PUT THE VICTORY SPIRIT IN THE VICTORY LOAN!
THE FRIENDLY COMPANY LEADS AGAIN IN BAROMETER’S EXHIBITOR POLL!

MALE-FEMALE COMBINED VOTES:

GREER GARSON AGAIN IS TOP STAR OF ALL!

M-G-M: 4 out of 12
(Greer Garson, Van Johnson, Spencer Tracy, Judy Garland)
NEXT COMPANY: 2

FEMALE POLL:

GREER GARSON AGAIN TOP FEMALE STAR!

M-G-M: 4 out of 12
(Greer Garson, Judy Garland, Margaret O'Brien, Lana Turner)
NEXT COMPANY: 2

MALE POLL:

M-G-M: 5 OUT OF 12
(Van Johnson, Spencer Tracy, Clark Gable, Walter Pidgeon, Lionel Barrymore)
NEXT COMPANY: 3

BLUE RIBBON AWARDS:

M-G-M: 6 OUT OF 12
(Seventh Cross, Mrs. Parkington, 30 Seconds Over Tokyo, National Velvet, Clock, Valley of Decision)
NEXT COMPANY: 3

FEATURE RATINGS:

M-G-M: 20 HITS


NEXT COMPANY: 14
(M-G-M also leads in ratio of Feature Hits out of total releases)

YEAR AFTER YEAR AFTER YEAR AFTER YEAR!
MORE THEATRES HAVE MADE MORE MOVIES WITH RKO PICTURES THIS YEAR THAN EVER BEFORE!
RKO Pictures

Watch "THE SHOWMANSHIP COMPANY" FOR 1946!
PARAMOUNT predicted in last year’s “Barometer” that TWELVE of our '44-'45 releases would be top-ranking hits. But . . .

PARAMOUNT actually delivered THIRTEEN* of the outstanding box-office successes of the past year, by vote of the nation’s showmen in this year’s “Barometer” poll! And now . . . .

PARAMOUNT prophesies that you will find all these—and more—current and coming Paramount attractions on next year’s “Barometer” list of leading ‘45-'46† money makers . . .

† Release dates subject to change.
“Make It Your Greatest Campaign! Victory Loan!”

**Than Performed!**

*THE WINNERS FOR 1944-'45*

Affairs of Susan • Incendiary Blonde *In Technicolor* • And Now Tomorrow • Our Hearts Were Young and Gay • Bring On The Girls *In Technicolor* • Out Of This World • For Whom The Bell Tolls *In Technicolor* • Practically Yours Frenchman’s Creek *In Technicolor* • Salty O’Rourke • Here Come The Waves • Till We Meet Again • You Came Along
AN EXPRESSION
of deepest appreciation to all Technicolor customers for their cooperation during the period of difficulty caused by the war,

AND AN APPEAL
for their further understanding of the time necessary to complete the Technicolor expansion program to meet their future requirements.

TECHNICOLOR MOTION PICTURE CORPORATION
Herbert T. Kalmus
President and General Manager
URING the picture season of 1944-45 peace came to the world. With the victory in Europe in May and the suddenness of the victory in the Pacific in August, the change from a war-footing to that of peace was reflected in attendance at motion picture theatres. There was a change from the peak grosses of the previous season to the beginning of a gradual trend toward what may be termed normalcy. But the stride of business still was hefty.

The product story of the past season is told in terms of performance at the boxoffice in the ensuing pages of this volume. It is also told in terms of factual information pertinent to each feature release, as well as short subjects. This is for practical guidance value in the booking of pictures as yet unplayed in many situations throughout the country.

The change from war to peace footing has, naturally, brought a change in public taste for certain types of pictures. That is evidenced in the performance figures on pictures for last season and, too, in the look ahead at pictures, finished or in work, for the ensuing year.

In 1944-45 there were fewer feature releases than in any previous season. But a rise is indicated by the record backlog of finished productions and the large number of properties scheduled for forthcoming release.

With the transition from war production to domestic needs, manufacturers of theatre equipment and supplies soon will fulfill the pent-up needs for theatre modernization. Many improvements are in store, designed to serve the patron through better visual performance, better sound and greater comfort. The progress made in electronic developments and in the discovery of new materials during the war promises a wealth of "attractions" for the physical side of the theatre.

