULT
Managing Editor

Sworn to and subscribed before me this 1st day of October, 1951. Modesto F. Helmstead, Notary Public. (My commission expires March 30, 1951.)

The film carriers will transport the collected drippings without charge to a designated theatre equipment dealer in each film distributing city. The equipment dealer will in turn periodically sell the accumulated drippings to an authorized metal scrap dealer, and all monies collected from the sales will be turned over to the Welfare Fund of the local Variety Club.

This copper drippings program is an industry-wide effort that has been endorsed by the film carriers, studios, exchanges, labor unions and leading exhibitor organizations throughout the country. HARRISON'S REPORTS urges the exhibitors to fully cooperate in the program, for it will not only help the Variety Clubs to carry on their wonderful humanitarian work, but even more essential is the fact that the theatres will be making an important contribution to the vital and urgent copper scrap program now being conducted to meet defense requirements. As Mr. Golden pointed out in his talk: "Not a pound of copper should be over-looked. In the aggregate, it may well mean your own survival in business, especially if the world situation deteriorates any further along the Communist road to war."

MONOGRAM SOUTHERN EXCHANGES, INC.
163 WALTON ST., N.W.
ATLANTA 3, GA.

September 4, 1951

Mr. P. S. Harrison, Editor
Harrison's Reports
1270 Sixth Ave.,
New York 20, N. Y.
Dear Pete:

I want to commend you on your timely warning writing of your issue of September 1.

Your thoughts and suggestions are in keeping with what I have always felt and believed, that the producer-distributors are to a large extent responsible for the exhibitor's over-advertising and misrepresenting the quality of pictures he is offering to the public, and it is that advertising campaign they put on for mediocre pictures that prompts people to go into the theatres the opening day and then the following days and fail to get their money's worth. All because the producer-distributor has in his employ a publicity man and it is up to him to get out publicity material that looks enticing in the press sheet, and the poor exhibitor falls for it, spends his money in the newspaper, finagles people into his theatre to see a lousy, uninteresting, poorly-produced picture, and that automatically runs patronage away from a theatre or theatres.

This is just as it would be if any merchant misrepresented his merchandise at the time he took the customer's money. He automatically would lose his patronage.

I think those are excellent warnings, and you should keep hammering on it until you accomplish your high ideals.

Yours sincerely,
(signed) ARTHUR C. BROMBERG
President

**"The Raging Tide" with Richard Conte,
Shelley Winters and Stephen McNally**
(Univ.-Int'l, Nov.; time, 93 min.)

"The Raging Tide" is fairly interesting from the melodramatic point of view, but it is handicapped by a story that lacks conviction and by artificially developed characters and motivations. The chief fault with the story, as well as the main reason why it is dramatically ineffective, is that it attempts to win sympathy for undeserving characters. For example, Richard Conte, a fugitive murderer, is depicted as having some decent traits, but he soon follows up a kindly deed with a vicious act, thus disillusioning the spectator after winning his sympathy. Among the others for whom sympathy is sought is Shelley Winters, as Conte's sweetheart, a weak character who has no valid reason for protecting him from the police, and Alex Nicol, a young man with crooked tendencies, who is disrespectful to Charles Bickford, his kindly father. Both Shelley and Nicol become regenerated at the end, but it has little effect on the spectator's emotions:—

To evade the police after murdering an underworld enemy, Conte, a San Francisco racketeer, conceals himself aboard a small fishing boat owned by Bickford, a kindly Swede, who carried on his fishing operations with the unwilling help of Nicol, his son. Conte makes his presence known when the boat is out at sea, explaining that he is a salesman who got drunk and had apparently boarded the ship to sleep it off. His offer to work for his "keep" is readily accepted. Meanwhile ashore, Stephen McNally, a police lieutenant searching for Conte, centers his attentions on Shelley, who refuses to cooperate with him. Before the boat returns to port, Conte learns that Nicol hated the life of a fisherman, and disdains his father, but could not quit because he had been placed on parole after being convicted of an auto theft. Conte hires him at \$200 per week to make collections on his gambling machines and to serve as contact to Shelley whenever the boat is in port. Meanwhile he tells Bickford that he enjoys the life of a fisherman and arranges to remain on the boat. Between fishing trips Nicol, without his father's knowledge, performs Conte's errands. Shelley dislikes Nicol at first because he forces his attentions on her, but she becomes more responsive when he changes his attitude. Nicol also softens toward his father after Conte gives him a sound thrashing for being disrespectful. In the events that follow, McNally starts to tail Nicols after observing his meetings with Shelley. Conte, fearing that McNally will close in on him, meets Shelley and presents her with a plan to clear himself of the murder by framing Nicol. But Shelley, by this time in love with Nicol, informs McNally of the scheme. Out at sea, the boat is floundering in a squall when Nicol tells Conte that he is washing his hands of crime, and that he intended to marry Shelley and become the fisherman his father wanted him to be. Moments later Nicol is washed overboard and Conte leaps into the sea and rescues him, but he sacrifices his life in doing so. It all ends with Nicol and Shelley carrying through their plans for marriage and an honest life together, while Bickford beams approval.

It was produced by Aaron Rosenberg, and directed by George Sherman, from a screenplay by Ernest K. Gann, based on his own novel, "Fiddler's Green."
Adult fare.

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1950-51

- 5113 Let's Go Navy—Bowery Boys July 29
5144 Oklahoma Justice—J. M. Brown (56 min.)
(formerly "Oklahoma Outlaws")..... Aug. 19
5154 Wanted: Dead or Alive—Wilson (59 m.) .. Sept. 9
5118 Triple Cross—Joe Kirkwood Sept. 16
5145 Whistling Hills—J. M. Brown (58 min.)... Oct. 7
5108 Yellow Fin—Wayne Morris..... Oct. 14
5110 Elephant Stampede—Sheffield Oct. 28
5155 Lawless Cowboys—Whip Wilson..... Nov. 7
5103 Flight to Mars—Chapman-Mitchell..... Nov. 11
5114 Win, Place & Show—Bowery Boys..... Nov. 18
5105 Rodeo—Jane Nigh not set

(More to come)

Beginning of 1951-52 Season

- 5223 The Longhorn—Bill Elliott..... Nov. 25

Paramount Features

1950-51

(1501 Broadway, New York 18, N. Y.)

- 5022 Passage West—Payne-O'Keefe-Whelan July
5023 Ace in the Hole—Douglas-Sterling..... July
5026 That's My Boy—Martin & Lewis..... Aug.
5024 Peking Express—Cotton-Calvet Aug.
5025 Warpath—O'Brien-Jagger Aug.

(End of 1950-51 Season)

Beginning of 1951-52 Season

- 5102 A Place in the Sun—Clift-Taylor-Winters..... Sept.
5101 Here Comes the Groom—Crosby-Wyman..... Sept.
5103 Rhubarb—Milland-Sterling Sept.
5104 Crosswinds—Payne-Fleming Oct.
5108 Darling, How Could You!—Fontaine-Lund..... Oct.
5107 Submarine Command—Holden-Olsen Nov.
5106 When Worlds Colide—Derr-Rush..... Nov.
5111 Detective Story—Douglas-Parker Nov.
5112 Silver City—O'Brien-De Carlo Dec.
5110 My Favorite Spy—Hope-Lamarr..... Dec.
5109 Hong Kong—Reagan-Fleming not set
Something to Live For—Fontaine-Milland..... not set

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

1950-51

- 118 Sealed Cargo—Andrews-Rains
175 Tokyo File 212—Marley-Payton
177 Jungle Headhunters—Documentary
119 Hard, Fast and Beautiful—Trevor-Forrest.....

(End of 1950-51 Season)

Beginning of 1951-52 Season

- 262 Happy Go Lovely—Niven-Vera Ellen
292 Alice in Wonderland—Disney
261 Flying Leathernecks—Wayne-Ryan
201 His Kind of Woman—Mitchum-Russell
203 Lilli Marlene—British cast
202 On the Loose—Evans-Bari-Douglas
205 Pistol Harvest—Tim Holt (60 m.)
204 Roadblock—McGraw-Dixon
206 Behave Yourself—Winters-Granger
Slaughter Trail—Donlevy-Grey
The Racket—Mitchum-Scott
It's Only Money—Sinatra-Russell.....
Drums in the Deep South—Craig-Payton.....
Two Tickets to Broadway—Leigh-Martin.....
263 The Blue Veil—Wyman-Laughton.....

Republic Features

1950-51

(1740 Broadway, New York 19, N. Y.)

- 5067 Dakota Kid—Chapin-Janssen July 1
5053 Rodeo King & the Senorita—Alen..... July 15
5011 Fugitive Lady—Paige-Barnes July 15
5031 Lost Planet Airmen—(feature picture re-edited
from serial "King of the Rocket Men")..... July 25
5062 Fort Dodge Stampede—Allan Lane (60 m.) .. Aug. 24
5068 Arizona Manhunt—
Chapin-Janssen (60 m.) Sept. 15
5054 Utah Wagon Trail—Allen (67 min.)..... Oct. 15

- 5032 Stormbound—Dowling-Checchi Nov. 15
5063 Desert of Lost Men—Lane (54 min.)..... Nov. 19

(More to come)

Beginning of 1951-52 Season

- 5127 This is Korea—Documentary Aug. 10
5124 Havana Rose—Estellita-Herbert Sept. 15
5101 Adventure of Capt. Fabian—Flynn-Prelle... Oct. 6
The Sea Hornet—Cameron-Mara..... Oct. 13
5151 South of Caliente—Rogers (67 min.)..... Oct. 15
5130 Street Bandits—Edwards-Clarke Nov. 15

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 118 The Guy Who Came Back—Douglas-Darnell... July
122 The Frogmen—Widmark-Andrews July
119 Take Care of My Little Girl—Crain-Peters.... July
123 Secret of Convict Lake—Ford-Tierney..... Aug.
124 Mr. Belvedere Rings the Bell—Webb-Dru.... Aug.
125 Meet Me After the Show—Grable-Carey..... Aug.
126 People Will Talk—Grant-Crain Sept.
127 A Millionaire for Christy—MacMurray-Parker . Sept.
129 The Day the Earth Stood Still—Rennie-Neal... Sept.
130 The Desert Fox—James Mason..... Oct.
132 Journey Into Light—Hayden-Lindfors..... Oct.
121 No Highway in the Sky—Stewart-Dietrich.... Oct.
131 Love Nest—Haver-Lundigan Oct.
134 Anne of the Indies—Peters-Jourdan..... Nov.
133 Let's Make It Legal—Colbert-Carey..... Nov.
135 Kangaroo—O'Hara-Lawford Nov.
136 Golden Girl—Gaynor-Robertson Nov.
The Bridge—Hugo Haas Dec.
Elopement—Webb-Francis-Lundigan Dec.
Fixed Bayonets—Basehart-O'Shea Dec.
Man of Two Worlds—Power-Blyth..... not set
Decision Before Dawn—Basehart-Merrill..... not set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Horsie—Tobin-Avery (reviewed as
"Queen for a Day") July 7
He Ran All the Way—Garfield-Winters..... July 13
Cyrano de Bergerac—Ferrer-Powers..... July 20
The Hoodlum—Lawrence Tierney July 27
Pardon My French—Oberon-Howard Aug. 10
New Mexico—Ayres-Maxwell-Corey Aug. 24
Four in a Jeep—Meeker-Lindfors Aug. 24
St. Benny the Dip—Haymes-Roch Aug. 24
Two Gals and a Guy—Alda-Paige Aug. 31
Obsessed—Farrar-Fitzgerald Sept. 7
Mr. Drake's Duck—Douglas Fairbanks, Jr. Sept. 21
Hotel Sahara—DeCarlo-Ustinov Oct. 15
Mr. Peek-A-Boo—Made in France Oct. 21
Tom Brown's Schooldays—British-made..... Nov. 2
Fort Defiance—Clark-Johnson Nov. 9
The Lady Says No—Caulfield-Niven Nov. 16
A Christmas Carol—British-made..... Nov. 30
The Big Night—Foster-Barrymore, Jr. Dec. 7
The River—Made in India Roadshow

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 123 Apache Drums—McNally-Gray June
124 The Hollywood Story—Conte-Adams..... June
125 Francis Goes to the Races—O'Connor..... July
126 The Prince Who Was a Thief—Curtis-Laurie... July
127 Comin' Round the Mountain—Abbott & Costello. July
128 Cattle Drive—McCrea-Stockwell Aug.
129 Mark of the Renegade—Montalban-Charisse... Aug.
130 Iron Man—McNally-Chandler-Keyes..... Aug.
131 Little Egypt—Fleming-Stevens Sept.
132 You Never Can Tell—Powell-Dow Sept.
133 Thunder on the Hill—Colbert-Blyth Sept.
134 The Golden Horde—Blyth-Farrar..... Oct.
135 Reunion in Reno—Stevens-Dow..... Oct.
136 The Lady from Texas—Duff-Freeman..... Oct.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1950-51

- 027 Strangers on a Train—Granger-Roman-Walker June 30
028 Fort Worth—Scott-Brian July 14

029 On Moonlight Bay—Day-MacRae July 28
030 Capt. Horatio Hornblower—Peck-Mayo..... Aug. 11

(End of 1950-51 Season)

Beginning of 1951-52 Season

101 Jim Thorpe—All American—Burt Lancaster. Sept. 1
102 Force of Arms—Holden-Olson Sept. 15
103 Tomorrow is Another Day—Roman-Cochran. Sept. 22
104 A Streetcar Named Desire—Brando-Leigh.. Sept. 29
105 Painting the Clouds with Sunshine—
Mayo-Morgan-Nelson Oct. 6
106 Come Fill the Cup—Cagney-Thaxter..... Oct. 20
107 Close to My Heart—Tierney-Milland..... Nov. 3
108 The Tanks are Coming—Cochran-Carey..... Nov. 17
Starlift—Cagney-Mayo Dec. 1

SHORT SUBJECT RELEASE SCHEDULE

1950-51

Columbia—One Reel

3611 The Egg Hunt—Favorite (reissue) (7½ m.) July 26
3810 Anglers Aweigh—Sports (10 m.) July 26
3556 Candid Microphone No. 6 (10 m.)..... Aug. 15
3612 Merry Manikins—Favorite (reissue) (8 m.) Aug. 23

(End of 1950-51 Season)

Beginning of 1951-52 Season

4601 Horse on the Merry-Go-Round—Favorite
(reissue) (7 m.) Sept. 13
4851 Hollywood at Play—
Screen Snapshots (10½ m.) Sept. 13
4951 Noro Morales & Orch.—Variety (reissue)
(11 m.) Sept. 20
4801 The Willie Hoppe Story—Sports (9 m.)... Sept. 22
4501 Georgie & the Dragon—Jolly Frolic (7 m.).. Sept. 27
4551 Candid Microphone No. 1 (10 m.)..... Oct. 4
4701 Fuddy Duddy Buddy—Mr. Magoo (7 m.)... Oct. 18
4602 The Shoemaker & the Elves—Favorite
(reissue) (8 m.) Oct. 18
4852 Hoppalong in Hopyland—Screen Snapshots
(9½ m.) Oct. 18
4802 Flying Skis—Sports (9 m.)..... Oct. 25
4952 Dick Stabile & Orch.—Variety (reissue).... Oct. 25

Columbia—Two Reels

1950-51

3426 Woo Woo Blues—Hugh Herbert (16 m.)... July 12
3440 A Day with the F.B.I.—Special (19 m.).... July 21

(End of 1950-51 Season)

Beginning of 1951-52 Season

4401 Merry-Mavericks—Stooges (16 m.)..... Sept. 6
4411 Pleasure Treasure—Andy Clyde (16 m.)... Sept. 6
3180 Mysterious Island—serial (13 ep.)..... Sept. 13
4431 She's Oil Mine—Favorite (reissue)
(17½ m.) Sept. 20
4402 The Tooth will Out—Stooges (16 m.)..... Oct. 4
4412 She Took a Powder—Vera Vague..... Oct. 11
4421 Trouble in Laws—Hugh Herbert..... Oct. 11

Metro-Goldwyn-Mayer—One Reel

1950-51

W-246 His Mouse Friday—Cartoon (7 m.)..... July 7
S-260 Bargain Madness—Pete Smith (9 m.)... July 14
P-217 Glimpses of Morocco & Algiers—
People on Parade (8 m.) Aug. 4
W-266 The Bodyguard—Cartoon (reissue) (7 m.) Aug. 4
P-218 Visiting Italy—People on Parade (8 m.).. Aug. 25

(End of 1950-51 Season)

Beginning of 1951-52 Season

S-351 Football Thrills #14—Pete Smith..... Sept. 1
W-331 Slicked-Up Pup—Cartoon (6 m.) Sept. 8
W-332 Car of Tomorrow—Cartoon (6 m.)..... Sept. 22
W-333 Nitwitty Kitty—Cartoon (7 m.)..... Oct. 6
S-352 That's What You Think—Pete Smith... Oct. 13
W-361 Puttin' on the Dog—
Cartoon (reissue) (7 m.) Oct. 20
W-334 Inside Cockle Corners—Cartoon (9 m.)... Nov. 10
W-335 Droopy's Double Trouble—Cartoon
(7m.) Nov. 17

Paramount—One Reel

1950-51

P10-9 Slip Us Some Redskin—Popeye (7 m.).... July 6
E10-8 Pilgrim Popeye—Popeye (7 m.) July 13
R10-12 Follow the Game Trails—
Sportlight (10 m.) July 20
B10-5 Boo Scout—Casper (8 m.) July 27
P10-10 Party Smarty—Noveltoon (7 m.) Aug. 3
B10-6 Casper Comes to Clown—Casper (8 m.).. Aug. 10

(End of 1950-51 Season)

Beginning of 1951-52 Season

Z11-1 Anvil Chorus Girl—
Popeye (reissue) (7 m.) Oct. 5
Z11-2 Spinach Packin Popeye—
Popeye (reissue) (7 m.) Oct. 5
Z11-3 She Sick Sailors—Popeye (reissue (7 m.).. Oct. 5
Z11-4 For Better or Nurse—
Popeye (reissue) (7 m.) Oct. 5
K11-1 Way Out West in Florida—
Pacemaker (10 m.) Oct. 5
K11-2 Mermaid Bay—Pacemaker (9 m.) Oct. 5
R11-1 Allen's Animal Kingdom—Sportlight
(10 m.) Oct. 5
P11-1 Cat-Choo—Noveltoon (7 m.)..... Oct. 12
E11-1 Let's Talk Spinach—Popeye (7 m.)..... Oct. 19
P11-2 Audrey the Rainmaker—Noveltoon (8 m.).. Oct. 26
K11-3 A Ring for Roberto—Pacemaker (9 m.)... Nov. 2
R11-2 Ridin' the Rails—Sportlight (10 m.)..... Nov. 2
M11-1 Barnyard Babies—Topper (10 m.)..... Nov. 2
P11-3 Cat Tamale—Noveltoon Nov. 9
X11-1 Vegetable Vaudeville—Kartoon Nov. 9
K11-4 I Cover the Everglades—Pacemaker..... Nov. 9
E11-2 Punch & Judo—Popeye..... Nov. 16

RKO—One Reel

1950-51

14705 Polar Trapper—Disney (reissue) (8 m.)... July 6
14212 Cleopatra's Playground—Screenline (8 m.) July 13
14117 A Lucky Number—Disney (7 m.)..... July 20
14312 Rainbow Chasers—Sports (8 m.)..... July 27
14118 R'Coon Dawg—Disney (7 m.)..... Aug. 10
14213 Antique Antics—Screenliner (8 m.)..... Aug. 10
14706 The Old Mill—Disney (reissue) (9 m.).. Aug. 24
14313 Channel Swimmer—Sports (8 m.) Aug. 24

(End of 1950-51 Season)

Beginning of 1951-52 Season

24101 Get Rich Quick—Disney..... Aug. 31
24201 Recording Session—Screenliner (8 m.)... Sept. 7
24102 Cold Turkey—Disney Sept. 21
24301 Channel Swimmer—Sportscope (8 m.)... Sept. 28
24202 Ice Breaker—Screenliner Oct. 5

RKO—Two Reels

1950-51

13406 From Rogues to Riches—
Comedy Special (15 m.) July 6
13111 Ambulance Doctor—This is Amer. (16 m.) July 20
13112 Nature's Half Acre—
True Life Adventure (33 m.) Aug. 3
13112 Prison with a Future—This is America
(formerly "Marysville Prison") (14 m.) Aug. 17
(End of 1950-51 Season)

Beginning of 1951-52 Season

23501 Mad About Moonshine—Ed. Kennedy
(reissue) Sept. 7
23101 Here Comes the Band—Special (17 m.)... Sept. 14
23701 Lord Epping Returns—Leon Errol..... Sept. 21
23502 It Happened All Night—Ed. Kennedy
(reissue) Sept. 28
23401 Fast and Foolish—Gil Lamb..... Sept. 28
23102 Last of the Wild West—Special..... Oct. 2
23201 Tex Beneke—Musical (reissue) (18 m.)... Oct. 5

Republic—One Reel

1950-51

5076 Greece—This World of Ours (9 m.)..... June 15
(End of 1950-51 Season)

Beginning of 1951-52 Season

5085 Belgium—This World of Ours (9 m.)..... July 1
5086 Switzerland—This World of Ours (9 m.).. Sept. 1
5087 Italy—This World of Ours (9 m.)..... Nov. 1

Republic—Two Reels

- 5083 Perils of the Darkest Jungle—Serial (12 ep.)
(reissuc) (formerly "The Tiger Woman"). June 9
5084 Don Darcdevil Rides Again—Serial (12 ep.). Sept. 1

Twentieth Century-Fox—One Reel

- 5112 The Elephant Mouse (Half Pint)—
Terry (7 m.).....June
5113 The Rainmakers (Talk. Magpies)—
Terry (7 m.).....June
5114 Injun Trouble (Mighty Mouse)—Terry. (7 m.)..June
5115 Seasick Sailors (Little Roquefort) Terry. (7 m.) July
5117 Golden Egg Goosie (Aesops Fable)—
Terry (7 m.).....Aug.
5118 A Swiss Miss (Mighty Mouse)—Terry. (7 m.) Aug.
5119 Steeple Jacks (Talking Magpies)—
Terrytoon (7 m.).....Sept.
5120 Little Problems (Terry Bears)—
Terrytoon (7 m.).....Sept.
5121 Pastry Panic (Little Roquefort)—
Terrytoon (7 m.).....Oct.
5122 The Helpful Geni—Terrytoon (7 m.).....Oct.
5123 'Sno Fun (Talk. Magpies)—Terry. (7 m.)...Nov.
5124 A Cat's Tale (Mighty Mouse)—Terry. (7 m.)..Nov.
5125 Beaver Trouble—Terrytoon (7 m.).....Dec.
5126 The Haunted Cat (Little Roquefort)—
Terrytoon (7 m.).....Dec.

Twentieth Century-Fox—Two Reels

- Vol. 17 No. 4—Moroccan Outpost—
March of Time (17 m.).....June
Vol. 17 No. 5—Crisis in Iran—
March of Time (21 m.).....Aug.

Universal—One Reel

- 6329 Jungle of Jive—Cartune (reissue) (7 m.)...June 18
6346 Clubby Cub—Variety Views (9 m.).....June 18
6386 Hilly Billy—Cartoon Melody (10 m.).....June 25
6330 Who's Cookin' Who?—
Cartune (reissue) (7 m.).....July 16
6354 Sling Shot 67/8—Cartune (7 m.).....July 23
6387 MacDonald's Farm—Cartoon Melody (10 m.) July 30
6347 Romeo Land—Variety View (9 m.).....Aug. 6
6331 Pied Piper of Basin Street—
Cartune (reissue (7 m.).....Aug. 20
6348 Monkey Island—Variety View (9 m.).....Sept. 10
6388 Down the River—Cartoon Melody (10 m.)..Sept. 10
6355 Redwood Sap—Cartune (7 m.).....Oct. 1
6332 100 Pygmies & Andy Panda—
Cartune (reissue) (7 m.).....Oct. 15
6333 The Fox & the Rabbit—
Cartune (reissue (7 m.).....Oct. 15
6356 Woody Woodpecker Polka—Cartune (7 m.)..Oct. 29

Universal—Two Reels

- 6308 Eddie Peabody & Sonny Burke's Orch.—
Musical (15 m.).....May 23
6309 The Sportsmen & Ziggy Elman's Orch—
Musical (15 m.).....June 13
6310 Teresa Brewer & Fireman Five Plus Two—
Musical (15 m.).....June 27
6202 Arnold the Benedict—Special (16 m.).....Aug. 8

Vitaphone—One Reel

1950-51

- 7509 Making Mounties—Sports Parade (10 m.)..July 14
7716 Wearing of the Grin—Looney Tune (7 m.)..July 14
7312 Sioux Me—Cartoon (reissue) (7 m.).....July 21
7406 So You Want to Buy a Used Car—
Joe McDoakes (10 m.).....July 28
7717 Leghorn Swaggled—Looney Tune (7 m.)...July 28
7608 Disaster Fighters—Novelty (10 m.).....Aug. 11
7726 His Harc Raising Tale—Bugs Bunny (7 m.)..Aug. 11
7510 Kings of the Outdoors—
Sports Parade (10 m.).....Aug. 18
7803 The Naughty 20's—Hit Parade (9 m.)....Aug. 18
7718 Cheese Chasers—Looney Tune (7 m.)....Aug. 28
7313 The Stupid Cupid—
Cartoon (reissue) (7 m.).....Sept. 1

(End of 1950-51 Season)

Beginning of 1951-52 Season

- 8701 Lovelorn Leghorn—Merrie Melody (7 m.)..Sept. 8
8301 Holiday for Shoestring—Hit Parade (9 m.)..Sept. 15
8601 To Bee or Not to Bee—Novelty (10 m.)...Sept. 15

- 8401 So You Want to be a Bachelor—
Joe McDoakes (10 m.).....Sept. 22
8702 Tweety's S.O.S.—Merrie Melody (7 m.) ..Sept. 22
8501 Art of Archery—Sports Parade (10 m.)....Oct. 6
8723 Ballot Box Bunny—Bugs Bunny (7 m.)....Oct. 6
8801 U. S. Army Band—Melody Master (9 m.)..Oct. 13
8302 Lady in Red—Hit Parade (9 m.).....Oct. 13
8602 Lighter Than Air—Novelty (10 m.).....Oct. 20
8703 A Bear for Punishment—Merrie Melody
(7 m.).....Oct. 20
8502 Cowboy's Holiday—Sports Parade (10 m.)..Nov. 3
8704 Sleepytime Possum—Merrie Melodie (7 m.)..Nov. 3
8303 Sniffles & Bookworm—Hit Parade (9 m.)...Nov. 10
8402 So You Want to Be a Plumber—
Joe McDoakes (10 m.).....Nov. 10
8705 Drip-a-Long Daffy—Merrie Melody (7 m.)..Nov. 17
8802 Jan Garber & Orch.—Melody Master (9 m.)..Nov. 17
8304 Goldie Locks' Seven Bears—Hit Parade
(9 m.).....Dec. 1
8724 Big Top Bunny—Bugs Bunny (7 m.).....Dec. 1
8706 Tweet-tweet-tweetie—Merrie Melody (7 m.)..Dec. 15
8707 The Prize Pest—Merrie Melody (7 m.)....Dec. 22
8503 Every Dog Has His Day—
Sports Parade (10 m.).....Dec. 22

Vitaphone—Two Reels

1950-51

- 7007 Sons of the Plains—Special (20 m.).....June 9
7106 Law of the Badlands—Featurette (20 m.)...July 7
7008 Enchanted Island—Special (20 m.).....Aug. 4

(End of 1950-51 Season)

Beginning of 1951-52 Season

- 8001 Winter Wonders—Special (20 m.).....Sept. 8
8101 The Knife Thrower—Featurette (20 m.)....Sept. 29
8002 Ride Cowboy, Ride (20 m.).....Oct. 27
8102 A Laugh a Day—Featurette.....Nov. 24
8003 Lincoln in the White House—Special.....Dec. 8
8103 I Won't Play—Featurette.....Dec. 29

NEWSWEEKLY NEW YORK RELEASE DATES

Paramount News

- 13 Wed. (O) ...Oct. 3
14 Sat. (E) ...Oct. 6
15 Wed. (O) ...Oct. 10
16 Sat. (E) ...Oct. 13
17 Wed. (O) ...Oct. 17
18 Sat. (E) ...Oct. 20
19 Wed. (O) ...Oct. 24
20 Sat. (E) ...Oct. 27
21 Wed. (O) ...Oct. 31
22 Sat. (E) ...Nov. 3
23 Wed. (O) ...Nov. 7
24 Sat. (E) ...Nov. 10
25 Wed. (O) ...Nov. 14
26 Sat. (E) ...Nov. 17
27 Wed. (O) ...Nov. 21
28 Sat. (E) ...Nov. 24

Universal News

- 496 Thurs. (E) ...Oct. 4
497 Tues. (O) ...Oct. 9
498 Thurs. (E) ...Oct. 11
499 Tues. (O) ...Oct. 16
500 Thurs. (E) ...Oct. 18
501 Tues. (O) ...Oct. 23
502 Thurs. (E) ...Oct. 25
503 Tues. (O) ...Oct. 30
504 Thurs. (E) ...Nov. 1
505 Tues. (O) ...Nov. 6
506 Thurs. (E) ...Nov. 8
507 Tues. (O) ...Nov. 13
508 Thurs. (E) ...Nov. 15
509 Tues. (O) ...Nov. 20
510 Thurs. (E) ...Nov. 22
511 Tues. (O) ...Nov. 27

Fox Movietone

- 81 Friday (O) ...Oct. 5
82 Tues. (E) ...Oct. 9
83 Friday (O) ...Oct. 12
84 Tues. (E) ...Oct. 16
85 Friday (O) ...Oct. 19
86 Tues. (E) ...Oct. 23
87 Friday (O) ...Oct. 26

- 88 Tues. (E) ...Oct. 30
89 Friday (O) ...Nov. 2
90 Tues. (E) ...Nov. 6
91 Friday (O) ...Nov. 9
92 Tues. (E) ...Nov. 13
93 Friday (O) ...Nov. 16
94 Tues. (E) ...Nov. 20
95 Friday (O) ...Nov. 23
96 Tues. (E) ...Nov. 27

Warner Pathe News

- 15 Wed. (O) ...Oct. 3
16 Mon. (E) ...Oct. 8
17 Wed. (O) ...Oct. 10
18 Mon. (E) ...Oct. 15
19 Wed. (O) ...Oct. 17
20 Mon. (E) ...Oct. 22
21 Wed. (O) ...Oct. 24
22 Mon. (E) ...Oct. 29
23 Wed. (O) ...Oct. 31
24 Mon. (E) ...Nov. 5
25 Wed. (O) ...Nov. 7
26 Mon. (E) ...Nov. 12
27 Wed. (O) ...Nov. 14
28 Mon. (E) ...Nov. 19
29 Wed. (O) ...Nov. 21
30 Mon. (E) ...Nov. 26

News of the Day

- 210 Wed. (E) ...Oct. 3
211 Mon. (O) ...Oct. 8
212 Wed. (E) ...Oct. 10
213 Mon. (O) ...Oct. 15
214 Wed. (E) ...Oct. 17
215 Mon. (O) ...Oct. 22
216 Wed. (E) ...Oct. 24
217 Mon. (O) ...Oct. 29
218 Wed. (E) ...Oct. 31
219 Mon. (O) ...Nov. 5
220 Wed. (E) ...Nov. 7
221 Mon. (O) ...Nov. 12
222 Wed. (E) ...Nov. 14
223 Mon. (O) ...Nov. 19
224 Wed. (E) ...Nov. 21
225 Mon. (O) ...Nov. 26

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AN EFFECTIVE ANSWER

Speaking before the joint convention of Allied of the Mid-South and Tri-States, T.O.A., held in Memphis this week, Abram F. Myers, National Allied's general counsel and board chairman, had an effective answer for those who claim that the problem of film rentals is a personal one, for personal solution between the individual exhibitor and distributor, and that it does not properly come within the scope of an exhibitor organization's activities. This is what he had to say:

"Sometimes I am asked, why is all this organization and expense necessary to the conduct of the theatre business? Has not Allied projected itself into private matters which are none of its business? The quick answer to this is that Allied must rely on its members for its support and if they are not satisfied with its activities they can quickly bring them to a halt. But let us consider very briefly just one phase of these activities — film buying — which is most often commented upon by our critics.

"In this connection, we must never forget that exhibition not only is an integral part of the motion picture industry, but from the standpoint of investment and numbers employed, it is by far the most important part. Equally, we must not overlook the fact whereas production and distribution are controlled by a comparatively few corporations, with home offices centered in New York, and have a long record of close cooperation through their own trade associations, the exhibition branch consists of thousands of companies, firms and individuals, scattered throughout the United States and belonging to a variety of organizations, some of which have absolutely nothing to do with the others.

"Now if the film companies did not hold annual and sometimes semi-annual sales conventions at which the salesmen are filled with grandiose ideas concerning the pictures to be sold, and drilled in all the new selling policies and gimmicks designed to extract the last dollar from the unsuspecting exhibitor, I might agree that our critics are right. But until those sales meetings are discontinued and the salesmen are relieved of the burdensome quotas and strict home office supervision, I shall argue for the right to the exhibitor associations to supply their members with the information and advice concerning market conditions necessary to neutralize the film salesman's advantage by matching his knowledge.

"If it is proper that the film salesman be bombarded with home office propaganda urging him to get higher film rentals, more percentage engagements, more preferred playing time, etc., it seems to me proper and necessary that the exhibitor associations should lay down a counter barrage.

"Of course, there are some large circuits with enough buying power and skilled personnel who do not feel the need for extraneous aid in matters of every day theatre operation. We have some of these in Allied. I rejoice that they have achieved this happy state, and so long as they do not exert their power to the injury of their competitors and fellow-members, we are happy to have them.

"They attend the film clinics and the meetings, they share their trade information and operating methods with their fellow-members and make copious notes of the information divulged by others. They know that their welfare is bound up with that of their competitors. They recognize the importance of the little fellow in legislative campaigns. And they are painfully aware that when even the smallest competitor goes haywire in his film buying, he sets precedents which will plague all exhibitors . . ."

Mr. Myers' arguments for the right of an exhibitor organization to deal with film buying are sound. His most

important argument is that Allied, in dealing with the problem, is following the mandate of its members. And that is how it should be, for the problem of excessive film rentals is first in the minds of all exhibitors. Too often an exhibitor has found out that he has been made to pay prices and accept terms much more burdensome than those obtained by exhibitors in comparative situations.

To combat this condition, the Allied leaders long ago determined that the exhibitors should do as the distributors do with other distributors — exchange useful information with other exhibitors. Hence, it has for many years offered to its members the Allied Caravan, a reliable and confidential film buying information service, which enables an exhibitor to arm himself with accurate and authentic information about rental terms in situations similar to his own. This information enables the exhibitor to present a powerful argument when an enterprising film salesman tries to exact from him rentals that are far in excess of a picture's worth.

Through the Caravan, as well as the film clinics conducted at the national and regional conventions, Allied has done much to offset the continuing distributor drive for higher rentals. That its accomplishments are recognized is evidenced by the fact that, at the recent TOA convention, when the smaller exhibitor members revolted against TOA's inaction with regard to trade practices, particularly film rentals, a number of them cited the fine work done by Allied for the protection of its members.

PENALTY SELLING

Another who made an effective talk before the joint convention of Mid-South Allied and Tri-States was Trueman T. Rembusch, National Allied's president, who had this to say on the subject of percentage pictures:

"There is a way that the distributors could straighten out a lot of the intra-industry friction and also increase their film revenue. That way is for them to abandon penalty selling — that is selling where the more business the exhibitor does the less the exhibitor keeps for himself, and by adopting incentive selling policies as are used in many other industries . . . Recently Benny Berger of North Central Allied told of a small exhibitor who purchased an A picture flat for \$100.00 film rental. The exhibitor went to work, exploited the picture and increased the gross on the picture 60% above normal and after paying additional advertising costs pocketed a neat profit for his efforts. On the other hand another company refused to sell a comparable A picture to this same exhibitor at \$100.00 flat, insisting on percentage, and the exhibitor finally yielded to the company's demands. The picture terms were of a penalty nature which prevented the exhibitor expending additional monies for advertising so he just ran the picture. The film company received as its share of the receipts percentage earnings amounting to \$89.30. It paid out for a checker \$30.00 and ended up with a net film rental of \$59.30. Another case of a film company so shortsighted as to want percentage rather than money. Is it any wonder there is no enthusiasm in our business?"

"However, the most regrettable result of the distributor policy of percentage, rather than money, are the millions of lost customers, lost because the exhibitors lacked the incentive to go out and make a sale. Penalty selling of motion pictures is the cancer that has eaten away at exhibition these many years and today is responsible for 90% of the box-office lethargy. With incentive selling of motion pictures a new and rejuvenated motion picture industry would be born."

**"Anne of the Indies" with Jean Peters,
Louis Jourdan and Debra Paget**

(20th Century-Fox, Nov.; time, 81 min.)

A rousing Technicolor sea pirate yarn that should go over well with the general run of audiences. The unusual thing about the story is that it centers around a dreaded pirate queen, as ruthless and daring a female as any buccaneer ever seen on the screen, played with amazing vitality by Jean Peters, whose physical attributes are easy on the eyes. It has all the spectacular swashbuckling action one expects to find in a picture of this type, such as running sea battles between opposing ships, swordplay, shipboard fights, floggings and walking the plank, with Jean right in the thick of all the clashes. Additionally, it has a flaming romance between Jean and Louis Jourdan, a French naval officer who poses as a pirate and takes advantage of her love, only to suffer her vengeance when she finds him out. Herbert Marshall, as the pirate ship's drink-sodden doctor, and Thomas Gomez, as "Blackbeard," the pirate leader feared by all, are among the others who contribute colorful characterizations. The color photography and the production values are first-rate:—

The story, which takes place in the 16th Century, opens with Jean's capture of a British merchant ship, on which she discovers Jourdan in irons. He explains that he, too, is a pirate, and that the British had taken him prisoner. She signs him on as navigator, and in due time falls in love with him. Actually, Jourdan was a French naval officer, whose ship and wife (Debra Paget) were being held by the British, who had promised to release them if he would lead Jean into an ambush. Gomez, Jean's friend and mentor, becomes suspicious of Jourdan and, after an investigation, accuses him of being a French officer. Jourdan claims that he had been cashiered out of the French navy, and Jean believes him. This leads to a quarrel between Gomez and Jean, and they become mortal enemies. Jourdan tricks Jean into the British ambush by inducing her to sail to Jamaica to obtain the missing half of a fake treasure map. She succeeds in avoiding the trap, and then learns that Jourdan had a wife. She takes her vengeance by kidnapping Debra, and later, when Jourdan gives chase in his own ship, she captures him, too. After an unsuccessful attempt to sell Debra in a slave market, Jean decides to maroon her and Jourdan on a desert isle to die, but after several days she has a change of heart and sends them food and drink. Just then Gomez's ship appears on the horizon. He engages Jean's ship in a battle, which ends with Jean and her ship destroyed.

It was produced by George Jessel and directed by Jacques Tournier, from a screenplay by Philip Dunne and Arthur Caesar, based on a story by Herbert Ravenel Sass.

Unobjectionable for the family.

**"The Racket" with Robert Mitchum,
Lizabeth Scott and Robert Ryan**

(RKO, no rel. date set; time, 88 min.)