In custom with past volumes, this ninth annual edition of BAROMETER is designed to be helpful in the everyday functions of the exhibitor in particular—and to all branches of the industry in general.
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B A R O M E T E R

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The All-American Favorites of 1945

THE WINNERS

1. Greer Garson
2. Bing Crosby
3. Ingrid Bergman
4. Van Johnson
5. Bette Davis
6. Humphrey Bogart
7. Gary Cooper
8. Spencer Tracy
9. Claudette Colbert
10. Judy Garland
11. Cary Grant
12. Irene Dunne

Each year a poll is taken for BAROMETER of the screen popularity of motion picture stars. The reason for doing this every year is summed up by this quotation from Lord Chesterfield: "The tumultuous love of the populace must be seized and enjoyed in its first transports, there is no hoarding of it to use upon occasions; it will not keep." The significance of this statement for motion picture exhibitors is that while localities differ somewhat in the boxoffice appeal of many of the stars, the All-American Favorites for the year are sure to be heavy drawing cards in almost every situation. But their degrees of popularity do not always keep from one year to another. A study of this season's results will show certain changes in this "tumultuous love of the populace" for their screen favorites.

Going over the year's combined winners and checking with last year's, we find Greer Garson still easily holding top place and Bing Crosby still gracefully yielding to the lady by placing second. Then changes creep in. Ingrid Bergman moves up from fifth place last year to third place. Van Johnson, freckles, boyish grin and all, climbs right up there to fourth place when he wasn't even on the combined list last year. Bette Davis has dropped—but just from fourth to fifth place. Humphrey Bogart rises from ninth to sixth in line. Then there's Gary Cooper down as No. 7 when he was third from the top last year. Truly the public is fickle, for Spencer Tracy is also down—to eighth place instead of last year's sixth.

The shift works both ways, however, for Claudette Colbert is ninth this year in contrast to her position as 12th last year, and Judy Garland, who was not on either the combined list or the segregated one in the 1944 poll, is now in tenth place. Two more drops complete the picture, Cary Grant from seven to 11, and Irene Dunne from eight to 12.

Taking up the highest 12 female stars, Miss Garson leading off, we find Ingrid Bergman in second place and Bette Davis third. Last year their positions were reversed. Claudette Colbert in fourth place has moved up two places, Judy Garland, after slipping off the lists last year from tenth the year before, is right out there in front in fifth place. Irene Dunne drops two, in sixth position, and little Margaret O'Brien must have used seven-league boots to stand seventh with all these adult stars. Not since Shirley Temple, who was the top star of the 1937 poll but started dropping and no longer places, has another child star rated right up among the grownup stars. Jennifer Jones starts her initial appearance on this list of favorites in eighth place, but Ginger Rogers has dropped from fifth to ninth. Lana Turner does a come-back, being tenth this year, missing last year, and ninth the year before. Joan Fontaine was also missing last year and in 12th place the year before. This year she places 11th. Then Rosalind Russell has dropped from ninth last year to 12th place in the 1945 poll.

Things are even a little more changed in comparing last year's and this year's findings about the popularity of the male stars. Bing is luckier than his much-publicized race horses and is right out in front. But Van Johnson was certainly a "dark horse" in the running, closing the gap from down at the end of the line to second place. Humphrey Bogart is up to third place, two jumps higher than last year, but Gary Cooper at fourth has dropped two, as has Spencer Tracy at fifth. The same is true of Cary Grant at sixth but Clark Gable, who hasn't been making pictures for these past few years he has spent helping to win the war, is still in seventh place where he was last year. In the poll preceding that, he was top man.

Bob Hope has slipped to eighth place from sixth and Joseph Cotten is on for the first time in ninth place. Alan Ladd, another newcomer to the list, is tenth. Walter Pidgeon, in 11th place, has gone down three notches. Lionel Barrymore, the last on the list, has slipped down one from his last year's score.

The poll is taken by sending questionnaires to the following groups, thus gaining a cross-section of opinion as to the relative popularity of screen stars:

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

DRAWN FOR BOXOFFICE BAROMETER BY VERNON HAMPTON
THE ALL-AMERICAN SCREEN FAVORITES OF 1945

The Winners:

1. GREER GARSON
2. BING CROSBY
3. INGRID BERGMAN
4. VAN JOHNSON
5. BETTE DAVIS
6. HUMPHREY BOGART
7. GARY COOPER
8. SPENCER TRACY
9. CLAUDETTE COLBERT
10. JUDY GARLAND
11. CARY GRANT
12. IRENE DUNNE

The Runnersup:

(Listed in Order of Highest Number of Votes Received)

MALE

Barry Fitzgerald
Gregory Peck
Ronald Colman
Gene Kelly
James Cagney
Dana Andrews
Robert Young
Danny Kaye
Dane Clark
Fred MacMurray
John Garfield
Fredric March

FEMALE

Barbara Stanwyck
Betty Hutton
Betty Grable
Lauren Bacall
June Allyson
Rita Hayworth
Barbara Stanwyck
Loretta Young
Dorothy McGuire
Esther Williams
Jean Arthur
Ethel Barrymore

The Medalists:

(Listed in Order Named)

Male

Cornel Wilde
Walter Brennan
Ray Milland
William Bendix
Sonny Tufts
Enrol Flynn
Paul Henreid
Frank Sinatra
Charles Laughton
Edward G. Robinson
Keenan Wynn
Walter Huston
Paul Muni
Monty Woolley
Herbert Marshall
Jose Iturbi
Paul Lukas
Sydney Greenstreet
Tyron Power
Robert Donat
Burgess Meredith
Robert Benchley
Van Heflin
Edward Arnold
Jack Carson
John Wayne
Fred Astaire
George Brent
Dick Haymes
Claude Rains
Brian Aherne
George Sanders

Female

Ann Sheridan
Susan Peters
Shirley Temple
Teresa Wright
Merle Oberon
Jeanne Crain
Dorothy Lamour
Jeanette MacDonald
Joan Crawford
Alice Faye
Anne Baxter
Sonja Henie
Ann Sothern
Geraldine Fitzgerald
Eleanor Parker
Linda Darnell
Marjorie Main
Joan Davis
Gloria De Haven
Marsha Hunt
Carmen Miranda
Kathryn Grayson
Diana Lynn
Maria Monteza
Dinah Shore
Gracie Fields
Peggy Ryan
Claire Trevor
Vivian Blaine

THE ALL-AMERICAN SCREEN FAVORITES OF 1944

MALE

1. Bing Crosby
2. Gary Cooper
3. Spencer Tracy
4. Cary Grant
5. Humphrey Bogart
6. Bob Hope

FEMALE

1. Greer Garson
2. Bette Davis
3. Ingrid Bergman
4. Irene Dunne
5. Ginger Rogers
6. Claudette Colbert

7. Betty Grable
8. Jean Arthur
9. Rosalind Russell
10. Rita Hayworth
11. Deanna Durbin
12. Barbara Stanwyck

FEMALE

Betty Field
Maureen O'Hara
Louise Rainer
Phyllis Thaxter
Lucille Ball
Joan Bennett
Joan Blondell
Alexis Smith
Jane Wyman
Marlene Dietrich
Susan Hayward
Veronica Lake
Sylvia Sidney
Faye Emerson
Ann Harding
Judy Canova
Frances Langford
Katina Paxinou
Ella Raines
Mary Astor
Ruth Hussey
Martha Scott
Andrus Sisters
Kay Francis
Molly (and Fiber)
Jim Falkenburg
Susanna Foster
HOW THE COUNTRY VOTED: URBAN VS. RURAL

**URBAN** and rural America are agreed on Bing Crosby as their favorite male motion picture star, but they are divided on their feminine choice. While Greer Garson won top honors, in combined voting for male and feminine stars, she was led in urban balloting by Ingrid Bergman. Actually, in urban voting, Miss Bergman led both Miss Garson and Crosby. Miss Bergman received top rating in cities in the east, south and west, and was second in the central states. Crosby took top male honors in all regions, both in rural and urban voting, except eastern urban where Van Johnson was first, and southern urban where he was tied with Spencer Tracy. Published below is the breakdown of the All-American poll, as to rural and urban balloting and by geographic regions.