Based on Bartlett Cormack's old play of the same name, which was produced as a silent picture by Paramount in 1928, this crime melodrama should give pretty good satisfaction to those who enjoy this type of pictures. The story, which revolves around an honest police captain who fearlessly defies a crime syndicate that controlled crooked politicians, is not especially novel, but the lack of originality is compensated by a plentitude of hard-hitting and suspenseful action as it moves rapidly through a series of typically melodramatic episodes that are punctuated by violence and death. What may prove disappointing to many movie-goers is the fact that the story, after building up one's curiosity about the identity of the crime syndicate's unseen leader, comes to an end without revealing who he is. The direction and acting are good:—

Defying orders of a crime syndicate, Robert Ryan, a racketeer, orders his henchmen to kill a political candidate suspected of talking to crime commission investigators. William Talman, a young patrolman who had spotted the fleeing killers, is assigned to the case by police captain Robert Mitchum, in whose district the crime had been committed. Don Porter, representative of the secret head of the crime syndicate, Ray Collins, an assistant state's attorney, and William Conrad, a crooked state investigator, are disturbed, because they knew that Mitchum was an honest cop who could not be "fixed." While Talman sets out after the slayers, Mitchum checks up on Ryan. He soon learns that Ryan was vulnerable through Brett King, his spoiled kid brother. When Ryan's henchmen try to scare off Mitchum by bombing his home, Mitchum quickly arrests King for carrying a revolver without a permit, and takes along Lizabeth Scott,

his girl-friend, as a material witness. When King is freed on bail, Lizabeth, furious at being held, offers to tell all she knows. Ryan learns of her outburst and plans to silence her. Meanwhile Talman sets a trap for the slayers and is compelled to kill them in self-defense. Later, however, Talman is killed by Ryan in the police station when he refuses him permission to see Lizabeth. Ryan is captured after a hot pursuit, but the driver of his car escapes. Collins and Conrad arrive at the station just as Ryan is brought in protesting that his missing driver is the killer, but Lizabeth, who had witnessed the killing, provokes Ryan into a confession. Alone with Ryan, Collins and Conrad inform him that the syndicate head wants him to stay jailed until after the elections, but he threatens to talk unless his release is arranged. Seemingly impressed, they give him a chance to escape, then shoot him down when he makes the attempt. Mitchum, having anticipated such a double-cross, enters with crime commission investigators who take the syndicate's two hirelings in tow, leaving him satisfied that justice will triumph.

It was produced by Edmud Grainger, and directed by John Cromwell, from a screenplay by William Wister Haines and W. R. Burnett.

Adult fare.

**"Love Nest" with June Haver,
William Lundigan and Frank Fay**

(20th Century-Fox, Oct.; time, 84 min.)

Although the sum total of the humor in this comedy is something less than hilarious, it shapes up as a fair light-weight entertainment that should provide plenty of chuckles for those who are not too hard to please. Its story about the trials and tribulations of a young married couple who try to operate a broken down apartment house profitably is rather thin and contrived, and its development contains few surprises, yet it manages to be pleasant and gay and, at times, charming. The direction and acting are on the whole acceptable, with top acting honors going to Frank Fay as a suave middle-aged lothario, a glib fellow who romances elderly widows with one eye on their cash. All in all, it should prove to be reliable fare for family audiences:—

Returning home from service overseas, William Lundigan learns that June Haver, his wife, had used their savings to buy a ramshackle apartment building so that the steady income from the rents might give him an opportunity to devote more time to his writings. Faulty plumbing and wiring, as well as numerous complaints from the tenants, leave Lundigan with little free time, and to make matters worse he soon finds himself unable to meet different repair bills. To add to his woes, June becomes suspicious when he rents an apartment to Marilyn Monroe, a voluptuous blonde, whom he had known in Paris as a WAC. June is suspicious also of Frank Fay, a suave but mysterious new tenant, who woos and wins Leatrice Joy, another tenant, who was a comely widow. They get married and, shortly after their honeymoon, Fay is arrested and charged with being a swindler who preyed on wealthy but lonely widows. He admits the charge but argues that he merely got paid for giving the women the charming attention they desired. He insists, however, that he loved Leatrice truly. In the midst of all this turmoil, Lundigan prepares to sell the building at a loss, but Fay saves the day by selling his life story for \$5,000 and giving Lundigan half that sum to write it. The money enables Lundigan and June to pay their debts and make necessary repairs, putting the building on a profitable basis. And when Fay serves his sentence, he comes home to take up his duties as the father of twins.

It was produced by Jules Buck, and directed by Joseph Uewman, from a screen-play by I.A.L. Diamond, based on a novel by Scott Corbett.

Suitable for the family.

**"The Unknown Man" with Walter Pidgeon,
Ann Harding and Barry Sullivan**

(MGM, no rel. date set; time, 86 min.)

A fairly interesting although unbelievable melodrama, bolstered by a pretty good cast. Centering around a respected lawyer whose profound belief in law and justice is outraged when he is tricked into successfully defending a murderer, the story is a rather involved affair in which the lawyer subsequently permits the hoodlum to be convicted for a murder he (the lawyer) had committed and then eases his own conscience by letting the hoodlum murder him so that he (the hoodlum) would pay with his life for a legitimate killing. The situations are generally implausible, and the action drags at times because of too much talk, but since there is a

mystery angle to the story, several good courtroom sequences, and competent acting, it holds one's attention fairly well. There is considerable emotional appeal in the relationship between Walter Pidgeon, as the attorney, and Ann Harding, as his understanding wife. Barry Sullivan, as a district attorney, and Lewis Stone, as a judge, are effective in their respective roles:—

Pidgeon, a prominent civil lawyer, agrees to undertake the defense of Keefe Brasselle, a hoodlum accused of murder, so that the young man might win justice. Convinced of his innocence, Pidgeon gets him acquitted. Subsequently, he learns from the victim's father that Brasselle was a member of a protection gang, and that he was undoubtedly guilty of the murder. Pidgeon investigates and establishes Brasselle's guilt, but is unable to do anything about it because the law did not permit that a man be tried twice for the same crime. He determines to find the leader of the gang and is shocked to discover that he is Eduard Franz, a respected citizen, who headed the city's crime commission. Infuriated, he kills Franz and unwittingly leaves evidence that points to Brasselle as the killer. Brasselle is arrested for the crime. Pidgeon informs his wife of the murder and insists that he must confess lest Brasselle go to the chair, but she argues that a higher justice must have been at work to bring about the situation. After struggling with his conscience, Pidgeon hits upon a plan whereby he goads Brasselle into killing him after making sure that he (Brasselle) is convicted for Franz's murder, thus both pay the price for the crimes they had committed.

It was produced by Robert Thomsen, and directed by Richard Thorpe, from a screenplay by Ronald Millar and George Froeschel.

Adult fare.

"Let's Make It Legal" with Claudette Colbert, Macdonald Carey and Zachary Scott

(20th Century-Fox, Nov.; time, 77 min.)

A gay and amusing domestic comedy farce. The sophisticated story, which has a philandering millionaire bachelor and an ex-husband becoming rivals for the love of the latter's divorced wife, is flimsy, but it has witty dialogue and mirthful situations that provoke considerable laughter throughout. Its approach to divorce is liable to draw censure from certain watchful quarters, but it is really a harmless bit of fluff. Claudette Colbert is captivating and charming as the ex-wife, a grandmother, no less, and amusing characterizations are contributed by Macdonald Carey and Zachary Scott as the rivals for her hand. Although there is little to the story idea, it has the deft touches in writing and direction that are so necessary to make a farce comical:—

After twenty years of marriage, Claudette divorces Carey, publicity director of a swank hotel, because he neglected her for his rose garden and indulged in gambling. Barbara Bates, their married daughter, who lived in her mother's home with Robert Wagner, her husband and their year-old daughter, tries unsuccessfully to bring her parents together. Complications arise when Scott, a millionaire bachelor, who had been Carey's rival for Claudette twenty years perviously, arrives in town and learns that she is divorced. He immediately makes a play for her, aided and abetted by her son-in-law, who felt that, if Claudette got married, it would stop Barbara from depending on her. Scott's pursuit of Claudette arouses Carey, who tries to effect a reconciliation with her himself, but he only angers her by using the wrong approach. Claudette accepts Scott's proposal of marriage, but on the day fixed for the wedding he is called to Washington for a Government appointment. Meanwhile Carey drowns his grief in drink and, while intoxicated, decides to remove his beloved rose bushes under cover of darkness. This results in his being picked up by the police and not released until Claudette comes down to the police station to identify him. The newspapers make a big story out of the incident, causing Scott to worry that the notoriety connected with Claudette's name may lose him the coveted appointment. His fears infuriate Claudette, and she breaks off the engagement. Carey then tries to win her over, but she wants nothing to do with him either because she had learned that he had originally won her from Scott in a crap game. But when Carey proves to her that he used loaded dice to make sure that he would win her, she breaks into a smile and returns to his arms.

It was produced by Robert Bassler, and directed by Richard Sale, from a screen-play by F. Hugh Herbert and I.A.L. Diamond, based on a story by Mortimer Braus.

Adult fare.

"Calling Bulldog Drummond" with Walter Pidgeon and Margaret Leighton

(MGM, no rel. date set; time, 80 min.)

Produced in Britain, this latest adventure of Bulldog Drummond, the famous fictional amateur detective, shapes up as an incredible cops-and-robbers yarn that should get by with the indiscriminating action fans. Discerning moviegoers probably will snicker at the plot's improbabilities and the cliché-ridden dialogue. For the less discerning, it offers plenty of rough stuff, hair-breadth escapes, killings and chases, as well as a novel touch in that the crooks are depicted as using radar, walkie talkies and commando tactics to carry out their operations. Walter Pidgeon plays the part of Drummond in spirited fashion, but he has quite a task trying to overcome the trite and hackneyed writing:—

Pidgeon, a famed amateur sleuth, is called out of retirement by Scotland Yard to help solve a series of baffling large-scale robberies engineered by a master criminal. Aided by Margaret Leighton, who poses as his accomplice, Pidgeon assumes the identity of a crook wanted by the police, and through clever tactics wins the confidence of Robert Beatty, the right-hand man of the mysterious leader of the holdup gang. Just as Pidgeon and Margaret are about to join the gang in the commission of their latest robbery, the identities of both are discovered. They are made captives, along with David Tomilson, a bungling friend who had come to their aid, but all three manage to escape just as Beatty and the gang return from the holdup of a plane loaded with gold bullion. A fight ensues, ending with Pidgeon capturing the gang singlehandedly, and with his discovering that the mastermind was a senior member of his own exclusive West End Club. A romance between Pidgeon and Margaret is indicated at the finish.

It was produced by Hayes Goetz, and directed by Victor Saville, from a screen-play by Howard Emmett Rogers, Gerard Fairlie and Aruthr Wimperis, based on a story by Mr. Fairlie.

Harmless for children.

"The Lady Pays Off" with Linda Darnell, Stephen McNally and Gigi Perreau

(Univ. Int'l, Nov.; time, 80 min.)

Because the story is light and the acting fine, this comedy drama should give satisfaction to family audiences. But with a better story it could have been a real money-maker. As it is, the plot is contrived and unbelievable, despite the good work of the principal players. The situation where a character starts gambling without knowing that he was playing with \$100 chips is as old as the hills, and in this case it makes for a contrived premise that weakens the entire story structure, for on it depends the hero's compelling the heroine to go to his home to tutor his daughter. Most of the other situations, too, become weak. The acting of Linda Darnell and Stephen McNally is skillful, but Virginia Fields walks away with every scene in which she appears. Gigi Perreau is a fine little actress but she is too sophisticated for the part she has been given. The sequence where Linda and McNally are picked up by a decrepit fishing boat manned by an inebriated crew is hilarious:—

Although honored as "Teacher of the Year" with her photo on the cover of a national magazine, Linda resents being known as America's Ideal Mother-Away-From-Home. She goes to Reno for a vacation and visits a gambling house, where her lack of knowledge about gambling chips put her in debt to McNally, the owner. McNally offers to tear up her IOU if she would go to his beach home for a period of seven weeks to tutor Gigi, his nine-year-old daughter, who was in need of maternal care. She refuses, but soon changes her mind when McNally threatens to expose her debt publicly. She wins Gigi's affection but wards off McNally's attempts to make it a jolly threesome. Linda then decides to win McNally's love to teach him a lesson. Matters become complicated when Virginia arrives to spend a cozy weekend with McNally. Gigi conspires to keep Virginia out of the way of her father's romance and eventually succeeds in getting her to depart. Linda then tells McNally that her promise to marry him meant nothing since she merely wanted to punish him. She leaves him and returns home. But Gigi, by pretending that she had run away from home because of Linda's departure, brings her back in a hurry, and is instrumental in making her realize that she really loved McNally.

It was produced by Arthur J. Cohen, and directed by Douglas Sirk, from a story and screen-play by Frank Gill, Jr. and Mr. Cohen.

Family entertainment.

"The Longhorn" with Wild Bill Elliott

(Monogram, Nov. 25; time, 70 min.)

Although the story is substantial, the direction and acting good, and the production values bigger than the assembly-line westerns, "The Longhorn" is far from being an epic. The reason for it is the fact that the friend whom the hero had trusted is a heel, and it takes almost the entire length of the picture before he is shown regenerated. Besides, the regeneration is more or less forced. The stampede is thrilling and it is one feature that should be exploited to the public. The fight between the hero and the leader of the outlaws whom he had offered to hire is realistic and impressive; the hero wanted to convince the outlaws that he did not care what they were as long as they did their work, and that he was able to take care of himself. The photography is clear:—

Wild Bill Elliott, a Wyoming rancher, finds it unprofitable raising Texas Longhorns and decides to cross-breed them with Herefords so that he might get a heavier and harder meat stock. To find the Herefords, he goes to Oregon, accompanied by Myron Healey, whom he trusts, unaware of the fact that he is a member of the theiving and murderous gang headed by John Hart and Marshall Reed, who planned to steal Elliott's Herefords. En route to Oregon, Elliott and Healey are ambushed by Indians, and Healey is wounded badly. Elliott goes in search of a doctor and comes upon Phyllis Coates, daughter of an impoverished rancher, who helps him. Upon Healey's recovery, Elliott gets his herd, hires Phyllis' father as a trail cook and, when he is unable to obtain regular trail riders, employs a gang of outlaws, promising never to inquire into their past. Phyllis goes along to help her father. When the herd is a day's run from home, Healey sneaks away for a rendezvous with Hart to plan the stampede of the cattle and the murder of Elliott and all his gang, including Phyllis. When he returns to camp, he realizes that he loves Phyllis and that he can't doublecross Elliott, the man who had saved his life. At the showdown, Healey reneges on Hart and is wounded mortally in a fight. While dying he tries to tell Elliott of the despicable part he had played and of his regeneration, but he is unable to talk and dies with his secret. With his herd safe at home, Elliott becomes engaged to Phyllis.

It was produced by Vincent H. Fennelly, and directed by Lewis Collins, from a screenplay by Dan Ullman. Unobjectionable for the family.

"The Harlem Globetrotters" with Thomas Gomez and the all-star Trotters

(Columbia, November; time, 80 min.)

One of the finest sport pictures ever produced. Those who will see the picture will feel as if they are witnessing actual basketball games. And what games! Even persons who may not care for basketball will be carried away by the expert playing of the Globetrotters, the all-star colored basketball team whose dizzying exhibitions on the basketball courts have won them wide fame and made them a top draw in the basketball world. Their trick plays, and the manner in which they handle the ball is nothing short of incredible. The story itself is interesting, for it offers comedy and pathos, and heartaches for the hero, who does not understand the meaning of teamwork until the end. Thomas Gomez, as the white manager of the team is excellent, and a surprisingly fine performance is turned in by Billy Brown, a real-life Globetrotter star, who plays the part of the hero. Dorothy Dandridge, as the girl Brown marries, is charming. The direction is of the best, and the photography, particularly the basketball sequences, very good. The picture should prove to be an exceptional attraction in theatres catering to colored audiences:—

Managed by Gomez, the Globetrotters are the pride of the Negro race because of their outstanding professional playing record over a period of twenty-four years. At Ann Arbor, Brown, an all-American college basketball player as well as an honor student, calls on Gomez and asks him for a job playing with the team, but Gomez, advises him to finish his education before becoming a professional. Brown, however, quits school and follows the Trotters to the next town. This time Gomez hires him. He instructs him in the unorthodox playing methods of the team, and he soon becomes one of the stars. When the Trotters meet the Celtics, an equally great white team, the last minute of play finds them leading

by one point. Gomez orders the team to "stall," but Brown disobeys and succeeds in scoring another basket. Gomez bawls him out for endangering the victory and fines him fifty dollars. Several weeks later, prior to a return match with the Celtics, Brown, against orders, leaves the hotel to meet Dorothy and marry her. He bumps his knee against a garbage can when he returns, and is seen limping by a gambler, who sees to it that word of the injury gets to the Celtics. During the game, the Celtics push Brown around deliberately and score a victory. The Trotters are downcast, and Brown, unable to understand his teammates' feelings, gets into a quarrel with Gomez and is fired. Bitter, he goes to New York and signs a forty-thousand dollar contract with another team for the following season, on condition that he refrain from playing during the current season so as to give his knee a chance to heal. Before the Trotters meet the Celtics in a third and deciding game, Brown learns that one of the team's best players had been taken ill. He calls on Gomez and pleads with him to let him play. Gomez leaves the decision to the players who, satisfied that Brown had learned the meaning of team spirit, give him a uniform. Brown's playing wins the game and, although it costs him his contract with the other team, he is happy at having proved himself to be a man.

It was produced by Buddy Adler, and directed by Phil Brown, from a story and screenplay by Alfred Palca.

Excellent for the family.

LA MAR THEATRE

ARTHUR, ILLINOIS

October 15, 1951

Mr. P. S. Harrison, Editor

Harrison's Reports
1270 Sixth Avenue
New York, N. Y.

Dear Pete:

I want to compliment you on your article "The 'Little Fellow' Revolts" in your October 6th issue of HARRISON'S REPORTS. Your opening paragraph was the unvarnished truth and a condition that was a fact and is still a fact except in Allied where, as a very small exhibitor myself, I have found myself welcomed, my offer of help accepted in whatever measure I could contribute, and my moments of trouble listened to with eager and cooperative ears that are willing to really do something besides listen.

In a statement made by one of the "little fellows" revolting, I find the reason why so many still endure these conditions of "evasion" on their most prevalent trouble, "Film Rentals." These so-called "little fellows" are afraid of "reprisal." The very thing they are wanting, yes, in fact demanding now, has always been present in Allied but apparently a "fear of reprisal" has been so well instilled into them that they are afraid to accept the open arms of an organization that was built and has grown on the very subjects evaded elsewhere.

It has long been a gross misconception of so many small exhibitors that rubbing elbows and becoming more personally acquainted with the source of their greatest trouble, film rental, would be the wiser course that they could achieve surcease without endangering themselves to the threat of "reprisal" which they believed the members of Allied to be enduring. These poor misguided fellows could not be further from the truth.

Where every other conceivable type of business or industry is also organized, I can think of no other so needy as the small independent exhibitor. For where other industry work on a cost-plus basis and yet they find reason to compare prices, what better reason than one that operates solely on "what the traffic will bear" method of selling is there? Naturally the manufacturer of our product does not want the prices aired because a comparison of such facts upsets the whole scheme of things. And naturally the large operations who buy on a plan that is static from one picture to the next is not interested or wanting to take up the time in discussing "small deals" because it is just a possibility that if the thousands of small theatres were to get wise and unitedly reduce their exorbitant film costs the result could very easily be the cause for increases to the large operations to "take up the slack."

Your precise and unbiased reporting is most refreshing and my only wish is that your publication will find its way into the inner sanctum of every small exhibitor's theatre.

Most sincerely,

(signed) BILL HOFFMAN

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No. 43

THE "MOVIETIME" STAR TOURS

In a highly enthusiastic communication to this paper, Arthur L. Mayer, executive vice-president of COMPO, states that, contrary to published reports, the visit of Hollywood personalities to the various exchange territories in connection with the "Movietime" campaign "was a success beyond our fondest dreams."

Mr. Mayer admits that there were disappointments and headaches connected with the star tours, but he cites comments from responsible theatre men throughout the country as proof that these tours were beyond question "a triumphant climax to the greatest public relations achievements in the history of this business."

While there is no getting away from the fact that the appearance of the Hollywood personalities among the public was a huge success from the industry public relations standpoint, there is also no question that there was justified cause for deep disappointment in many localities, where well organized plans were completely upset by the failure of the touring stars to show up, mainly because an insufficient number of them were provided for the country as a whole. This caused no end of embarrassment and humiliation to many exhibitors, particularly those in smaller towns and cities, who had gone all out in their promotion of the contemplated visit of the stars to their communities.

One could hardly blame these offended exhibitors if they threw up their hands in disgust and decided against any further participation in the "Movietime" campaign.

Fortunately, however, most exhibitor leaders have taken the position that the difficulties and disappointments suffered by these exhibitors were caused, not by an attempt to discriminate against the smaller situations, but by the lack of experience in the handling of an undertaking that proved to be bigger than any one appreciated in advance.

Lest any of these disgruntled exhibitors let their resentment interfere with their better judgment, this paper suggests that they read what Charles Niles, the exhibitor leader of Iowa, Nebraska, and Mid-Central Allied, had to say to his members in a recent organizational bulletin under the heading, "Let's Stop Bellyaching":

"Many members were cut out of the star tours in the recent 'Movietime' program. No one was at fault, certainly no one in Iowa or Nebraska. We could go into the thing from all angles and the blame would be distributed in many places. What is the use of talking over a dead horse. Many lessons have been learned. A similar program on a smaller scale can be worked out in the future. Bob O'Donnell and Arthur Mayer have given yeomen's service to the industry. Sure you were embarrassed but how about men like O'Donnell and Mayer who beat their brains out trying to get the job done. Don't be like a bunch of whimpering puppies—get in there and pitch!

"The alarming thing, and here I will get something off my chest—is the few theatres that have bought the 'Movietime' accessories from National Screen. They are beautiful, and every theatre should have something, at least a one

sheet. This campaign is going to run for a year to celebrate the Golden Anniversary of our business. Get those accessories today—order from National Screen!"

THE QUESTION OF NEWSPAPER AD RATES ON MOTION PICTURES

Commenting on the suit that the Shuberts, operators of stage theatres, brought against the newspaper publishing firms on the ground that their advertising rates are higher than the rate charged for other commercial enterprises, a recent issue of *Boxoffice* had this to say:

"Exhibitors long have contended that the 'premium' rates they pay for newspaper space are discriminatory . . . a court decision upholding the Shuberts could have far-reaching effect."

The rates of one and one-half times the usual commercial rates that have been established by the newspapers was caused by the fact that, when an amusement establishment sent in advertising copy, it sent also a reader, to be printed along with the advertisement, to be published free, and the newspaper, in order to offset the loss of revenue from the space that was taken up by the readers, increased their rates to the amusement industries.

When a newspaper refuses to print a reader free along with the advertisements, the rates are naturally discriminatory, but when a reader goes along with the ad, HARRISON'S REPORTS feels that they are not, and complaints of this kind tend to estrange the newspaper profession.

Let's be fair!

ADVANCED ADMISSION PRICES

Taking its cue from a recent article written by Bosley Crowther, motion picture critic of the *New York Times*, in which he, under the head of "Killing the Goose," observed that increased admission prices on certain pictures is antagonizing the public and is sure to halt the march back to the office, the October 23 bulletin of the Association Theatre Owners of Indiana had this to say on the subject:

"No matter how little ill will a roadshow price makes for your theatre (and you know it can't do you any good) stop and compare what you stand to gain and what you might lose. The terms for advance price pictures frequently prevent the exhibitor from realizing much more than his usual profit regardless of a substantially increased gross. Against this small gain the exhibitor stands to lose customers for weeks and months to come. The odds aren't worth the gamble. You must also consider that under the law there is not much assurance the distributor can give you that every other theatre that plays the picture will get any particular admission price, so you must be prepared to see the picture play day and date or soon after your engagement at admission prices less than you charged. This has happened more than once before in the territory to the embarrassment of the exhibitor who played at road show prices."

"The Tanks are Coming" with Steve Cochran and Philip Carey

(Warner Bros., Nov. 17; time, 90 min.)

Those who like virile war melodramas, regardless of story values, should get fair satisfaction out of this one. Most of the footage is devoted to a dramatization of the methods employed in tank warfare, and in this respect the film does have its interesting moments. But as entertainment it is somewhat tiresome, for what there is in the way of a story is completely synthetic and loaded down with time-worn clichés. Another drawback is that the heroics are strictly in the Hollywood manner, with the hero depicted as a sort of superman, capable of unheard of feats of valor. These wild bursts of heroics may please the indiscriminating action fans, but the fact remains that in concept and in manner of presentation this picture is cheaply fictitious and hardly a deserving tribute to the gallant work done by this country's armored divisions in World War II. There is no romantic interest and, except for a few brief flashes, there are no women in the cast.

What there is of a story begins in 1944 near St. Lo, in France, as final plans are made for the big push of the Third Armored Division into Germany. Chiefly, it centers around the exploits of a tank and crew commanded by Steve Cochran, a tough and cocky sergeant, whose brashness was a problem to his superior officers and a headache to his crew, from whom he demanded explicit obedience and perfection. During the push across France to the Siegfried line, Cochran, in one-man army fashion, performs numerous feats of outstanding daring, such as wrecking a German .88 tank singlehandedly; capturing a German general with important orders on his person; rescuing one of his helpless crew members from under direct Nazi fire and capturing a dozen Nazi soldiers at the same time; and figuring out a way to cross the concrete obstacles along the Siegfried line after the problem had stumped the engineer corps. Through all these fabulous exploits, Cochran's crew looks upon him as a man-killing show-off out for personal glory, with no real interest in the welfare and safety of his men. But they slowly begin to appreciate his true heroism and, by the time they bridge the Siegfried line, they realize that he is really an honorable fellow, and that his harshness was for the purpose of making real combat soldiers of them.

It was produced by Bryan Foy, and directed by Lewis Seiler, from a screenplay by Robert Hardy Andrews, based on a story by Samuel Fuller.

Unobjectionable morally.

"The Son of Dr. Jekyll" with Louis Hayward and Jody Lawrance

(Columbia, November; time, 77 min.)

The chief value of this melodrama lies in the title, for it should draw to the box-office many who remember the "Dr. Jekyll and Mr. Hyde" pictures, as well as those who did not see them but are curious. It is a sort of sequel in that it revolves around Dr. Jekyll's son, who sets out to prove that his father was not a monster but a scientist who sought to benefit humanity with his experiments. Although it has its moments of horror, eeriness and mystery, it is by no means as good as the original pictures and does not rise about the level of program grade. The story itself is rather weak, and the overall pace slow. Much of the footage concerns itself with the drinking of a chemical potion that transforms one from a human

being to a monster, but this transformation takes place only once and is not done as effectively as in the original pictures:—

The story opens with Dr. Jekyll committing a murder and falling to his death from a flaming building while attempting to escape a frenzied mob. Lester Matthews, a solicitor, and Alexander Knox, a doctor, Jekyll's best friends, take custody of the dead man's son and undertake to raise him. Years later the son (Louis Hayward), now a research scientist, prepares to marry Jody Lawrance. Matthews and Knox then tell him of his strange heritage. He decides not to marry Jody until he can prove that his father was not a sadistic lunatic but a serious scientist who sought to aid mankind. Hayward rebuilds his father's laboratory and, from forged notes given to him by Knox, tries to duplicate the chemical potion that was capable of changing the human personality, as it did with his father. Unknown to Hayward, Knox, who was trustee of the estate, and who wanted to keep the wealth for himself, subtly sets in motion a series of events and incidents that lead Londoners to believe that Hayward is as mad and wicked as the legend of his father. A series of crimes engineered by Knox throw further suspicion on Hayward's sanity, and in due time he is placed in Knox's sanatorium for the mentally deranged. He escapes from them to prove his sanity and in the process becomes innocently involved in a murder committed by Knox. While hiding from the police, Hayward discovers that Knox possessed the original notes on the formula to transform human personality, and had systematically piled up evidence against him to gain control of the estate. Faced with proof of his crimes and cupidity, Knox enters into a struggle with Hayward and, seeking to escape, falls to his death in much the same manner as did Jekyll.

It was directed by Seymour Friedman from a story by Mortimer Braus and Jack Pollexfen. No producer credit is given.

Adult fare.

"Cave of Outlaws" with Macdonald Carey, Alexis Smith and Edgar Buchanan

(Univ.-Int'l, November; time, 75 min.)

A fairly good outdoor adventure melodrama, photographed in Technicolor. Although the story follows a more or less conventional pattern, it holds one's interest fairly well, and it provides the action fans with all the ingredients that they expect to find in a picture of this type, such as gun fights, fistcuffs, chases and some romance. Like the story, the characterizations, too, fall into a conventional pattern, but the acting is competent, as is the direction. The color photography is a definite asset:—

The story opens with a train robbery in New Mexico that nets a band of outlaws a fortune in gold. A posse tracks them to the Carlsbad Caverns and kills the entire gang with the exception of one 'teen-aged youth. Fifteen years later, the youth, Macdonald Carey, is released from prison. He heads for a town near the cave, trailed by Edgar Buchanan, a Wells Fargo detective. The townspeople recognize Carey and, believing that he knew where the stolen gold was hidden, lionize him, extend him unlimited credit, and try to involve him in various business schemes. The one proposition he accepts is offered by Alexis Smith, for whom he raises funds to reopen her defunct newspaper, thus becoming her partner. He finds himself attracted to Alexis, whose husband had disappeared mysteriously a year previously. Carey

visits the cave and finds the gold missing from the hiding place. Victor Jory, the town's wealthiest man, talks to Carey and offers to dispose of Buchanan if he will share the gold with him. He then learns that Alexis' husband had found the gold but had been shot by Jory before he could leave the cave. Neither the gold nor the body had ever been found. Carey and Buchanan explore the cave together and find the body and the sacks of gold. Buchanan breaks his leg, and Carey leaves the gold to carry the detective back to town. Meanwhile Carey and Alexis, through their newspaper, accuse Jory of her husband's murder. After a gun duel with Carey, Jory surrenders to the authorities to stand trial. Carey and Buchanan return to the cave, where Carey recovers the gold and turns it over to the detective. Jory, having bribed his way out of jail, appears on the scene with several henchmen to get the gold. Alexis comes to warn Carey and is seized by Jory. Carey engages the outlaws in a gunfight but is overpowered. He is saved from death by the reappearance of Buchanan, who shoots down Jory. Carey and Alexis plan a new life together with the reward for finding the gold.

It was produced by Leonard Goldstein, and directed by William Castle, from a story and screenplay by Elizabeth Wilson.

Suitable for the family.

"The Whip Hand" with Carla Balenda and Elliott Reid

(RKO, no. rel. date set; time, 82 min.)

Although this shapes up as a fair thriller, it does not rise above the level of program fare, and is best suited for the lower half of a double bill. The plot, which revolves around a young magazine writer who, while vacationing in Minnesota, stumbles across a secret Soviet laboratory, built to develop germs for bacteriological warfare, is far-fetched, and the fanciful melodramatics follow a standard pattern. It should, however, satisfy the indiscriminating action fans, for it has more than a fair share of suspense and excitement. The direction and acting are ordinary, and the players mean nothing to the box-office. Its running time is much too long for what it has to offer:—

Injured while fishing at a remote Minnesota lake, Elliott Reid, a magazine writer, seeks aid at a mountain estate but is turned away by armed guards. He drives on to a nearby village, where he is treated by Edgar Barrier, a doctor, and Carla Balenda, his sister. Reid takes a room at a local hotel operated by Raymond Burr, who urges him to go elsewhere for his fishing because all the fish in an adjacent lake had been killed by a mysterious malady. When several other persons, including Carla, seem eager to make him leave, Reid becomes suspicious and decides to investigate the guarded estate. He soon learns that a famous German expert on germ warfare, a man who had turned Communist, had established a secret laboratory for the cultivation and development of deadly germs. He learns also that local Communists, including Burr and Barrier, had helped the Soviets to establish the laboratory. Realizing that he will not be able to telephone or telegraph a message out of the village, Reid persuades a local store owner to smuggle a message out for him. The man is murdered when his cooperation with Reid is discovered. Reid now realizes that he himself will meet with a similar fate unless he escapes. Convinced that Carla was not in sympathy with the Communists, Reid persuades her

to attempt an escape with him. Both are caught, however, and are told that they must become human guinea pigs in connection with the germ experiments. But before any harm can come to them, the FBI, which had received Reid's message, raids the estate, captures the Communists, and save Reid and Carla.

It was produced by Lewis J. Rachmil, and directed by William Cameron Menzies, from a screenplay by George Bricker and Frank L. Moss, based on a story by Roy Hamilton.

Unobjectionable morally.

"Ten Tall Men" with Burt Lancaster and Jody Lawrance

(Columbia, Nov.; time, 95 min.)

This Technicolor action melodrama is a fair entertainment. It is colorful, and the action is mostly fast, but it has little human interest or heart appeal. It may be described as a glorified western, except that the characters are Foreign Legionnaires and Arabs. There are, of course heroics, performed by Burt Lancaster, as a sergeant, and his men. The mood is mostly light and flippant, and the heavy action consists of fighting as well as horseback riding. The color is good in the outdoor scenes showing the desert wastes and rock hills, but the color on the faces of the players is bad—the flesh appears coppery:—

Bad blood exists between Lancaster and Stephen Berkassy, a lieutenant in the French Foreign Legion, because Lancaster had made a play for his girl. Jailed by Berkassy because of an infraction of military regulations, Lancaster gives food and water to Don Randolph, a captured Riff, who had been put in an adjoining cell. In gratitude, Randolph, informs Lancaster of an impending attack by the Riffs. Lancaster, using this information, persuades Berkassy to allow him to take several other prisoners, all Legionnaires, and harrass the Riffs until Gregory Gay, a major, returned with his contingent from another mission. Lancaster and his men head for the desert and come upon a Riff camp, where Gerald Mohr and Raymond Greenleaf had joined forces for the attack. He discovers also Jody Lawrance, a princess, and her ladies-in-waiting. Jody was about to marry Mohr to cement relations between the two tribes. Lancaster kidnaps Jody, and the Riffs follow in pursuit, but he manages to elude them. Jody turns out to be a spitfire, full of hate, stabbing George Tobias when he makes a grab for her. Recognizing John Dehner, as the most troublesome of Lancaster's men, Jody tries to bribe him to free her. The Legionnaires come across a deserted Riff village and find a fortune in stolen French currency. Dehner, attempting to steal the money and get away with Jody, tries to stab Lancaster, but a scream from Jody warns Lancaster, who shoots and kills Dehner. In the events that follow, Mohr succeeds in capturing Lancaster and his men, but he is compelled to free them when Jody threatens not to marry him. Lancaster and his men double back to the Riff camp disguised as Riffs and instigate a battle between the two tribes. In the melee that follows, Mohr is killed and the Riffs lose the desire to make war. Lancaster returns to his garrison, where he is decorated by the commander, much to the joy of Jody, who was about to become his bride.

Harold Hecht produced it, and Willis Goldbeck directed it, from a screenplay by Roland Kibbee and Frank Davis, based on a story by James Warner Bellah and Mr. Goldbeck.

Suitable for the family.

"The Family Secret" with John Derek, Lee J. Cobb and Jody Lawrance

(Columbia, no rel. date set; time, 85 min.)

Not a good entertainment. To begin with, the story is depressing, for it deals with a weakling hero—he had killed a friend of his unintentionally and then is shown not having the courage to go to the police and confess. He postpones his confession from day to day, even after an innocent man had been arrested for the crime—that of murder. What makes it even more disagreeable is that the innocent man dies from a heart attack during the trial, and the hero still postpones his confession. The story is not honest—it is synthetic, with the characters obeying the author's will instead of acting as they would in real life. The direction is average, and the production values good. In some spots the photography is considerably dark. There is no comedy relief:—

While defending himself from an attack by a drunken friend, John Derek kills the chap accidentally. Since no one had seen the fight, Derek, terrified, runs away from the scene and goes home. When the police notify Lee J. Cobb, his father, a prominent attorney, Cobb suspects from his son's actions that he knew something about the murder. Cobb questions him privately and learns what happened, but Derek, encouraged by his mother, refrains from confessing to the police since there were no clues. Whit Bissell, a bookmaker, is arrested for the crime, and Cobb is surprised when his son does not clear the innocent man. Derek, however, assures his father that he will confess if Bissell should be convicted. Dorothy Tree calls on Cobb and pleads with him to defend her innocent husband. Cobb, urged by his wife, accepts the case. Meanwhile Derek presses his suit with Jody Lawrance, his father's secretary, who loves him, but she would not consent to marry him because she thought him spoiled. Bissell dies from a heart attack during the trial, and the District Attorney considers the case closed. Cobb realizes, however, that, even though his son is now safe, the whole family will be tortured by their knowledge of the truth, and of the fact that Derek had caused another death—that of Bissell's. Jody finally accepts Derek's marriage proposal, but immediately afterwards he tells her that he cannot marry her because he is a murderer. He decides to confess to the district attorney, and tells Jody that he will marry her if she will wait until he serves his time in prison. She promises to wait. After the confession, Derek believes that he may have to serve about two years, but for the first time since the incident he feels at peace with himself.

Robert Lord produced it, and Henry Levin directed it. From a screenplay by Francis Cockrell and Andrew Solt, based on a story by Marie Baumer and James Cavanagh.

An adult picture.

"Elephant Stampede" with Johnny Sheffield and Donna Martell

(Monogram, October 28; time, 71 min.)

As good as any other "Bomba" program melodrama that Walter Mirisch has produced for Monogram in the past. The action manages to hold the spectator's interest tense all the way through. The stock shots have been blended into the action by the film editor in so skillful a manner that it is difficult for one to tell the difference from the staged shots. There are a considerable number of mild thrills. As to the story, virtue, of course, triumphs over evil. The photography is clear:—

While hunting elephants in Africa, John Kellogg and Martin Healey murder Mark Phillips, their licensed guide, because he threatened to inform the authorities that they had killed an elephant in a restricted area. Shortly thereafter the two killers meet Leonard Mundie, a game commissioner, who becomes suspicious when he sees Kellogg, posing as Phillips, wearing a different initial on his belt buckle. He proceeds with them to a native village nearby, where Edith Evanson, a missionary, devoted her time to educating the natives. She confirms the commissioner's suspicions about Kellogg. Johnny Sheffield, the jungle boy, friend of all the animals, who had become close with Donna

Martell, Miss Evanson's house girl, discovers the body of the murdered man. Kellogg and Healey, learning of his discovery, try to kill the lad, but an elephant friend saves his life. When the village's native chief inadvertently discloses the hiding place of a fortune in ivory, which was to be turned over to Miss Evanson so that she might sell it and use the proceeds to continue her good work, Kellogg, double-crossing Healey, sets out to get it for himself. Johnny manages to tip off the natives as to Kellogg's intentions but he is captured by Healey, who was on his way to intercept his faithless partner. Healey takes Johnny back to the village, planning to make him reveal where the natives moved the ivory by torturing Donna in his presence. Kellogg returns and kills Healey just as an elephant herd, trumpeted into action by its leaders, stampede the village. The elephants kill Kellogg and save Johnny and Donna. Johnny's departure for the jungle fills Donna with sadness, for she had fallen in love with him, but Miss Evanson tells her that it is for the best.

Walter Mirisch produced it, and Ford Beebe directed it, from a screenplay by himself.

Morally unobjectionable.

"Too Young to Kiss" with June Allyson, Van Johnson and Gig Young

(MGM, November; time, 91 min.)