<table>
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<tr>
<th>EASTERN STATES</th>
<th>CENTRAL STATES</th>
<th>SOUTHERN STATES</th>
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<td>Bing Crosby</td>
<td>Ingrid Bergman</td>
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<td>2 Greer Garson</td>
<td>Van Johnson</td>
<td>Greer Garson</td>
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<td>3 Betty Davis</td>
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<td>4 Margaret O'Brien</td>
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<td>5 Irene Dunne</td>
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<td>7 Claudette Colbert</td>
<td>Bob Hope</td>
<td>Joan Fontaine</td>
<td>Cary Grant</td>
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<td>8 Judy Garland</td>
<td>Gene Kelly</td>
<td>Judy Garland</td>
<td>Cary Grant</td>
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<td>9 Jennifer Jones</td>
<td>Barry Fitzgerald</td>
<td>Ginger Rogers</td>
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<td>10 Rosalind Russell</td>
<td>Clark Gable</td>
<td>Betty Hutton</td>
<td>Ann Sheridan</td>
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<td>11 Ethel Barrymore</td>
<td>Betty Hutton</td>
<td>Dorothy McGuire</td>
<td>Alan Ladd</td>
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<td>12 Lauren Bacall</td>
<td>Gregory Peck</td>
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<td>Spencer Tracy</td>
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<td>8 June Allyson</td>
<td>Gary Cooper</td>
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**SOUTHERN STATES:** Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas. **EASTERN STATES:** Connecticut, Delaware, Kentucky, Maine, Maryland, Massachusetts, Michigan, New Hampshire, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Vermont, Virginia, West Virginia. **WESTERN STATES:** Arizona, California, Colorado, Idaho, New Mexico, Montana, Nevada, Oregon, Utah, Washington, Wyoming. **CENTRAL STATES:** Illinois, Indiana, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota, Wisconsin.
HERE was a saying in the old West in regard to the use of colorful expressions, "Smile when you say that, pardner." Something of the same touchiness is occasionally evinced about the use of the term "horse opera" for the average Western. Yet it would not be hard for many an exhibitor to smile when westerns are mentioned, for they are his weekend standbys and have saved many an old theatre homestead, figuratively speaking, from an all too literal sheriff.

The appeal of the western, of course, is mainly its action. Skilled action. Every picture of this type shows feats of trick riding that always fascinate those unable to mount a horse, let alone stay on one. Or it may be that the expert horseman in the audience is admiring the skill. Western stars are not picked so much for their looks and screen personalities, perhaps, as for the daredevil tricks they can perform before the camera. Lately, of course, the singing cowboy has become the popular type.

Thus in this year's poll we find the very three at the top who were there last year and in the same order: Roy Rogers, Gene Autry and William Boyd. Last year's poll listed ten in all, but this year only six seemed to have a sufficient following to be included. The fourth in line is George "Gabby" Hayes, the fifth "Wild Bill" Elliott, and the sixth, Johnny Mack Brown.

The absence of Charles Starrett from this lineup would seem to indicate that the trend is definitely toward the singing western star—not just the musical western with other musicians picking up their guitars in the middle of the desert and vying with the howling coyotes—two syllables, please.

Roy can ride and Roy can sing and play the guitar, and so can Gene Autry. Most real cowboys can't sing, and a posse would start after them if they ever showed up around their local ranges in the kind of cowboy outfits that Roy and Gene appear in on the screen. But the children love it like they love the glamorized tales of fairies and talking animals from ye old briar-patch; and adults love it like they enjoy the costumes in light operas, so on with the camouflage of the life and home on the range.

Some of the most successful westerns of the past year even dared to inject more than a little love in a few scenes and so we may be in for a series of cowboy Roméo. Romeo on horseback is not new in other forms of entertainment—maybe he will be a success on the screen, yodelling 'neath the window of the ranchowner's daughter, or that tenderfoot gal on vacation. Western screenplay writers can take it from here.
by JAMES M. TERAULD

ONLY a rash individual with a crystal ball would attempt to outline the pattern of things to come in this industry during 1946. It will be the beginning of a new era, a period in which old notions will be discarded for new theories and new viewpoints; with new foreign problems, new relations with the government, new attempts to unify the warring elements in the exhibition field.

Prominent in the background will be the possible effects of the government's antitrust suit on the distributor controlled circuits.

In spite of all the uncertainties there is a pervading confidence that this industry will share in a period of national prosperity which is expected to follow the re-conversion of industrial plants.

Usually transitions from one historic period to another are so gradual the import of the changes have to be left to an historian's interpretation. Not so with the film industry. The first chaotic quarter of a century which made the industry the target for many of the reform groups of the country culminated in the appointment of Will H. Hays as president of the MPPDA. It was a defensive move. It happened to follow the upheaval of World War I. The second historic development came with the naming of Eric Johnston as Hays' successor. Another world war had ended, another world trade disturbance had developed. A new aggressive approach to a new condition was needed, if the industry was to hold its hard-won position in the face of a ruthless struggle for position.

Not All Attacks Are Foreign

Not all the attacks are from foreign competition. Our own government has taken a definite stand for divestiture of all interests from exhibition. It. If this comes about, it will be something of an 表达 in itself. These acquisitions by distributors were originally a defensive move against regional combines, and those looking ahead to what might follow divestiture say they can't see any prospects for a softening of regional conflict if large groups of theatres go into the hands of new owners. All they can see ahead is a long series of antitrust suits aimed at new groups.