A light and breezy romantic comedy farce that is sure to provide most movie-goers with a mirthful session of entertainment. The story, which has June Allyson, as a talented pianist, disguising herself as a 13-year-old youngster in order to get an audition with a concert manager, is a smoothly-meshed affair that is geared for laughs from start to finish. The complications that arise when he unwittingly decides to promote her as a new child prodigy are frequently hilarious. Miss Allyson is a delight in her impersonation of an awkward youngster, and even though the easily anticipated incidents tend to wear thin after a while, one's interest in the proceedings is sustained because of her good performance. Van Johnson is fine as the concert manager, as is Gig Young, as her jealous boy-friend:—

Unable to obtain an audition appointment with Johnson, a renowned concert manager, June, in desperation, disguises herself as a 13-year-old girl, with a brace for her teeth, and enters a children's concert sponsored annually by Johnson. Her brilliant playing wins the contest, and on the following day Johnson comes to her apartment with a contract. June, pretending that she is the older sister of the girl she had impersonated, tries to persuade Johnson to sign her, but he refuses and accuses her of being jealous of her "kid sister." Furious at his attitude, June decides to continue the hoax by signing the contract as her little sister's guardian. Dressed appropriately, she goes to Johnson's office to begin her career as a child prodigy. Gig Young, her boy-friend, who was a newspaperman, disapproves of the hoax and tries to make her give it up. Johnson finds them conversing, but June gets out of the predicament by introducing Young as her elder sister's boy-friend. Johnson, however, is shocked to find her smoking and drinking a cocktail while with Young, and he decides to take her to his country home to get her away from the evil influence of Young and her "elder" sister. June gives Johnson a hard time at his home by interfering in his romance with Paula Corday, a temperamental singer, and by insisting that he stop drinking and smoking lest she continue these vices. After four weeks of practice, however, Johnson becomes very fond of his child protegee, while she falls in love with him secretly. But realizing that Johnson was in love with Paula, June decides to marry Young and forget her career after the concert. Just before June goes on stage for her debut, a story exposing the hoax and written by Young appears in an evening newspaper. Johnson, though embarrassed, announces the deception to the audience before June takes her place at the piano. She plays superbly, but after the concert she rushes from the hall in humiliation. Meanwhile Johnson discovers that she was not responsible for the story. He pursues her and prevents her marriage to Young by declaring his own love.

It was produced by Sam Zimbalist, and directed by Robert Z. Leonard, from a screenplay by Frances Goodrich and Albert Hackett, based on a story by Everett Freeman. Suitable for the entire family.

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THE ALLIED CONVENTION

With some 750 registrants in attendance, the largest gathering in its history, Allied States Association of Motion Picture Exhibitors followed through in expected militant fashion in its treatment of trade practice problems at the organization's annual national convention, held this week at the Biltmore Hotel in New York City.

Prior to the opening of the convention on Tuesday, Allied's board of directors, meeting on Sunday and Monday, decided to reverse its usual procedure of making decisions on important issues and then asking the convention to ratify these decisions. This year, the board left it to the general membership to decide what action should be taken on the different trade problems so that the delegates themselves would share in the responsibility of formulating policies.

This reversed procedure required the board to meet on Friday, November 2, to specifically deal with and act upon the decisions taken by the convention.

At the closing session on Thursday, the convention, by unanimous vote, recommended to the board of directors "that immediate action be taken on the various grave problems listed below which have developed out of the discussions in the various film clinics and from the floor of the convention."

"1. *Illegal Fixing of Admission Prices.* It has been brought to the attention of this convention that 20th Century-Fox Film Corp., in the case of 'David and Bathsheba,' has been forcing the theatre to increase its admission prices as a condition for playing the picture.

"The Board of Directors are requested through their General Counsel to gather all available information on this violation by 20th Century-Fox, of the law and of the court's decree, and to take such action thereon as is warranted by the facts.

"It is recommended that the Board also instruct its General Counsel to take similar action whenever or wherever such violations of the law and of the decree by any other film company is called to their attention.

"2. *Film Rentals.* During the current box office recession certain distributors are demanding a larger share of the diminishing box office dollar by direct and indirect methods, including: (a) insisting on percentage terms in situations formerly playing on a flat rental basis; (b) higher flat rentals and higher percentage terms; (c) refusal to adjust; (d) raising the floor on sliding scales and lowering the ceiling on split figures.

"Specific examples of these practices are in the selling policies of Paramount on 'That's My Boy,' 'A Place in the Sun,' 'Here Comes the Groom' and possibly others; Warners on 'Captain Horatio Hornblower' and 'Streetcar Named Desire'; Metro on 'Showboat'; and RKO on 'Alice in Wonderland.'

"Film rentals have now climbed to such an extent that together with the inescapable increase in overhead and operating costs, the inevitable results are shrinking profits and in many, many theatres losses where exhibitors are using up reserves and depleting their capital.

"The expressed justification for these inequitable demands in film rentals is the necessity for maintaining dividend payments to the stockholders while, at the same time, maintaining an extravagant scale of salaries to the upper echelon

in the industry — a scale that is without equal in any other industry.

"We recommend the following action: (a) that film rental grievances which cannot be adjusted locally be forwarded through the regional association to the coordinator of the Allied Film Committee in New York for presentation to the home offices; (b) that the Board of Directors be urged to inaugurate and conduct a vigorous campaign for information and education through the use of trade paper advertising, organization bulletins and through Allied Caravan, the purpose of which will be to alert all of the exhibitors of the United States to the dangers lurking in the enforced sales policies of the film companies as herein set forth.

"3. *Arbitration.* This convention recommends to the Board of Directors of Allied States Association that it is in favor of all-inclusive arbitration for the motion picture industry, covering: (a) clearance and prints; (b) competitive bidding; (c) film rentals; (d) forcing of pictures; (e) illegal setting of admission prices; (f) runs; (g) any other important problem affecting the operation of the motion picture industry."

The action taken by Allied's board on these recommendations at its Friday meeting will be reported in these columns next week.

Limited space in this week's issue does not permit more than a brief summary of the convention highlights, which include the fine keynote speech delivered by Abram F. Myers, Allied's distinguished board chairman and general counsel, as well as talks by Herman Robbins, president of National Screen; Barney Balaban, president of Paramount; Nate J. Blumberg, president of Universal-International; Steve Broidy, president of Monogram-Allied Artists; Jack Cohn, executive vice-president of Columbia; Arthur B. Krim, president of United Artists; Ned E. Depinct, president of RKO and COMPO; Albert Warner, vice-president of Warner Bros.; Al Lichtman, 20th-Fox director of distribution; Col. William McGraw, Variety, International liaison officer; Nicholas Schenck, president of Loew's MGM; and Dore Schary, MGM's production chief, all of whom voiced optimism and confidence in the future, and stressed the need for industry unity.

Outside of the film clinics, which were closed to the press, the "fireworks" started on Wednesday afternoon, when the sales chiefs of seven distributing companies appeared at the open forum and were subjected to a barrage of questions and complaints from the convention floor by exhibitors who spoke their minds. Among those who participated were William F. Rodgers, of MGM; Al Daff and Charles Feldman, of Universal; William Gehring, 20th-Fox; Abe Montague, Columbia; Bob Mochrie, RKO; Bernie Kranze, United Artists; and Morey Goldstein, Monogram-Allied Artists. Neither Paramount nor Warner Brothers were represented and both companies were severely criticized for failing to join the sales panel.

The chief target proved to be 20th Century-Fox for its sales policy on "David and Bathsheba," with the exhibitors complaining that the picture is being sold under terms that are so couched that they could not get the picture unless they raised their admission prices.

(Continued on back page)

"Tom Brown's Schooldays"
with Robert Newton and John Howard Davies

(United Artists, Nov. 2; time, 93 min.)

Handled with understanding and produced with great care, this is a first-rate English-made version of Thomas Hughes' classic story of public school life at Rugby in 1834. It is, however, the type of film that will find its best reception in theatres catering to class audiences; its flavor is much too British for the general run of audiences in this country. Made into a picture several times before, the story, which deals with the brutality of the hazing system practiced at Rugby in the old days, has its moments of humor and charm. Basically, however, it is a tearjerker, and its overall mood is rather somber because of the brutal tortures inflicted by a sadistic school bully on the principal character, a sympathetic 11-year-old lad, played superbly by John Howard Davies, who will be remembered for his fine work as "Oliver Twist" in the film of that name. The fact that the youngster, true to the school's traditions, bravely suffers the tortures without informing on his tormentor wins him the spectator's sympathy and admiration. Robert Newton, as the headmaster who seeks to bring about the reforms in the school's hazing system, is the only one in the cast known to American audiences:—

Arriving at Rugby, Tom Brown (Davies) is taken in hand by East (John Charlesworth), a slightly older boy, who warns him not to offend Flashman (John Forrest), a sadistic upper-classman dreaded by all the younger boys. Tom is happy enough at first, but he soon is victimized by Flashman, who delights in dealing out all sorts of punishment to him, even to roasting him near a fire, a torture that lands Tom in the sick room. Dr. Arnold (Newton), the headmaster, zealously trying to bring about reforms suspects that Flashman is the culprit, but Tom, true to Rugby tradition, refuses to inform on him. Tom takes up boxing while at home on vacation and, upon his return to school, is entrusted by Arnold with the care of Arthur (Glyn Dearman), a fragile youngster. When Flashman starts to focus his attentions on the frail Arthur, Tom and East join forces and give him a sound thrashing. Several days later Flashman is knocked into the river by a local farmer, whom he had offended, and Tom and East dive in and rescue him. Arthur, trying to help, falls in. The two boys rescue him while Flashman scurries away. Arthur becomes seriously ill. Flashman gives Arnold a lying account of his own heroism in saving Arthur, alleging that the boy was a victim of horse-play on the part of Tom and East. The farmer, however, tells Arnold the true story, and Arnold expels Flashman from school. With Arthur recovered, and with the menace of Flashman gone, Tom looks forward to many happy school-days.

It was produced by Desmond-Hurst, and directed by Gordon Parry, from a screenplay by Noel Langley.

Good for the family.

"The Barefoot Mailman"
with Robert Cummings, Terry Moore
and Jerome Courtland

(Columbia, November; time, 86 min.)

Non-discriminating audiences may accept this feature on the second half of a double bill, particularly because of the Cinecolor photography; because of the presence of alligators for thrills; and because of the several encounters between the villains and the heroic group. But the story is weak, and the action slow with the exception of the scenes in which battle is done with the villains. The picture's tone may be described as light comedy, although there are hardly any hearty laughs. The color photography is mostly good:—

The story takes place in 1890, when Southern Florida was a jungle; the only means of communication were mere trails; and the area was terrorized by a band of beachcombers. Mail between Palm Beach and the outpost of Miami was carried on foot by Jerome Courtland. Disembarking from a sailing ship at Palm Beach are Robert Cummings, a foppishly dressed confidence man, and Terry Moore, an attractive girl dressed as a 12-year-old to avoid molestation by ruffians. Cummings wants to go to Miami to look over some property he had "acquired," and Terry wants to go there to visit her father, but Courtland, the only one who could guide them, refuses to take her along because of the responsibility. They are compelled to accept her, however, when she follows them, and later they discover that she is a mature girl of nineteen. Learning that Cummings is carrying one thousand dollars, John Russell and his gang of beachcombers waylay the trio, knock out the two men, and carry off Terry. But they fail to get the money, which Cummings had concealed in

his hat. Courtland sets out to locate Terry, while Cummings goes to Miami, where he enlists the aid of Arthur Shields, her father, Will Geer, owner of the trading post, and several other men. Meanwhile Courtland tracks down the beachcombers and recaptures Terry by setting fire to their hut. When Cummings and his Miamians arrive, the beachcombers flee, but two of them are caught. Courtland and Cummings become rivals for Terry's affections. By spreading a rumor that a railroad would be built to Miami, Cummings, in league with Geer, plots to bilk the Miamians, who contribute money and property. The beachcombers steal into the village, free their captured men, and abscond with the money and all the villagers' guns. Later, when they return and take over Miami, Cummings pretends to side with them in order to give Courtland, who had gone to Palm Beach for aid, time to return. A battle ensues when aid arrives, and the beachcombers are defeated. The money is returned, but the Miamians, instead of stringing up Cummings, permit him to sail to Havana. Courtland and Terry plan to marry.

Robert Cohn produced it, and Earl McEvoy directed it, from a screenplay by James Gunn and Frances Swann, based on the novel by Theodore Pratt.

Harmless for family audiences.

"A Christmas Carol" with Alastair Sim

(United Artists, Nov. 30; time, 86 min.)

This British-made version of Charles Dickens' beloved classic is a delightful entertainment, not only for the lovers of Dickens' stories, but for almost everyone. Needless to say, it is particularly suitable for the holiday season because the action unfolds at Christmas time, but it is the type of picture that can be enjoyed at any time, for though it does have its somber moments it ends on so cheerful a note that one cannot help but leave the theatre in a happy mood. Alastair Sim, that fine English actor, does a superb job as Scrooge, as do the other British players in their respective roles.

The well known story revolves around Scrooge, an almost inhuman skinflint whose only amusement in life was to work and hoard his money. He treats his clerk shabbily and pays him miserly wages, and he even refuses to offer Christmas greetings to those who knew him. He is terrified on Christmas Eve when the ghost of his former partner comes to visit him and begs him to change his ways, explaining that he himself could not find peace in death because, in life, he had acted as he did. Scrooge goes to sleep but is soon summoned from bed by three spirits — past, present and future, — who resurrect the events of his early life to show him his faults; take him to various homes to show the love and happiness he is missing because of his aloofness; and depict for him the dire happenings in store for an unrepentant sinner. These scenes make him realize how he wasted his life. He awakens on Christmas morning a changed man: he gives his clerk an increase, wishes one and all good cheer, contributes to charity, and accepts his nephew's invitation to Christmas dinner.

It was produced and directed by Brian Desmond Hurst, from a screenplay by Noel Langley.

Excellent for the entire family.

**"The Strange Door" with Charles Laughton,
Sally Forrest, and Boris Karloff**

(Univ-Int'l, Nov.; time, 81 min.)

Those who enjoy horror-type melodramas should get pretty good satisfaction from this picture. The story, which takes place in 17th Century France, and which centers around the revenge sought by a mad nobleman whose brother had married the woman who had jilted him, is completely fantastic. This unreality, however, should make little difference to the avid horror-picture fans, for it offers more than a fair share of spine-chilling thrills, as well as some fast and exciting action. There is considerable suspense in the closing scenes, where the madman's victims find themselves locked in a cell, the walls of which close slowly together and threaten to crush them to death. Most of the action takes place in a medieval castle which, in keeping with the picture's eerie mood, is equipped with sliding doors, secret passageways and a torture chamber:—

Having been jilted twenty years previously by a woman who had married Paul Cavanagh, his brother, Charles Laughton, a French nobleman, had sworn to avenge himself. When the woman had died in childbirth, Laughton had imprisoned his brother in a dungeon beneath the castle, and had told the world that Cavanagh was dead. He now sought to complete his revenge by having Sally Forrest, Cavanagh's daughter, now grown to womanhood, enter into an undesirable mar-

riage. For this purpose he selects Richard Stapley, a youth apparently devoid of principle, whom he frames into supposedly committing a murder. Stapley protests when Laughton insists that he marry his niece lest he turn him over to the authorities, but he is agreeably surprised when he meets Sally, who proves to be a beautiful maiden and not the hag he had expected. Stapley sympathizes with Sally and offers to work out a way of escape. Meanwhile Cavanaugh, who had avoided death for two decades by feigning madness, learns of the pending marriage. He instructs Boris Karloff, an old servant who had remained faithful to him, to prevent the marriage by any means. Karloff tries to kill Stapley, but Sally stops him, explaining that he is her friend. In the developments that follow, Laughton foils several attempts by Stapley to escape and finally compels him to go through with the marriage. Then, for ultimate revenge, he locks the newlyweds in the dungeon with Cavanaugh, and by pulling a lever attached to water wheel causes the walls of the dungeon to slowly come together. Karloff, though seriously wounded aiding Stapley, hurls Laughton to his death on the water wheel, and manages to get the prisoners out of the narrowing cell in the nick of time. With their lives spared, Stapley offers to annul the marriage, but Sally loves him too much to agree.

It was produced by Ted Richmond, and directed by Joseph Pevney, from a screen-play by Jerry Sackheim, based on Robert Louis Stevenson's story, "The Sire de Maletroit's Door." Adult fare.

"Unknown World" with Bruce Kellogg and Marilyn Nash

(Lippert, Oct. 26; time, 73 min.)

Although this science-fiction story is hardly believable, it has elements which, when properly exploited, might draw crowds. It manages to hold the spectator's attention glued to the screen, for great ingenuity has been employed in presenting the story, which deals with a scientific trip to the bowels of the earth. Since pictures dealing with trips to planets have been overdone, this idea might fire the imagination of the movie-goers. The acting is realistic, and the scenes in which the lives of each of the characters is shown in danger are thrilling. There is little comedy relief:—

A group of six men and women, including Victor Kilian, Bruce Kellogg, Otto Waldis, Jim Bannon, Tom Handley, Dick Cogan, George Baxter and Marilyn Nash, decide to explore the depths of the earth for a cavern that would serve mankind as a safe retreat in the event of an atomic war. In their "cyclotram," a half-tank, half-submarine vehicle, designed to drill a path through solid rock, they begin their journey down an extinct volcano in the Aleutian Islands. After a hazardous journey through huge caverns, during which two men are killed by underground gas, and one by a fall from a high ledge, they break through to a vast subterranean world illuminated by Phosphorescent rock, and with a tremendous lake fed by underground streams. They break out laboratory equipment to test water, soil and the effect of underground life on reproduction. Their hopes for an underground asylum are shattered when the offspring of several rabbits are born dead, thus proving the impossibility of human reproduction. A sudden earth tremor causes them to rush to the safety of the "cyclotram," but only three reach the vehicle in time to escape a huge tidal wave. The survivors are unable to make the "cyclotram" rise, but just as they give up all hope of returning to safety it begins climbing again and they soon find themselves on the earth's surface, floating in the ocean near a tropical island.

It was produced by J. R. Rabin and I. A. Block, and directed by Terrell O. Morse, from an original screenplay by Millard Kaufman. Suitable for the family.

"The Browning Version" with Michael Redgrave and Jean Kent

(Univ-Int'l, November; time, 90 min.)

Competently directed and beautifully acted, this British-made drama is suitable mostly for class audiences. Its appeal for the masses is doubtful, for it is a slow-paced, tragic character study of a colorless and humorless teacher in an English boys' school, an unhappy frustrated man who is unpopular with his students and his fellow teachers, and who is unloved by a mercenary wife who carries on a secret love affair with another teacher in the same school. Michael Redgrave gives a superb performance in the leading role, but one feels pity for him rather than sympathy, for he is a weak, spineless individual, from whom one gains no inspiration, even though he shows some courage at the finish, where he rejects his wife, breaks up her love affair, and defies the

headmaster. It is mainly because of Redgrave's acting that one remains absorbed in the picture, but even his fine performance cannot hide the fact that the story itself is essentially weak:—

Redgrave, a teacher of the classics, prepares to retire because of ill health, aware of the fact that he had never succeeded in endearing himself to his pupils, and that he had been a failure both as a teacher and a husband. Jean Kent, his wife, has nothing but disdain for him, and over the years she had vented her disgruntled feelings on him. She seeks consolation for her unhappiness in an affair with Nigel Patrick, the school's young science teacher, unaware that Redgrave knew about it but said nothing in order to have peace. Cheated out of a pension by the school officials, and humiliated by the headmaster who asks him to make a farewell speech to the students before a younger teacher, who, too, was leaving the school, Redgrave is deeply touched when one of his students, as a token of his esteem, presents him with a copy of Robert Browning's version of Aeschylus' "Agamemnon." Jean, in a peevish mood because he had been denied a pension, shatters his warm feeling by revealing that, earlier in the day, she had seen the youngster mimicking his mannerisms. Patrick, who witnesses her telling this to Redgrave, sees her for the cruel and selfish woman she is. He turns against her and, sympathizing with Redgrave, urges him to separate from her. Redgrave follows his advice, and Jean finds herself with neither a husband nor a lover. Her departure gives Redgrave new courage, and at the farewell ceremonies he defies the headmaster by making his speech last, as was his right, and his frank admission to the boys that he had failed them as a teacher wins him warm applause and helps him to face the future with a new outlook on life.

It is a J. Arthur Rank presentation, produced by Teddy Baird, and directed by Anthony Asquith, from a screenplay and original story by Terrence Rattigan. Adult fare.

"Starlift" with an all-star cast

(Warner Bros., Dec. 1; time, 103 min.)

This is the type of musical that should appeal to the masses and should prove to be a good box-office attraction as well, because of the all-star cast. Practically every star on the Warner lot appears in it, including Doris Day, Gordon MacRae, Virginia Mayo, Gene Nelson, and Ruth Roman, who play themselves in the story, as well as James Cagney, Gary Cooper, Virginia Gibson, Phil Harris, Frank Lovejoy, Lucille Norman, Randolph Scott, Jane Wyman and Patricia Wymore, who appear briefly in the action, comedy skits and musical numbers. Doris Day and Gordon MacRae handle most of the singing chores, while Virginia Mayo, Patricia Wymore and Gene Nelson take care of the dance numbers—all are enjoyable. The story is thin, but it is gay and sprightly, offers romance, and serves nicely as a means of putting the music and comedy across.

The story opens in San Francisco, where a number of the stars, including Janice Rule, are preparing for a personal appearance in connection with a premiere. Through the fast talking of Dick Wesson, his buddy, and the sympathetic aid of Doris Day and Ruth Roman, Ron Hagerthy, an Air Force corporal, is able to meet Janice, his "dream girl," who came from the same town he grew up in. Wesson tells the girls that he and Hagerthy are heading overseas that day, and they decide to drive them back to Travis Air Force Base in the belief that they are going to see them off to the Korean War. Actually, the boys were crew members aboard regular flights flying troops between the base and Honolulu. Janice bids Hagerthy a fond farewell, while the base commander induces Doris and Ruth to meet the rest of the men at the base and put on an impromptu show. Touched by the boost in morale given to the men by their appearance, the three girls offer to line up more stars for a weekly visit to the base, thus instituting "Operation Starlift." When they return the next week with a contingent of stars, they find Wesson and Hagerthy and realize that they had been taken in by their departing hero act. Janice is furious and quarrels with Hagerthy, but because the romance had been publicized and the visiting stars attached sentimental importance to it, both are obliged to pretend to be sweethearts, although each is antagonistic to the other. At the finish, however, Wesson clears up the misunderstanding by admitting that he and not Hagerthy had created a false impression about their going overseas. By this time Hagerthy receives his official orders for overseas action. Janice seeks him out, effects a reconciliation, and promises to wait for his return.

It was produced by Robert Arthur, and directed by Roy Del Ruth, from a story by John Klorer, who wrote the screen play with Karl Kamb. Fine for the entire family.

The gist of the complaints was that the company was using the so-called "pre-release engagement" in connection with the picture as a "gimmick" to get around the illegality of setting an exhibitor's admission prices. This subject provoked several of the exhibitors, particularly Wilbur Snaper and Sidney Samuelson, into requesting a clear-cut definition of just what a "pre-release engagement" means, but no one on the sales panel came through with a satisfactory definition. On Thursday, however, Bill Rodgers, the only one of the sales chiefs who accepted an invitation to appear also at that day's open forum for questioning, made it clear that, insofar as MGM is concerned, their pre-release engagements are used in a very limited number of spots for the sole purpose of testing a picture under different arrangements and conditions to determine by which way the picture can best be sold for a maximum return to his company and the exhibitor.

Rodgers, incidentally, won much praise for his fair selling policies and for his forthright manner in answering all questions put to him. He received a warm round of applause from the delegates after both his appearances.

The convention's deliberations on the print shortage, competitive bidding, arbitration and other trade subjects will be treated in next week's issue.

"I Want You" with Dana Andrews, Dorothy McGuire, Farley Granger and Peggy Dow

(RKO, no rel. date set; time, 102 min.)

Although this is an effective drama dealing with a typical American family's problems that are brought about by the impact of the Korean War, it is handicapped by the lack of a real dramatic punch. This is due chiefly to the fact that it is based on a meandering story that has a somewhat obscure message. A number of the situations are quite touching, and there are others that offer considerable humor, but the overall mood is somber and the pace slow. Another drawback is that it presents the different problems of the characters but does not resolve them, and that it ends on a rather inconclusive note. On the credit side of the picture is the fine production that Samuel Goldwyn gives to all his films, the competent direction and acting, and the bright dialogue. Not to be discounted either is the drawing power of the stars. There has been some talk about this picture being a successor to Goldwyn's "Best Years of our Lives," but the entertainment values are far short of that one:—

The story opens in the summer of 1950 in a typical small town, with Dana Andrews, a former lieutenant with the Army Engineers in World War II, living a contented life with Dorothy McGuire, his wife, and their two children, and with his construction business, in partnership with Robert Keith, his father, doing well. Farley Granger, his younger brother, looks forward to meeting Peggy Dow, who was returning to town after a year at college. The two are in love and pay little heed to the fact that Ray Collins, her father, a judge, did not look with favor on the romance. The normalcy of their lives is changed suddenly with the outbreak of war in Korea. Farley, who worked with Andrews, receives his notice from the draft board, and Andrews, despite a plea from their mother, cannot bring himself to write a letter declaring Granger essential, particularly since he had just refused a similar plea for the son of one of his oldest employees. When the draft board, on which Peggy's father was a member, rules that Granger's old knee injury was no longer cause for exemption, Granger, bitter, accuses the judge of having used an unfair means to separate him from Peggy. He proposes to Peggy that they elope, but she refuses. His resentment leads to a break between them. Dorothy takes Granger to task for his unreasonable attitude, causing a rift between her and her mother-in-law. After seeing Granger off for camp, his mother returns home and tears down from the walls souvenirs collected by her husband as mementos of his service in World War I. She re-

veals to him that she knew that he had been nothing more than an orderly to a general, but had put up with his pretense because it has seemed to do no harm. But with her son drafted she could stand it no longer. Andrews is visited by Jim Backus, an old buddy who had reenlisted as a colonel. Backus makes it clear to Andrews that he is needed in the nation's program of building defense airstrips around the world. Although he knows that he cannot be drafted, Andrews, after a struggle with his conscience, decides to reenlist. Dorothy, though troubled, accepts his decision with courage. Meanwhile boot camp had changed Granger's outlook, and when he comes home on a furlough he marries Peggy with her father's approval. It ends with the women resigning themselves to waiting for peace and for the return of their men.

It was produced by Samuel Goldwyn, and directed by Mark Robson, from a screenplay by Irwin Shaw, based on stories in *The New Yorker* by Edward Newhouse.

Suitable for the family.

"Fort Defiance" with Dane Clark, Ben Johnson and Peter Graves

(United Artists, Nov. 9; time, 81 min.)

Photographed in Cinecolor, "Fort Defiance" is a virile western, with plentiful action and thrills. The friendship between Ben Johnson and Peter Graves is beautiful, although one may question the advisability of presenting Graves as a blind man; it seems as if the results would have been much better had he been presented physically sound. Dane Clark, a fine actor, performs the part of the tough man with realism. Graves wins one's sympathy because of his affliction, and Johnson gains the spectator's good will because of his concern for the blind boy. Tracey Roberts does a bit of fine acting as the dance hall girl who had been run out of town. The color is good in the outdoor scenes, but only fair on human beings since it is only a two-color process; nevertheless, it is much better than ordinary black and white:—

Johnson, a Civil War veteran, arrives at the Triple T Ranch in search of Clark, but he finds only Graves, Clark's blind brother, and George Cleveland, his uncle. Graves is grateful when Johnson saves him from being trampled by a spirited horse, and asks him to remain as a ranch hand. The Navajo Indians, learning that they were to be moved by the Government to a distant reservation, go on the warpath and steal the Triple T's cattle. Cleveland, returning from Fort Defiance, reveals that Clark had been shot while robbing a bank. Graves is stunned by the news, and Johnson reveals to him that he came to kill Clark because he had deserted during a Civil War battle, causing his entire company, including his younger brother, to be slaughtered. Shortly thereafter, Craig Wood, whose two brothers had lost their lives as a result of Clark's desertion, comes to the ranch with a gang of toughs to kill Graves in retaliation. Cleveland, covering the escape of Graves and Johnson, is killed by Woods. At this juncture, Clark, whose reported death was untrue, arrives in the area and kills two of Wood's henchmen as they bury Cleveland. He then overtakes Graves and Johnson and, after a fight with Johnson, disarms him. In the developments that follow, no love is lost between Clark and Johnson, but both forget their feud to ward off attacks by marauding Indians, and to ride to the aid of a stagecoach carrying Tracey as a passenger; she had been shipped out of Ft. Defiance by a committee of citizens who objected to her way of life. Graves is attracted to her when she helps Clark and Johnson hold off the Navajos until a U.S. Cavalry detachment comes to the rescue. Clark, now realizing that his brother can never accept him because of his desperado ways, decides to go to Ft. Defiance to have it out with Wood, thus insuring Graves' safety and avenging Cleveland's murder. Johnson follows him, arriving just as Clark kills several of Wood's henchmen only to be killed by Wood, who had concealed himself behind a building. Johnson takes on Wood and kills him. Just then a stagecoach arrives with Johnson's wife. The two rush into each other's arms as Tracey, standing by Graves, smiles.

It was produced by Frank Melford, and directed by John Rawlins, from a screenplay by Louis Lantz.

Unobjectionable morally.

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NO TIME FOR CRITICISM

The surprise highlight of the National Allied convention, held last week in New York, was the adoption by the delegates of the resolution favoring an all-inclusive industry arbitration system, which would embrace clearances and prints, competitive bidding, illegal fixing of admission prices, film rentals, forcing of pictures, runs, and "any other important problem affecting the operation of the motion picture industry."

Since the adoption of this resolution, several of the trade papers have reported that a number of distribution officials, queried on the formulation of such a plan, have indicated that, although they might be willing to go a long on the arbitration of some trade practices, they were definitely opposed to the arbitration of film rentals and saw little chance of agreement on that phase. The general impression left by these unnamed distributor officials was that any industry arbitration plan, to be considered by their companies, would have to be limited in scope.

In the opinion of HARRISON'S REPORTS, the adoption of the arbitration resolution by the Allied convention is an indication of a sincere desire to settle industry disputes in a friendly manner, and is certainly in keeping with the pleas for harmony and unity within the industry as expressed by most of the producing-distributing company heads who addressed the convention. Consequently, any doubts expressed at this time by unnamed distribution officials, or any one else, seem out of order, particularly since the resolution merely favored an all-inclusive arbitration system without going into specific details of how the system should be constituted. It behooves those who are prone to criticize to hold back their criticisms until after Allied has submitted a detailed plan for such a system.

Apparently motivated by these reports, Abram F. Myers, National Allied's general counsel and chairman of the board, had this to say in a statement issued from his Washington office this week:

"It is hoped that the industry members and commentators will not pick to pieces the arbitration resolution adopted by the Allied Convention last week before the plan can be fully stated and formally presented to the film companies.

"The resolution clearly was designed to meet the pleas for unity voiced at the convention by offering a far-reaching program for the amicable adjustment of internal disputes. Those possessing sound memories will recognize that the present plan differs only in form and procedure from the proposals considered by the UMPI (United Motion Picture Industry) conferences in 1942.

"Many expressions of regret have been made that the all-inclusive plan formulated at those conferences was not put into effect. Those who preach unity will now have an opportunity to demonstrate their devotion to the ideal by doing something to achieve it. Unity is not a one-way street; all who would benefit from unity must contribute to it. To the exhibitors unity means a plan of action, not an abstraction; something to be won in the give-and-take arena, not merely a topic for high-sounding convention speeches."

Those who will read Mr. Myers' words cannot help forming the opinion that it is a sober statement, and that he goes deep into the meaning of unity.

As said, the Allied arbitration resolution is a decided step forward in an attempt to achieve unity. Let those who would pick it apart wait for a specific plan to be formulated lest they place themselves in the position of individuals who criticize but offer nothing constructive because of a selfish desire to tear down and depreciate the efforts of others.

THE POST-CONVENTION ALLIED BOARD MEETING

In addition to approving the resolution on trade practices and all-inclusive arbitration voted by the convention on Thursday, Allied's board of directors, at its post-convention meeting on Friday, took the following actions:

On the matter of an all-inclusive arbitration system, it authorized President Trueman T. Rembusch to appoint a committee to confer with home office officials of the film companies to explore the possibilities of such a system.

On the question of illegal fixing of admission prices, the Board instructed General Counsel Abram F. Myers to secure from each of the regional associations full data and proof of any violations.

On the matter of inequitable film rental demands, the Board left it to the Allied Film Committee, headed by Wilbur Snaper, president of New Jersey Allied, to seek relief by negotiation, and in the event no relief is forthcoming Allied, by means of paid advertisements in the trade press, will alert the exhibitors to the dangers in certain of the sales policies, specifically mentioning the names of the offending companies and the pictures involved.

Another resolution adopted by the convention and ratified by the Board calls for the elimination of distributor discrimination against drive-ins; the pricing of product on a basis that takes cognizance of the fact the drive-ins have overhead expenses throughout the year as against income for a period of from six to eight months; and distributor cooperation in eliminating competitive bidding and excessive multiple day-and-date runs.

WALTER REID, JR. "BONERS" RESULTING IN SOME GOOD

According to an announcement from the Theatre Owners of America, the first regional meeting of the organization's grievance panel, which was set up recently to hear specific complaints from exhibitors on trade practice abuses, will take place in New York on November 16, with a second meeting to be held in Charlotte, N. C., on November 20, in connection with the 39th annual convention of the Theatre Owners of North and South Carolina.

This grievance panel, as reported previously in these columns, was set up by Mitchell Wolfson, TOA president, and Charles Skuoras, chairman of the board, as a result of the resentment aroused among the smaller TOA members by the conduct of Walter Reid, Jr., who, as chairman of TOA's distributor-exhibitor relations committee, did not give the smaller fellows ample opportunity to voice their grievances at the recent TOA national convention, held in New York on the last week in September. Moreover, he attempted unsuccessfully to muzzle the trade press so as to protect certain of the distributors from unfavorable publicity.

Invitations to attend the New York regional meeting have been extended to exhibitors from Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, New York, Pennsylvania, Washington, D.C., Virginia, West Virginia, Maryland, Delaware and New Jersey. Exhibitors throughout the southeast have been invited to the Charlotte meeting.

It seems as if the "boners" pulled by Reid are resulting in some good.

Sinatra
Because

"Double Dynamite" with Jane Russell and Frank Sinatra

(RKO, no rel. date set; time, 80 min.)

The success of this comedy, which RKO has kept on the shelf for more than two years, will depend almost entirely on the popularity of the stars, for it is only moderately amusing. The picture probably will disappoint many moviegoers, for Jane Russell, who gained fame because of her "chest appeal," appears in clothes that do little for her physical assets, while Frank Sinatra, who made his fame by singing, is confined to only two songs. Groucho Marx's handling of the comedy lines is, as always, expert, but it is not enough. The direction is good, and so is the acting, with the players doing all they can to give the proceedings a lift. The story, however, does not give them much of a chance:—

Sinatra, a bank clerk, is in love with Jane, a fellow-teller, but refuses to marry her because of his small salary. As a result, Jane warms up to Don McGuire, son of the bank's owner. Sinatra takes his troubles to Groucho Marx, a waiter, who kiddingly suggests that he rob the bank. Returning to work, Sinatra comes upon two ruffians assaulting a man with enormous sun-glasses. He rescues the man, who invites him to his office, forces a one-thousand dollar reward on him, and then parlays that sum into sixty thousand by betting on horse races around the country. Dazed by his winnings, Sinatra returns to the bank and finds it in a turmoil because a shortage of \$75,000 had been discovered. Suspicion is focused on Sinatra, and Groucho, believing that he had taken his advice seriously, offers to help him escape across the border. Jane, convinced of Sinatra's guilt, renounces him. In the events that follow, Sinatra tries desperately but unsuccessfully to locate the mysterious man with the sun-glasses, the only one who could prove his innocence. Meanwhile Groucho, to whom Sinatra had entrusted his winnings, starts leading the life of a millionaire, and strikes up an acquaintance with Howard Freeman, the bank's owner. Jane becomes reconciled with Sinatra and, to help him, diverts suspicion on herself and lands in jail on charges of embezzlement. After numerous mixups, the man with the sun-glasses, a bookie, shows up and clears Sinatra, while Jane gains her freedom after Groucho discovers that the bank shortage was due to a mechanical fault in the adding machine. Just as Sinatra and Jane, accompanied by Groucho, set out in a new convertible to enjoy the winnings, they are halted by a Federal tax agent, whose obvious purpose shatters their dream of a life of ease.

Irving Cummings, Jr., produced it, and Irving Cummings directed it, from a screen play by Melville Shavelson, based on a story by Leo Rosten.

Unobjectionable morally.

"Bride of the Gorilla" with Barbara Payton, Lon Chaney and Raymond Burr

(Realart, October; time, 65 min.)

This is a mild program horror picture with some sex, made for those who enjoy melodramas of this type with a little "spice" in them. The story is set in a South American jungle area, and considerable use has been made of stock jungle shots. The action is mostly slow and "gabby," and the horror is provided by the sight of Raymond Burr turning into a hairy ape now and then, the result of drinking a concoction mixed by an old woman servant, whose master he had murdered. None of the principal characters is sympathetic, with the exception, perhaps, of Lon Chaney, but he is negative. The title, as well as the casting of Barbara Payton, who has received much notorious publicity in recent weeks, should help in the exploitation of the picture:

Paul Cavanagh, middle-aged owner of a rubber plantation, marries Barbara, a dancer, and takes her to the plantation. The teeming jungle life makes her restless, and she finds herself attracted to Raymond Burr, manager of the plantation. Tom Conway, a Government doctor, is in turn drawn to her. Discharged by Cavanagh for molesting the daughter of one of the workers, Burr knocks him down and stands by while he is bitten to death by a poisonous snake. Lon Chaney, the native police commissioner, is

unable to arrest Burr because of Conway's ruling that the death was the result of a snake bite. Giusselle Werbisek, Cavanagh's native servant, who had witnessed the death, determines to punish Burr by a method much worse than the law would decree. Shortly after Burr weds Barbara, the servant, by mixing the leaves of a rare plant with Burr's drinks, drives him to an uncontrollable desire to take to the jungle, where he takes the shape of a gorilla, prowling and killing. Each morning Barbara finds him normal but exhausted. Meanwhile the natives become alarmed when they find cattle mauled, and they set traps to capture the weird marauder. Barbara's fears are heightened when she follows Burr one night and finds him caught in one of the traps. She persuades him to agree to sell the plantation, but before he can conclude a deal he is affected by the drug and takes off for the jungle. Barbara pursues and finds him, and he pleads with her to go back. She insists upon remaining with him, and later, when he becomes transformed into a gorilla, he chokes her to death. He escapes into a tall tree when Chaney and Conway arrive on the scene. They shoot and kill him, and he crashes to the ground beside Barbara.

It is a Jack Broder production, produced by Edward D. Leven and directed by Curt Siodmak, from a story by the director himself. Strictly adult fare.

"The Light Touch" with Stewart Granger, Pier Angeli and George Sanders

(MGM, December; time, 110 min.)

Despite the good production values and the colorful display of actual North Africa and Italian settings, this melodrama about the adventures of a master art thief is no more than moderately interesting. The story has some bright dialogue and amusing plot twists, but the pace on the whole is much too slow and there are long stretches of inaction that tend to make one restless. The picture's running time is much too long for what it has to offer. Except for the heroine, charmingly played by Pier Angeli, none of the principal characters is sympathetic, for they are all thieves who are trying to double-cross one another. It is the competent acting and the well-written dialogue that are the picture's chief assets:—

Stewart Granger, a master thief, steals from an Italian art gallery a rare religious painting that had been loaned to it by a Sicilian church. He flees with the painting to North Africa, where he meets George Sanders, his suave partner, and leads him to believe that the painting had been destroyed in a fire. But since Kurt Kaznar, a millionaire art collector, was eager to obtain the painting, Granger suggests to Sanders that they employ a copyist to forge the painting and sell it to him as the original. Granger commissions Pier Angeli, a young artist, for the purpose, but does not tell her of the scheme. Meanwhile he plans to sell the original on his own. An attempt to sell the painting misfires when the police get wise to the deal, and Granger, to evade capture, marries Pier and sails with her to Naples, where he planned to conclude a deal with Kaznar. The wily Sanders, suspecting that Granger was double-crossing him, follows him, accompanied by Norman Lloyd and Mike Mazurki, his murderous henchman. In Naples, Pier accidentally discovers the original painting and becomes aware of the scheme. In the complicated events that follow, she discovers that Joseph Calleia, a Naples detective, suspected that Granger had the painting and that he was keeping him under close observation. She learns also that Sanders had arrived in the city, and that, if necessary, he and his henchman would kill Granger to obtain the original. To prevent Granger's arrest, she ruins the deal with Kaznar by switching the paintings, and Granger in turn gives the copy to Sanders and brings about his arrest. Pier then helps Granger to return the original to the church, thus getting the police off his neck. Satisfied that he had become regenerated, Pier looks forward to a new life with him.

It was produced by Pandro S. Berman, and directed by Richard Brooks, who wrote the screenplay from a story suggested by Jed Harris and Tom Reed. Adult fare.

**"Elopement" with Clifton Webb,
Anne Francis, William Lundigan
and Charles Bickford**

(20th Century-Fox, Dec.; time, 82 min.)

A fairly entertaining romantic comedy, mainly because of the good direction and acting. The story is pretty thin, but it is light and breezy, and offers enough rib-tickling situations to keep audiences amused throughout. Most of the comedy stems from the complications that arise when the respective families of an eloping couple set out to head them off, with each family convinced that the offspring of the other had trapped their own into marriage. The twists of the plot are more or less familiar, but it all adds up to an engaging romp that will leave picture-goers with a feeling of having been pleasantly and amusingly diverted:—

With the graduation from college of Anne Francis, his daughter, Clifton Webb, a noted industrial designer, looks forward to her following in his footsteps. His plans hit a snag, however, when Anne, at the graduation dance, falls in love with William Lundigan, her psychology professor, who had long been attracted to her. Before the evening is over, Anne decides to give up her career and elope with Lundigan. She keeps quiet about her intentions, telling only Reginald Gardiner, a family friend, who was a guest in her home. Webb and his wife (Margalo Gillmore) discover Anne missing in the middle of the night, and Gardiner tells them what happened. Furious, they speed over to Lundigan's home, where Charles Bickford and Evelyn Varden, his parents, as well as their six other children, are equally as startled by the news. Both families come to an immediate misunderstanding, and each determines that the marriage must not take place. They jump into their respective cars and head for Deerfield, a marriage mill across the state line. Bickford's car breaks down en route, and Webb, at his wife's insistence, stops to pick up the family. Meanwhile Anne and Lundigan get into minor arguments over petty matters until they reach the point where they decide that they are rushing into elopement too soon. While this is going on, the two families, still in pursuit of the couple, begin to like each other and decide that a marriage between their children would be a good thing after all. They stop for the night at a farmhouse, and discover that Anne and Lundigan had stopped there too, but were staying in separate rooms. The families keep their presence from the couple so as not to interfere with the elopement, but in the morning they are shocked to learn that the youngsters had departed after telling their farmer host that they had called off the marriage. The families return to their respective homes and, after establishing that Anne and Lundigan really loved each other, set about on a campaign that culminates with the couple carrying through their plan of elopement.

It was produced by Fred Kohlmar, and directed by Henry Koster, from a screenplay by Bess Tafel.

Good for the family.

**"Golden Girl" with Mitzi Gaynor,
Dale Robertson, Dennis Day and James Barton**

(20th Century-Fox, Nov.; time, 108 min.)

Based on the career of Lotta Crabtree, who was famous as an entertainer in California in the Gold Rush days, this shapes up as a fairly good Technicolor musical. The story itself is lightweight, and its treatment is conventional. Considerable footage is given over to the singing and dancing talents of Mitzi Gaynor, a pert and talented newcomer, who is bound to make her mark in motion pictures. The chief fault with the picture is its excessive running time, which serves to stretch out the thin story for much more than it is worth. This results in a number of static moments. On the whole, however, it is gay and colorful, with enough romance, comedy and human interest added to the musical ingredients in a way that should give pretty fair satisfaction to the general run of audiences:—

The story opens in 1861 in Rabbit Creek, Calif., where Mitzi Gaynor lives with James Barton, her unemployed father, and Una Merkel, her hard-working, straight-laced mother, who operated a boarding house. Mitzi, whose father had been a former minstrel man, becomes stage

struck after witnessing a famous woman entertainer perform in the local saloon, and when her father gambles away the boarding house she persuades her mother to accompany her on the road to launch her career as an entertainer. Barton encourages the idea, but decides to go off on his own to try his luck in the gold fields. Mitzi and her mother are joined by Dennis Day, a local boy, who becomes manager of the troupe and sings in the show. Before long Mitzi becomes a celebrated entertainer throughout the mining towns of California, and in the process she meets and falls in love with Dale Robertson, a Confederate spy who posed as a gambler but who really robbed stage-coaches of gold consigned to the Union forces. Robertson is unmasked by Mitzi when duty requires him to hold up her show wagon, in which the Union officials had hidden their latest shipment of gold to thwart another robbery. This unmasking compels him to return to the Confederate lines, but he promises to come back to Mitzi after the war. Mitzi reaches new heights as an entertainer, and her happiness knows no bounds when Barton, who had struck it rich, reunites with the family. On the night of her debut in New York, word comes of the end of the war, and with it arrives a communication stating that Robertson had been killed in action. Grief-stricken, she goes out on the stage and sings "Dixie" as a tribute to him. As she walks off the stage dejectedly, her heartache turns to joy when Robertson, wounded but very much alive, appears in the wings and gathers her into his arms.

It was produced by George Jessel, and directed by Lloyd Bacon, from a screenplay by Walter Bullock, Charles O'Neal and Gladys Lehman, based on a story by Arthur and Albert Leeds and Edward Thompson.

Suitable for the family.

**"Yellow Fin" with Wayne Morris,
Adrian Booth and Gloria Henry**

(Monogram, Oct. 14, time, 74 min.)

Hardly entertaining, chiefly because of a poor script, but also because of the weak work done by Wayne Morris; he just walks through his part, and his acting is unconvincing. The action is slow and not very interesting, for most of the time the actors do nothing but talk. It is hard to tell whether any of the blame lies with the director, but it seems as if no director could have rescued this script. The fishing scenes are the most interesting, and though these are stock shots, the cutter did a good job of blending them with the action. There is some comedy relief:—

While fishing for tuna, Damian O'Flynn, owner of the boat, falls overboard. Wayne Morris, his son, dives into the sea and rescues him, but not before he is bitten by a shark. Quick action by the Coast Guard in getting O'Flynn to a hospital saves his leg, but the shock leaves him in a comatose condition. His father's accident and certain other mishaps to the boat put Wayne in debt, and Adrian Booth, a flippant nurse who had become infatuated with him, urges him to sell the craft. But Warren Douglas, a doctor, who was Adrian's brother, feels that his sister is not really serious about Morris. He suggests that Morris take his father on a fishing trip, believing that it might be the only method by which the sick man could be brought out of his comatose condition. Paul Pierro, a member of the crew, and Gloria Henry, a tavern waitress who loved Morris deeply, are so opposed to his selling the boat that they eventually prevail. Wayne takes his father on the next fishing trip, and one day, while sitting on the deck, O'Flynn slowly develops mental alertness when he sees a school of tuna in the distance. He calls it to the attention of one of the crew, and Morris steers the boat to the spot and succeeds in obtaining a full catch. During the operation, O'Flynn gradually comes out of the coma and becomes his old commanding self. Returning to port with a full load of tuna, Wayne now realizes that Gloria and not Adrian is the girl he wants for a wife. He hastens to the tavern to embrace her.

Lindsay Parsons produced it, with Wayne Morris and Ace Herman as his associates. Frank McDonald directed it, from a screenplay by Warren D. Wandburg and Clint Johnson. Harmless for the family circle.

"Flight to Mars" with Marguerite Chapman, Cameron Mitchell and Arthur Franz

(Monogram, Nov. 11; time, 72 min.)

This interplanetary science-adventure melodrama, photographed in Cinecolor, is primarily an exploitation picture. It is well produced and, though the color is from a two-color process, it is smooth and pleasing to the eye. Unfortunately, the story is not so "hot." The most interesting scenes are those that show the preparations on Earth for the flight to Mars. The action during the flight, however, is somewhat slow. The Martians are shown thinking and acting in the same manner as Earthians, and the Martian women are depicted in short skirts, which makes for quite a leg display, but there are no offensive situations. There is very little comedy relief:—

Arthur Franz, a young engineer; Virginia Huston, his assistant, secretly in love with him; Cameron Mitchell, a science writer and war correspondent; John Litel, a physicist; and Richard Gaines, a professor and genius in many fields, build a rocket for a flight to Mars by means of atomic energy. They take off on the appointed day and, because of a faulty landing gear, are forced to make a crash landing when they reach Mars. All the Martians, except Morris Ankrum, their leader, give the rocket crew a warm reception. The visitors soon learn that the Martians, by tuning in on their radios, had learned to speak the different Earthian languages; that they were well informed as to what was going on upon the Earth; that they had tried without success to build an interplanetary rocket of their own; that a lack of breathing air limited life on Mars; and that, because their soil had become impoverished, the Martians lived underground, depending solely on the element Corium for light, heat, water and air. The Martians knew also that they were doomed to extinction when their supply of Corium became exhausted. Ankrum plots to capture the Earthians after their rocket is repaired, to make thousands of duplicates of the original, load them with Martians, fly to the Earth and capture it for their own use. With the aid of Robert Barrat, another Martian leader who was opposed to Ankrum, and of Marguerite Chapman, Barratt's daughter, a scientist, the Earthians eventually repair their rocket. Through Lucille Barkley, a spy, Ankrum learns of the hour planned for the return flight and attempts to prevent it. But after a struggle, the Earthians, aided by Marguerite manage to enter the rocket and, by using Corium to generate energy, get the vehicle off the ground and head for the Earth. By this time Marguerite and Franz are in love, as are Virginia and Cameron.

Walter Mirisch produced it, and Lesley Selander directed it, from a screenplay by Arthur Strawn.

Nothing objectionable in it for the family circle.

"The Big Night" with John Barrymore, Jr., Preston Foster and Joan Loring

(United Artists, Dec. 7; time, 70 min.)

Not a pleasant program picture. John Barrymore, Jr. is a weak character, for he turns against his father after hearing only one side of the case against him. The capitulation of Preston Foster to commands of Howard St. John without an attempt to resist even though he knew that St. John meant to beat him up is not designed to win any sympathy for him. Barrymore's failure to rush St. John when he sees him beating up his father unmercifully further stamps him as a weak character. Still another weak point is his confusion as a result of what he had seen happening. Not one of the prominent characters is sympathetic. The acting is not bad; neither is the direction. What is bad is the story—a most confusing affair based on a theme of revenge. The photography is dark:—

While Foster, owner of a bar and grill, celebrates with friends the seventeenth birthday of Barrymore, his son, St. John, a sports columnist, enters and gives Foster an unmerciful beating with his cane. Barrymore feels deep shame because his father did not resist. He takes his father's gun and sets out to kill St. John. He goes to a fight arena, where he sells to Philip Bourneuf, a stranger, one of two tickets his father had bought for him; Emil Meyer, a red-faced bully, takes the money away from him by threatening to turn him in as a ticket scalper. Barrymore feels unequal to fight 't the bully and takes his seat beside Bourneuf. Noticing

the hatred in Barrymore's face when he spots St. John, Bourneuf, to keep the boy out of trouble, takes him to a bar after the fight. There they spot St. John again, and Bourneuf induces Barrymore to come along to a night club and meet Dorothy Comingore, his girl-friend. Barrymore soon becomes dizzy with drink and, in his befogged imagination, he sees St. John beating his father. Bourneuf takes him to Dorothy's apartment, where he passes out. When he wakes up he finds himself alone with Joan Loring, Dorothy's sister. He misses his gun, which Joan had hidden, and her attempts to reason with him and even make love to him can do nothing to keep him from searching for it. He finds it and runs out. In the confused events that follow, Barrymore traces St. John to his apartment, where the columnist quiets him by revealing that he had beaten Foster because he had refused to marry his sister, after living with her, causing her to commit suicide. As Barrymore drops the gun, St. John picks it up and levels at at him. In the ensuing struggle, the gun goes off and St. John slumps to the floor. The confused boy returns to Dorothy's apartment but is refused admittance. He then goes home, where he learns from his father that St. John is not dead. Foster further explains that he had not married St. John's sister because he was already married to Barrymore's mother, who had run off with another man. By this time the police arrive to arrest Barrymore for the shooting. He refuses to surrender, but Foster talks him out of it. He departs with the police but with a more kindly feeling towards his father.

Philip A. Waxman produced it, and Joseph Losey directed it, from a screenplay he wrote in collaboration with Stanley Ellin, based on Mr. Ellin's novel, "Dreadful Summit."

Strictly adult fare.

"Purple Heart Diary" with Frances Langford

(Columbia, Dec.; time, 73 min.)

"Purple Heart Diary" should fill satisfactorily the second half of a double-bill, not because the story is out of the ordinary, but because the players do something that right now is close to hearts of the people—entertaining soldiers. There are some thrilling situations, provoked by a Japanese attack and by the bravery of the GI's in fighting back. Another thrilling situation is where a plane, afloat in flight, is compelled to make a forced landing. The situation where Frances Langford is shown saving a young soldier from embarrassment after he had falsely bragged that he knew her is old but effective. Miss Langford's efforts to make Brett King forget his bitterness so as to bring about a better feeling on his part toward Aline Towne is touching. There is considerably comedy relief:—

Frances Langford, accompanied by Tony Romano, a guitarist, and Ben Lessy, a zany comic, all USO entertainers, arrive in Port Morseby, New Guinea, to entertain lonely GI's in different outposts. Despite the discomforts, Frances and her companions give the best that there is in them. Knowing that Warren Mills, a shy private, had been boasting falsely about his friendship with Frances, a group of the soldiers try to humiliate him by demanding that he introduce them to her. Frances, learning of Mills' predicament, pretends that she knew him well and gives him several kisses, to the amazement of his buddies. When the troupe arrives at a base hospital in Milne Bay, Frances meets Brett King, a former football star, now hopelessly crippled. He is moody and bitter, and is ugly even to Aline Towne, an army nurse, who loved him. One evening, while Frances is giving a show, the Japs attack the outpost and, though they are repulsed, Aline is wounded seriously. Frances arranges with Lyle Talbot, the attending Army surgeon, to make Brett believe that his aid was necessary to probe her wounds. He is asked to make sketches of the operation, which turns out successful. This gives Brett self-confidence and induces him to accept Aline's advice that he follow a medical career. On the way to the next base, the plane transporting Frances and her companions catches fire and is compelled to make a forced landing, leaving her shaken but uninjured. During her next show, the Japs make sneak attack but are repulsed. Frances' bravery under fire is admired by all, and she is hailed as a real soldier.

Sam Katzman produced it, and Richard Quine directed it, from a screenplay by William Sackheim, who took the theme from Miss Langford's column, syndicated in the Hearst newspapers.

Suitable for the family.

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THE "QUO VADIS" SALES POLICY

MGM's "Quo Vadis" will be sold to the exhibitors on a competitive bidding basis, according to an announcement made this week by William F. Rodgers, Loew's vice-president and general sales manager.

Because "Quo Vadis" is one of the most important pictures ever produced, and certainly the most costly, HARRISON'S REPORTS is herewith reproducing the complete text of the sales plan, as disclosed by Rodgers at a luncheon for the trade press:

"'Quo Vadis' has been produced at a cost in excess of any picture ever before made. It has an actual production cost of more than seven million dollars. This does not include print cost or advertising cost. At the time it is ready for a pre-release market, we estimate that our investment will be some millions more. So costly a production is indeed unheard of in the history of this industry. It is clear to all who understand our business that with the customary methods of distribution, and at regular admission prices, there could not be a chance for us to recoup our investment, much less to earn a profit or produce an appropriate profit for the exhibitors.

"Inasmuch as no picture has ever developed the large revenue at regular prices which it would be necessary to achieve in order to pay for such a production, we cannot reasonably expect that under the present market conditions we could do so now.

"In view of the restrictions under which we are operating, there is no course but to pre-release this great production on a competitive bidding basis for first run showings in suitable theatres. We have every right to believe we have a most outstanding picture. In fact, as has been stated by those expert showmen who have seen this production, it eclipses anything ever produced.

"'Quo Vadis' will be trade shown in theatres and not in projection rooms. We hope and expect to have a large attendance of theatre owners at all trade shows.

"We are fully conscious of the existing Court Decree to which we are subject. We cannot and will not have anything to do with the fixing or determination of admission prices; they will be decided by the theatre operators and no one else. Our entire selling organization understands their responsibilities in this respect. Should any exhibitor at any time have reason to believe that this policy is not followed, we urge upon him to make the facts known to the Sales Head of our organization.

"In New York City and Los Angeles we have arranged for special simultaneous exhibitions in two theatres in each city — one on a reserved and the other on a continuous policy. We intend to avail ourselves of the Loew's Theatres for test engagements, so that the exhibitors of the country may be informed of the public reaction to this picture. Because of the unique quality of the picture, we believe that this information will be helpful in acquainting exhibitors throughout the country with its potentialities.

"For the immediate future we intend to confine the pre-release first run of 'Quo Vadis' to localities of approximately 100,000 population or more. We shall welcome bids from those exhibitors located in these situations of over 100,000 population who desire to exhibit 'Quo Vadis' first run — such offers to include:

"A. Name of the theatre and operator.

"B. Guarantee (dollars) to distributor as its minimum share for entire engagement.

"C. Participating terms.

"D. Minimum length of run guaranteed.

"E. A holdover control figure to determine the continuance of the engagement beyond the minimum run guaranteed.

"F. Admission price exhibitor plans to charge exclusive of any admission taxes.

"G. We, as the distributor, will handle and pay for all advertising for pre-opening and first week exclusive of lobby displays, marquee and outdoor advertising. Offer shall state the amount to be spent by exhibitor for second and following weeks of engagement weekly.

"In connection with the above offer, the following conditions apply:

"1. 'Quo Vadis' is not to be played as part of a double feature program.

"2. The run granted will be specified; no specific clearance will be granted.

"3. Our right to reject all offers is reserved.

"The sole purpose in asking for admission prices which the exhibitor tends to charge is to enable us to evaluate the offers received and thus award the picture on the basis of the best bid. Any offer which contains a participation in the gross receipts requires an estimate of such receipts for proper appraisal. This estimate, of course, necessitates a knowledge of the admission prices prevailing during the engagement. The failure to include proposed admission prices in an offer will not disqualify the bid, but their inclusion will enable us better to evaluate the bids.

"As rapidly as arrangements are completed for the showing of the picture (which has a running time of approximately three hours) in the situations described above, additional localities will be selected, probably larger in number, where also the same procedure will be followed. After these have been completed, other localities will then be selected and the same procedure again will follow.

"At some point during the course of the playing-off of 'Quo Vadis' in these selected communities, after sufficient experience has been had, arrangements will be made to make the picture available for second run showing in places where it has already played first run.

"In the smaller communities, it is likely that the possibilities will be exhausted following the second run. In the larger situations, a city will be divided into a number of areas. Theatres located within each area will have an opportunity to bid for this particular run. The theatre winning the bid will have clearance against all other theatres in that particular area. Subsequently, similar provisions will be made for the next run in each of these areas, so that eventually every theatre which is interested will have an opportunity to present this picture.

"In the near future we will advise theatre owners when the picture will be available for booking and when bids will be considered."

In discussing the plan with the trade paper representatives, Rodgers admitted that competitive bidding is not too popular with the exhibitors and that there may be gripes from some quarters. "Frankly," he added, "I do not like it either. But to be absolutely fair to all concerned in this instance, I know of no other policy that might be employed."

On the matter of advancing admission prices, Rodgers repeatedly emphasized that his company will take no part in determining what the exhibitor's admission scale should be, but he stressed the fact that he could not see how either the exhibitor or his company could possibly make a profit at regular admission prices. To Rodgers' credit it should be said that he took a realistic view in stating that the exhibitor is the best judge in determining to what extent admission prices should be raised, for he alone knows what the patrons in his community can afford to pay and how much he can reasonably charge in order to insure a profit for his theatre. As an example, he pointed out that a top scale of \$2.40 might

(Continued on back page)

"Quo Vadis" with Robert Taylor, Deborah Kerr and Peter Ustinov

(MGM, no rel. date set; time, 171 min.)

For sheer opulence, massiveness of sets, size of cast and beauty of Technicolor photography, no picture ever produced matches "Quo Vadis." It is a super-colossal spectacle in every sense of the meaning, and on that score alone it is worth a premium price of admission. From the moment the picture opens on the Appian Way with a seemingly endless procession of victorious Roman soldiers homeward bound with shackled captives, to the closing scenes where an aroused populace storms the palace and brings an end to the pagan supremacy of Emperor Nero's reign, thus marking the shining birth of Christianity, the spectator's attention is held in a vise-like grip by the blend of pomp and pageantry, intrigue and drama, and spectacularity and human interest that unfolds upon the screen. The pagan ceremonies that herald the march of the victorious Roman legions into the city to the wild cheering of the frenzied multitudes massed in the plaza of the Emperor's palace; the racing chariots; the orgy staged in the court of Nero to honor the triumphant conquerors; the secret meetings of the Christians led by the apostles Peter and Paul; and the historic burning of Rome at the whim of its half-crazed ruler, with thousands dying in the conflagration, are among the memorable scenes that give the picture a visual excitement that movie-goers will long remember.

Though the picture is a great spectacle and is charged with human interest in many of the situations, the scenes that show the slaughter of the Christian martyrs in the Circus of Nero make for such an horrendous display of human brutality that they may prove to be too strong for those with sensitive natures. These scenes, vividly depicted, show the Christians being fed to the hungry lions and burned on crosses in the huge amphitheatre, with the agonizing cries of the hapless victims rising above the roars of the approving crowd. The sight of bloody bodies strewn all over the arena may give many persons a sickening feeling. A most thrilling climax to this brutal spectacle is where Deborah Kerr, a Lygia, the Christian heroine of the story, is tied to a stake, with only her faithful servant Ursus, effectively played by Buddy Baer, standing between her and an infuriated bull, and with Nero promising to spare her life if Baer, without any weapons, prevents the animal from goring her to death. Baer's bare-handed encounter with the charging bull, and his victory over the animal by breaking its neck, will have audiences sitting on the edge of their seats. It is Nero's refusal to free Lygia following Ursus' victory over the bull that rouses the crowd against him and sets of the spark that brings about the end of his corrupt reign.

Briefly, the story has Robert Taylor, as Marcus Vinicus, commander of the victorious Roman legions, returning to Rome after his conquests in Britain to the honored by his Emperor. He meets and falls in love with Lygia, a Christian hostage and daughter of a defeated King, who spurns him because of his pagan ways. He then contrives to have her given to him as a slave. But she still refuses to yield to him and is freed from her guards by Ursus, her servant. Marcus trails her to a meeting of the Christians, where a sermon by the apostle Peter gives him a better understanding of her beliefs. She eventually falls in love with him and consents to become his wife, but he leaves her in anger when she refuses to give up her Christian faith. He rushes to her rescue, however, when Nero sets fire to Rome, and is seized with her and other Christians when Nero, to assuage the angered Roman citizens, casts the blame for the fire on the Christians. Marcus and Lygia are married by Peter in a dungeon while they await their slaughter in the arena. The Empress Poppaea (Patricia Laffan), maddened by her unrequited love for Marcus, decides to torture him by making him watch Lygia threatened with death by the infuriated bull. Marcus breaks his bonds, leaps out in the arena, and rouses the crowd against Nero when he reneges on his promise to free Lygia, thus setting off the revolt that culminates with the death of Nero and his wicked Empress.

Peter Ustinov, as the whimpering, tyrannical Nero, gives an outstanding performance, although there are moments when he tends to overplay the part. Miss Kerr is appealing as the heroine, and Taylor is handsome and dashing as Marcus. Leo Genn, as Petronius, the Emperor's cynical counsellor, is excellent, and his romance with Marina Berti, a slave girl, is touching. Finlay Currie, as Peter, and Abraham Sofaer, as Paul, are among the others in the huge cast who deliver telling performances. The picture is not without its shortcomings in that there are times when the dia-

logue becomes a bit too lofty and the action is slowed down by too much talk, but these shortcomings do not affect one's enjoyment of the picture as a whole.

It was produced by Sam Zimbalist, and directed by Merwyn LeRoy, from a screenplay by John Lee Mahin, S. N. Behrman and Sonya Levien, based on the novel by Henryk Sienkiewicz.

"Flame of Araby" with Maureen O'Hara and Jeff Chandler

(Univ.-Int'l. Jan.; time, 77 min.)

A fairly good adventure melodrama, photographed in Technicolor. It is really a glorified western, set against a background representing Northern Africa, even though it was shot not far from the Universal studio. The action is fast, and there is plentiful horse-riding. The color is beautiful and so is the photography. The direction and acting are up to the standard set by Universal-International for this type of picture. It is suited principally for small-town and neighborhood theatres, where westerns have always proved acceptable to the patrons:—

Jeff Chandler, swashbuckling son of a Bedouin chief in Tunisia, is trying to capture Shazada, a wild stallion known to be the fastest steed in all Araby. Chandler is accompanied in his search by Royal Dana and Dewey Martin, two devoted followers. The three men are following Shazada when he disappears, leaving them wondering; they had not observed that the steed had entered a big opening behind a waterfall, leading to a valley. Maureen O'Hara, daughter of the late King of Tunisia, wants to capture Shazada for another purpose: A race was to be held, and whoever won it would win her as a wife. Lon Chaney and Buddy Baer, two infamous brothers who had taken over the city, give Maxwell Reed, a prince, a beautiful blonde slave as a wife so that he might give up the idea of marrying Maureen. He hoped to win the throne with the help of the two brothers. Maureen wanted to capture Shazada to enable her to win the race and thus be in a position to choose her own husband. Above all she did not want to marry either Chaney or Baer. Meanwhile Chandler captures the steed and begins to train him. Maureen visits him and begs him to let her have the horse, but he refuses to part with the animal. When Chandler hears that all is set for the race, he sneaks to the spot and takes part in it. He emerges victorious, but fearing for his life at the hands of the angry brothers and their followers, rides out of sight instead of stopping to claim Maureen. He reaches his hiding place in the desert feeling miserable over his failure to claim Maureen, but the Princess, having fallen in love with him by this time, comes to him. They embrace and kiss.

Leonard Goldstein produced it, and Charles Lamont directed it, from a story and screenplay by Gerald Drayson Adams.

Good for the family.

"Street Bandits" with Penny Edwards and Robert Clarke

(Republic, Nov. 15; time, 54 min.)

A fair crime melodrama of the program variety, suitable only for the lower half of a double bill. The action holds one in fairly tense suspense, but hardly any of the principals win the audience's good will. Robert Clarke is presented as a selfish person, not hesitating to defend lawless elements so long as he is paid for what he does. A few of the situations are mildly thrilling. The photography is clear—

Roy Barcroft, a ruthless killer and member of a crime syndicate, bombs a waterfront cafe, injuring several of the customers and killing the proprietor, who had refused to play ball with him. Several days later the police find in Barcroft's car a bottle filled with nitroglycerin and arrest him. Harry Hayden, the gang's mouthpiece, tells John Eldredge, head of the syndicate, that he will not defend Barcroft on the ground that he did not want to have anything to do with murder. Eldredge contacts Robert Clarke, a law school graduate who had just opened an office in partnership with Ross Ford, and persuades him to take the case. Ford objects to defending a shady character but Clarke disagrees with him. Through trickery, by which a bottle containing water is substituted for the dangerous bottle, Clarke has the case thrown out of court. A few days later Barcroft commits another murder and robs the victim's factory. With Clark's help, he sets up a dummy corporation and takes over the dead man's business. This time Ford dissolves his partnership with Clarke. Clarke soon becomes wealthy and marries Penny Edwards. But his dream world comes to and

end when Eldredge, charged with breaking the gambling laws, informs him that he intends to plead guilty so that, after serving a short sentence, he might live the rest of his life in peace. He hands Clarke a key to a box containing papers that would incriminate Bancroft in the event that worthy killed him before the trial. Learning of Eldredge's decision, Barcraft kills him lest the whole syndicate be found guilty. Clarke begins to realize the mess he is in and decides to use his knowledge to help convict the gangsters. He obtains the incriminating papers to hand to the District Attorney, but Barcraft, who, too, was there, tries to take them away from him. In the fight that ensues, Clarke bests Barcraft and escapes, but the gangster manages to shoot him in the arm. The police overtake Barcraft and kill him when he refuses to surrender.

William Lackey produced it, and R. G. Springsteen directed it, from a screenplay by Milton Raison.

Adult fare.

"Red Mountain" with Alan Ladd, Lizabeth Scott and John Ireland

(Paramount, no rel. date set; time, 84 min.)

The one thing that may be said for this Technicolor outdoor melodrama is that it is loaded with action from start to finish, but as entertainment its appeal will be to those who demand movement without regard for story values. It is another version dealing with the ruthless ambition of the guerilla leader Quantrell toward the end of the Civil War, and with the disillusionment his depredations bring to a Confederate captain who joins him. Worked into the story is a romantic triangle, large-scale clashes between the cavalry and Indians, and the usual chases. Discriminating movie-goers, however, probably will find its cliché-ridden, unbelievable and hard-to-follow plot tiresome. The direction and performances are acceptable, considering the material. A definite asset is the beautiful outdoor scenery, enhanced by the color photography:—

When an assayer is shot and killed by an unknown assailant in Broken Bow, a clue causes suspicion to fall on Arthur Kennedy, a former Confederate soldier. The irate townfolk prepare to hang him without a trial, but he is rescued by Alan Ladd, a Confederate captain who had come West to join John Ireland (as Quantrell) and his raiders in an effort to aid the Southern cause. Both men go to a mountain hideout, where they are joined by Lizabeth Scott, Kennedy's Northern fiancée. Kennedy discovers that Ladd had killed the assayer and, to save his own neck, determines to turn him over to the sheriff. The two men get into a fight, during which Kennedy suffers a broken leg. Shortly thereafter Ireland and his raiders ride up, and Ladd joins them. In the complicated events that follow, Ladd discovers that Ireland was not concerned over the welfare of the South, and that his sole aim was to establish an empire for himself in the West with the aid of warring Indians. Disillusioned, Ladd, by this time in love with Lizabeth, plots to effect the escape of Kennedy and herself, and to combat Ireland. He makes his way to Broken Bow and induces the sheriff and a posse to return with him. In the gun battle that follows, Kennedy loses his life, and most of Ireland's guerillas and Indians are slain. Ireland himself attempts to escape, but Ladd corners him in a narrow canyon and kills him in a savage knife battle. Ladd, after proving that the assayer he had killed was a thief, is cleared of all charges, and he looks forward to a new life with Lizabeth.

It was produced by Hal B. Wallis, and directed by William Dieterle, from a story by George P. Slavin and George W. George, both of whom wrote the screenplay with John Meredyth Lucas.

Adult fare because of an attempted rape scene.

"Hong Kong" with Ronald Reagan and Rhonda Fleming

(Paramount, January; time, 96 min.)

Set against a Hong Kong background and photographed in Technicolor, this melodrama shapes up as a fairly good mixture of adventure romance and intrigue. It should please indiscriminating movie-goers as well as those who enjoy the mysticism of an oriental atmosphere. The picture's best feature is little Danny Chang, as a four-year-old Chinese orphan, who wins the heart of the hero and brings about his regeneration. He is a cute, lovable youngster, the kind an audience cannot resist. The kidnapping of the boy by Chinese underworld characters seeking to gain possession of a bejeweled idol provide the proceedings with a number of exciting situations that hold one in tense suspense. Ronald Reagan is likeable as the adventurer-hero, as is Rhonda

Fleming, as an American school teacher who helps bring about his reformation. The color photography is very good:—

Reagan, an adventurer seeking an easy dollar in China, decides to get out of the country when the Communist Army takes over. While on his way, he comes across Danny, whose father had been killed by a strafing bullet, and becomes the child's reluctant guardian. They come upon a group of aged Chinese being cared for by Rhonda, and Reagan decides to join them when he learns that they were waiting for a chartered plane to take them to Hong Kong. In the plane, Reagan and Rhonda discover a bejeweled idol hidden in the child's ragged clothing. They register at a hotel upon arriving in Hong Kong and, while Rhonda contacts the Red Cross about Danny, Reagan secretly makes a deal with Marvin Miller, a Chinese crook, to buy the idol for \$100,000, a price far below its worth. Reagan plans to ship on a tramp steamer as soon as he gets the money, but at the last moment he finds himself unable to cheat Danny and cancels the deal. Miller, determined to have the idol, kidnaps Danny and demands the idol as ransom. The police step into the case, and Rhonda and Reagan are compelled to elude them in order to catch up with Miller. The crook takes them to a boat where Danny was kept prisoner, and it soon becomes apparent to Reagan that he meant to kill them all. He kicks over a kerosene lamp and starts a fire, which attracts the attention of a British patrol boat off shore. Reagan shoots down Miller when he tries to escape, and the patrol craft arrives in time to rescue them from the burning ship. Reagan and Rhonda plan to marry and adopt Danny.

It was produced by William H. Pine and William C. Thomas, and directed by Lewis R. Foster, from a screenplay by Winston Miller, based on a story by the director.

Harmless for the family.

"Callaway Went Thataway" with Fred Mac Murray, Dorothy McGuire and Howard Keel

(MGM, December; time, 81 min.)

A very good comedy. Dealing with a faded cowboy star's return to popularity through the reissue of his old films on television, the story is a bright and amusing satire that should go over well with all types of audiences, for the pace is fast and breezy, and the dialogue witty. It keeps one laughing throughout, with the comedy stemming from the fact that the cowboy star himself is a hopeless drunk, who is impersonated by a genuine cowboy who happens to be his exact double, a kindlier fellow who is talked into the impersonation by two glib agency owners. Howard Keel is exceptionally good in the dual role, and he displays a fine feel for comedy. Dorothy McGuire and Fred MacMurray are just right as the fast-talking "hucksters," who find themselves in all sorts of complications when the old star comes on the scene and upsets their scheme of things. A pleasing romance is worked into the plot:—

By acquiring a number of old films starring Smoky Callaway (played by Keel) and showing them on television, Dorothy and MacMurray build him up as an important commercial attraction. They find themselves in a predicament, however, when their sponsor insists upon meeting Callaway in person before signing a new contract. Callaway, a brash fellow who had taken to drink, had disappeared 10 years previously. They engage Jesse White, his former agent, to search for him, but he is unable to trace him. Just as they are about to give up the account, Dorothy and MacMurray discover Howard Keel, a real cowboy, who looked exactly like Callaway. By pointing out what it would mean to the youth of the nation, they persuade Keel to pose as the star and, after many comic episodes, succeed in passing him off as the real thing to the sponsor as well as the public. In the process, Dorothy and Keel fall in love. Trouble looms when White suddenly shows up with Callaway, who demands a full cut of the profits until such time as he can get into shape and take over his rightful role. In the complications that follow, Dorothy and MacMurray have a hectic time trying to keep Keel from learning about Callaway's presence, but they eventually meet and get into a fist fight because of Callaway's drunken nastiness. In an amusing twist to the proceedings, Keel signs away the major part of Callaway's future earnings to set up a foundation for kids. This maneuver has the effect of sending Callaway back to his old secluded, drunken life since no profit could result from his stepping into the limelight. His departure enables Keel to continue the impersonation, much to Dorothy's delight.

It was written, produced and directed by Norman Panama and Melvin Frank. Suitable for the family.

be suitable in New York City and other large metropolitan centers, but it might be much too steep in other smaller cities, such as Harrisburg, Pa., where a top of \$1.50 might be more acceptable.

Rodgers estimated that prints and advertising costs would add from two to three million dollars to the seven million already spent on production, thus making the overall cost of "Quo Vadis" twice that of "Gone With the Wind." He added that "Gone With the Wind" grossed \$13,500,000 in its initial distribution and that "Quo Vadis" must at least equal that sum for the company to recoup its investment.

According to a publicity release from MGM, the picture, which is now playing at both the Astor and Capitol Theatres in New York — continuous showing at the Capitol and on a two-a-day reserved-seat basis at the Astor — is drawing record-breaking crowds and is exceeding the business done by "Gone With the Wind" at the same houses in 1939.

"Honeychile" with Judy Canova

(Republic, Oct. 20; time, 89 min.)

Photographed by the Trucolor process, "Honeychile" is an indifferent outdoor romantic comedy with the color only fair. The chief fault with the picture is the fact that the story is rather silly. The action is light comedy mostly, with some thrills offered toward the end, where Judy Canova wins a chuck-wagon race. The comedy, however, will not make anybody split his sides. Miss Canova sings several songs in her well known style. All in all, it is homespun entertainment, best suited for small-town theatres, but its drawing power will depend on Miss Canova's popularity:—

Judy, living in Cactus Junction, Wyoming, writes to Walter Catlett, a music publisher, and asks that he return the manuscript of "Honeychile," a song she had submitted a year previously. Shocked when he learns that the song had been published and that another songwriter had been credited erroneously as the author, Catlett dispatches Eddie Foy, Jr., his assistant, to Cactus Junction to obtain the rights from Judy by any means. Foy tries to make love to Judy as soon as he arrives in town, but she is interested romantically only in Alan Hale, Jr., the local yokel, for whom she had written "Honeychile" as the theme song of their romance. Foy tries every ruse imaginable to lure Judy away from Hale and buy the song rights, but to no avail. Matters take a turn when Hale embezzles some money from his employer, bets it on himself to win the annual chuck-wagon race, and then asks Judy to throw the race his way. Judy revolts at this crooked scheme, and goes on to win the race to keep faith with the townfolk who had bet on her. But to keep Hale from going to jail she sells the rights to the song and uses the proceeds to refund the money he had embezzled. A kidnapping of Judy's little niece and nephew by crooked bookies seeking to make her lose the race adds excitement to the doings. But Judy, aided by Foy, rescues the children after beating up the kidnapers and turning them over to the law. Hale, overwhelmed by Judy's kindness, swears to go straight after she promises to marry him.

Sidney Picker produced it, and R. G. Springsteen directed it, from a screenplay by Jack Towney and Charles E. Roberts. Harmless for family patronage.

"Man in the Saddle" with Randolph Scott, Joan Leslie, Ellen Drew and Alexander Knox

(Columbia, December; time, 87 min.)

A thrilling western melodrama, photographed in Technicolor. Randolph Scott, as the fearless hero, wins the spectator's whole-hearted good will, because, although he is in love with Joan Leslie, he will not do anything to cause her to betray her marriage vows, despite the ruthless machinations of Alexander Knox, her evil husband. There is much shooting and trap-setting by the villains for the hero and his men, and many of the situations hold one in tense suspense. Richard Rober, as a tough gunman, is realistic. In fact, all the players act with realism as a result of Andre De Toth's skillful direction. The color is vivid, particularly in the outdoor scenes:—

Scott, a small rancher, loves Joan, but she decides to marry Knox, a wealthy rancher, and thus enjoy security. A tense atmosphere prevails on the wedding night because the townfolk know the facts. In the town's saloon, Scott avoids a battle between his ranch hands and those of Knox just as Knox arrives and demands assurance from Scott that his romance with Joan is completely over. Scott wishes him luck and leaves with his pals. Later, Knox reveals that he intends

to acquire, not only Scott's ranch, but also the others in the locality, even if he has to use force. He succeeds in taking over Clem Bevans' ranch, which brings his own ranch line up against Scott's. Meanwhile Ellen Drew, Scott's other neighbor, a schoolteacher secretly in love with him, warns Scott that Knox will not be satisfied until he acquires his ranch. To force Scott to sell, Knox's henchmen, led by Rober, stampede his cattle and kill Richard Crane, one of his men. Later, Cameron Mitchell, Crane's brother, is killed while seeking revenge. Scott decides that the time for action has come, and he brings the feud into the open by shooting up the cabin that housed Knox's men. They in turn raid Scott's cabin and wound him, but he hides in a creek nearby while they search for him in vain. Ellen finds Scott and takes him to a cabin in a mountain hideout to nurse him. John Russell, a gunman who had been trying to force his attention on Ellen, tracks them down. Insanely jealous, he calls Ellen vile names and attempts to kill Scott. After getting a bad beating from Scott, Russell goes to Knox to report his whereabouts. His excited report about "that woman" leads Knox to believe that he is talking disrespectfully of Joan, and he shoots him down in cold blood. Learning that Scott was headed for town, Rober sets a trap for him. Meanwhile Knox learns that it was not Joan who was with Scott. He decides to call the fight off and tries to prevent Rober from killing Scott only to die himself when he gets the bullet Rober intended for Scott. Rober in turn is killed by Scott. With Knox dead, Joan has her security, but Scott turns to Ellen, with whom he had fallen in love.