This may be one of the reasons why Johnston has suggested formation of a Motion Picture Institute to provide an agency for gaining a new perspective on the business. Johnston has made it plain he does not intend to take a hand in any attempts to compromise the suit against the major companies. He has treated it about and cleared away those that hoped to avoid some of the irritations that might lead to further conflict. The idea is not new; it has been attempted many times. In the past the figures who have attempted it have been participants in the fray. Optimists viewing the current course of events hope a new personality with a reputation as a fair negotiator bound by no prejudices and precedents will make progress where others have failed.

The coming year should throw a bright light on the broad outlines of his plan.

Early in the year developments can be expected in a plan to revive the MP TOA, or indeed no conventions during the war. Ed Kuykendall plans a meeting of the board of directors as soon as possible. At this session plans will be outlined for a national convention. Allied circuit units are now being asked to express their attitude on the proposal to hold a national conference of exhibitors on the coast in January.

Regularly in recent months regional exhibitor organizations have discussed "jack rabbit" circuits of 16mm exhibitors. These beome subjects of increasing concern as 16mm production increases. Nearby exhibitor leaders have already proposed that established exhibitors meet the competition by establishing traveling units of their own.

See Mobile Units Coming

It is pretty generally agreed that film entertainment will be divided into small communities for intermittent showings where it is not possible to assure the overhead of a theatre. About, it will be an extension of a wartime development that was introduced into Latin America by the Coordinator of Inter-American Affairs, as one Nelson Rockefeller board by representatives of the PCCIT in Pittsburgh. It is expected that Johnston will contact exhibitor leaders prior to the meeting. Whether this will be the sounding board for a new unity movement remains to be seen, but it would cause no surprise if this should eventuate.

Regularly in recent months regional exhibitor organizations have discussed "jack rabbit" circuits of 16mm exhibitors. These become subjects of increasing concern as 16mm production increases. Nearby exhibitor leaders have already proposed that established exhibitors meet the competition by establishing traveling units of their own.

Some companies, notably 20th-Fox, lean toward the idea of prefabricated theatres in the foreign market to expand showings in Latin America, Asia and elsewhere where wartime damage has cut down the number of theatres and also to get into the remote areas where the army shows have popularized films. What will work in the foreign field also will work here, some contend, and this is the reason for the current curiosity about prefabrication.

Educational Films in Offing

Along with the 16mm entertainment films rises the prospect of an enormous expansion of educational films. Those studying this field say mobile units will be used in county district schools. Some exhibitors are eyeing the field, hoping they can supply both educational and entertainment programs, thereby cutting the overhead. Whether theatres many times. In the past the figures who have attempted it have been participants in the fray. Optimists viewing the current course of events hope a new personality with a reputation as a fair negotiator bound by no prejudices and precedents will make progress where others have failed.

The coming year should throw a bright light on the broad outlines of his plan.

Early in the year developments can be expected in a plan to revive the MP TOA, which held no conventions during the war. Ed Kuykendall plans a meeting of the board of directors as soon as possible. At this session plans will be outlined for a national convention. Allied circuit units are now being asked to express their attitude on the proposal to hold a national conference of exhibitors on the coast in January. This will be the sounding board for a new unity movement remains to be seen, but it would cause no surprise if this should eventuate.

Promised Full-color Television

Columbia Broadcasting System's research laboratories are promising the first demonstration of full-color television before the first of the year, an an which is being keenly awaited.

To facilitate this use of television, suitable transmission facilities are now being developed. Three lines between New York and Boston are in prospect, with two already under construction. The estimate is that about 2,000 miles of cable will be ready by January 1 capable of short distance television transmission.

And, all this development in a fuller utilization of the motion picture theatre for news is further intensified through Telecast, a system for news announcements from the stage. Telecast makes spot announcements available to exhibitors at intervals of a few minutes. The manager, or member of his staff, hearing an announcement on the loudspeaker merely has to press a button, stop the picture, and permit the audience to hear the news reports.

Adjacent to News Transmission

All this is evidence of a trend, in which many exhibitors see the theatre as an increased important adjunct to the already broad field of news transmission in a modern world.

That the industry will have closer relations with various government departments seems certain. Johnston expects these contacts to become so important he is advocating moving the main headquarters of the MPPDA to Washington in a building to be provided for the purpose.