Harry Joe Brown produced it, from a screenplay by Kenneth Ganet, based on a novel by Ernest Haycox.

Free from immoral situations.

"FBI Girl" with Cesar Romero, George Brent and Audrey Totter

(Lippert, Nov. 9; time, 74 min.)

A fairly good program melodrama, suitable for the lower half of a double bill. The story deals with murders committed by the head of a crooked political machine, and with the efforts of FBI agents to find the culprits. The action keeps the spectator's interest fairly tense, by reason of the fact that the life of every sympathetic character is put into jeopardy. There is hardly any comedy relief. Bill Berke's direction is good, and so is the acting:—

Raymond Greenleaf, a Governor connected with a crooked political machine, publicly supports a forthcoming Senate crime investigation, but he privately fears the discovery of a fingerprint card in the FBI files identifying him as "John Williams," a wanted murderer. He informs Raymond Burr, his head lobbyist, of his predicament, and Burr undertakes to have the card removed from the files lest it blow their whole state machine wide open. He puts pressure on Don Garner, a weakling member of the machine, to have Margia Dean, his sister, an FBI girl, remove the card, but Margia refuses to betray her trust. Furious, Burr orders his henchmen to kill her. Cesar Romero and George Brent, FBI agents, investigate her death and find fingerprints belonging to an escaped murderer. Their efforts to trap the man result in the murders of a hotel clerk and of Garner to keep them from talking, as well as the death of the murderer, who slips from a high ledge while trying to escape. Meanwhile Burr hits upon another scheme to retrieve the card: He uses the Governor's fingerprints as belonging to an unidentified drunkard, found dead, and sends them to the FBI, which identifies them as belonging to "John Williams." But an FBI clerk thwarts the scheme when he remembers that Margia had been interested in these prints. Romero and Brent investigate and learn that the drunk had been cremated, thus convincing them that "John Williams" was still alive. Burr tries another scheme, this time putting pressure on Tom Drake, his aide, to get the prints through Audrey Totter, another FBI girl, to whom he was engaged. Audrey reveals the scheme to Romero, who gives her a set of forged prints along with a miniature radio, which she conceals in her purse. This enable Romero and Brent to overhear what Burr has to say and to trail him and Drake when they deliver the prints to the Governor. Discovering the trap, Burr flees in a motorboat but is overtaken and shot when he refuses to surrender. Drake and the Governor are taken into custody.

William Berke produced and directed it, from a screenplay by Richard Landau and Dwight Babcock, based on a story by Rupert Hughes.

Harmless for the family.

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WHAT AILS THE INDUSTRY

The industry in general is not in the healthy condition that it was in former years, and the box-office in particular is not in as good a shape as it used to be and as we want it to be.

The inroads made by television is, of course, one of the causes for the box-office sickness, but it is by no means the main reason, for every time a good picture is exhibited in the theatres television does not stop people from going to see it.

Of the many ailments from which the industry is suffering, two in particular are affecting the box-office seriously: One is the lack of new personalities, and the other is admission prices.

As to the lack of new names, the producers blame the exhibitors for this condition. They say that, when a salesman approaches an exhibitor to sell him a picture, the exhibitor invariably asks: "Who is in it?"

The exhibitor is not to be blamed for demanding to know what stars are in the picture, for unless the story is based on either a well-known play or novel, he has no other way of gauging the picture's potential drawing power before booking it. The producers, however, can do much to satisfy the exhibitor's star requirements and at the same time build a roster of new players who eventually will become important drawing attractions. They can do this by putting the older stars in prominent character parts and giving the romantic leads to the new and younger players. One of the most successful pictures in Spencer Tracy's career was "Father of the Bride." Tracy was not given a romantic part in it; the romantic interest was handled by the younger players. And every exhibitor made money with that picture.

In the silent days, "Overland Red" was one of the most human stories that the late Harry Carey ever appeared in. He did not take a romantic part; such roles were given to the younger players. And that picture made money for the exhibitors.

Many other similar examples may be cited.

Instead of putting superannuated stars into romantic parts, which no longer suit them and which frequently bring snickers from the public, the producers would do well to give them prominent character parts to draw the people to the box-office, while giving the romantic leads to the newer and younger players. In that way the exhibitor's star needs will be fulfilled, and the public will get used to the new players, after which they can be on their own.

The other problem—that of admission prices, is just as serious. This industry made progress during the days when the admission price was only a nickel. We cannot, of course, go back to the nickel days, but something must be done to adjust admission prices to within the reach of the average family. To a mar-

ried couple with two children, going to the picture-show has, in many situations, become a luxury. And if one of the children is a baby and the parents have to hire a baby-sitter, you can figure out for yourself that the cost of hiring the baby-sitter, coupled with the high admission prices, adds up to a spending splurge that many families can ill afford in the face of the present high cost of living.

I presume that there will be much disagreement as to the suggestion that admission prices be lowered to within the reach of the average family, but I know of at least one case where the exhibitor reduced his admission prices and increased his patronage to such an extent that the added business more than offset the lowering of the former rates. At the same time, this exhibitor increased his candy and popcorn profits, realizing a much greater profit from such sales than he did when the admission prices were higher.

What one exhibitor did others can do.

While we are talking about candy, we might as well dwell upon that subject more fully: The distributors are eyeing with envy the exhibitor's sales of popcorn and candy; they want to lay their hands on a percentage of the profits. Such reasoning is, of course, unfair and illogical. If it were fair and logical, then the exhibitors, by the same reasoning, would be entitled to a share of the profits that the producer-distributors receive from their sidelines, such as royalties from songs, the sale of old pictures to television and 16 mm operators, and any number of other sideline ventures that bring them profitable returns.

Take, for example, a producer like Walt Disney, whose company has realized hundreds of thousands of dollars throughout the years from toys, comic books, watches and countless gadgets, all tied in with the popularity of his cartoon characters, such as Mickey Mouse, Pluto, the Seven Dwarfs, etc. All these characters became famous through their exhibition in motion picture theatres. Consequently, if Disney, or any other producer, would be entitled to a share of the theatre's candy profits on the basis that their pictures draw in the candy customers, then by the same token the exhibitors would be entitled to a share of the profits realized by the producers from their varied sidelines, the products of which were made possible by the exhibition of their pictures in the theatres.

Let the producer-distributors be warned that any attempt by them to demand a share of these candy profits may prove disastrous, not only to the exhibitors, but also to themselves. I know for a fact that one large circuit would have been compelled to close down many of its theatres during these hard times had it not been for the profits from candy and popcorn. Any attempt, then, on the part of the distributors to share in these needed receipts will be

(Continued on back page)

"It's a Big Country" with an all-star cast

(MGM, no rel date set; time, 89 min. Q)

Made up of a series of eight separate episodes, each of which has been directed and written by as many directors and screenplay writers, "It's a Big Country" is a patriotic depiction of America, its message being that the United States is as multi-sided as a prism, with a different America seen through each side. It is an unusual picture, one that grips the spectator's interest throughout, and the different episodes, which are a mixture of comedy, romance, pathos and drama, offers something that is sure to suit the varied tastes of movie-patrons. The marquee value of the array of stars who appear in the picture should be of considerable help in exploiting the picture and drawing customers to the box-office.

The first episode, which takes place on a train, starts the picture off on a humorous yet serious note, with James Whitmore, as a talkative, self-assured passenger, trying to strike up a conversation with William Powell, a quiet, scholarly passenger, by expounding glibly on the wonders of America. The garrulous Whitmore finds himself completely stumped when Powell asks him: "Which America?" Powell then explains that there are "all kinds of Americas," and proceeds to point out its varied aspects, leaving the bewildered Whitmore limp from the realization of how little he knew about America and about the backgrounds of the people in it.

Episode two revolves around an elderly Boston widow, played by Ethel Barrymore, a gentle old soul who feels alone and forgotten when she discovers that the 1950 census had been completed and that she had not been counted. How this void in her lonely life is corrected by George Murphy, managing editor of the city's largest newspaper, and by Keenan Wynn, one of his reporters, is depicted in a humorous but heartwarming manner.

The third episode, which deals with the contribution the Negro has made and is making to the American way of life, is the weakest link in the production, for what it depicts is presented as a preaching and is, therefore, lacking in entertainment values.

Episode four is an amusing story revolving around S. Z. Sakall, as an Hungarian immigrant, whose five American-born daughters had been brought up by him with the idea that only Hungarians were good enough to marry them, and that the Greeks were the most inferior of the European peoples. Complications arise when Janet Leigh, his eldest daughter, falls in love with Gene Kelly, Greek proprietor of an ice cream parlor, and marries him secretly. Sakall's horriification upon discovering the marriage, his dismay when his other daughters warm up to Kelly's Greek friends, and his slow but sure realization that his traditional prejudice against the Greeks was inane, make up the rest of this humorous tale.

The fifth episode has Keefe Braselle, a wounded Korean War veteran, calling on Marjorie Main, mother of a dead war buddy. Her reaction to him when she learns that he is Jewish makes it obvious that she is a woman of strong racial prejudices, but she becomes ashamed of her intolerance when Braselle reads to her the last letter written by her son, in which he explains that one learned the meaning of tolerance when fighting with United Nations forces. In a touching farewell, Miss Main asks Braselle if she might write to his mother to tell her what a fine boy she has.

The sixth episode features Gary Cooper in a fairly

humorous monologue on Texas, in which he, in tongue-in-cheek fashion, tries to play down the vastness and richness of that huge state.

Episode seven is a compelling dramatic account of the experiences of a newly-ordained minister, played by Van Johnson, who in 1944 is assigned to the President's church in Washington, and who preaches stuffy, pedantic sermons in anticipation of the President's attendance, thinking that they will impress him. After several such sermons, none of which the President had heard and each of which bored the congregation, Johnson, after a talk with Lewis Stone, the kindly sexton, is made to realize that he had erred in preaching to the President alone when his duty was to serve the entire congregation. At the next service, he humbly apologizes to the congregation and asks their forgiveness in a sermon that is beautiful in its faith and simplicity. He is surprised no end when the President, who had entered unseen after the services began, comes to the vestry room to visit him.

The eighth episode is an amusing little drama revolving around Fredric March, as an Italian immigrant, a self-made man who stubbornly refuses to recognize that his otherwise healthy young son needed glasses. The patience of his wife (Angela Clarke) and of the boy's understanding teacher (Nancy Davis), coupled with the fact that the boy's poor eyesight results in a serious injury to himself, bring March to the realization that he was wrong. He not only approves glasses for the boy but also buys a pair for himself to prove that no one need be ashamed to wear them.

Dore Schary furnished the story idea for the picture, and Robert Sisk produced it. The different sequences were directed by Richard Thorpe, John Sturges, Don Hartman, Don Weis, Clarence Brown, William A. Wellman and Charles Vidor. The screenplay writers include William Ludwig, Helen Deutsch, Ray Chordes, George Wells, Allen Rivkin, Dorothy Kingsley, Dore Schary and Isobel Lennart.

Fine for the entire family.

"Fixed Bayonets" with Richard Basehart, Gene Evans and Michael O'Shea

(20th Century-Fox, December; time, 92 min.)

A topical war melodrama, revolving around a platoon of American soldiers who are left behind on a snow-covered Korean mountain pass to fight a rear guard action so that the rest of the regiment could be deployed safely elsewhere. While the action is marked by a number of thrilling combat scenes and by individual feats of daring and sacrifice, the story is more or less a character study in that it concerns itself chiefly with the thoughts and reactions of the soldiers. In view of the fact that war pictures are a selling problem, unless they present something unusual, it should be said that "Fixed Bayonets" offers little in story or in characterizations that has not been done many times. Consequently, its reception at the box-office will depend on whether or not your patrons are surfeited with this type of entertainment. Another drawback, insofar as women are concerned, is the all-male cast. There is no romantic interest, and hardly any comedy relief.

The principal characters in the story are Richard Basehart, a sensitive, frightened corporal; Gene Evans, a World War II sergeant; and Michael O'Shea, a hardened, calloused top sergeant, all part of the platoon that had been assigned to fight the rear guard action. In between the melodramatic in-

cidents in which the men suffer and die in their gallant effort to hold back the Reds, the story is chiefly concerned with Basehart's mental stress, caused by this fear that, being fourth in command, he might be called upon to assume the platoon's leadership in the event his superiors were killed. His fears mount as first the lieutenant in charge and then O'Shea die. With only an hour to go before the platoon can "bug out" and rejoin the regiment, Evans is killed and Basehart finds himself in command. He overcomes his fears and, in a brilliant display of leadership, destroys an approaching Red tank, successfully completing the platoon's mission and enabling the surviving men to rejoin the regiment. All this is presented in conventional fashion and, although the combat scenes are exciting, they somehow fail to strike a realistic note.

It was produced by Jules Buck and directed by Samuel Fuller, who also wrote the screenplay from a novel by John Brophy. Unobjectionable morally.

"Westward the Women" with Robert Taylor and Denise Darcel

(MGM, no rel. date set; time, 116 min.)

Good. It is a large-scale western that offers exhibitors unique exploitation advantages in that the story deals with a hazardous trek made by some two hundred women from Chicago to California during the frontier days to find husbands. The one fault that may be found with the picture is that it is much too long and somewhat repetitious in its depiction of the dangers faced by the women and of the conflicts between them. Some judicious cutting could correct this fault. Otherwise, the picture offers much excitement and many thrills as the women, battered, bruised and in tatters, undergo the perils of Indian attacks, flash storms and accidents, which steadily reduce their ranks. There is considerable suspense and excitement also in the conflict between Robert Taylor, as the women's fearless guide, and the male wagon drivers, who resent his orders against romancing with the women. The rugged outdoor backgrounds are eye-filling.

The story opens in a Chicago meeting hall, where the women had come in response to posters informing them that a group of California ranchers were seeking wives. Included among the applicants approved by John McIntire, the rancher's representative, is Denise Darcel, a French girl with a past she preferred to forget. Taylor, hired to guide the women, warns them of the hazards ahead and advises the weak to drop out, but all insist upon going through with the venture. The women are taken to Independence, Mo., where they are put through a rigorous training course to teach them how to handle guns and horses. Trouble begins soon after the wagon train starts rolling when Taylor, to enforce his rule against romancing with the women, shoots down one of the wagon drivers. The discord between Taylor and the men culminates in most of them deserting with some of the women. The going gets progressively worse as the trek continues, with accidents and Indian attacks taking their toll, and with friction building up between Taylor and Denise, who resented his cynical attitude. In due time, however, she falls in love with him. After many more hardships, including a heart-breaking trek across the desert, Taylor brings the surviving women to a hill overlooking the town where the ranchers awaited them. They refuse to move further until Taylor rides into town to find new clothes that would make

them look respectable. The meeting between the ranchers and the women is at first awkward, but they soon select their respective mates and line up before the preacher, with Denise and Taylor joining the line of happy couples.

It was produced by Dore Schary, and directed by William A. Wellman, from a screenplay by Charles Schnee, based on a story by Frank Capra.

Nothing objectionable is shown.

"The Model and the Marriage Broker" with Jeanne Crain, Thelma Ritter and Scott Brady

(20th Century-Fox, Jan.; time, 103 min.)

Many chuckles as well as some touching and warm moments are provided by this romantic comedy-drama, which should find favor with the general run of audiences. Aided by bright dialogue, Thelma Ritter dominates the picture with her fine performance as a middle-aged marriage broker, who determines to save Jeanne Crain, a pretty model, from ruining her life. Although the story is concerned mainly with Miss Ritter's efforts to steer Jeanne into a genuine romance, considerable footage is given over to her mate-seeking clients, who look to her to establish contacts for them. How she engineers these contacts with Sunday afternoon socials in her apartment give the film some hilarious moments, although it brings out the pathos of lonely people in search of marital happiness. The direction and acting are first-rate:—

Having accidentally changed purses with Jeanne, a stranger, Thelma finds a letter indicating that she is keeping company with a married man. When she comes to her office to recover the purse, Thelma offers her gratuitous advice about her relationship with the married man. Jeanne is resentful at first, but she realizes that Thelma meant well. Thelma starts to think about Scott Brady, an x-ray technician, as a prospective partner for Jeanne. She engineers a meeting between them and he finds Jeanne engaging. They strike up a close friendship and fall in love. By chance, Jeanne discovers that Thelma is a marriage broker. Thelma assures her that she had arranged the meeting, not for profit, but because she liked them both, but Jeanne remains incensed. When Jeanne comes to Thelma's office to return something, she learns that Thelma had gone to Sharon Springs for a rest. Just then Jay C. Flippen, a prospective customer looking for a mate, arrives and tells Jeanne of the type of woman he had in mind. Jeanne conceives the idea of marrying off Thelma. She briefs Flippen about her and sends him to the resort to meet her. Thelma, really a lonely person since her husband had deserted her twenty years previously, warms up to Flippen and takes his offer of marriage seriously, until she learns that Jeanne had put him up to it. Jeanne admits taking a hand in the matter and tells her that there is a bit of the marriage broker in everyone. Thelma is chagrined at having fallen for her own line, but she forgives Jeanne and decides against marrying Flippen because he couldn't play pinochle. She returns to her office happy in the thought that Jeanne and Brady had decided to marry, and her own fear of loneliness vanishes when Michael O'Shea, an advertising solicitor she had known for years, intimates that he would like to be more than a pinochle partner.

It was produced by Charles Brackett, who collaborated on the screenplay with Walter Reisch and Richard Breen. It was directed by George Cukor. The cast includes Zero Mostel, Frank Fontaine, John Alexander and others. Suitable for the family.

fought fiercely. If the distributors should be successful in worming their way into a share of the candy profits, thousands of exhibitors who now depend on candy sales to keep their heads above water will be compelled to close their doors. As a result, the distributors will gain nothing, for if thousands of theatres were to close down their losses from film rentals would be enormous.

One of the other problems that is worth while going into is the distributors' inability to forget greed: The minute the exhibitors agreed to play ball with the entire industry on the "Movietime, U.S.A." campaign, up went the terms on film, compelling many exhibitors to ask themselves: "Why should I break my neck and spend extra money getting more people into my theatre when the distributors' terms are so stiff that very little extra profit will remain with me?" Similar reasoning is applied also during normal times, for the exhibitor is unwilling, when rentals are excessive, to increase his intake, because such an increase usually results in his "average" being pushed up by the distributors, setting a new high for him.

The chief trouble, of course, is the present sliding scale percentage plan whereby the more an exhibitor takes in the more film rental he pays, yet he gets less profits in proportion. Such a selling plan is completely illogical, for under it the exhibitor finds himself penalized for whatever extra effort and money he puts behind a picture in order to draw more customers to the box-office. As Bennie Berger, the Minneapolis exhibitor leader pointed out at the recent National Allied convention, the present sliding scale is a "deceptive" method of selling, for it destroys all incentive on the part of the exhibitor to go after higher grosses.

What is needed is a sliding scale in reverse; that is, starting at a certain point of gross receipts, and a certain point of percentage, the exhibitor's percentage of the take will increase as the receipts keep increasing so that he will have an incentive to put on a vigorous showmanship campaign behind the picture bought on such a deal.

Whether it be a sliding scale plan in reverse or any other plan, it is up to the distributors to come forth with some kind of selling system whereby the exhibitor will be given an opportunity to earn a fair share of the extra profits that may result from his willingness to roll up his sleeves and invest his time and money to get more dollars into the box-office. Given such an incentive, the exhibitor would not hesitate to put extra effort behind the exploitation of a particular picture, and this extra effort will in all probability result in greater financial benefits, not only for himself, but also for the producer-distributors.

As to another major problem — competitive bidding, which the exhibitors don't want and the distributors say it is impossible for them to eliminate, let me say that, when this problem first arose in 1946 following the Statutory Court's decision, this paper suggested a plan by which competitive bidding could be administered justly and fairly; but the distributors ignored this suggested plan. One prominent exhibitor who, strange to say, is connected with production and distribution to some extent, told me that not even one per cent of the present bidding is conducted on a fair basis. And what I was told by another exhibitor, an independent, seems to corroborate him. He said that the exchanges allot a picture, not to the highest bidder, but to their friends.

This exhibitor told me also that once, on an important picture, his competitor, who got the picture, said to him: "I beat you by only forty dollars." How did this exhibitor's competitor know that his bid was higher by that amount? Obviously, the exchange manager told him what my friend's bid was so as to induce him to raise the ante by that amount.

There are many other wrongs in the motion picture industry, most of which are retarding, one may even say stifling, the industry's progress. Some of these will be treated in subsequent issues of this paper.

THE LITTLE FELLOW GETS SERVICE

According to a pres release issued by the Theatre Owners of America, the organization's first grievance panel, held Tuesday at the annual convention of the Theatre Owners of North and South Carolina, grew so "hot" that the delegates voted to make it an all-day meeting instead of confining it to a morning session.

The release states that the "heat" arose from complaints on print shortages, bidding and clearances, evils of blind checking, forcing of features with tie-in bookings, pre-releases, moving up of clearances, moveovers and 16 mm competition.

Because the panel was held in closed session, no details of the proceedings are available, but the results will be finalized at a later date, according to Gael Sullivan, TOA's executive director.

The first complaint was registered by Hugh M. Sykes, of the Queen City Booking Service, in Charlotte, who presented a lengthy brief on the evils of blind checking and of abuses that come from assistant checkers hired by the ones originally assigned. He also called unrealistic the assumption that 2½ persons per car is the average for drive-ins, explaining that on 100 cars going in, the count would be wrong by 50 admissions if there were only two people in each car. Other exhibitors present substantiated Sykes' complaint.

Many complaints were registered against the print shortage.

The longest discussion was on bidding and clearances, with the claim being made that "distribution had created artificial competitive situations, where they had established 'no rules of the game' that exhibition could live by."

Also under sharp discussion by the Carolina exhibitors was a brief presented by S. T. Stoker on "forcing of features, tie-in bookings—taking two or three mediocre pictures in order to get one good one."

Robert E. Bryant, of Rock Hill, S. C., newly-elected president of the Carolinas organization, will appoint a committee of three exhibitors for the Charlotte exchange to collect grievances from the exhibitors in the area. These will be turned over to E. D. Martin, of Columbus, Ga. TOA's Atlanta regional chairman, who will attempt to secure adjustments on the local level with branch sales managers. Complaints that cannot be adjusted locally will be forwarded to a grievance board at TOA's New York headquarters, which board will endeavor to secure from the general sales managers whatever adjustments are deemed necessary.

As an exhibitor organization, the TOA has made a constructive move forward in attempting to resolve the trade practice difficulties of its members. It is now beginning to do those things that an exhibitor organization is supposed to do.

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Christmas Carol, A—United Artists (86 min.).....174

Close to My Heart—Warner Bros. (90 min.).....163

Double Dynamite—RKO (80 min.).....178

Elephant Stampede—Monogram (71 min.).....172

Elopement—20th Century-Fox (82 min.).....179

Family Secret, The—Columbia (85 min.).....172

FBI Girl—Lippert (74 min.).....184

Flame of Araby—Univ.-Int'l (77 min.).....182

Flight to Mars—Monogram (72 min.).....180

Fort Defiance—United Artists (81 min.).....176

Golden Girl—20th Century-Fox (108 min.).....179

Harlem Globetrotters, The—Columbia (80 min.).....168

Honeychile—Republic (89 min.).....184

Hong Kong—Paramount (96 min.).....183

Hot Lead—RKO (61 min.).....not reviewed

I Want You—RKO (102 min.).....176

Lady Pays Off, The—Univ.-Int'l (80 min.).....167

Lavender Hill Mob, The—Univ.-Int'l (82 min.).....162

Let's Make It Legal—20th Century-Fox (77 min.).....167

Light Touch, The—MGM (110 min.).....178

Longhorn, The—Monogram (70 min.).....168

Love Nest—20th Century-Fox (84 min.).....166

Man in the Saddle—Columbia (87 min.).....184

Pandora and the Flying Dutchman—MGM (123 min.).....162

Purple Heart Diary—Columbia (73 min.).....180

Quo Vadis—MGM (171 min.).....182

Racket, The—RKO (88 min.).....166

Raging Tide, The—Univ.-Int'l (93 min.).....163

Red Mountain—Paramount (84 min.).....183

Slaughter Trail—RKO (78 min.).....162

Son of Dr. Jekyll, The—Columbia (77 min.).....170

Starlift—Warner Bros. (103 min.).....175

Strange Door, The—Univ.-Int'l (81 min.).....174

Street Bandits—Republic (54 min.).....182

Tanks are Coming, The—Warner Bros. (90 min.).....170

Ten Tall Men—Columbia (95 min.).....171

Tom Brown's Schooldays—United Artists (93 min.).....174

Too Young to Kiss—MGM (91 min.).....172

Two Tickets to Broadway—RKO (106 min.).....163

Unknown Man, The—MGM (86 min.).....166

Unknown World—Lippert (73 min.).....175

Whip Hand, The—RKO (82 min.).....171

Yellow Fin—Monogram (74 min.).....179

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

1950-51

318 Saturday's Hero—Derek-Reed Sept.

337 The Lady & the Bandit—Hayward-Medina..... Sept.

302 Corky of Gasoline Alley—Beckett-Lydon..... Sept.

356 Hills of Utah—Austry (70 m.)..... Sept.

368 Cyclone Fury—Starrett (54 m.)..... Sept.

371 Five—Phipps-Douglas Oct.

(End of 1950-51 Season)

Beginning of 1951-52 Season

408 Sunny Side of the Street—Laine-Daniels..... Oct.

402 The Magic Face—Adler-Knight..... Oct.

407 The Mob—Broderick Crawford..... Oct.

410 The Magic Carpet—Ball-Agar..... Oct.

411 Jungle Manhunt—Weissmuller Oct.

412 Criminal Lawyer—O'Brien-Wyatt Oct.

488 The Kid from Amarillo—Starrett (56 min.)..... Oct.

404 The Barefoot Mailman—Cummings-Moore..... Nov.

409 The Son of Dr. Jekyll—Hayward-Lawrence..... Nov.

405 The Harlem Globetrotters—Gomez-Walker..... Dec.

Ten Tall Men—Lancaster-Lawrance..... Dec.

The Family Secret—Derek-Cobb..... Dec.

Man in the Saddle—Scott-Leslie-Drew..... Dec.

Purple Heart Diary—Frances Langford..... Dec.

484 Pecos River—Charles Starrett..... Dec.

Lippert-Screen Guild Features

(255 Hyde St., San Francisco 2, Calif.)

5023 As You Were—Tracy-Sawyer
(formerly "Present Arms")..... Oct. 5

5029 Highly Dangerous—Clark-Lockwood Oct. 12

5024 Sky High—Melton-Lynn Oct. 19

5002 F.B.I. Girl—Romero-Totter Oct. 26

5101 Unknown World—Kellogg-Marsh Oct. 26

5030 Superman and the Mole Men—Reeves..... Nov. 16

5038 Tales of Robin Hood—Clarke-Hatcher..... Nov. 30

5021 The Great Adventure—British-made..... Dec. 7

5102 For Men Only—Henreid-Field..... Jan. 11

5103 Man Bait—Brent-Chapman..... Jan. 18

5022 Home Town Boy—Harold Lloyd, Jr..... Not set

Metro-Goldwyn-Mayer Features

(1540 B'way., New York 19, N. Y.)

1950-51

134 Kind Lady—Barrimore-Evans July

135 Showboat—Grayson-Gardner-Keel July

136 The Law & Lady Loverly—Garson-Wilding..... July

137 Teresa—Angeli-Ericson July

131 Strictly Dishonorable—Pinza-Leigh July

139 The Tall Target—Powell-Raymond..... Aug.

140 The Strip—Rooney-Forrest Aug.

138 Rich, Young & Pretty—Powell-Damone..... Aug.

(End of 1950-51 Season)

Beginning of 1951-52 Season

202 Angels in the Outfield—Douglas-Leigh..... Sept.

201 People Against O'Hara—Tracy-Hodiak..... Sept.

204 Red Badge of Courage—Murphy-Mauldin..... Sept.

203 Mr. Imperium—Pinza-Turner Sept.

208 Across the Wide Missouri—Clark Cable..... Oct.

205 Texas Carnival—Williams-Skelton Oct.

206 Banner Line—Forrest-Braselle Oct.

207 Man With the Cloak—Cotten-Stanwyck..... Oct.

209 An American in Paris—Kelly-Caron..... Nov.

211 Too Young to Kiss—Allyson-Johnson..... Nov.

210 The Unknown Man—Pidgeon-Harding..... Nov.

213 Calling Bulldog Drummond—Pidgeon-Leighton.. Dec.

212 The Light Touch—Granger-Angeli..... Dec.

(Continued on next page)

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

19 I Was An American Spy—Dvorak-Evans.... Apr. 15

21 Disc Jockey—Simms-O'Shea..... Sept. 30

20 The Highwayman—Coburn-Hendrix..... Oct. 21

214 Callaway Went Thataway—Keel-McGuire-MacMurrayDec.
 Love Is Better than Ever—Taylor-Parks.....not set
 Pandora and the Flying Dutchman—Mason-Gardnernot set
 Westward the Women—Taylor-Darcel.....not set

Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1950-51

5118 Triple Cross—Joe KirkwoodSept. 16
 5145 Whistling Hills—J. M. Brown (58 min.)....Oct. 7
 5108 Yellow Fin—Wayne Morris.....Oct. 14
 5110 Elephant Stampede—SheffieldOct. 28
 5155 Lawless Cowboys—Whip Wilson.....Nov. 7
 5103 Flight to Mars—Chapman-Mitchell.....Nov. 11
 5114 Crazy Over Horses—Bowery Boys
 (formerly "Win, Place & Show").....Nov. 18
 5146 Texas Lawmen—J. M. Brown.....Dec. 2
 5124 Northwest Territory—Kirby Grant.....Dec. 9
 5156 Stage to Blue River—Whip Wilson.....Dec. 30
 5102 Fort Osage—Cameron-NighFeb. 10
 5105 Rodeo—Nigh-ArcherMar. 9
 5105 Rodeo—Jane Nighnot set

(End of 1950-51 Season)

Beginning of 1951-52 Season

5223 The Longhorn—Bill Elliott.....Nov. 25
 5217 The Steel Fist—McDonald-MillerJan. 6
 5241 Ghost Town—J. M. Brown.....Jan. 13
 5299 Alladin and His Lamp—Sands-Medina.....Jan. 20
 5251 Whip Law—Whip Wilson.....Feb. 3
 5211 Hold that Line—Bowery Boys.....Feb. 17

Paramount Features

1950-51

(1501 Broadway, New York 18, N. Y.)

5022 Passage West—Payne-O'Keefe-WhelanJuly
 5023 Ace in the Hole—Douglas-Sterling.....July
 5026 That's My Boy—Martin & Lewis.....Aug.
 5024 Peking Express—Cotton-CalvetAug.
 5025 Warpath—O'Brien-JaggerAug.

(End of 1950-51 Season)

Beginning of 1951-52 Season

5102 A Place in the Sun—Clift-Taylor-Winters.....Sept.
 5101 Here Comes the Groom—Crosby-Wyman.....Sept.
 5103 Rhubarb—Milland-SterlingSept.
 5104 Crosswinds—Payne-FlemingOct.
 5108 Darling, How Could You!—Fontaine-Lund....Oct.
 5107 Submarine Command—Holden-OlsenNov.
 5106 When Worlds Colide—Derr-Rush.....Nov.
 5111 Detective Story—Douglas-ParkerNov.
 5112 Silver City—O'Brien-De Carlo.....Dec.
 5110 My Favorite Spy—Hope-Lamarr.....Dec.
 5109 Hong Kong—Reagan-FlemingJan.
 Something to Live For—Fontaine-Milland....not set

RKO Features

(1250 Sixth Ave., New York 20, N. Y.)

(No national release dates)

262 Happy Go Lovely—Niven-Vera Ellen
 292 Alice in Wonderland—Disney
 261 Flying Leathernecks—Wayne-Ryan
 201 His Kind of Woman—Mitchum-Russell
 203 Lilli Marlene—British cast
 202 On the Loose—Evans-Bari-Douglas
 205 Pistol Harvest—Tim Holt (60 m.)
 204 Roadblock—McGraw-Dixon
 206 Behave Yourself—Winters-Granger
 207 Slaughter Trail—Donlevy-Grey
 210 The Racket—Mitchum-Scott
 211 Drums in the Deep South—Craig-Payton
 264 Two Tickets to Broadway—Leigh-Martin.....
 263 The Blue Veil—Wyman-Laughton.....
 The Whip Hand—Reid-Balenda.....
 209 Hot Lead—Tim Holt (61 m.)
 208 Jungle of Chang—Documentary.....
 251 I Want You—McGuire-Andrews-Granger.....
 Double Dynamite—Sinatra-Russell
 (formerly "It's Only Money")
 On Dangerous Ground—Lupino-Ryan
 Overland Telegraph—Tim Holt.....

Republic Features

(1740 Broadway, New York 19, N. Y.)

1950-51

5068 Arizona Manhunt—Chapin-Jannsen (60 m.)Sept. 15
 5054 Utah Wagon Trail—Allen (67 min.).....Oct. 15
 5032 Stormbound—Dowling-ChecchiNov. 15
 5063 Desert of Lost Men—Lane (54 min.).....Nov. 19
 Captive of Billy the Kid—Allan Lane.....Dec. 22

(More to come)

Beginning of 1951-52 Season

5127 This is Korea—DocumentaryAug. 10
 5124 Havana Rose—Estellita-HerbertSept. 15
 5101 Adventure of Capt. Fabian—Flynn-Prelle...Oct. 6
 The Sea Hornet—Cameron-Mara.....Oct. 13
 5151 South of Caliente—Rogers (67 min.).....Oct. 15
 5130 Street Bandits—Edwards-ClarkeNov. 15
 The Wild Blue Yonder—Corey-Ralston-TuckerDec. 5
 Pals of the Golden West—Roy Rogers....Dec. 15
 Woman in the Dark—Edwards-Elliott.....Jan 15

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

118 The Guy Who Came Back—Douglas-Darnell....July
 122 The Frogmen—Widmark-AndrewsJuly
 119 Take Care of My Little Girl—Crain-Peters....July
 123 Secret of Convict Lake—Ford-Tierney.....Aug.
 124 Mr. Belvedere Rings the Bell—Webb-Dru.....Aug.
 125 Meet Me After the Show—Grable-Carey.....Aug.
 126 People Will Talk—Grant-CrainSept.
 127 A Millionaire for Christy—MacMurray-Parker. Sept.
 129 The Day the Earth Stood Still—Rennie-Neal...Sept.
 130 The Desert Fox—James Mason.....Oct.
 132 Journey Into Light—Hayden-Lindfors.....Oct.
 121 No Highway in the Sky—Stewart-Dietrich....Oct.
 131 Love Nest—Haver-LundiganOct.
 134 Anne of the Indies—Peters-Jourdan.....Nov.
 133 Let's Make It Legal—Colbert-Carey.....Nov.
 135 Kangaroo—O'Hara-LawfordNov.
 136 Golden Girl—Gaynor-RobertsonNov.
 141 Elopement—Webb-Francis-LundiganDec.
 140 Fixed Bayonets—Basehart-O'SheaDec.
 139 The Girl on the Bridge—Hugo Haas.....Dec.
 I'll Never Forget You—Power-Blyth
 (formerly "Man of Two Worlds").....Dec.
 Decision Before Dawn—Basehart-MerrillJan.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Horsie—Tobin-Avery (reviewed as
 "Queen for a Day")July 7
 He Ran All the Way—Garfield-Winters.....July 13
 Cyrano de Bergerac—Ferrer-Powers.....July 20
 The Hoodlum—Lawrence TierneyJuly 27
 Pardon My French—Oberon-HowardAug. 10
 New Mexico—Ayres-Maxwell-CoreyAug. 24
 Four in a Jeep—Meeker-LindforsAug. 24
 St. Benny the Dip—Haymes-RochAug. 24
 Two Gals and a Guy—Alda-PaigeAug. 31
 Obsessed—Farrar-FitzgeraldSept. 7
 Mr. Drake's Duck—Douglas Fairbanks, Jr.....Sept. 21
 Hotel Sahara—DeCarlo-UstinovOct. 15
 Mr. Peek-A-Boo—Made in FranceOct. 21
 Tom Brown's Schooldays—British-made.....Nov. 2
 Fort Defiance—Clark-JohnsonNov. 9
 The Lady Says No—Caulfield-Niven.....Nov. 16
 A Christmas Carol—British-made.....Nov. 30
 The Big Night—Foster-Barrimore, Jr.....Dec. 7
 The River—Made in IndiaRoadshow

Universal-International Features

1950-51

(445 Park Ave., New York 22, N. Y.)

125 Francis Goes to the Races—O'Connor.....July
 126 The Prince Who Was a Thief—Curtis-Laurie...July
 127 Comin' Round the Mountain—Abbott & Costello July
 128 Cattle Drive—McCrea-StockwellAug.
 129 Mark of the Renegade—Montalban-Charisse....Aug.

130	Iron Man—MsNally-Chandler-Keyes.....	Aug
131	Little Egypt—Fleming-Stevens.....	Sept.
132	You Never Can Tell—Powell-Dow.....	Sept.
133	Thunder on the Hill—Colbert-Blyth.....	Sept.
134	The Golden Horde—Blyth-Farrar.....	Oct.
135	Reunion in Reno—Stevens-Dow.....	Oct.
136	The Lady from Texas—Duff-Freeman.....	Oct.

(End of 1950-51 Season)

Beginning of 1951-52 Season

201	Cave of Outlaws—Carey-Smith.....	Nov.
202	The Lady Pays Off—Darnell-McNally.....	Nov.
203	The Raging Tide—Conte-Winters.....	Nov.
204	The Strange Door—Laughton-Karloff.....	Dec.
206	Weekend with Father—Heflin-Neal.....	Dec.
207	Flame of Araby—O'Hara-Chandler.....	Jan.
208	Bright Victory—Kennedy-Dow.....	Jan.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1950-51

027	Strangers on a Train—Granger-Roman-Walker	June 30
028	Fort Worth—Scott-Brian.....	July 14
029	On Moonlight Bay—Day-MacRae.....	July 28
030	Capt. Horatio Hornblower—Peck-Mayo.....	Aug. 11

(End of 1950-51 Season)

Beginning of 1951-52 Season

101	Jim Thorpe—All American—Burt Lancaster	Sept. 1
102	Force of Arms—Holden-Olson.....	Sept. 15
103	Tomorrow is Another Day—Roman-Cochran	Sept. 22
104	A Streetcar Named Desire—Brando-Leigh	Sept. 29
105	Painting the Clouds with Sunshine— Mayo-Morgan-Nelson.....	Oct. 6
106	Come Fill the Cup—Cagney-Thaxter.....	Oct. 20
107	Close to My Heart—Tierney-Milland.....	Nov. 3
108	The Tanks are Coming—Cochran-Carey.....	Nov. 17
109	Starlit—all-star cast.....	Dec. 1
110	Captain Blood—reissue.....	Dec. 15
111	Distant Drums—Gary Cooper.....	Dec. 29

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

4601	Horse on the Merry-Go-Round—Favorite (reissue) (7 m.).....	Sept. 13
4851	Hollywood at Play— Screen Snapshots (10½ m.).....	Sept. 13
4951	Noro Morales & Orch.—Variety (reissue) (11 m.).....	Sept. 20
4801	The Willie Hoppe Story—Sports (9 m.).....	Sept. 22
4501	Georgie & the Dragon—Jolly Frolic (7 m.).....	Sept. 27
4551	Candid Microphone No. 1 (10 m.).....	Oct. 4
4701	Fuddy Duddy Buddy—Mr. Magoo (7 m.).....	Oct. 18
4602	The Shoemaker & the Elves—Favorite (reissue) (8 m.).....	Oct. 18
4852	Hoppalong in Hopyland—Screen Snapshots (9½ m.).....	Oct. 18
4802	Flying Skis—Sports (9 m.).....	Oct. 25
4952	Dick Stable & Orch.—Variety (reissue).....	Oct. 25
4603	Lucky Pigs—Favorite (reissue) (7 m.).....	Nov. 8
4853	Hollywood Goes Western— Screen Snap. (9 m.).....	Nov. 15
4651	The Gay Nineties—Cavalcade of B'way.....	Nov. 15
4502	Wonder Gloves—Jolly Frolics (7 m.).....	Nov. 29
4803	Danish Acrobatic Marvels—Sports.....	Nov. 29

Columbia—Two Reels

4401	Merry-Mavericks—Stooges (16 m.).....	Sept. 6
4411	Pleasure Treasure—Andy Clyde (16 m.).....	Sept. 6
3180	Mysterious Island—serial (13 ep.).....	Sept. 13
4431	She's Oil Mine—Favorite (reissue) (17½ m.).....	Sept. 20
4402	The Tooth will Out—Stooges (16 m.).....	Oct. 4
4412	She Took a Powder—Vera Vague (16 m.).....	Oct. 11
4421	Trouble in Laws—Hugh Herbert (16 m.).....	Oct. 11
4403	Hula-la-la—Stooges (16 m.).....	Nov. 1
4422	The Champ Steps Out—Baer-Rosenbloom.....	Nov. 15
4432	Midnight Blunders—Favorite (reissue).....	Nov. 22

Metro-Goldwyn-Mayer—One Reel

S-351	Football Thrills #14—Pete Smith.....	Sept. 1
W-331	Slicked-Up Pup—Cartoon (6 m.).....	Sept. 8
W-332	Car of Tomorrow—Cartoon (6 m.).....	Sept. 22
W-333	Nitwitty Kitty—Cartoon (7 m.).....	Oct. 6
S-352	That's What You Think—Pete Smith....	Oct. 13
W-361	Puttin' on the Dog— Cartoon (reissue) (7 m.).....	Oct. 20
W-334	Inside Cackle Corners—Cartoon (9 m.)...	Nov. 10
W-335	Droopy's Double Trouble—Cartoon (7m.).....	Nov. 17
S-353	In Case You're Curious— Pete Smith (8 m.).....	Nov. 17
W-336	Cat-Napping—Cartoon (7 m.).....	Dec. 8
W-362	Mouse Trouble—Cartoon (reissue) (7 m.)	Dec. 15

Paramount—One Reel

Z11-1	Anvil Chorus Girl— Popeye (reissue) (7 m.).....	Oct. 5
Z11-2	Spinach Packin Popeye— Popeye (reissue) (7 m.).....	Oct. 5
Z11-3	She Sick Sailors—Popeye (reissue (7 m.)..	Oct. 5
Z11-4	For Better or Nurse— Popeye (reissue) (7 m.).....	Oct. 5
K11-1	Way Out West in Florida— Pacemaker (10 m.).....	Oct. 5
K11-2	Mermaid Bay—Pacemaker (9 m.).....	Oct. 5
R11-1	Allen's Animal Kingdom-Spotlight (10 m.).....	Oct. 5
P11-1	Cat-Choo—Noveltoon (7 m.).....	Oct. 12
E11-1	Let's Talk Spinach—Popeye (7 m.).....	Oct. 19
P11-2	Audrey the Rainmaker—Noveltoon (8 m.)..	Oct. 26
K11-3	A Ring for Roberto—Pacemaker (9 m.)...	Nov. 2
R11-2	Ridin' the Rails—Spotlight (10 m.).....	Nov. 2
M11-1	Barnyard Babies—Topper (10 m.).....	Nov. 2
P11-3	Cat Tamale—Noveltoon (7 m.).....	Nov. 9
X11-1	Vegetable Vaudeville—Kartoon (7 m.)..	Nov. 9
K11-4	I Cover the Everglades—Pacemaker (10 m.)	Nov. 9
E11-2	Punch & Judo—Popeye (7 m.).....	Nov. 16
R11-3	Fresh Water Champs—Spotlight (10 m.)..	Nov. 16
K11-6	The Littlest Expert on Football— Pacemaker (10 m.).....	Nov. 16
K11-5	Sadie Hawkins Day—Pacemaker (10 m.)..	Nov. 30
R11-4	Water Jockey Hi-Jinks—Spotlight (10 m.)	Dec. 7
R11-5	Skilark in the Rockies—Spotlight (10 m.)	Dec. 7
B11-1	Casper Takes a Bow Wow—Casper (7 m.)	Dec. 7
P11-4	By Leaps and Hounds—Noveltoon (8 m.)..	Dec. 14
P11-5	Scout Fellow—Noveltoon (8 m.).....	Dec. 21
X11-2	Snooze Reel—Kartoon (7 m.).....	Dec. 28
M11-2	Just Ducky—Topper (10 m.).....	Dec. 28

RKO—One Reel

24101	Get Rich Quick—Disney (6 m.).....	Aug. 31
24201	Recording Session—Screenliner (8 m.)....	Sept. 7
24102	Cold Turkey—Disney (7 m.).....	Sept. 21
24301	Channel Swimmer—Sportscope (8 m.)....	Sept. 28
24202	Ice Breaker—Screenliner (9 m.).....	Oct. 5
24103	Fathers are People—Disney (7 m.).....	Oct. 12
24302	Touchdown Town—Sportscope (10 m.)...	Oct. 19
24203	America's Singing Boys— Screenliner (10 m.).....	Nov. 2
24104	Out of Scale—Disney (7 m.).....	Nov. 2
24303	Backyard Hockey—Sportscope (9 m.)...	Nov. 16
24105	No Smoking—Disney (6 m.).....	Nov. 23
24204	Riders of the Andes—Screenliner.....	Nov. 30
24106	Bee on Guard—Disney.....	Dec. 14
24107	Father's Lion—Disney.....	Jan. 4
24108	Donald Applegate—Disney.....	Jan. 18

RKO—Two Reels

23101	Here Comes the Band—Special (17 m.)...	Sept. 14
23701	Lord Epping Returns—Leon Errol (19 m.)	Sept. 21
23502	It Happened All Night—Ed. Kennedy (reissue) (19 m.).....	Sept. 28
23401	Hollywood Honeymoon — Comedy Special (15 m.).....	Sept. 28
23102	Last of the Wild West—Special (17 m.)..	Oct. 2
23201	Tex Beneke—Musical (reissue) (18 m.)...	Oct. 5
23503	An Apple in His Eye— Ed. Kennedy (reissue) (14 m.).....	Oct. 26
23103	Railroad Special Agent—Special (15 m.)..	Nov. 9
23504	Slightly At Sea— Ed. Kennedy (reissue) (16 m.).....	Nov. 16

(Continued on next page)

23402 Fast and Foolish—Gil Lamb (15 m.).....Nov. 23
 23104 Lady Marines—SpecialDec. 7
 23901 Football Headliners of 1951—Special.....Dec. 14
 23702 Too Many Wives—Leon Errol.....Dec. 21

Republic—One Reel

5085 Belgium—This World of Ours (9 m.).....July 1
 5086 Switzerland—This World of Ours (9 m.)..Sept. 1
 5087 Italy—This World of Ours (9 m.).....Nov. 1

Republic—Two Reels

1950-51

5084 Don Daredevil Rides Again—Serial (12 ep.) Sept. 1
 (End of 1950-51 Season)

Beginning of 1951-52 Season

5181 Government Agents vs. Phantom Legions—
 Serial (15 ep.)Nov.
 5183 Pirates' Harbor—serial (reissue—
 formerly titled, "Haunted Harbor").....Nov.
 Radar Men from the Moon—serial (12 ep.)..not set

Twentieth Century-Fox—One Reel

5112 The Elephant Mouse (Half Pint)—
 Terry (7 m.).....June
 5113 The Rainmakers (Talk. Magpies—
 Terry (7 m.)June
 5114 Injun Trouble (Mighty Mouse)—Terry. (7 m.)..June
 5115 Seasick Sailors (Little Roquefort) Terry. (7 m.) July
 5117 Golden Egg Goose (Aesops Fable)—
 Terry (7 m.)Aug.
 5118 A Swiss Miss (Mighty Mouse)—Terry. (7 m.) Aug.
 5119 Steeple Jacks (Talking Magpies)—
 Terrytoon (7 m.)Sept.
 5120 Little Problems (Terry Bears)—
 Terrytoon (7 m.)Sept.
 5121 Pastry Panic (Little Roquefort)—
 Terrytoon (7 m.)Oct.
 5122 The Helpful Geni—Terrytoon (7 m.).....Oct.
 5123 'Sno Fun (Talk. Magpies)—Terry. (7 m.)...Nov.
 5124 A Cat's Tale (Mighty Mouse)—Terry. (7 m.)..Nov.
 5125 Beaver Trouble—Terrytoon (7 m.)Dec.
 5126 The Haunted Cat (Little Roquefort)—
 Terrytoon (7 m.)Dec.

Twentieth Century-Fox—Two Reels

Vol. 17 No. 5—Crisis in Iran—
 March of Time (21 m.).....Aug.
 Vol. 17 No. 6—Formosa—March of Time (17 m.)..Aug.

Universal—One Reel

1950-51

6347 Romeo Land—Variety View (9 m.).....Aug. 6
 6331 Pied Piper of Basin Street—
 Cartune (reissue (7 m.)Aug. 20
 6348 Monkey Island—Variety View (9 m.).....Sept. 10
 6388 Down the River—Cartoon Melody (10 m.)..Sept. 10
 6355 Redwood Sap—Cartune (7 m.).....Oct. 1
 6332 100 Pygmies & Andy Panda—
 Cartune (reissue) (7 m.)Oct. 15
 6333 The Fox & the Rabbit—
 Cartune (reissue (7 m.).....Oct. 15
 6356 Woody Woodpecker Polka—Cartune (7 m.)..Oct. 29
 (End of 1950-51 Season)

Beginning of 1951-52 Season

7381 Reuben Reuben—Cartoon Melody (10 m.)..Nov. 12
 7351 Destination Meat Ball—Cartune (7 m.)....Dec. 24

Universal—Two Reels

1950-51

6202 Arnold the Benedict—Special (16 m.).....Aug. 8
 (End of 1950-51 Season)

Beginning of 1951-52 Season

7301 Tommy Dorsey & Orch.—Musical (15 m.)..Nov. 7
 7302 Woody Herman's Varieties—
 Musical (15 m.)Dec. 5
 7201 Danger Under the Sea—Special (16½ m.)..Dec. 19

Vitaphone—One Reel

8701 Lovelorn Leghorn—Merrie Melody (7 m.)..Sept. 8
 8301 Holiday for Shoestring—Hit Parade (9 m.)..Sept. 15
 8601 To Bee or Not to Bee—Novelty (10 m.)...Sept. 15
 8401 So You Want to be a Bachelor—
 Joe McDoakes (10 m.).....Sept. 22
 8702 Tweety's S.O.S.—Merrie Melody (7 m.) ..Sept. 22
 8501 Art of Archery—Sports Parade (10 m.)...Oct. 6
 8723 Ballot Box Bunny—Bugs Bunny (7 m.)...Oct. 6
 8801 U. S. Army Band—Melody Master (9 m.)..Oct. 13
 8302 Lady in Red—Hit Parade (9 m.).....Oct. 13
 8703 A Bear for Punishment—Merrie Melody
 (7 m.)Oct. 20
 8603 Stop, Look and Laugh—Novelty (10 m.)...Oct. 20
 8502 Cowboy's Holiday—Sports Parade (10 m.)..Nov. 3
 8704 Sleepytime Possum—Merrie Melodie (7 m.)..Nov. 3
 8303 Sniffles & Bookworm—Hit Parade (9 m.)...Nov. 10
 8402 So You Want to Be a Plumber—
 Joe McDoakes (10 m.).....Nov. 10
 8705 Drip-a-Long Daffy—Merrie Melody (7 m.)..Nov. 17
 8802 Jan Garber & Orch.—Melody Master (9 m.)..Nov. 17
 8304 Goldie Locks' Seven Bears—Hit Parade
 (9 m.)Dec. 1
 8724 Big Top Bunny—Bugs Bunny (7 m.).....Dec. 1
 8706 Tweet-tweet-tweetie—Merrie Melody (7 m.)..Dec. 15
 8707 The Prize Pest—Merrie Melody (7 m.)....Dec. 22
 8503 Every Dog Has His Day—
 Sports Parade (10 m.).....Dec. 22
 8708 Who's Kitten Who—Merrie Melody (7 m.)..Jan. 5
 8602 Lighter Than Air—Novelty (10 m.).....Jan. 5
 8305 Of Thee I Sting—Hit Parade (m.).....Jan. 12
 8403 So You Want to Get It Wholesale—
 Joe McDoakes (10 m.)Jan. 12
 8725 Operation: Rabbit—Bugs Bunny (7 m.)....Jan. 19

Vitaphone—Two Reels

8001 Winter Wonders—Special (20 m.).....Sept. 8
 8101 The Knife Thrower—Featurette (20 m.)...Sept. 29
 8002 Ride Cowboy, Ride (20 m.).....Oct. 27
 8102 A Laugh a Day—Featurette.....Nov. 24
 8003 Lincoln in the White House—Special.....Dec. 8
 8103 I Won't Play—Featurette.....Dec. 29
 8004 Land of the Trembling Earth—Special.....Jan. 26

**NEWSWEEKLY NEW YORK
 RELEASE DATES**

Paramount News
 100 Tues. (E) ...Dec. 11
 101 Friday (O) ..Dec. 14
 102 Tues. (E) ...Dec. 18
 103 Friday (O) ..Dec. 21
 104 Tues. (E) ...Dec. 25
 105 Friday (O) ..Dec. 28

Warner Pathe News

30 Mon. (E)Nov. 26
 31 Wed. (O)Nov. 28
 32 Mon. (E)Dec. 3
 33 Wed. (O)Dec. 5
 34 Mon. (E)Dec. 10
 35 Wed. (O)Dec. 12
 36 Mon. (E)Dec. 17
 37 Wed. (O)Dec. 19
 38 Mon. (E)Dec. 24
 39 Wed. (O)Dec. 26
 40 Mon. (E)Dec. 31
 41 Wed. (O)Jan. 2
 42 Mon. (E)Jan. 7

News of the Day

225 Mon. (O)Nov. 26
 226 Wed. (E)Nov. 28
 227 Mon. (O)Dec. 3
 228 Wed. (E)Dec. 5
 229 Mon. (O)Dec. 10
 230 Wed. (E)Dec. 12
 231 Mon. (O)Dec. 17
 232 Wed. (E)Dec. 19
 233 Mon. (O)Dec. 24
 234 Wed. (E)Dec. 26
 235 Mon. (O)Dec. 31
 236 Wed. (E)Jan. 2
 237 Mon. (O)Jan. 7

Universal News

511 Tues. (O) ...Nov. 27
 512 Thurs. (E) ..Nov. 29
 513 Tues. (O) ...Dec. 4
 514 Thurs. (E) ..Dec. 6
 515 Tues. (O) ...Dec. 11
 516 Thurs. (E) ..Dec. 13
 517 Tues. (O) ...Dec. 18
 518 Thurs. (E) ..Dec. 20
 519 Tues. (O) ...Dec. 25
 520 Thurs. (E) ..Dec. 27
 521 Tues. (O) ...Jan. 1
 522 Thurs. (E) ..Jan. 3
 523 Tues. (O) ...Jan. 8

Fox Movietone

96 Tues. (E) ...Nov. 27
 97 Friday (O) ..Nov. 30
 98 Tues. (E) ...Dec. 4
 99 Friday (O) ..Dec. 7

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIII

SATURDAY, DECEMBER 1, 1951

No. 48

THE RISING TIDE OF RESENTMENT

The "Movietime U.S.A." campaign was designed to win the public's good will and start a march back to the box-office, but distributor greed in the form of sales policies that are forcing exhibitors to charge increased admission prices on pictures that are not of roadshow caliber is virtually killing whatever good might have come out of this campaign.

Aside from the fact that advanced prices are slowly but surely antagonizing the public, the distributors' demands for higher and higher film rentals at this time on virtually all product have so riled the exhibitors that unless something is done soon to relieve the situation the business will be headed for an intra-industry fight of such intensity that we may never recover from it.

That the resentment felt by the exhibitors has reached serious proportions is evidenced by the militant condemnation of the distributors at all exhibitor organization meetings, and by the equally militant tone of their organizational bulletins. And these protests are not confined to any one group or class of exhibitors; they come from both big and small theatre operators, most of whom are members of either Allied States Association, the Theatre Owners of America and the Pacific Coast Conference of Independent Theatre Owners, as well as other exhibitor groups that are not affiliated with any of these organizations.

In a statement issued this week, Gael Sullivan, executive director of TOA, had this to say:

"The protests of exhibition coming in from all parts of the nation to the Theatre Owners of America headquarters show an increasing resentment and resistance to the unsound sales strategies being adopted by distributors in establishing roadshow film rentals on average or normal box-office attractions.

"Our claim of being the greatest mass medium of entertainment becomes a much derided myth if the comments now reaching us from the West Coast are shortly reflected in distributor demands on up-coming features.

"The exhibitor, through mounting costs, personnel expense, taxation, and other factors, is in an economic strait jacket as it is, and any further hampering of his initiative will be adding a noose to his neck. Fore-sighted and far-sighted distributors must see the necessity of equitable film rental terms that will permit the exhibitor a fair return and insure a much wider market for the play-off of their product.

"I am releasing a number of exhibitor complaints that have come from all sections of the country, but they are a small part of hundreds of highly critical condemnations that have come to me about distributor sales policies that are disrupting relationships between distribution and exhibition. Nothing so clearly highlights the need for an equitable system of arbitration to resolve these cleavages that are developing between distributors and exhibitors."

The following are excerpts from some of the complaints received by Sullivan:

Sidney Lust, Washington, D. C.: "Roadshow film rentals are going to hurt our business worse than it is, and believe me it is pretty bad . . . We played 'Bathsheba' at \$1 top, bought it for a week in one or two of our deluxe residential theatres. Three or four days would have been sufficient because the last few days we didn't have over 200 people in the house, but had plenty of squawks."

J. H. Thompson, Hawkinsville, Ga.: "At our regular monthly meeting on the 14th of this month, 52 Georgia exhibitors, representing approximately 60 per cent of the theatres of Georgia, attended. A strong resentment was voiced . . . against the ever-increasing demand for higher percentage on ordinary pictures — especially the demanding of roadshow terms, with increased admission prices, for pictures like 'Hortie the Hornblower' and 'Street Car Named Desire.'"

"It is hard for the average exhibitor to understand why production companies expend so much energy and effort in trying to extract higher and higher film rentals from exhibitors instead of putting this energy and effort in producing pictures that will earn more at the box-office; and it is still harder for the partons to understand why we want increased admission prices for entertainment that is no better than the ordinary run of pictures.

"Bidding in competitive situations is and has been abused and no doubt, if investigated, would show a large number of the bids are in violation of your present court decision."

Robert E. Bryant, president, Theatre Owners of North and South Carolina: "Please inform production heads that further attempts to employ roadshow rental gimmicks for ordinary features, forcing advance admission prices, will arouse strong and vigorous exhibitor resentment everywhere and create frictions on film rentals that are unnecessary . . . Public resistance is already terrific on upped admissions."

Jay Solomon, president, Tennessee Theatre Owners Association: "Receiving numerous complaints from grass roots exhibitors of our organization about patrons complaining about so many advanced admissions of roadshow pictures which are now in release or being released — some of the caliber of 'Street Car Named Desire' — when they are fighting so hard to get the lost audience back into the theatres with Movietime campaign."

B. B. Garner, Lakeland, Fla.: "Dark days are ahead for exhibitors unless generally they refuse demands of distributors for features to be exhibited under rental terms compelling raised admission prices such as 'David and Bathsheba.' Talgar Theatre Company resents such tactics and will not exhibit same. This policy by distributors is effort eventually to establish higher film rental terms on all top product as as definite goal."

Charles R. Gilmour, Denver, Colo.: "We have recently completed several so-called roadshow engagements at some of our theatres. Patron reaction at all showings was critical and in many instances abusive. There might be some reason for advance admissions on a picture such as 'Quo Vadis.'"

Edward E. Pringle, secretary, Colorado Association of Theatre Owners: "At recent meetings of our association bitter objections to roadshows and other methods of forcing high film rentals from exhibitors have been voiced by our members. They point out that the movie-going public vociferously resents the advanced admission prices which exhibitors are forced to charge to meet the rental terms forced upon them by unrestricted and unreasonable use of bidding and of roadshows."

Pat McGee, Denver, Colo.: "An occasional roadshow feature such as 'Quo Vadis' can be digested by the industry, but if every better-than-usual picture is to receive such treat-

(Continued on back page)

"Distant Drums" with Gary Cooper

(Warner Bros., Dec. 29; time, 101 min.)

A thrill-packed outdoor adventure melodrama that should go over in a big way with the action fans. Set in 1840 and photographed in Technicolor, the story deals with the daring operations of a group of soldiers in the swamplands of Florida in an effort to bring an end to seven years of war with the Seminole Indians. From the time the soldiers raid and destroy an enemy fort at the start of the picture until the climax where the Seminole chief dies in an underwater struggle with Gary Cooper, the soldiers' fearless captain, there is excitement galore in almost every foot of the film as the men beat their way through the treacherous swamps while under constant attack by the whooping Seminoles. The fierce clashes with the Indians and the hair-raising encounters with snakes and crocodiles provide the kind of thrills that will keep the action fans on the edge of their seats. Worked into the story is a routine romance between Cooper and Mari Aldon. Most of the picture was shot on actual location in the Florida Everglades, and the color photography, though spotty in parts, enhances the backgrounds:—

Cooper, an army captain and swamp fighter, organizes a daring mission whereby he sought to destroy a fort used by white renegades to supply the Seminoles with guns. He completes the mission successfully, and at the same time rescues a number of captives, including Mari Aldon, a Savannah girl. But before Cooper and his party can reach the safety of the boat that had brought them to the fort, they are cut off by attacking Seminoles. To save his party, Cooper is compelled to head them through the deadly everglade swamps, through which no white man had ever passed, in an effort to reach the safety of their base. What follows is a wild dash through the dangerous country, with the Indians in hot pursuit, compelling the group to keep on a forced march for days. After many clashes with the Indians, Cooper and his party manage to reach their base, a small island separated from the mainland by a lagoon, where they dig in for a last stand. To forestall an attack by the overwhelming Indian forces, Cooper challenges the Seminole chief to a death fight. His taunts have the desired effect, and the chief wades out into the lagoon to meet Cooper. A fierce underwater struggle ensues, with Cooper merging the victor. The loss of their chief disorganizes the Seminoles, and they are driven back easily when fresh troops, dispatched to aid Cooper, arrive on the scene. It all ends with Cooper and Mari in the usual clinch.

It was produced by Milton Sperling, and directed by Raoul Walsh, from a story by Niven Busch, who collaborated on the screenplay with Martin Rackin. Suitable for the family.

"On Dangerous Ground" with Ida Lupino, Robert Ryan and Ward Bond

(RKO, no rel. date set; time, 82 min.)

A grim melodrama with psychological overtones, revolving around a detective whose association with criminals had turned him into a frustrated, embittered man, with no feeling of compassion for those who break the law. The story is fairly interesting, even though the detective's emotional problems are foggily presented, but it is a morbid yarn that is unrelieved by comedy and rather unpleasant in what it depicts, such as the savage temper of the detective in beating information out of criminals, and the animal-like pursuit of a mentally defective youngster by an irate man

whose daughter had been murdered by the terrified youth. The only character who wins sympathy is the blind sister of the hunted youth, played by Ida Lupino, whose handicap and plight serve to humanize the detective, played by Robert Ryan. On the whole, it is neither a pretty nor a stirring story, and the characterizations never impress one as being real:—

When Ryan, despite warnings from his superior officer, beats up a small-time crook to learn where a wanted murderer is hiding out, the beating threatens to start a newspaper campaign against police brutality. To get Ryan out of the way, his chief sends him out of town to assist a county sheriff in running down the murderer of a school girl. Ryan finds that Ward Bond, the dead girl's father, is determined to find the murderer himself and shoot him, without any nonsense about a trial. Ryan accompanies Bond through snow-clad mountains in hot pursuit of the fugitive, and the trail leads to a lonely ranch home, where Ida Lupino, a blind girl, apparently lived alone. He soon learns that the boy they were chasing was her younger brother, a mental defective. Ida reveals where the boy is hiding when Ryan promises to protect him from Bond's vengeance. Just as Ryan is about to persuade the youngster to surrender, Bond shows up, bent on killing him. Ryan stops Bond, and the terrified youngster escapes, only to fall to his death while trying to negotiate an icy ridge. Ryan tries to explain to Ida what happened, but realizes that she felt that he had failed her brother. The incident subdues Ryan and brings him to the realization that the world is not made up entirely of criminals, and that he himself is in danger of becoming as hate-ridden as Bond. He returns to the ranch to help Ida start a new life, now aware that he can help himself only by learning how to help others.

It was produced by John Houseman, and directed by Nicholas Ray, from a screenplay by A. I. Bezzerides, based on the novel "Mad With Much Heart," by Gerald Butler. Adult fare.

"The Lady Says No" with Joan Caulfield and David Niven

(United Artists, Nov. 16; time, 80 min.)

A mildly amusing romantic comedy that does not rise about the level of program fare. Revolving around a *Life* magazine photographer's romantic involvement with a pretty authoress who had written a best-seller warning women against men, the story does have a few good moments of comedy, but on the whole it is a labored affair that frequently resorts to slapstick as it strains for laughs. Most of the situations are so forced that they fail to produce the desired comic effect. Joan Caulfield and David Niven try hard to keep the threadbare plot rolling along, but the mediocre script and ordinary dialogue weigh too heavily upon them. The odd thing about the picture is that it gives quite a plug to *Life* magazine, which recently sounded the death knell of the movies in an article that was roundly condemned by the trade. An advertising plug for Pabst Blue Ribbon beer has been slipped into the picture:—

Assigned to do a magazine layout on Joan, whose book deriding men and love had become a best-seller, Niven, a *Life* photographer resents her lack of cooperation when she crosses her eyes and grimaces just as he snaps her photo. Later, at a tea given in her honor, he takes exception to some of her remarks about men and she makes a fool of him. To get back at her, Niven threatens to publish the cross-eyed photograph and compels her to kiss him in exchange

for the negative. The kiss serves to awaken her emotions and, on the following night, she seeks him out and locates him a cheap night-club, where he was enjoying himself with some soldiers and their girlfriends. A "stiff" drink takes an effect on Joan and she starts making a play for Niven. Her tactics are resented by one of the girls, leading to an argument that eventually culminates in a brawl. Niven takes Joan home, deliberately gets her into a romantic mood, and then leaves her flat. In the events that follow, Niven leaves town in his trailer with a drunken soldier who had quarrelled with Lenore Lonergan, his wife. Joan and Lenore pursue the trailer, find it parked, and drive off with it to a military reservation hotly pursued by highway police. There, the commanding officer gets rid of the police and, after much confusion, smooths out the misunderstanding between both couples.

Frank Ross directed it and co-produced it with John Stillman, Jr., from an original screenplay by Robert Russell. Best suited for sophisticated audiences.

**"Weekend with Father" with Van Heflin,
Patricia Neal and Gigi Perreau**
(Univ. Int'l, January; time, 83 min.)

A good measure of entertainment is offered in "Weekend with Father," which should have a particular appeal for family-type audiences. Revolving around a romance between a young widow and widower, each with two children, the story itself is lightweight, but it has been presented with sufficient deftness in direction and acting to make it a pleasant comedy that keeps one chuckling throughout. Most of the action takes place at a children's summer camp, with the comedy stemming from the fact that both sets of children not only dislike each other but also prefer that their respective parents marry someone else. Van Heflin and Patricia Neal are engaging as the romantic couple, and Richard Denning is quite comical as a camp counselor. Many laughs are provoked by the father-and-son camp contests in which Heflin's lack of athletic prowess is looked upon with disdain by Patricia's sons:—

Heflin, a widower, with two daughters (Gigi and Janine Perreau), and Patricia, a widow with two sons (Jimmy Hunt and Tommy Rettig), meet at a railroad station when both see their respective children off to summer camp. This meeting soon blossoms into a romance and they agree to marry. They decide to visit the camp to break the news to the children and give them a chance to become acquainted. At camp, everything goes wrong: the two sets of children loathe each other; Heflin acquits himself miserably when teamed with Patricia's sons in father-and-son athletic events; and his daughters keep drawing unfavorable comparisons between Patricia and Virginia Field, a self-centered actress who had hoped to become Heflin's wife prior to his meeting Patricia. Matters become more aggravated when Virginia shows up at the camp and tries to exploit the children's preference for her, and when Denning, the camp's muscle-bound head counselor, tries to woo Patricia by making Heflin look foolish on the athletic field. Events come to a head when Heflin and Patricia stand up for their respective children during a quarrel between the youngsters; they decide to call the marriage off. This brings the children to the realization that they had hurt their parents and, between them, they plan to effect a reconciliation: The boys, hiding in the girls' room, pretend to get lost in the Maine woods. Searching parties are sent out, and Heflin, forgetting his quarrel

with Patricia, becomes the most determined member of the posse. Hours later, the boys let Heflin "find" them. He is hailed as a hero and hugged by Patricia while the four children wink their approval.

It was produced by Ted Richmond, and directed by Douglas Sirk, from a screenplay by Joseph Hoffman, based on a story by George F. Slavin and George W. George. Fine for the entire family.

**"Sailor Beware" with Dean Martin,
Jerry Lewis and Corinne Calvet**

(Paramount, no rel. date set; time, 108 min.)

That this picture will do exceptional business is a foregone conclusion, for Martin and Lewis are without a doubt the "hottest" names in show business today. From the entertainment point of view, the picture does not come up to the mark set by this comedy team in "That's My Boy"; nevertheless, it should give audiences a right good time because of the incomparable clowning by Jerry Lewis, whose whacky antics keeps one laughing continuously. There is not much to the story, which Paramount has used several times in the past (as "Lady Be Careful," in 1936, and "The Fleet's In," in 1942), but it serves adequately as a framework for the gags and comedy routines having to do with the life of a sailor. There are high points of hilarity in many of the situations, particularly where the boys are put through the drafting process and then basic training. One sequence that will have audiences literally rolling in the aisles in where Lewis becomes involved in a boxing match. Several songs by Dean Martin have been worked into the proceedings to good advantage.

What there is in the way of a story has Martin and Lewis thrust together when both, to their surprise, are accepted by the Navy, which had lowered its physical standards. Lewis, who was allergic to cosmetics, falls in love with Marion Marshall, who did not use makeup. While on leave, Lewis becomes involved in a television program in which Don Wilson, the master of ceremonies, appoints him to judge a "most kissable girl" contest. Lewis soon finds himself overrun by girls who try to kiss him in an effort to win the grand prize, and he escapes from the studio with the women in hot pursuit. He sees Marion on the streets and gets out of his predicament by kissing her and picking her as the winner. In the course of events, Martin tells the other sailors that girls just can't resist Lewis, starting a dispute that ends with some of them betting Robert Strauss, a petty officer, that Lewis will be able to kiss Corinne Calvet, the Navy's pinup girl, when their detachment gets to Honolulu, where she was appearing in a night-club. Lewis protests, but he feels compelled to go through with the attempt to kiss Corinne lest his pals lose their pay. Upon landing in Honolulu after a hectic trip by submarine, Lewis gets himself into all sorts of predicaments trying to kiss Corinne, but is unsuccessful. And to aggravate matters, Marion, believing that he was on the make for Corinne, breaks with him. In due time Corinne learns that Lewis had been victimized by his pals and she saves him from further trouble by planting a long, hard kiss on his mouth. It all ends with Lewis acclaimed as a hero and with Marion becoming reconciled with him, while Martin sets his cap for Corinne.

It was produced by Hal B. Wallis, and directed by Hal Walker, from a screenplay by James Allardice and Martin Rackin, based on the play by Kenyon Nicholson and Charles Robinson.

There are no objectionable situations.

ment innumerable theatres will be compelled to close their doors because of the lessening supply of product. Public will rebel even more if every excuse is used to raise admission prices."

Morris Lowenstein, president, Theatre Owners of Oklahoma: "Sales managers must earnestly consider the mutual welfare and gear themselves away from trends that destroy confidence and foster continued legal actions between their companies and their customers."

Tom Edwards, MPTO of St. Louis: "'Quo Vadis' third picture sold recently at such terms that admission prices must be raised. Advise exhibitors to pass them as public resents raised admissions on cream when they pay regular for skim milk."

Arthur H. Lockwood, Boston, Mass.: "The practice of forcing exhibitors to increase admission prices not of roadshow caliber . . . is undermining further the weakened structure of exhibition in this territory . . . Unfortunately the public blames the theatres, not the producers, for these price increases, which serves to counteract and defeat beneficial effects of the Movietime campaign."

R. R. Livingston, president, Nebraska Theatre Association: "If producers continue to force roadshows . . . they will create a thought in the patrons' minds that the only good pictures that they can see are the advanced-price pictures inasmuch as admitting that the remaining 80 per cent of the programs are no good."

C. E. Cook, president, Kansas-Missouri Theatre Association: "Have called number of circuit heads and representative independent exhibitors in Kansas City territory who vigorously oppose increased admission features which result in depressed business following engagement and set up unfair precedents. Some report 'Quo Vadis' and 'Greatest Show on Earth' possible exceptions."

Loius K. Ansell, board chairman, MPTO of St. Louis, Eastern Missouri and Southern Illinois: "Public resentment against increased admission prices for any pictures roadshow, so-called, including those truly worthy of designation, heard by us on all sides, augmented by letters from people published in daily newspapers roundly condemning theatres, as for example this excerpt from yesterday's *Post*:

"Do they lower the movie prices when they give you a stinker? I'm going to get a TV set and stay home."

M. E. Hensler, president, Motion Picture Exhibitors of Florida: "We feel that the roadshow film rental gimmicks that are being employed by the film companies in their sales policies on several just ordinary releases will practically force the exhibitors to show them at advance admissions. Moreover, we feel such selling policies are unwarranted and create impractical wholesale bidding which in turn will affect the sound economy of our business."

Limited space does not permit quotes from other exhibitors and from organization bulletins, particularly the bulletins of the different regional units of Allied and PCCITO, which for some months have been blasting away at the current practices and film rental demands of the distributors. Suffice it to say that their protests are in a similar vein, and that in almost every instance the exhibitors are being urged to offer stiff resistance.

Any distributing company that gets the notion that this outcry against excessive rental terms is no more than the usual squawk from exhibitors who are chronic complainers had better think twice, for this is one of the rare instances where the exhibitors, through Allied, the TOA and PCCITO, are putting up a solid front in their condemnation of the terms and conditions demanded of them at this time. Such a distributing company had better come to the realization that, on the rare occasion that it does come up with a good picture, it owes it to the industry in general, and the public in particular, not to drive too hard a bargain so that the exhibitor will be able to play the picture without charging a premium.

The exhibitors' protests are justified, for no one knows better than they do that their patrons, having paid a fair

admission price for pictures that were frequently inferior, should not be denied the right to see the better-than-good pictures at the same price. When they are denied that right, it is the theatre and not the producer that suffers from the loss of good will.

As it is, the exhibitors are having enough difficulties drawing customers at regular admission prices, and they are obviously in no mood to have their efforts obstructed by distributor greed. The wise distributing companies will recognize that organized exhibitor opposition to the pyramiding of rental terms is so formidable that a change in policy and in attitude will save them much grief.

HOW THE SMALL EXHIBITOR FEELS

The remarks contained in the following letter, which was mailed recently by L. J. Hofheimer, a Columbus, Ohio, exhibitor, to each of the general sales managers of the eight major distributors is representative of the feelings of most exhibitors, particularly those in the smaller situations:

"MOVETIME, U.S.A.!!! What does it mean? Well, in case you aren't aware of it as yet, to the average, small subsequent-run exhibitor, such as ourselves, it is the biggest laugh of the century. That is, it would be if anything so tragic could possibly hand anyone a laugh.

"We — just as thousands of small exhibitors like us — have pledged money that we do not have, and effort above and beyond the call of duty in an attempt to lure back to our box-offices the uncounted thousands of patrons who have strayed away for one reason or another. To assist us in this Herculean task we have been promised merchandise to sell — good pictures — the like of which has never been seen before. And we have been promised a steady flow of them.

"So what happens? Some of them — notably DAVID AND BATHSHEBA, STREETCAR NAMED DESIRE, AMERICAN IN PARIS, and probably QUO VADIS — play the first-run houses at advanced admission prices and probably won't see the light of day in the neighborhoods (at regular prices, anyway) for years.

"As for the rest of the good pictures that we are supposed to be playing — well, the distributors just insist on such exorbitant film rentals that it is impossible for us to buy half of them. And on the ones that we do buy it is impossible for us to make any money. So we are faced with two alternatives: either don't buy the good pictures, drive your customers away with junk, and go out business that way; or buy the good ones, pay much more than you can afford, and go out of business that way!

"Perhaps it would be asking too much, but it occurs to us that it might just possibly be a good idea for some of the branch managers, district managers, division managers — yes, and even general sales managers — to get out into some of the territories and meet some of the small exhibitors like ourselves. Maybe, in this way, they could get a better perspective and a better understanding of our problems (on the other hand, maybe they don't want to understand them) and, possibly, come to the realization that all exhibitors are not thieves and crooks — that some of us really are just trying to make a living and are badly in need of help.

"Here we are — the small exhibitors — a vital part of the greatest industry in the world, fighting the biggest battle we have ever had to fight, and we cannot afford the ammunition that we need in order to win! If there ever was a pathetic situation, this is it!

"In all fairness we must point out that not all the companies are guilty to the same degree. Some are worse than others — but they are all guilty — and unless they awaken quickly to the need of the small exhibitor it is all going to be a sorry mess.

"There is one thing sure — this precarious situation has proven that in one respect, anyway, the motion picture industry is absolutely unique. It is the only industry in the world in which the manufacturer is doing his very best, at all times, to put his retail outlet out of business."

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No. 49

THE PARAMOUNT SALES POLICY

Wilbur Snaper, president of the Allied Theatre Owners of New Jersey and head of National Allied's Film Committee, has reported to all Allied regional units that, because of the absence of a Paramount representative at the recent National Allied convention, an Allied representative (presumably himself) visited Paramount to secure a clarification of the company's sales policy. In the absence of Al Schwalberg, Paramount's general sales manager, the discussions were held with Ted O'Shea, Schwalberg's chief aide, and Snaper reports that the following conclusions drawn from the discussions have been approved by O'Shea:

"It is the intention of Paramount to price their pictures in relation to gross and not in relation to overhead. They intend using certain key pictures for the basis of arriving at split figures so they may obtain increased revenue on higher grosses. Paramount does not have the same formula for every theatre. Theatres are to be sold on an individual basis with the usual material facts concerning the theatre to be taken into consideration. Regardless of the original terms, if a picture does not warrant, on performance, the terms of the signed deal, the door of the Paramount branch or home office is not closed. They will reduce a picture, if necessary, to a price that is equitable for exhibitor and distributor alike. They have established no minimum as the adjusted deal might demand. However, there is a conscionable bottom, as both exhibitor and distributor would agree, on any picture. Deals are subject to home office approval."