Francis Atstock of the Office of Inter-American Affairs has been getting the viewpoints of industry executives for some time on his proposal for continuing the OAA as an industry project. He wants it to be an information service operated with the state department. If it goes through, it is expected to include production of documentaries.

Foreign markets are in a chaotic state and the industry, through the Motion Picture Export Corp., expects to work closely with the state department in securing fair treatment. This probably will take many new forms in coming months.
This is the record we're proudest of. AND

"WARNERS HAVE AN ENVIALBLE RECORD FOR COMBINING GOOD CITIZENSHIP WITH GOOD PICTURE MAKING"

The N. Y. TIMES
there's always a coming WAR

CONFLICT
PRIDE OF THE MARINES
XMAS IN CONNECTICUT
Rhapsody in BLUE
DANGER SIGNAL
CONFIDENTIAL AGENT
MILDRED PIERCE
MY REPUTATION

Jack L. Warner,
new one up from CORNERS!

DEVOITION

JANIE GETS MARRIED

A STOLEN LIFE

TO YOUNG TO KNOW

SAN ANTONIO

SHADOW OF A WOMAN

CINDERELLA JONES

SARATOGA TRUNK

Executive Producer
97 Features in “Hit” Class
Scoring 120% or More

After three consecutive seasons of rising grosses, the pendulum has started to swing back. Business done at the nation’s boxoffices in the 1944-45 season is lower than in the previous season, yet it is appreciably higher than when the barometer started to rise back in 1941-42. Out of a total output of 322 features, excluding westerns, 226, or 70 per cent, scored above the 100 per cent mark. In the hit classification (120 per cent or better), there were 97 pictures. There were 106 hit pictures in 1943-44.

This compares to 258 out of 336 releases scoring above average in the previous season, when the over-all rating was 77 per cent. The drop of seven per cent registered in 1944-45 still leaves this season 15 per cent ahead of 1942-43, which had an over-all ratio of 55 per cent.

While in each of the three previous seasons one picture chalked up a score above the 200 per cent mark, the highest rating made this season was 170, going to “Since You Went Away.” Generally there is a drop from the exceptionally high ratings of previous years, but the record still is far above the prewar “normal” years.

Of the hits listed in the adjoining columns, M-G-M has the largest number, 20. RKO is second with 14 to its credit; Paramount is third with 13; 20th Century-Fox is next with 12; UA and Warners each have 11; Universal has 8; Columbia 4; Monogram 3; Republic 1.

On the ratio of hit pictures against each company’s total computed, M-G-M has the top ratio of 66.6, since their score was 20 hits out of 30 pictures tabulated. UA is second with a ratio of 61.1 for 11 hits out of 18 releases. Warners’ ratio is 57.8, scoring 11 hits out of 19 releases. Paramount follows with 48.1 for 13 hits out of 27 releases. RKO comes next with 41 hits out of 31 for a ratio of 45.2. 20th Century-Fox is sixth with 42.9 per cent for 12 hits out of 27 releases. Universal scores a ratio of 16.6 for 8 hits out of 48. Columbia rates 12.5 for 4 hits out of 32 releases. Monogram scores 12 per cent with 3 hits out of 25. And Republic’s ratio is 3.7 per cent for 1 hit out of 27 releases.

(These Scored Ratings of 150 % or More)

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>SINCE YOU WENT AWAY (UA)</td>
<td>170</td>
</tr>
<tr>
<td>MEET ME IN ST. LOUIS (M-G-M)</td>
<td>167</td>
</tr>
<tr>
<td>VALLEY OF DECISION (M-G-M)</td>
<td>167</td>
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<tr>
<td>THRILL OF A ROMANCE (M-G-M)</td>
<td>164</td>
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<tr>
<td>WONDER MAN (RKO)</td>
<td>164</td>
</tr>
<tr>
<td>HERE COME THE WAVES (Para)</td>
<td>159</td>
</tr>
<tr>
<td>DILLINGER (Mono)</td>
<td>159</td>
</tr>
<tr>
<td>TO HAVE AND HAVE NOT (WB)</td>
<td>159</td>
</tr>
<tr>
<td>WINGED VICTORY (20th-Fox)</td>
<td>159</td>
</tr>
<tr>
<td>PRINCESS AND THE PIRATE. THE (RKO)</td>
<td>155</td>
</tr>
<tr>
<td>TREE GROWS IN BROOKLYN. A (20th-Fox)</td>
<td>155</td>
</tr>
<tr>
<td>THIRTY SECONDS OVER TOKYO (M-G-M)</td>
<td>153</td>
</tr>
<tr>
<td>FRENCHMAN’S CREEK (Para)</td>
<td>152</td>
</tr>
<tr>
<td>HOLLYWOOD CANTON (WB)</td>
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</tr>
</tbody>
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(These Scored Ratings of 140 % or More)

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>ANCHORS AWEIGH (M-G-M)</td>
<td>149</td>
</tr>
<tr>
<td>STORY OF G.I. JOE (UA)</td>
<td>148</td>
</tr>
<tr>
<td>DIAMOND HORSESHOE (20th-Fox)</td>
<td>147</td>
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<tr>
<td>MRS. PARKINGTON (M-G-M)</td>
<td>147</td>
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<tr>
<td>SALTY O’ROURKE (Para)</td>
<td>147</td>
</tr>
<tr>
<td>I’LL BE SEEING YOU (UA)</td>
<td>146</td>
</tr>
<tr>
<td>WITHOUT LOVE (M-G-M)</td>
<td>146</td>
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<tr>
<td>CHRISTMAS IN CONNECTICUT (WB)</td>
<td>145</td>
</tr>
<tr>
<td>ARSENIC AND OLD LACE (WB)</td>
<td>144</td>
</tr>
<tr>
<td>AND NOW TOMORROW (Para)</td>
<td>143</td>
</tr>
<tr>
<td>DRAGON SEED (M-G-M)</td>
<td>143</td>
</tr>
<tr>
<td>SONG TO REMEMBER. A (Col)</td>
<td>143</td>
</tr>
<tr>
<td>CAN’T HELP SINGING (Univ)</td>
<td>142</td>
</tr>
<tr>
<td>CASANOVA BROWN (RKO)</td>
<td>142</td>
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<tr>
<td>GOD IS MY CO-PILOT (WB)</td>
<td>142</td>
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<tr>
<td>NATIONAL VELVET (M-G-M)</td>
<td>142</td>
</tr>
<tr>
<td>NAUGHTY NINETIES. THE (Univ)</td>
<td>142</td>
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<tr>
<td>INCENDIARY BLONDE (Para)</td>
<td>141</td>
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<tr>
<td>KEYS OF THE KINGDOM. THE (20th-Fox)</td>
<td>141</td>
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<tr>
<td>SEVENTH CROSS. THE (M-G-M)</td>
<td>141</td>
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<tr>
<td>WOMAN IN THE WINDOW. THE (RKO)</td>
<td>141</td>
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<tr>
<td>CLOCK. THE (M-G-M)</td>
<td>140</td>
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(These Scored Ratings of 130 % or More)

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>JANIE (WB)</td>
<td>138</td>
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<tr>
<td>AFFAIRS OF SUSAN. THE (Para)</td>
<td>137</td>
</tr>
<tr>
<td>CONFLICT (WB)</td>
<td>137</td>
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<tr>
<td>ENCHANTED COTTAGE. THE (RKO)</td>
<td>137</td>
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<tr>
<td>NOB HILL (20th-Fox)</td>
<td>137</td>
</tr>
<tr>
<td>PRACTICALLY YOURS (Para)</td>
<td>137</td>
</tr>
<tr>
<td>REDSIDE MANNER (UA)</td>
<td>136</td>
</tr>
<tr>
<td>OVER 21 (Col)</td>
<td>136</td>
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</table>
What They Did in the First Runs • Outstanding Hits of ’44–’45

Key Cities From Which Averages Were Computed:

<table>
<thead>
<tr>
<th>City</th>
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<th>City</th>
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<tbody>
<tr>
<td>Boston</td>
<td>Denver</td>
<td>Milwaukee</td>
<td>Philadelphia</td>
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<tr>
<td>Buffalo</td>
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<td>Chicago</td>
<td>Detroit</td>
<td>New Haven</td>
<td>Salt Lake City</td>
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<tr>
<td>Cincinnati</td>
<td>Indianapolis</td>
<td>New York</td>
<td>San Francisco</td>
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<tr>
<td>Cleveland</td>
<td>Kansas City</td>
<td>Los Angeles</td>
<td>Omaha</td>
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<tr>
<td>Dallas</td>
<td></td>
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</tr>
</tbody>
</table>

And intermediate cities and typical small town situations.