Stating that the above conclusions may be used by the exhibitor as representing the thinking of the Paramount home office, Snaper added that "it is important to note that each theatre is to be treated on an individual basis. However, these are not frozen deals, so you may, if the picture doesn't gross adequately, go back to the Paramount representative for an adjustment of the price. A most important thing was the home office approval element. Make sure that you have approved deals, so as not to find yourself without a picture some day."

The Paramount declaration that it will treat theatres on an individual basis in setting sales terms should be a source of satisfaction to most exhibitors, for one of the inequities of many sales policies is that the terms on a particular picture are set up according to a national formula, which does not take into consideration conditions that may be peculiar to a particular theatre. Consequently, the setting up of a national formula frequently allows some exhibitors to make a handsome profit while others suffer losses.

As to Paramount's willingness to adjust the terms

of a picture if the gross proves inadequate—a willingness that has been expressed by other companies, too—this declaration will, of course, be appreciated by the exhibitors, but most of them will continue to deplore the fact that the high rentals demanded of them to begin with makes it necessary for them to come with "hat in hand" to seek an adjustment.

BRODERICK CRAWFORD POINTING THE WAY

Broderick Crawford, the Columbia star and Academy Award winner, recently completed a tour of personal appearances in behalf of the Columbia picture, "The Mob."

Originally, the studio intended to keep Mr. Crawford on the road for four weeks, but his tour was so successful that he extended the time to eight weeks, and finally to twelve weeks.

Upon his return to Hollywood, Mr. Crawford asked the representatives of the different trade papers to meet with him at luncheon at the Brown Derby to tell them of his experiences. What he said to them was revealing from the point of view of winning the public's good will.

His itinerary took him to big cities, but he did not overlook the smaller cities and towns. And wherever he went, he made it a point to visit hospitals, address high school assemblies, and accept luncheon invitations from civic as well as fraternal organizations. In addition, he appeared on numerous radio and television programs. In other words, he was tireless in his efforts to win the good will of the newspapers, radio and television people, the exhibitors and the public in general.

Mr. Crawford reported that he was given fine cooperation, not only by the exhibitors, but also by all the others with whom he came in contact.

But he worked! He went out for one purpose—to gain good will for the picture, for himself, and for the industry as a whole. And he accomplished it.

It would be well if the other studios emulated Columbia's example, and sent out their best players, if they are good talkers, to cover the country. While sending out their second and third rate players, such as they have been doing in connection with the Movietime tours, is better than nothing, they should send out their best stars if they want meaningful results. The industry is going through hard times and the studios should leave nothing undone to bring it back to its former state. Giving the people a chance to see top Hollywood personalities so that they may be shown as being no different from other human beings is the best way to win the public's good will.

"The Wild Blue Yonder" with Wendell Corey, Vera Ralston and Forrest Tucker

(*Republic, December 5; time, 98 min.*)

Although "The Wild Blue Yonder" pays tribute to the B-29 Superfortress, as entertainment it shapes up as a rather ordinary war melodrama that is sorely lacking in originality. It has enough moments of excitement and action to get by with the indiscriminating action fans, but it does not rise about the level of program fare. The chief fault lies with the trite and familiar story, which includes a triangle romantic interest that seems to have been dragged in by the ear. The picture is at its best in the scenes that afford the spectator an insight into the workings of the B-29 and the training of the crews. Interesting also are the combat scenes, into which authentic war clips have been interwoven to good effect, but these are not enough to maintain one's interest throughout. There is some comedy provoked by Phil Harris, as a sergeant, but it is pretty weak:—

The story opens with the arrival of Wendell Corey, an Air Force captain, at a Kansas air base, where he and his B-24 crew were to undergo intensive training in the handling of the new B-29 Superfortress, under the direction of Forrest Tucker, a major who was a fine technician but who had a psychological fear of actual combat. A conflict arises between Corey and Tucker when he fails to follow instructions, and the breach between them becomes even more strained when both fall in love with Vera Ralston, a nurse stationed at the base. In due time, Walter Brennan, the general in charge of the B-29 program, pronounces the men and planes ready for action, and lays plans for the first bombing of Japan. Tucker, at his own request, is taken off the mission and given a desk job. The first raid proves successful, and Corey and his crew distinguish themselves. The bombings continue day after day, but at a loss of many men and planes. When Tucker recommends that the raids would be more effective if the planes fly at low altitudes, Corey chides him about being brave behind the safety of a desk. To prove his courage, Tucker accompanies Corey on the first low altitude mission. His damaged plane, however, necessitates a crash landing, and he dies while trying to rescue a man from the burning plane. It ends with Corey and Vera united.

It was directed by Alan Dwan from a screenplay by Richard Tregaskis, based on a story by Andrew Geer and Charles Grayson. No producer credit is given. Unobjectionable for the family.

"Chicago Calling" with Dan Duryea

(*United Artists, Jan. 11; time, 74 min.*)

A slight story premise is stretched far beyond its worth in "Chicago Calling," a mildly interesting melodrama that should serve well enough as a supporting feature on a double bill. Revolving around the desperate efforts of a man, down on his luck, to get his telephone re-connected so that he might get word about the fate of his little daughter, injured in an accident, the contrived tale is a bit too pat and full of improbabilities to be convincing. Moreover, it is cheerless and depressing. Several of the scenes have a strong emotional quality, but on the whole the story is too unbelievable to be dramatically effective. Dan Duryea, cast in a sympathetic role for a change, does well enough as the maladjusted hero, despite the ordinary story material:—

When Dan Duryea returns home from another one of his drunken binges, Mary Anderson, his wife, de-

cides to leave him and takes along Melinda Plowman, their seven-year-old daughter. Several days later, just as a telephone company man starts to remove the phone from his apartment for non-payment of an overdue bill, Duryea receives a telegram from Mary notifying him that Melinda had suffered a serious injury near Chicago, and that she would telephone him on the following morning to inform him of the outcome of the operation. Duryea persuades the telephone man not to remove the instrument, promising to take care of the bill at once. Completely broke, Duryea finds himself at his wits ends trying to raise the necessary fifty dollars needed to pay the bill. In the course of events he meets and befriends Gordon Gebert, a lonely little boy, who offers to lend him his savings of slightly more than fifty dollars. But the youngster's selfish sister, with whom he lived, had hidden the savings and refuses to divulge the hiding place. To help the desperate Duryea, the boy robs his sister's fiance of a roll of bills. Duryea accepts the money, but he suffers pangs of conscience later and decides to return the stolen funds. The boy's sister and her fiance refuse to accept his explanation and throw him out of the apartment. He spends the night working on an excavating job and on the following morning uses the few dollars he had earned to make a telephone call to the Chicago police in a fruitless effort to locate the hospital to which his daughter had been taken. He returns home dejected, where he finds young Gordon waiting to warn him that his sister had filed a complaint with the police. Just as two detectives arrive, the phone, connected by the kindly telephone man, rings. It is Mary, who informs him that their daughter had died. Numbed by grief, Duryea surrenders to the detectives, but they feel sorry for him and turn him loose. He wanders off in a daze, followed by Gordon, and is almost killed by a speeding train as he stumbles across a railroad yard. The boy's screams bring him to his senses. He clasps the weeping child in his arms and decides to start a new life with him.

It was produced by Peter Berneis, and directed by John Reinhardt, from an original screenplay written by them. Unobjectionable morally.

"I'll See You in My Dreams" with Doris Day and Danny Thomas

(*Warner Bros., Jan. 12; time, 110 min.*)

This musical drama about the life and career of Gus Kahn, the famed lyricist, should go over very well with the general run of audiences, for its ingredients of wholesome sentiment, appealing family life, nostalgic songs, romance and comedy are served up in just the right proportions. Danny Thomas, as Gus Kahn, and Doris Day, as his wife, are outstanding, winning the spectator's respect because of their display of fine traits and of their unselfish devotion to one another. One enjoys their hard won success in the music world and sympathizes with the hard times they suffer when the stock market crash of 1929 brings about a sharp change in the family fortunes. The closing scenes, where Thomas is given a surprise testimonial dinner by his friends, will stir the emotions to such an extent that hardly a dry eye will be left in the audience. The picture should do very well at the box-office, for it is the kind that people will recommend to others after seeing it themselves:—

Opening in Chicago around 1915, the story has Thomas, a driver of a horse-drawn delivery wagon, visiting a music publishing house, where he persuades

Doris, the boss' secretary, to look over his pompous lyrics. She encourages him, but chides him for failing to write about simple things he knows and feels. He discards his manuscripts and writes the lyrics of "I Wish I Had a Girl." Doris, impressed, writes the melody and induces James Gleason, a struggling music publisher, to publish it. She then quits her job and makes Thomas do the same so that they might plug the song together. It proves to be a smash hit, but the succeeding songs they team up on are not so successful because Doris' melodies do not match her first effort. She urges him to team up with someone else and, when he refuses, tricks him into collaborating on "Memories" by pretending that she had written the melody. The song is an immediate hit, and when he learns the truth he forgives Doris and marries her. In the years that follow, Thomas, guided by Doris, collaborates with the top song writers and prospers. Meanwhile they are blessed with two children. When Thomas receives a phone call from Flo Ziegfeld asking him to write his next show, he refuses to leave Chicago and his family, but Doris induces him to go. In New York, Patricia Wymore, star of the show, sets her cap for Thomas, but his only reaction is to talk of his wife and children. The stock market crash, coupled with Thomas' refusal to write the meaningless lyrics of the period, leave him penniless, and he becomes despondent. But through Doris, who engineers a deal with Gleason, he goes to Hollywood where, after many trials and tribulations, he once again reaches the top. At a surprise testimonial dinner given to him by the great of the music world, Thomas insists that Doris share the spotlight with him.

It was produced by Louis F. Edelman, and directed by Michael Curtiz, from a screenplay by Melville Shavelson and Jack Rose. The cast includes Frank Lovejoy, Mary Wickes, Jim Backus and others.

Fine for the entire family.

"I'll Never Forget You" with Tyrone Power and Ann Blyth

(20th Century-Fox, December; time, 90 min.)

Photographed partly in black-and-white but mostly in Technicolor, this weird fantasy and drama is a remake of "Berkley Square," which Fox first produced in 1933 with the late Leslie Howard in the lead. Like the original production, this version has been artistically and handsomely produced, but as entertainment it seems best suited for high class audiences; the masses will find it rather slow, for it is mostly all talk. The action takes place at two different periods of time—the present, which is photographed in black-and-white, and 1784, which is in Technicolor. The story, which projects the hero into the eighteenth century from the modern nineteenth century, holds one's interest well. The costume part of the picture is fascinating in that the hero bewilders his listeners with his comments about events that have taken place in subsequent eras but which they look upon as predictions. This results in some moments of comedy, although the drama stems from the fact that he is looked upon by some people as a devil. The direction and acting are good, and the romantic interest touching and appealing:—

Tyrone Power, an American scientist working at a British atomic research station, lives in a large 18th century home in Berkeley Square, which had been left to him by a distant relative. When it appears as if Power is under a severe mental strain, Michael Rennie, an English colleague, urges him to take a vaca-

tion. Power informs Rennie that he had become engrossed in the old papers, records and diaries left in the house by his ancestor, who had looked exactly like him; that he believed that the past, present and future are one; and that he longed to live in the 18th century and go through the experiences of his ancestor. After seeing Rennie to his car, Power is struck by a sudden flash of lightning and projected back into the year 1784. He finds himself outside the Berkeley Square mansion, dressed in the clothes of the period, and is greeted as an expected American visitor by Beatrice Campbell and her family. From reading the diary, Power knows that he is supposed to marry Beatrice, his cousin, but he finds himself falling in love with Ann Blyth, her younger sister, of whom no mention had been made in the diary. Ann is the only one who understands him and seems to recognize that he belongs to a different age. But the others shun him because he seemed to know so much about the future, and look upon him as a devil. Beatrice refuses to marry him and openly fears what may befall her sister. The conflict between Power and the others finally resolves itself when Raymond Huntley, a pompous nobleman who had been engaged to Ann, has Power declared insane. As he is carted off to an asylum, lightning strikes again and Power finds himself back in his own time. Rennie, accompanied by his sister (also Ann Blyth) arrives as he regains consciousness and tells him that he had been in a coma for weeks. Power, after finding the grave of his sweetheart of the past and paying homage to her, looks forward to a life of reality with Rennie's sister, who was the image of her.

It was produced by Sol C. Siegel, and directed by Roy Baker, from a screenplay by Randal MacDougall, based on the play by John L. Balderston.

Unobjectionable morally, but children will hardly enjoy it.

GET BEHIND UNITED ARTISTS

HARRISON'S REPORTS heartily endorses the following sentiments expressed in a recent North Central Allied organizational bulletin:

"We are all familiar with the past troubles and difficulties, financial and otherwise of United Artists, and they need no repeating here. However, the company under new, young and vigorous leadership is in the process of making a terrific comeback and deserves the unstinted support of every independent exhibitor.

"Every time an exhibitor helps a so-called 'little' company, he helps himself. It is only through keeping such companies as United Artists in business and successful that the exhibitor has any protection at all from the demands of the bigger companies. It is true that when a 'little' company becomes big, it can be just as exorbitant in its demands as any of the big fellows. But that is beside the point and is a problem that can be handled when it arises.

"Every day that passes proves that good product is the only real solution to our box-office problems. The necessity of supporting the efforts of such companies as United Artists to deliver that type of product is obvious. We urge every independent exhibitor to give United Artists full support. We hope you will buy and book its up-coming good product during December and the coming months. If United Artists is successful in its efforts to pull itself up by its bootstraps and deliver the kind of product on which both you and it can prosper, everyone will benefit. Let's all help this company regain its former position in the industry."

DIVERGENT VIEWPOINTS

In his speech at the one-day convention of the Independent Exhibitors of New England, held this week in Boston, Trueman T. Rembusch, National Allied president, declared that "the MGM sales policy on 'Quo Vadis' will wreck exhibition if they are allowed to get away with it."

"Today," he said, "exhibition is faced with a new distributor grab—the illegal fixing of admission prices through the subterfuge of so-called pre-releasing of pictures. It saw the light of day in Paramount's 'Samson and Delilah,' and Fox brought it out in 'David and Bathsheba.' Now MGM is not only using this device to illegally fix admission prices on 'Quo Vadis' but it has added to it a sales policy that will create nationwide bidding on this picture, which bidding will result in new clearance and zones being created."

Rembusch's dim views are not shared by Rotus Harvey, president of PCCITO, who in his latest organizational bulletin told his membership that MGM's announced sales policy of awarding "Quo Vadis" on bids "appears to be fair, but that depends on how the bids are handled. . . ." Harvey added that, "if ever a picture was entitled to a raised admission this one is it. Too bad it had to come right after 'Bathsheba,' 'Streetcar' and 'An American in Paris,' for none of them were good enough for the extra charge. Now the public's angry, disgusted, and are not hesitating to say so."

LOWER PRICES BRINGS MORE CUSTOMERS

Most of you must have read, I believe, the United Press dispatch from Detroit, dated November 25, stating partly the following:

"A restaurant operator who dusted off his old 1939 menus a few days ago and began selling pork chop dinners for 45 cents said today that lower prices are the perfect answer for drumming up business.

"The Green Feather Restaurant used to be practically empty all the time," Joseph Tuczak said. "Now look—25 tables and 100 chairs, and I'll bet you can't find a place to sit to drink that cup of coffee."

"A placard on the wall announced a beefsteak dinner for 90 cents . . . hamburger steak, French fries, salad and coffee, 50 cents . . . and a bowl of chili and crackers, 15 cents."

Mr. Tuczak, the proprietor, told the United Press reporter that, whereas he was taking in \$55 a day before, he now takes in \$600. "True," he added, "my expenses haven't come down a penny. I'm still paying outlandish wholesale prices, but the volume of sales will more than make up the difference."

High admission prices, forced on the exhibitors by the excessive rentals terms demanded by them of the distributors, is one of the chief ailments of the motion picture industry, as pointed out in these columns in the November 24 issue.

Like eating in many restaurants, going to a picture theatre has become a luxury, the kind that many people cannot afford nowadays because of the high cost of living. As one radio commentator pointed out this week, the time is rapidly approaching when a man with a wife and two children will require a minimum income of eighty-five dollars per week to maintain a decent standard of American living. You may be sure that there are millions of family men who do not average even sixty dollars per week, and it is this section of the populace that makes up the great bulk of movie-goers. Where many of them went to the

movies once or twice a week they now go only once every two weeks because of the high admission prices. And in the event they see a picture for which an exhibitor was compelled to charge roadshow prices, many of them have to wait four to six weeks before they can afford to attend another picture.

The aforementioned Detroit restaurant operator found lower prices to be the formula for keeping his establishment full to capacity, and a similar formula no doubt would work to the advantage of the exhibitors. But before the exhibitors can bring about a downward revision in admission prices they will have to have the cooperation of the distributors in the form of live-and-let-live film rentals.

There was a time when the statement to the effect that movies are your best and cheapest form of entertainment meant something, but at today's high admission prices such a statement is being sneered at by the public. And the sooner the industry realizes this and does something to correct it, the better off it will be.

LAMAR THEATRE

ARTHUR, ILLINOIS

Mr. Pete Harrison December 3, 1951

HARRISON'S REPORTS

New York, N. Y.

Dear Pete:

Your December 1 issue of HARRISON'S REPORTS' front page article "The Rising Tide of Resentment" was most interesting, amusing also provoking.

Provoking from the standpoint that the exhibitors by-and-large are the ones to blame for the present conditions of exorbitant film rentals and price-fixing, alleged. If just half of the ones wailing and weeping about present conditions had of had enough intestinal fortitude to have said "NO" a time or two these present prices would not be with us today.

But as long as distribution is smarter than we exhibitors we will continue to pay for our ignorance. By that I mean our inherit "greed" complex that distribution is so capably capitalizing on. They know we won't pass a picture that our competitor down the street might latch on to. And so they ask a price and sit back till we wail ourselves exhausted and sign the deal. And so it goes, on and on. Distribution has long learned that there is nothing like a good coat of dollar bills to shed the worst torrent of condemnations.

Do these exhibitors think that distribution is so stupid as to formulate a policy that they cannot sell? If they do they have a lot to learn. The present policy and prices are exorbitant on far too many pictures but look at the representation these pictures are getting. And that is where distribution is smart. They know the big majority of theatres will buy them in spite of the crying and until such time as exhibition learns to say "NO" and stick to it, such exorbitant policies will continue to be formulated.

Distribution can only be whipped into line by one means only—"Lack of Representation." And when enough exhibitors learn to say "NO" to a bad deal and stick to it, then and then only, will they be in a position to negotiate on livable terms. But as long as their "greed" and fear of their competitor drives them to accepting terms like they are going for now, distribution will keep feeding them exorbitant terms. And this goes for all sizes of operation and particularly the large ones.

Most sincerely,

(signed) BILL HOFFMAN

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A GREAT INDUSTRY LEADER STEPS DOWN . .

As most of you know by this time, William F. Rodgers, MGM's vice-president in charge of distribution, is retiring from the post at the end of this year but will remain with the company for a minimum of two years as vice-president and advisor and consultant on sales.

According to the announcement made by Nicholas M. Schenck, president of the company, Rodgers will be succeeded by Charles M. Reagan, who joined MGM in 1949 after relinquishing his post as Paramount's head of distribution.

After spending forty-two of his sixty-three years in this business, no one will deny Bill Rodgers his well earned rest; nevertheless, his retirement, even though it will be a semi-retirement for the present, is a loss to the motion picture industry as a whole, for he is one of the finest, most respected leaders this business ever had, a man of the highest integrity who throughout the years worked hard and conscientiously in a sincere desire to bring about a better understanding between distributors and exhibitors.

No top sales executive was ever more highly esteemed by the exhibitors than Bill Rodgers, for he always endeavored to understand their problems and tried to deal fairly with them, never seeking unfair terms or advantages. He has never failed to right a wrong to an exhibitor whenever his attention has been called to one, and whenever an exhibitor found himself in distress he could be sure that Rodgers would be in the forefront to lend a helping hand, even to the point of furnishing him with free film so that he might remain in business.

Bill Rodgers has a right to look back with pride on the fine record he established in this industry. His guidance and wise counsel will be missed, but he will always be remembered with deep admiration.

To Charlie Reagan, his successor, HARRISON'S REPORTS wishes the best of luck.

SOUND ADVICE

Dick Pitts, TOA executive assistant in charge of public relations and programming, offers the TOA members some sound advice in the December 7 Progress Report of that organization. Here is what he had to say, under the heading, "Thank You Kindly, Sir":

"It's a matter of simple psychology: Whenever a newspaper or magazine or radio commentator praises our industry, we should write them and say, 'Thank you kindly, sir.'

"As a working newspaperman for 16 years, as a radio commentator on and off for 20 years—I beg to report that words of praise or of thanks are rare gems indeed.

"When a picture is given a good review, with few exceptions, it is taken as a matter of course. A so-so or bad review will bring forth castigation and re-primation.

"Next time a picture you're playing is given a good review, call or write the critic and tell him so. Laud him for recognizing true merit. He'll feel pleased as punch, even if he suspects that you might have an ulterior motive, which, of course, you haven't.

"Get acquainted with the newspaper mugs. You're likely to find that they're pretty good Joes—despite rumor and friction to the contrary.

"And remember one thing—to a newspaperman NEWS is all holy. The best way I know to get on his good side (and I assure you he does have a good side) is to provide him with news, regardless of whether it concerns your business.

"Try to understand him and get him to understand you. Understanding invariably means better press relations and better public relations."

HARRISON'S REPORTS heartily concurs with the advice given by Dick Pitts. While we must always stand ready to combat unwarranted and vicious attacks against the industry, we should be just as quick to say "thank you" to those who have a kind word to say for us.

ANOTHER USELESS INVENTION

Weekly *Variety* reports this weeks that Dr. Elwood Kretsinger, an associate professor of speech at the University of Oklahoma, has invented an "electromagnetic movement meter" which, when attached to theatre seats, will record the "wiggles" of those occupying the seats.

The idea behind this device, which is rigged up to control twelve seats, is to enable one to judge whether or not a picture is holding the seat-holders' interest. Dr. Kretsinger points out that, if one or all the seat-holders becomes restless and shifts positions, the "wiggles" are signs of temporary boredom, and they affect the electromagnetic energy in the wire under the seats. These movements are fed to a recording instrument, where a pen indicates the "wiggles" with a wavy line. If only one of the seat-holders moves while the eleven others are held spellbound by a dramatic scene, the line made by the pen would take a sharp dip, but if all the seat-holders moved the pen would jiggle violently.

From *Variety's* description of this device, it appears as if it depends on "wiggles" to record the extent of the sitters' attention. In the opinion of this writer, the device probably would be useless on many pictures, such as those that lull one to sleep. Some of the pictures produced nowadays are so conducive to sound slumber that the "critics" wired for movement will not given even one "wiggle."

"Death of a Salesman" with Fredric March*(Columbia, no rel. date set; time, 115 min.)*

Producer Stanley Kramer adds to his laurels with this very fine screen production of Arthur Miller's Pulitzer Prize play, "Death of a Salesman." The acting of every one in the cast is nothing short of superb, and the brilliant performance of Fredric March, as Willy Loman, a veteran traveling salesman who had come to the end of his road, undoubtedly will make him a leading contender for this year's Academy Award. As entertainment, however, the picture's appeal will be limited to selective audiences in class houses, where its thought-provoking subject matter will best be appreciated. It is much too tragic and heavy for the general run of audiences, particularly the action fans and teen-agers, who will not get the significance of this keenly analytical study of the mental collapse of a man who comes to the realization that he is a failure because he had lived an illusion based on false values.

The story, which covers a period of twenty-four hours, depicts March as a tired, middle-aged salesman in the throes of a mental collapse, a man who mutters aloud to himself and whose mind constantly wanders in a way that merges the past with the present. Through his mental wanderings and his actions in the present, it is revealed that he had always wanted to be a "big man", that he was actually a frightened man who had to work twice as hard as anyone else to make a dollar; and that, from childhood, he had drilled into his two sons (Kevin McCarthy and Cameron Mitchell, the importance of being important. Mildred Dunnock, his understanding wife, had encouraged him throughout the years, and had pretended not to be cognizant of his weaknesses. Now, after thirty-four years as a salesman for the same employer and dealing with the same customers, March finds himself unable to make enough money to meet the household bills. Equally disillusioning to him was the fact that both his sons had turned out to be failures, too, one being a wastrel, and the other a petty thief. The story details how March's despondency is heightened by the constant wrangling between him and his older son, whom he had favored as a youngster; how his dream world is shattered when his employer considers him washed up and fires him; and how his complete mental collapse is brought about when the older son fails to obtain financial backing for a business venture. The tragic ending has March committing suicide in the belief that the \$20,000 insurance on his life will provide his wife with comforts and his sons with a good start in the business world.

A brief synopsis cannot adequately describe the agonizing intensity of March's mental sufferings and the atmosphere of depression that pervades his household. Suffice it to say that the picture goes to whom this tragedy will appeal will find it an unforgettable emotional experience.

It was produced by Stanley Kramer, and directed by Laslo Benedek, from a screenplay by Stanley Roberts.

Adult fare.

"Finders Keepers" with Tom Ewell, Julia Adams and Evelyn Varden*(Univ. Int'l, January; time, 75 min.)*

Indifferent. Though it is supposed to be a comedy, there are very few laughs in it and these are only mild. The license taken by the producer is too great, with the result that the story, which revolves around the complications that arise when a two-year-old baby comes home with a batch of stolen money he had found, is full of inconsistencies, such as could not get by even in a comedy. The kidnapping of the baby by the crooks is in bad taste even though it was supposedly unintentional. But the height in bad taste is reached when the crooks intend to use the baby as a shield to effect their escape. Of the cast, Evelyn Varden does the best work. She is pleasant and knows her stuff. Dusty Henley, the baby, is attractive, but it will take at least another year before he can do acting in a picture:—

Three gangsters hold up a bank and bury the money in a vacant lot. Shortly thereafter, Dusty, two-year-old son of Tom Ewell, an ex-convict trying to go straight, comes upon the money while digging with his small spade and loads his little wagon with bills. When Dusty reaches home, Ewell and his mother (Miss Varden), an unregenerate crook, wants to keep the money, but Julia Adams, Ewell's wife, refuses to agree, maintaining that the stolen money will bring them nothing but trouble. Just as the crooks arrive at the lot to recover the money, they see little Dusty carting away some more of it. They take the baby and the money along with them, and when their leader sees Dusty's name on the

back of his sweater he telephones the youngster's home. Miss Varden answers the phone and recognizes the leader's voice as that of an old pal. She informs him of her grandson's find and of the fact that his parents did not want to keep the money. Meanwhile Ewell and Julia visit Harold Vermilyea, Ewell's parole officer, and tell him about the money. When they reach home, they find the baby, his grandmother and the money gone. They trace them to the crooks' mountain hideout, which is surrounded by the police. The crooks tie up Miss Varden and warn the police to let them escape lest they harm the baby. In the meantime Dusty toddles into a back room and starts shooting off a gun. This confuses the crooks who, believing that they were cornered, surrender. It all ends with harmony again prevailing in Ewell's household, and with the baby admired for having helped to capture the bank robbers.

Leonard Goldstein produced it, and Frederick de Cordova directed it, from a story and screenplay by Richard Morris.

There are no sex situations in the picture.

"The Sellout" with Walter Pidgeon, John Hodiak and Audrey Totter*(MGM, February; time, 83 min.)*

A good suspense-courtroom melodrama. Complemented by expert direction and acting, its story about the ruthless machinations of a county political machine, and of an assistant state's attorney's successful efforts to bring the culprits to justice, sustains one's interest from start to finish. Much of what is depicted, such as the vicious cruelties of a prison's Kangaroo court and the high-handed methods employed by county police and court officials to punish those who commit even technical offenses within county territory, would be unbelievable if not for the fact that it happened in real life recently in a Southern state. John Hodiak is persuasive as the determined state's attorney, and Walter Pidgeon is impressive as a crusading editor whose scathing editorials are stopped by threats to his family's security. The courtroom scenes in the closing reels, where Hodiak obtains an indictment against the crooks, in spite of the fact that his witnesses had been bullied into maintaining silence, are highly effective:—

Shortly after he picks up a friend on the highway to give him a lift to town, Pidgeon is arrested on a technicality by Sheriff Thomas Gomez and is thrown into the county jail without being booked on a specific charge. After mistreating Pidgeon in prison and in court, Gomez changes his attitude when he learns from Everett Sloane, the county's political boss, that Pidgeon is the father-in-law of Cameron Mitchell, the county's prosecutor, who was married to Paula Raymond, Pidgeon's daughter. Pidgeon urges Mitchell to prosecute Gomez and his gang for malfeasance in public office, but Mitchell finds reason why such a move would be futile. Pidgeon then writes a series of scathing editorials against the crooked politicians, quoting a succession of citizens who, like him, had suffered at their hands. As a result of these articles, the State Attorney General dispatches John Hodiak to secure an indictment against the mob. By the time Hodiak arrives, he finds that the editorials had stopped and that Pidgeon had disappeared. Hodiak starts an investigation and, in the course of events is picked up by Audrey Trotter, who admits that she had been hired by the crooks to lure him to a roadhouse, where they made their headquarters. He goes to the roadhouse, where Sloane makes an unsuccessful attempt to bribe him into dropping the case. Meanwhile Pidgeon returns and prepares to leave the city. Hodiak visits him, and the editor, obviously not himself, refuses to cooperate. Through a bartender employed at the roadhouse Hodiak establishes that Pidgeon had been beaten by Gomez and Sloane. But this eye witness is murdered before Hodiak can use him to advantage. Hodiak eventually brings the crooks to court but he unable to make headway on the indictment because none of the witnesses have the courage to testify against them. When Pidgeon refuses to talk, Mitchell, realizing that it tortured his father-in-law to see injustice triumph, tells the court that he (Pidgeon) had been silenced by threats to reveal that he (Mitchell) had once accepted a bribe. This testimony results in an indictment against the crooks, and though Mitchell is prepared to pay for his indiscretion he is happy to have served the cause of justice.

It was produced by Nicholas Nayfack, and directed by Gerald Mayer, from a screenplay by Charles Palmer, based on a story by Matthew Rapp.

Unobjectionable morally.

"Flaming Feather" with Sterling Hayden, Forrest Tucker and Barbara Rush

(Paramount, no rel. date set; time, 77 min.)

A good outdoor melodrama, photographed in Technicolor, which should easily satisfy those who desire action fare, for it has lots of hard-riding, gunfights and battles with Indians. The story itself follows a standard pattern, but it holds one's attention fairly well because of the mystery surrounding the identity of the villain, who headed a band of Indian renegades. The closing scenes, where the hero joins forces with the Cavalry and scales an Indian cliff dwelling to rescue the heroine and have a showdown with the villain, are highly exciting. The outdoor scenery, enhanced by the color photography, is a treat to the eye:—

A mysterious outlaw, known only as the "Sidewinder," heads a band of renegade Ute Indians and terrorizes the Arizona territory. When the renegades burn down his ranchhouse and make off with his cattle, Sterling Hayden takes to the trail, determined to find and kill the "Sidewinder." Forrest Tucker leads a U.S. Cavalry troop on the same manhunt, and a rivalry develops between the two. In the course of his search, Hayden meets Arlene Whelan, a saloon entertainer, who offers to pay him well if he will collect a \$20,000 debt owed to her by Victor Jory, owner of the Trading Post at Fort Savage. Hayden shoes away from the deal when she explains that it involved the kidnapping of Barbara Rush, whose was engaged to Jory; Barbara was to be held as a hostage until Jory paid up. That night, Hayden, stopping at the local hotel, comes to the rescue of Barbara when Dick Arlen and Bob Kortman, in Arlene's pay, break into her room. He escorts her to Fort Savage to thwart Arlene's kidnapping scheme. Jory, grateful to Hayden, makes him a gift of a rifle, which Hayden recognizes as his own, stolen when his ranch was raided. Jory, who was actually the "Sidewinder," cleverly tricks Hayden into believing that Ian Macdonald, an outlaw, was the culprit. He then kills Macdonald to make it appear as if the "Sidewinder" is dead. Hayden, however, finds reason to suspect Jory, and he joins forces with Tucker to bring him to justice. Jory laughs at the accusation and offers to take his accusers to a secret gold mine to prove the source of his wealth. Arlene, eager to collect the money owed to her, goes along. Jory leads Hayden and the Cavalry unit into a Ute ambush, kidnaps Barbara, and drags her up into an ancient cliff dwelling. In the gun battle that follows, Arlene loses her life, while Jory is killed by Carol Thurston, an Indian girl who resented his love for Barbara. Hayden rescues Barbara and wins her heart.

It was produced by Nat Holt, and directed by Ray Enright, from a story and screenplay by Gerald Drayson Adams. Suitable for the family.

"The Girl on the Bridge" with Hugo Haas and Beverly Michaels

(20th Century-Fox, December; time, 77 min.)

Although produced independently on a very small budget, "The Girl on the Bridge" is an effective adult drama. Revolving around a kindly, aged widower, whose protective instinct for a young unwed mother involves him in murder and eventual suicide, the subject matter is tragic and lacks popular appeal; nevertheless, it has strong emotional situations and should be appreciated by those who are seeking something different in pictures. Hugo Haas is impressive as the aged widower, as is Beverly Michaels, as the unwed mother; both invest their roles with feeling and sympathy, and their marriage, despite the difference in ages, seems believable. The emotional strain undergone by Haas when persons connected with Beverly's past show up to mar his happiness touch one deeply:—

Haas lives a lonely life as a watchmaker in a large American city, to which he had come after the Nazis had killed his wife and two sons. Crossing a bridge one night, he meets Beverly, apparently intent upon committing suicide, and talks her out of it. She comes to his dingy store on the following day to thank him, and reveals that she is an unwed mother, the father of the child having deserted her. She accepts Haas' offer to care for the baby while she works

during the day. The baby brings Haas much happiness, which is shattered when Beverly finds a job as a housekeeper in a distant city. Disturbed, he induces her to become his housekeeper in order to have her and the baby near him. In due time he asks Beverly to become his wife, stating that he is willing to be her husband in name only so as to give the baby a home and a father. Beverly, having grown fond of the kindly old man, accepts his proposal of marriage without reservations. They live happily together, and his joy is complete when he learns that he is to become a father. Complications arise when Beverly is seen in the shop by John Close, a cousin of Robert Dane, who had jilted her. He informs Dane, who visits the shop without Beverly's knowledge. Haas, disturbed, offers Dane money to leave him and Beverly alone, but Dane declines the offer and promises to stay away. Close gets into an argument with Dane for refusing the money. He visits Haas late that night and tries to blackmail him. Haas kills him in self-defense during a struggle and hides the body, which is later found by the police. Circumstantial evidence points to Dane as the killer and he is arrested and tried for the crime. Haas keeps silent and, though Dane is acquitted, his own guilt haunts him. He eases his conscience by committing suicide. Later Dane asks Beverly's forgiveness, and she agrees to start life anew with him when he offers to accept Haas' unborn child.

It was produced and directed by Mr. Haas, who wrote the original story and screenplay in collaboration with Arnold Phillips. Adult fare.

"The Cimarron Kid" with Audie Murphy, Beverly Tyler and Yvette Dugay

(Univ. Int'l, January; time, 84 min.)

Technicolor photography, effective scenic backgrounds and plentiful action are offered in this western which, though not extraordinary, should satisfy those who enjoy pictures of this type. There isn't much substance to the story, which is a stock tale about a hero who is forced into a life of outlawry by a vengeful railroad detective, but the chases, gunfights and bank and train robberies keep the action moving at an exciting pace. The direction is fair, and the performances on the whole can best be described as adequate. The fact that the story involves such outlaws as the Cimarron Kid and the Dalton Brothers may be exploited to advantage by theatres that specialize in westerns:—

Audie Murphy, a friend of the Daltons but not a member of their gang, spends a term in prison as a result of a frame-up engineered by David Wolfe, a railroad detective. When Wolfe tries to frame him a second time, Audie, convinced that the world won't let him remain honest, joins up with the Daltons. The three eldest Dalton brothers are killed during a daring daylight bank robbery, and the remaining gang members elect Audie as their new leader. They rendezvous at the ranch of Roy Roberts, a former outlaw, and there, Audie and Beverly Tyler, Roberts' daughter, fall in love at first sight. Under Audie's leadership, the gang terrorizes the west with many robberies, but all obey his orders to refrain from needless killing. Wolfe, aided by Lief Erickson, a U.S. Marshall, spots detectives throughout the area, and it becomes increasingly dangerous for the gang to operate. Meanwhile Beverly urges Audie to give himself up, serve his time, and then start life anew with her. He insists that one more major job will give him enough money to buy a ranch in Argentina, where he will be immune from prosecution. The opportunity presents itself when John Hubbard, a railroad guard, outlines an intricate scheme by which lead bars would be substituted for gold bars being shipped from Dallas to Denver. The plan proves to be a trap, and the gang members are killed by detectives as the gold bars are dropped to them at designated points. Audie, however, manages to escape, and he makes his way to Beverly's ranch. There he suddenly finds himself surrounded by Erickson's men and, at Beverly's pleading, surrenders. She promises to wait for his release.

It was produced by Ted Richmond, and directed by Budd Boetticher, from a screenplay by Louis Stevens, who collaborated on the story with Kay Lenard.

Unobjectionable for the family.

MORE ON THE NEED FOR NEW FACES

This paper's recent editorial comments on the need for new faces in motion pictures has brought forth the following letter from Mr. A. A. Holler, assistant manager of The Fenray Photoplay Company, operators of the Fenray and Elzane Theatres in Martins Ferry, Ohio:

"In your issue No. 47 of November 24, 1951 you set forth that there are many ailments besetting the industry and you listed two of outstanding importance and gave precedence to the one 'The Lack of New Personalities.'

"You were not writing facetiously when making this claim but projecting pointedly and clearly a fundamental reason for the weakness of the present-day box-office and that it is necessary for the producers to develop new personalities and project them before the public, has been made amply clear at least in this region of the soundness of your thinking, and I give as proof for such thought an incident in connection with the premiere of Bob Hope's picture 'My Favorite Spy,' which was held in the town of Bellaire, six miles distant from us.

"Because of the illness of Rhonda Fleming, the feminine lead in this picture, to appear on account of illness, Paramount substituted two starlets, Susan Morrow and Mary Murphy, and not withstanding all the copy which has been written about the star Bob Hope and his accompanying troupe of lesser luminaries, viz. Jan Sterling, Gloria Grahame and Marilyn Maxwell, the comments of the crowd both at the parade in the morning and the Chesterfield broadcast at the High School in the evening were outstandingly favorable in particular to the two starlets with particular emphasis on the inspiring beauty, charm and vibrant personality of Mary Murphy. There is no doubt in my mind that if and when Paramount chooses to place her in a romantic role that she will have made such a tremendous following for herself in this particular valley that those who have seen her in person will certainly want to see her on the screen.

"It is quite rare that such an unknown so completely captures and captivates an audience to the extent that the antics and doings of the principals are shunted to the background and the praises of a starlet are so numerous. This observation you will not find set forth so prominently in copies of the *Wheeling News Register*, the *Wheeling Intelligencer* and the *Martins Ferry Times Leader* of Wednesday, November 28, the day following the premier, copies of which are enclosed herewith, but was the spontaneous expression gained by circulating through the crowd and speaking with many acquaintances afterwards whom I had observed at the broadcast, and those who had seen the parade.

"This information is passed on to you as proof that your thinking follows the right tack, and proof that new names and new faces will redevelop new interest in motion pictures."

* * *

While on the subject, this paper would like to call its subscribers' attention to a plan for promoting and pre-selling new, fresh faces among the Hollywood

personalities as a major objective of all branches of the industry, as proposed last week by Mitchell Wolfson, president of the Theatre Owners of America.

Pointing out that "stars are made, not born," Wolfson stated that "it is a job for all these three branches of the industry, and exhibitors should do everything practicable in cooperating with production and distribution towards this end."

In answer to those exhibitors who may ask, "What can I do?" Wolfson had these suggestions:

"1. Exploit these personalities around your theatre. Have a lobby easel with a picture of the young player and some information about him, and pictures in which he may be seen that are coming later. If it is a starlet, use eye-appealing full-length photo and give her bust, waist and hip measurements, as well as her weight. Tell where the player was born, hobbies, and any interesting biographical data.

"2. Get their pictures and background in the local papers.

"3. Get local columnists to use items about these personalities whenever possible.

"4. If the producers make short trailers introducing the new faces—and I urge them to do so—run them on your best days. This could result in their names having pulling power in their very first pictures.

"5. Many radio stations are eager to run the recorded interviews the studios put out from time to time. Take advantage of that eagerness and see that they get the interviews.

"6. Run teasers in your ads such as 'Have you seen Dale Robertson?' or 'Mmmmm, what a gal is Jean Peters!'

"7. Get these personalities named 'Queen' or 'Sweetheart' of local affairs, such as 'Sweetheart of the Sun Bowl' or 'Queen of the Midland Fair.' If the personalities can't be there personally, they will always cooperate by having special photos with props that tie into the situation and mail them back, and the local press is certain to use it.

"In turn, I urge the producers to send these people on tour as often as they can in good sense do so. And there is a sound reason for this. For example, if Eisenhower were to turn for office he would have a good chance of election without stumping the country too much. That's because he's already at the top—the people know him and like him. But if a newcomer wants public office he's got to get out and meet the people, and a lot of them. Meeting the people gets votes and it will sell tickets.

"We've got to start building now the Gary Coopers, Bob Hopes and Betty Grables of the future."

There is considerable merit to Mitchell Wolfson's plan, and his suggestions can be utilized to eventual advantages by every theatre, regardless of the size or type, and regardless of which company's pictures are played. Practically every studio has a number of new players who are being groomed for stardom, and by working out a plan of cooperation with the exhibitors they can do much to popularize these new comers as speedily as possible and thus lessen exhibitor resistance to pictures with new but unknown names.

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THE WRONG APPROACH AGAIN

Some weeks ago, Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, presented to the advertising and publicity heads of the member-companies of the Motion Picture Association of America a plan for a joint institutional advertising campaign calling for a full-page ad to appear once every two or three months in every daily newspaper in the country.

The idea behind the plan was to boost the industry in general through institutional copy and to throw the spotlight on a limited number of specific pictures.

It was estimated that five advertisements over a period of twelve months would cost in the neighborhood of \$1,750,000.

According to a report in weekly *Variety*, the plan has been the subject of considerable discussion among the ad-publicity heads of the different companies, and has resulted in much disagreement over which companies' pictures will get the big play and at what period of the year.

This disagreement has brought about a revision of the plan, which now calls for full-page ads to be inserted at the rate of one a month in daily newspapers with a circulation of 100,000 or over. It is estimated that this would reduce the cost to about \$140,000 per insertion as compared to about \$350,000 per insertion in all dailies, regardless of circulation figures. Additionally, the revised plan calls for the companies to sponsor each advertisement on a rotating, individual basis, rather than jointly, with each company to play up a limited number of its own pictures besides plugging the industry institutionally.

The film company presidents, following a report made to them by Mayer this week, have agreed to take the plan under advisement and to confer with Mayer once again shortly after January 1.

HARRISON'S REPORTS ventures to say that, even if the company presidents approve this revised plan, it will not be of much value from the public relations point of view, for experience has shown that any institutional advertising campaign that gives the different film companies a chance to work in a plug for their individual pictures, good and bad alike, is doomed to failure.

To be of value, an institutional advertising campaign must be free from any reference to individual pictures or companies. What needs to be stressed is, not what a particular picture means to the public, but what the entire industry means to it. The motion picture industry has much to be proud of and, through effective institutional advertising, its virtues and its contributions to the general welfare of our society

can be brought to the attention of the public in a manner that will insure enduring results.

When it comes to the general welfare of an industry, the producer-distributors can take a lesson from such industries as oil, meat and the railroads, to mention but a few. These industries are constantly resorting to institutional advertising, and in each case the names of its constituents and their individual products or services are submerged to that of the industry as a whole. It makes no difference who sells the meat or the oil, or who runs a railroad; the important thing in these ads is to impress the public with the fact that each industry is in some way beneficial to the public. Similarly, it should make no difference what producing companies make pictures; what has to be stressed is the merits and accomplishments of our business, and the fact that no other medium can furnish so much relaxation and entertainment to people at so little cost.

We can tell the public of our great contributions in time of peace or war; of our participation in bond, salvage and charity drives; of our bringing important messages to the people; of our sending films to the fighting fronts for the relaxation of GI's; and of what the motion pictures are doing for the children of America in that they are educational and frequently inspirational and uplifting. We have a powerful story that needs to be told through institutional advertising, and once the people become aware of our merits and accomplishments, we can look forward to greater respect for the industry and increased patronage at the box-office.

Last October, the producer-distributors spent much money running half-page and full-page ads in some 1,755 newspapers throughout the country in connection with the "Movietime" campaign. These ads were supposed to be institutional, but they can best be summed up as a pseudo-institutional advertising campaign, for in the ads each of the major companies listed two of its pictures as being among the "wonderful parade of hits" in store for the public, regardless of whether or not the pictures listed merited such a boost. And a number of them certainly did not, for they ended up as supporting features on double-bills. Moreover, the pictures listed took up more than half of the advertising space, and the copy itself could hardly be termed institutional since it referred mainly to the pictures listed.

If the producer-distributors want to do something constructive, they should start thinking along the lines of genuine institutional advertising which, when properly handled, will serve to boost the industry as a whole. They had better abandon the type of campaign they now have under advisement, for it, too,

(Continued on back page)

**"Shadow in the Sky" with Ralph Meeker,
James Whitmore and Nancy Davis**

(MGM, February; time, 78 min.)

A mildly interesting program melodrama, revolving around the rehabilitation of a psychotic war veteran, and around the anxiety his condition causes to his closest relatives. The story, which has been given a rather heavy-handed treatment, lacks conviction, and the point it tries to make is somewhat obscure. Considering the material, Ralph Meeker is effective as the veteran, as are Nancy Davis and James Whitmore, as his sister and brother-in-law, who fear to have him live at their home because of their two young children. The romantic interest between Meeker and Jean Hagen is pleasing. There is some suspense in the closing scenes, where Meeker saves Whitmore's young son from drowning:—

Meeker, a patient in a veteran's' mental hospital, suffers violent tantrums every time it rains, the result of a horrifying experience during World War II. He is visited regularly by Nancy and Whitmore, who are told by Eduard Franz, the chief doctor, that Meeker needed, not hospital care, but the love and affection of close relatives. Both Nancy and Whitmore decide not to take Meeker into their home out of fear that some harm may come to their two children (Dennis Ross and Nadene Ashdown) during one of Meeker's tantrums. But they eventually become conscience-stricken over their failure to help rehabilitate him and agree to let him live with them. The children become fond of Meeker, who keeps busy repairing a small boat, but the continued apprehension of Nancy and Whitmore for the children becomes so obvious that it leads to a quarrel between them and Meeker. He takes the boat down to the waterfront and decides to sail away on the following morning. Late that night, Nancy's young son steals out of the house and goes down to the waterfront. He boards Meeker's boat just as a storm blows up, and falls into the sea. The youngster's cries awaken Meeker, who goes into one of his tantrums because of the pouring rain, but he manages to overcome it and rescues the boy. This happening, coupled with a heart-to-heart talk between Meeker and Whitmore, cures him of his neurosis.

It was produced by William H. Wright, and directed by Fred M. Wicox, from a screenplay by Ben Maddow, based on a story by Edward Newhouse.

Adult fare.

**"Decision Before Dawn" with Richard Basehart,
Gary Merrill and Oskar Werner**

(20th Century-Fox, January; time, 119 min.)

There is much about this World War II drama that is different, interesting and impressive, for it revolves around Nazi war prisoners who, to aid the Allies, volunteer to spy against their own country. For all its good points, however, the picture's appeal probably will be limited, first, because its involved story is decidedly overlong, and, secondly, because the pace is slowed down by too much detail and by lengthy and somewhat obscure discussions on the morality of treason. Although Richard Basehart and Gary Merrill are the only known names in the case, the principal role is played by Oskar Werner, who gives a fine performance as a sensitive German prisoner whose decision to betray his own country is motivated by a sincere belief that he would help rather than hurt the German people. Werner's adventures as a spy among his own people result in some

highly suspenseful situations in which he barely escapes capture by the Gestapo. The manner in which he sacrifices his life at the finish is saddening. Also on the credit side of the picture is the graphic depiction of bombed cities and the hopelessness reflected in the faces of the people who realize that defeat is inevitable. The action was filmed entirely in Germany against actual backgrounds.

Briefly, the story, which is based on George Howe's novel, "Call it Treason," opens in 1945 with Gary Merrill, a colonel in charge of an American intelligence unit, convincing his superiors that the only effective method of penetrating the German lines is to use German prisoners of war as Allied agents. After a careful screening of a number of prisoners who volunteer for the work, Merrill selects Hans Christian Blech, an arrogant German who admits frankly that he would do anything for money, and Oskar Werner, a Luftwaffe medic, who believed that Nazism had brought his country to ruin and that his work as an Allied spy would help bring the war to a speedier end. After a period of intensive training, both men, along with Richard Basehart, an American lieutenant, are dropped by parachute behind the German lines. Werner sets off on his own assignment, which was to locate the whereabouts of the 15th Panzer Corps, and to make contact with Basehart and Blech in five days to give them the information. In the events that follow, Werner goes through a series of tense adventures among his own people as he seeks out the 15th Panzer Corps, barely escaping capture by an S.S. man who trails him. He finally secures the information and rejoins Basehart and Blech in Mannheim, where they are recognized as spies during an air raid. Blech tries to desert during the chase, only to be shot down by Basehart. In the dramatic climax, Werner surrenders to a Nazi firing squad in order to enable Basehart to swim across the Rhine to the American lines.

It was directed by Anatole Litvak, who produced it in collaboration with Frank McCarthy. Peter Viertel wrote the screenplay. Adult fare.

**"The Bushwackers" with John Ireland,
Dorothy Malone and Wayne Morris**

(Realart, November; time, 72 min.)

A fair program melodrama, suitable for the lower half of a double bill. The action is fast enough to hold the spectator's interest to the end. Set at the end of the Civil War, the story presents the hero as determined to lead a peaceful life but being compelled to take up arms against the lawless element, which terrorized the country. John Ireland is good as the hero, as is Dorothy Malone as the heroine. Lawrence Tierney is properly vicious as the villain, and Wayne Morris does well in his weak part as the sheriff:—

At the end of the Civil War, Ireland vows never to raise a gun against a man again. He sets out to establish himself in the West and comes upon a gang of ruthless killers burning a shack and shooting down a family. The killers see Ireland and go after him, but he outwits them makes his way to Independence, Missouri. There, he is befriended by Frank Marlow, a newspaper editor, and Dorothy Malone, his daughter, who offers him a job. But he decides to leave the town when he sees killings and land grabbings instituted by Lon Chaney, a wealthy landowner, who wanted to increase his holdings by any means, and who was aided by Myrna Dell, his daughter. The trail Ireland takes out of town crosses Chaney's land, and he soon

finds himself taken prisoner and ordered shot because he had seen too much. To get rid of a witness, Myrna orders Lawrence Tierney to shoot down the man who kills Ireland, but these maneuverings result in both Tierney and the other henchman killing each other, while Ireland, wounded, escapes back to town. There he enlists the aid of Marlow's newspaper and organizes the homesteaders to defend themselves from Chaney's hirelings. The killers destroy Marlow's press and murder him. This stirs the homesteaders so deeply that, with Ireland leading them, they exterminate the gang. Ireland and Dorothy plan to marry.

It was produced by Larry Finley, and directed by Rod Amateau, who wrote the screenplay in collaboration with Thomas Gries.

Unobjectionable morally.

**"Boots Malone" with William Holden,
Johnny Stewart and Stanley Clements**

(Columbia, January; time, 103 min.)

A good racetrack melodrama, well directed and capably acted. The story content is somewhat different from most pictures of this type, and it contains the kind of melodramatic action that most picture-goers enjoy. Moreover, it offers a fascinating insight on the training of a jockey, together with the "tricks of the trade" that make one jockey superior over another. Were it not for the effective way in which William Holden portrays the hero, he would be an extremely unsympathetic character, for his actions are demoralizing almost to the end. What wins him some measure of sympathy is the genuine affection he begins to feel for Johnny Stewart, a teen-aged youth, whom he takes under his wing after trying to take advantage of him. The horse race at the finish, during which Holden permits the youngster to ride to win in defiance of a big racketeer's orders, is not a novel situation, but it is put over effectively:—

Holden, a jockey's agent down on his luck, and Stanley Clements, a jockey who was not good enough for big-time races, take advantage of Johnny, a naive youngster with a few hundred dollars in his jeans, who aspired to become a jockey. Holden agrees to train him, but only because he could live temporarily on the boys funds. Through trickery, Holden leads Ed Begley, a wealthy stable owner, to believe that White Cargo, one of his prize horses, had turned sour, and with the financial aid of numerous characters around the track he buys the horse from the disgruntled Begley at a low price. Together with Clements, Johnny and Basil Ruysdael, a veteran trainer, Holden takes the horse on the road for a tour of the country fairs. Meanwhile he discovers that Johnny is a natural born rider. He begins to train him in earnest, and a deep feeling of affection springs up between them. With both Johnny and the horse ready, Holden returns to the track for a real "killing," only to learn that detectives were looking for Johnny. It then comes out that the lad had run away from military school because his rich, career-seeking mother was too busy to visit him. Holden turns Johnny back to his mother, who alienates the boy from Holden by intimating that he had turned him back for the reward. Just before the big race, Holden is ordered by Hugh Sanders, a big time gambler to whom he was in debt, to make sure that White Cargo loses the race. Johnny, who had discovered that Holden's motives had been misrepresented by his mother, show up at the track to run the race. Knowing that it would break the lad's

heart to throw the race, Holden permits him to ride to win. He does win, putting Holden in a spot with Sanders. To escape Sander's vengeance, Holden accompanies Johnny back home to his mother who, to keep the boy happy, had promised to buy him a string of horses.

It was directed by William Dieterle, and written and produced by Milton Holmes.

Ethically unsound for children.

**"Lone Star" with Clark Gable,
Ava Gardner and Broderick Crawford**

(MGM, no rel. date set; time, 94 min.)

With such names as Clark Gable, Ava Gardner, Broderick Crawford and Lionel Barrymore in the cast, this outdoor adventure melodrama should have no trouble making its mark at the box-office. As entertainment, it is a good picture of its type, for it is visually exciting, has thrilling action, some good comedy touches and romance. And to top it off, Clark Gable, as a two-fisted adventurer who seeks to bring about the annexation of Texas to the United States, is cast in the kind of rugged role his fans like to see him in. The story itself is interesting, but not too much time is wasted on plot details; instead it goes in for action, of the type the fans enjoy — hard riding, gunplay, Indian fighting and hectic chases. The closing scenes, where the forces led by Broderick Crawford clash with those led by Gable, are highly exciting:—

Disturbed by the news that Moroni Olsen (as Sam Houston) and announced that he no longer favored that Texas join the Union, Lionel Barrymore (as ex-President Andrew Jackson) enlists the aid of Gable, a rugged Texas adventurer and cattle owner, to visit Olsen in dangerous Indian territory and induce him to change his mind. As Gable leaves Tennessee, a shady politician offers him a bribe to join forces with Crawford, an outspoken foe of annexation, who favored an alliance with Mexico and envisioned himself as the head of a new empire. Gable declines the bribe. On the trail, Gable meets Crawford when he saves him from a Comanche attack, but he does not reveal his identity or mission. The ride together to Austin, where Crawford introduces Gable to Ava Gardner, his fiance and editor of the local newspaper. Both are instantly attracted to one another. With the issue of annexation coming up for a vote in the Texas Senate, Crawford, to insure its defeat, holds a group of Senators prisoners to stop them from voting against him. Gable, aided by his cowboys, frees the Senators and then reveals his identity and mission. He sets out to find Olsen, pursued by Crawford and his men. He manages to elude his pursuers, locates Olsen, and obtains a note from his asking the Senate to delay debate on annexation, which he now favored, until he can be present. Crawford attempts to prevent Gable from reaching Austin with his note, but is unsuccessful. When the Senators learn that Olsen favored annexation, they decide to put the issue to an immediate vote. To stop them, Crawford organizes an attack on the Hall of Congress, while Gable and his forces set up defenses. Olsen arrives on the scene in the midst of the fierce fighting. Crawford turns on him, only to be knocked senseless in a hand-to-hand combat with Gable. It all ends with the Senate voting annexation, and with Ava embracing Gable.

It was produced by Z. Wayne Griffin, and directed by Vincent Sherman, from a screenplay by Borden Chase. Suitable for the family.

is no more than a pseudo-institutional idea, which will permit each company to insist upon getting into the act in a way that will serve, not the industry, but its own selfish interests.

As had been said in these columns before, it is indeed peculiar that the one industry that can do so much for itself allows its strength to be dissipated, not only by adopting the wrong methods, but also by failing to take advantage of its own opportunities.

WISCONSIN ALLIED SALUTES RODGERS

At its annual convention held last week in Milwaukee, the Allied Independent Theatre Owners of Wisconsin, in what is certainly a rare action taken by an exhibitor organization in treating with distribution, adopted the following resolution unanimously:

"WHEREAS, the Allied Independent Theatre Owners of Wisconsin note with deep regret the decision of William F. Rodgers to relinquish his active duties as Sales Manager of Metro-Goldwyn-Mayer, and,

"WHEREAS, Bill Rodgers has, for so many years, dedicated himself to the progress of our business, and has given much of himself to these activities outside the realm of mere film selling to, we hope, the eventual benefit of our business, and

"WHEREAS, too often appreciations are said too late,

"NOW, THEREFORE, BE IT RESOLVED, that the Allied Independent Theatre Owners of Wisconsin, in convention assembled this 12th day of December, 1951, express our appreciation to Bill Rodgers for the efforts he made to bring our industry closer together, and our happiness in the knowledge that he is not retiring but will continue his active interest in our business in an advisory capacity, and wish him many years of health and happiness, and

"BE IT FURTHER RESOLVED, that this convention send its greetings to his successor, Mr. Charles Reagan, in his difficult assignment in following in the footsteps of Mr. Rodgers, and pledges to him the same cooperation that we gave Bill, confident that he will grasp that same torch and hold it high and carry it well towards a better understanding between all branches of our great industry."

H. & S. THEATRES

1064 EAST LIVINGSTON AVENUE
COLUMBUS 5, OHIO

December 11, 1951

Mr. P. S. Harrison
Harrison's Reports
1270 Sixth Avenue
New York 20, N. Y.

Dear Pete:

Since you were interested enough in my letter to the various general sales managers of the eight major distributors to publish it in the December 1st issue

of HARRISON'S REPORTS, perhaps you will also be interested in the results to date.

I shall list them by companies, in the order in which the replies were received.

20th Century-Fox: A prompt, intelligent and courteous letter from Mr. Lichtman, in which he promised an investigation and action, if warranted. The investigation has already taken place, and so has the action.

Columbia: A letter from Mr. Montague's secretary to the effect that Mr. Montague would be away from his office for several weeks, but that upon his return the letter would be called to his attention.

United Artists: Mr. Heineman missed the point of the letter completely. He construed it as being a criticism of the "Movietime, U.S.A." campaign and turned it over to Max Youngstein for reply.

Universal: A nice letter from Mr. Feldman, in which he said that he had gone over our records with Mr. McCarthy and that he was sure our letter did not apply to Universal. Mr. Feldman is wrong!

Metro: An intelligent and courteous letter from Mr. Rodgers, in which he promised an investigation and action, if warranted. The investigation has already taken place and I believe the action will be forthcoming shortly.

Paramount: No reply.

RKO: No reply.

Warner Brothers: No reply.

If you remember, in my original letter I said that some of the companies were guilty to a lesser extent than the others. There were exactly two companies in that category. To me it is highly significant that the only two companies which have come up with any action are the two companies which were the least guilty: Fox and Metro! I also find it significant that the three worst offenders were the three companies that did not even bother to reply. Of course, this is right in line with their attitude all along. In my opinion, by their failure to reply they have put themselves on record as saying, in effect, that we are right—they just don't give a damn!

To say that it is unfortunate that this situation exists would, I believe, be a classic of understatement—but there it is, Pete, and I, for one, do not know the answer!

Anyway, thanks for your interest, and best regards.

Sincerely,

(signed) L. J. Hofheimer

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BRUTAL FACTS

In the last four years box-office receipts have declined by a substantial percentage each year.

Though the decline has been somewhat arrested this year in some areas, because of a slightly increased number of box-office pictures and of other causes, theatre attendance is still below the figures of last year. But the overall decline from the year 1941 has been estimated to be about forty per cent.

What are the causes?

Increased taxes; the higher cost of living; the time payments that have to be met by millions of families who purchased new homes, refrigerators, washing machines and similar accessories; the fear of people to let their reserves go as a result of the international uncertainty; the inability of Hollywood to produce a greater number of box-office pictures — these have been some of the causes. But the most serious cause has been the advent of television.

If any exhibitor thinks that television has not hurt the business, and that he has nothing to fear from this medium, he had better revise his thinking. It has come to the point where, like with radio sets, no home is complete without a television set, that is, in areas where television stations are in operation. Consequently, the average family man not only has to count his pennies to cover the cost of a television set, but once he acquires the set he begins to feel that, rather than see a poor picture in a theatre, at a sacrifice as judged by the present admission prices, he might just as well stay at home and see a poor television program since that does not cost him any money. Moreover, he can see that show most conveniently — just by turning a knob, and at the same time avoid the inconvenience of leaving his home, particularly during inclement weather.

And this is only the beginning of competition from television. Right now, the television people cannot produce entertainment that matches the quality of top motion pictures, whereas the motion picture producers are still able to expend large sums of money for such pictures. As time goes on, however, television sets will blanket the country and the television networks will obtain vast sums of money from the advertisers and thus be able to improve greatly the quality of television entertainment. It is then that the industry will feel the full impact of this formidable competition.

The Hollywood producers know that one way to meet this competition is to make a greater number of box-office pictures. But they have not yet done anything about this fact.

Some of the producers feel that, by curtailing the number of pictures on their schedule, they will be able to make a greater number of box-office pictures.

It is hardly necessary for this paper to point out the fallacy of this theory. The percentage of the good pictures to the bad pictures, as far as this writer has observed, has never varied to any appreciable degree throughout the years—it has remained pretty much the same. Accordingly, this is no time to cut down on production, for the greater a number of pictures a studio produces the greater will be the number of box-office pictures.

The industry is, today, in the "dumps".

This is not, however, the first time the industry reached rock-bottom in theatre receipts. When the two-reel subject came into existence a lift was given to it. When the attractiveness of the two-reelers began to wane, the multiple-reel features came along and gave the industry a new lease on life. And when the effectiveness of the long features lost ground seriously, as it happened in 1927, when many theatres closed down and more contemplated closing, sound came along and boosted box-office receipts to heights that the industry never dreamed of. But talking pictures, too, have seen their day, for now that we have television the talking picture is no longer a theatre exclusive.

What are the prospects of another needed lift for the box-office if the producers continue to show shortsightedness by failing to increase the number of box-office attractions? This paper has some views on the subject, which it hopes to express in a future article.

WHY NOT CALL A SPADE BY ITS RIGHT NAME?

In the December 15 issue of *Motion Picture Herald*, an article signed by "Motion Picture Herald" but no doubt written by Mr. Martin Quigley, the editor-in-chief and publisher, tells Mr. Eric Johnston that a "warm welcome" is awaiting his return to the industry, but advises him, in a diplomatic way, that: by this time his call to Government service should have satisfied his relish for political position and he should now become president of the distributors' association in fact, with no other interests to detract him from his duty to the industry; that, during his leave of absence as head of the Motion Picture Association, the economy of the industry suffered, requiring his "inspection" to make him realize that the industry needs help; that, though in September, 1945, he said: "The next five years will tell the tale," he has no "tale to tell," for since he made that remark the industry has "nothing to point to with pride or satisfaction"; that there has been an imperative need of a voice of leadership but in vain did many industry people and even a section of the public await such a

(Continued on back page)

**"Storm Over Tibet" with Rex Reason
and Diana Douglas**

(Columbia, January; time, 87 min.)

"Storm Over Tibet" is an unusual feature in that the producers have blended footage of a modern story into footage shot in the Karakoram region of the Himalayas some fifteen years ago. But as entertainment its far-fetched, mystic tale will have limited appeal, and the lack of known names in the cast poses a selling problem for the exhibitor. The fascinating parts of the picture are the breathtaking scenes of the snow-clad Himalayas, which have been photographed at altitudes ranging up to 24,000 feet. Particularly gripping are the scenes that show a band of men climbing up the perilous peaks in an endeavor to reach a plane wreck, braving avalanches, blinding snowstorms and sub-zero temperatures. The modern footage has been blended into the old footage so expertly that one hardly notices any difference. The acting is competent but, as said, the players mean nothing at the box-office:—

Rex Reason and Myron Healey, Air Force pilots flying in the region of Tibet during World War II, have a falling out when Healey objects to Reason's stealing of a religious image — the Mask of Sinja — from a Tibetan temple as a souvenir. When a minor injury keeps Reason from undertaking a routine flight, Healey takes his place with the mask still aboard only to crash in the uncharted mountain wilderness. Reason feels responsible for his death, because Healey had warned him that tampering with the mask would end in disaster because of a curse. Returning to the United States, Reason looks up Diana Douglas, Healey's widow, and tells her of his feelings of guilt. A romance develops between the two, and they marry. In due time their happiness is interrupted by the arrival of a mailed parcel containing the mask, with no indication of the identity of the person who had sent it. Deciding that the only way to save their marriage is to find out if Healey is still alive, the couple join a UNESCO expedition bound for Tibet in search of scientific data. In the events that follow, Reason and several members of the expedition undertake to reach the mountain peak where Healey's plane had crashed, and after many hardships, during which all the other climbers lose their lives, Reason spots the wreckage only to see it buried forever under a vast snowslide. He is brought back to the safety of a Tibetan temple, where the high priest furnishes him with proof of Healey's death and, through philosophic observations, relieves him of his sense of guilt so that he might look forward to a happy future with Diana.

It was produced by Ivan Tors and Laslo Benedek, and directed by Andrew Marton, from a screenplay by Mr. Tors and Sam Meyer.

It will not be of much interest to children and teen-agers.

**"A Girl in Every Port" with Groucho Marx,
Marie Wilson and William Bendix**

(RKO, no rel. date set; time, 86 min.)

A fairly amusing satirical comedy. Though there are very few hearty laughs, the picture manages to keep one amused all the way through. The results would have been much better had there been less gabbing and more action. Most of the comedy is contributed by Groucho Marx. The racing scenes are

fairly exciting. The direction and acting are good, and the photography clear:—

Seamen Groucho Marx and William Bendix, pals in the Navy for twenty years, spend a great deal of their time in the brig. Released to claim an inheritance, Bendix returns to the ship owning Little Erin, a weak-ankled race horse, and an employer of Gene Lockhart, a bunco artist; of George Stone, a seedy jockey; and of Rodney Wooton, a colored exercise boy. Bendix had acquired the horse at an auction of the stables of Don DeFore, whose fiancée, Dee Hartford, was determined to get him out of the racing business. Groucho learns that Little Erin had a twin, named Shamrock, also weak-ankled, who had been loaned out to work on a vegetable farm. He learns this from Marie Wilson, a cutey, whose father had raised the colts. Groucho discovers that Shamrock's ankle had grown strong, and he conceives the idea of switching the horses secretly and, after winning a race, switching the horses again in order to sell the weak-ankled Little Erin back to DeFore. Everything works out according to plan, except that Marie falls in love with DeFore, instead of with either Groucho or Bendix. Complications arise, however, when Groucho becomes mixed up during the switch and Little Erin instead of Shamrock is entered in the race. Meanwhile Dee warns Groucho and Marx that she will use her influence to kick them out of the Navy if the horse wins. To avoid such an eventuality, the two pals kidnap both horses and hide them in the ship's brig. On the eve of the race, the two sailors learn that the only way by which Marie can win DeFore would be for his horse to win the race. Rising to the situation like men, they smuggle the horses out of the brig, despite interference from a couple of civilians, whom they lock up in the brig. When they reach the track, they learn that the trainer and jockey, paid off by gangsters, had disappeared. Groucho and Bendix don jockey outfits and appear at the starting gate, each astride of the horse he thought to be Shamrock. The two horses finish nose and nose, far ahead of the other horses, but both are disqualified by the officials. It all ends with Marie and DeFore deliriously happy, because they had won each other, and with Groucho and Bendix being cited for locking up the two civilians, who turn out to be saboteurs.

Irwin Allen and Irving Cummings, Jr. produced it, and Chester Erskine directed it, from a screenplay by the director himself, who based it on the story, "They Sell Sailors Elephants," by Frederick Hazlitt.

Suitable for the entire family.

**"Indian Uprising" with George Montgomery
and Audrey Long**

(Columbia, January; time, 75 min.)

This shapes up as a standard Indian-versus-settlers outdoor melodrama, photographed by the Supercolor process. Revolving around a fearless cavalry captain whose efforts to keep peace between the Indians and whites are hampered by crooked politicians, the story runs along familiar lines and is developed with few surprises, but it has enough movement and excitement to make it acceptable to the action fans, who should get their fill of rousing clashes with the Indians. George Montgomery is properly heroic in the leading role, but Audrey Long has little to do as the heroine. The color photography is rather spotty—most of the scenes have a purplish tinge:—

Having succeeded in persuading Geronimo (Miguel Inclan), the Apache chief, to sign a treaty with the U.S. Government, which guaranteed that the Indians' territory would be kept free of mercenary white men, Montgomery finds danger of treachery when gold is discovered on reservation territory. His efforts to keep greedy white men from mining the gold is met with political chicanery, and he soon finds himself relieved of his command at the fort. Robert Shayne, the officer sent to relieve him, does not compel the lawless miners to decamp from the reservation, and the Apaches, feeling betrayed, go on the warpath. Meanwhile, Montgomery is placed under court-martial charges for having ordered his men to fire upon a ragtail posse organized by the miners' corrupt leaders to massacre a group of innocent Indians. Shayne, knowing little about Indian warfare, is quickly trapped with his company by the Apaches. Hearing of this, Montgomery leaves the fort, hurries to the scene, and prevents the annihilation of Shayne and his troops by persuading Geronimo to halt the attack, promising that his people will not be molested any further. When Shayne, under instructions from Washington, puts Geronimo in a prison camp, Montgomery is so outraged that he hands in his resignation. The court-martial charges against him are dropped and he is promoted in rank, but he declines the promotion on the grounds that he wants to resign. Geronimo, however, induces him to remain in the Army, telling Montgomery that only men like him can bring peace between the Indians and whites.

It is an Edward Small production, produced by Bernard Small, and directed by Ray Nazarro, from a story by Richard Schayer, who collaborated on the screenplay with Kenneth Gamet.

Suitable for family audiences.

"Tembo"

(RKO, no rel. date set; time, 80 min.)

Photographed in Ansco color, this is a fairly interesting documentary depicting the adventures of a safari in the jungle wilds of Africa. The unique thing about this travelogue is that the wild game is hunted with bow and arrow by Howard Hill, the noted archer, who also produced and directed the film. His skill with a bow and arrow is amazing, and in the course of the proceedings he brings down with his deadly marksmanship a lion, a leopard, fish, a crocodile, a boa constrictor and a huge elephant.

Like most pictures of this type, it has many fascinating animal scenes. Particularly interesting are the shots of different species of antelope, some of which are shown leaping through the air as much as forty feet in one stride. Interesting also is the depiction of a pygmy tribe food hunt, by which the pygmies spread long nets from tree to tree around a large area and drive the animals within the area towards the nets, trapping them. Depicted also are several native tribes and their ceremonial dances, with the usual quota of bare-chested females. The picture has been given a "plot" in that Hill and his associates supposedly start their expedition to search for a remote tribe of "Leopard Men," which they find after traveling some 30,000 miles throughout Africa. The climax of this "plot" has Hill averting a clash with the "Leopard Men" by killing a huge elephant who had been endangering the tribe. The "dangers" the party

encounter during their search are too obviously synthetic to be thrilling.

The picture should make a suitable supporting feature in double-billing situations, and its running time could be cut down easily to fit such a purpose.

"The African Queen" with Humphrey Bogart and Katharine Hepburn

(United Artists, no rel. date set; time, 106 min.)

The presence of two popular stars in the leads may help draw people to the box-office, but this story of adventure and romance between two middle-aged people is not a good entertainment. The picture, which was photographed in Technicolor against actual African backgrounds, has its moments of comedy and excitement, but on the whole the dialogue is childish, the action silly, and the story bereft of human appeal. The characters act as childishly as they talk, and discriminating picture-goers will, no doubt, laugh at them. There is nothing romantic about either Katharine Hepburn or Humphrey Bogart, for both look bedraggled throughout. Bogart himself appears unshaven in one-half of the picture, and his drinking gin by the case certainly is not edifying. The scenes that show Bogart's body full of leeches after he comes out of the stagnant waters in which he had been wading to free his boat are most unpleasant. Neither the photography nor the color are anything to rave about. The action takes place in German East Africa, in 1914:—

When German troops fire a Congo village at the outbreak of World War I, the shock kills Robert Morley, a missionary, leaving Katharine, his spinster sister, alone. Bogart, an unkempt, gin-swilling captain of the "African Queen," a decrepit 30-foot river launch, offers to take Katharine to the region's backwaters, where both could sit out the war. Instead, she persuades him to embark with her on a daring plan to take the boat down uncharted rivers to a lake, and there to destroy a 100-foot German gunboat that commanded the only invasion route open to the British. A quiet, prim woman, Katharine experiences the first real excitement of her life when they run the first rapids. She even learns to handle the tiller and even shames Bogart into giving up his drinking. When both succeed in maneuvering the boat through a particularly dangerous rapids, despite being under fire from a German fort, they fall into one another's arms in emotional relief and realize that they had fallen in love. After surviving malaria, dangers from animals and insects, and swift cataracts that damage the boat, they finally arrive at the lake and sight the German craft. They hide among the reeds for three days, while Bogart fashions two torpedoes from oxygen cylinders and blasting gelatine and attaches them to his boat, intending to ram the enemy. But before they can accomplish their mission the "African Queen" capsizes in a gale. Both are hauled aboard the German boat and sentenced to hang. Bogart persuades the captain to marry them before they die, and just as the ceremony ends the ship runs into the partly submerged "African Queen" and blows up. It ends with Bogart and Katharine gayly swimming towards the shore.

It is an Horizon-Romulus production, produced by S. P. Eagle, and directed by John Huston, from a screenplay by James Agee and Mr. Huston, based on the novel of the same name by C. S. Forester.

There are no objectionable sex situations.

voice; that, even though he has the gift of gab to an extraordinary degree, he spoke about everything but motion pictures.

The editorial praises Mr. Johnston's decision to bring the association's headquarters back to New York City, from which point it never should have been removed to Washington. "A good portion of the fraternizing and gadding about which representatives of any association do in Washington," says the article, "not only accomplishes nothing but actually gets the business represented into difficulties."

The article, which was written in the form of an open letter to Mr. Johnston, adds this: "The Motion Picture Association must necessarily assume a major share of the conduct of the industry's public relations. It will not of course be news to you, Mr. Johnston, that for some time the industry has been receiver of a great deal of harmful attention from the press and elsewhere. About all this very little has been done and still less has been effective. Outside observers of the industry, for instance, have been amazed to find one department of your association engaged in promoting a foreign film which another department of your association had refused to accept on moral grounds..."

The article also accuses Mr. Johnston of doing nothing to offset the harmful effect on our public relations because of the pro-Red disclosures arising out of the hearings of the Un-American Activities Committee.

In other words, the article states, in diplomatic language, that the money the motion picture industry has paid to Mr. Johnston for his services has been wasted.

Whose fault is it? Not Johnston's! The producer-distributors wanted a politician and they got him. They thought that they were getting a business man, but they are now finding out that they made a mistake. They thought that Johnston, because of the publicity he got on his trip to Russia, would get them the Russian business when common sense should have shown them that a deal with the Russians for American pictures was impossible. They should have known that the Russian hierarchy would never have consented to show the Russian people the American way of life through American pictures, except, of course, those pictures that tend to degrade us in the eyes of other peoples.

But Mr. Quigley still believes that Mr. Johnston will be able to accomplish now what he was not able to accomplish in more than six years as head of the distributors' association. How come?

A JUSTIFIED DEMAND FOR CLARIFICATION OF POLICIES

Jack Kirsch, president of Allied Theatre of Illinois, and a former president of National Allied, issued a strongly worded statement last week calling upon the presidents of all major producing and distributing companies to declare their position on the issue of selling motion pictures to television so "that the exhibitors may know where they stand in this whirlpool of uncertainty."

His statement, which was made before his organization's board of directors and unanimously concurred in by that body, follows:

"There seems to be a deep silence prevalent among the major film companies as to where they stand on the issue of selling their films to TV. While this silence persists, many independent film companies have already disposed of large libraries of film to TV, notably among them Republic Pictures, while several large producing organizations are setting up subsidiary companies solely for the production of pictures for TV. Also, certain independent producers, formerly releasing through major companies, have already made deals on a grand scale for the showing of their product over TV, latest one taking this step being Edward Small, who sold a local automobile agency 27 pictures produced by him. In spite of all this, you hear men in the top echelon of production and distribution assert that the outlook for the film industry is very bright and that there are many encouraging signs on the horizon.

"But the important question is: for what segment of the industry is the future bright and encouraging? Certainly not for exhibition, if one is to carefully analyze the trends. Then for whom are all these alleged encouraging signs pertaining to? For the producers of motion pictures, of course, who are looking with a determined eye to the TV field which they feel offers them a lucrative market for the thousands of films that had their runs in theatres throughout the country and are now resting in the film vaults awaiting the day when more channels are opened up and ready to consume this vast backlog of film merchandise.

"I think it's about time the exhibitors knew where they stand in this whirlpool of uncertainty. I also think it's about time that the major film companies call a spade a spade and stop beating around the bush. Exhibitors are holding on with both hope and despair. The hope stems from all the statements of encouragement uttered by the film company heads, while the despair results from the growing tendency of more and more independent producing and distributing companies turning to TV for the sale of their pictures and we, who are situated in strong TV areas, know what a devastating effect this has on theatre attendance.

"If ever there was a time for plain talking, this is it. If ever there was a time for the major companies to let exhibitors know where they stand on this issue, this is it. The time for pussyfooting is past. This is no time for hedging. Thousands of exhibitors have their last dime invested in motion picture theatres—they have a right to know whether the major producing companies are going to continue to concentrate on the theatre market or TV. There can be no half measures, no ifs, ands and buts. This is too serious a piece of business to trifle with. Frank and straightforward statements should be made on this score now by the presidents of every major film company.

"At least if the presidents of 20th Century-Fox, MGM, Warners, RKO, Columbia, Universal, United Artists and Paramount would come out with a statement that the future of their business lies solely with the motion picture theatres—and mean it—then the hopes which these exhibitors harbor will prove meaningful and the despair meaningless.

"The New Year is rapidly approaching. That would be an appropriate time for putting the record straight once and for all."

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