226 † Features Out of 322 Score More Than Average

A

Abroad With Two Yanks (UA)..............124
Adventures of Kitty O’Day (Mono)........100
Adventures of Rusty (Col).............. *
Affairs of Susan, The (Para).............137
Alaska (Mono)..........................120
American Romance, An (M-G-M)............114
Anchors Aweigh (M-G-M).................149
And Now Tomorrow (Para)................143
Apology for Murder (PRC)..............110
Army Wives (Mono).....................103
Arsenic and Old Lace (WB)..............144
Arson Squad (PRC).....................100

B

Babes on Swing Street (Univ)............101
Back to Bataan (RKO)...................124
Barbary Coast Gent (M-G-M).............118
Beautiful Cheat, The (Univ)............104
Bedside Manner.........................136
Behind City Lights (Rep)................*
Belle of the Yukon (RKO)..............120
Betrayal From the East (RKO)...........105
Between Two Women (M-G-M)............131
Bewitched (M-G-M).....................113
Big Bonanza, The (Rep)................110
Big Noise, The (20th-Fox).............100
Big Show-Off, The (Rep)...............104
Blonde Fever (M-G-M)..................102
Blonde From Brooklyn (Col)............99
Blonde Ransom (Univ)...................99
Blood on the Sun (UA)..................132
Bluebeard (PRC).......................101
Body Snatcher, The (RKO)..............110

† Insufficient reports for computation.
* Westerns not included.
### Picture Grosses

<table>
<thead>
<tr>
<th>Movie Title</th>
<th>Gross</th>
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<tbody>
<tr>
<td>Boston Blackie Booked on Suspicion (Col)</td>
<td>98</td>
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<tr>
<td>Boston Blackie’s Rendezvous (Col)</td>
<td>100</td>
</tr>
<tr>
<td>Bowery Champs (Mono)</td>
<td>105</td>
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<tr>
<td>Bowery to Broadway (Univ)</td>
<td>108</td>
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<tr>
<td>Brazil (Rep)</td>
<td>113</td>
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<tr>
<td>Brewster’s Millions (UA)</td>
<td>122</td>
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<tr>
<td>Brighton Strangler, The (RKO)</td>
<td>99</td>
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<tr>
<td>Bring On the Girls (Para)</td>
<td>130</td>
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<tr>
<td>Bullfighters, The (20th-Fox)</td>
<td>97</td>
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<tr>
<td>Can’t Help Singing (Univ)</td>
<td>142</td>
</tr>
<tr>
<td>Captain Kidd (UA)</td>
<td>142</td>
</tr>
<tr>
<td>Castle of Crime (PRC)</td>
<td>142</td>
</tr>
<tr>
<td>Cheaters, The (Rep)</td>
<td>107</td>
</tr>
<tr>
<td>Chicago Kid, The (Rep)</td>
<td>101</td>
</tr>
<tr>
<td>China Sky (RKO)</td>
<td>116</td>
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<tr>
<td>China’s Little Devils (Mono)</td>
<td>140</td>
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<tr>
<td>Christmas in Connecticut (WB)</td>
<td>145</td>
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<tr>
<td>Circumstantial Evidence (20th-Fox)</td>
<td>105</td>
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<tr>
<td>Cisco Kid in Old New Mexico (Mono)</td>
<td>105</td>
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<tr>
<td>Cisco Kid Returns, The (Mono)</td>
<td>111</td>
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<tr>
<td>Climax, The (Univ)</td>
<td>113</td>
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<tr>
<td>Clock, The (M-G-M)</td>
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<tr>
<td>Colonel Blimp (UA)</td>
<td>96</td>
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<tr>
<td>Come Out Fighting (Mono)</td>
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<tr>
<td>Conflict (WB)</td>
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<td>Conspirators, The (WB)</td>
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<tr>
<td>Corn Is Green, The (WB)</td>
<td>135</td>
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<tr>
<td>Counter-Attack (Col)</td>
<td>116</td>
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<td>Crazy Knights (Mono)</td>
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<tr>
<td>Crime by Night (WB)</td>
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<td>Crime Doctor’s Courage, The (Col)</td>
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<td>Crime, Inc. (PRC)</td>
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<td>Dancing in Manhattan (Col)</td>
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<td>Dangerous Intruder (PRC)</td>
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<td>Dangerous Journey (20th-Fox)</td>
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<td>Dangerous Passage (Para)</td>
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<td>Dark Mountain (Para)</td>
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<td>Dark Waters (UA)</td>
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<td>Dead Man’s Eyes (Univ)</td>
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<td>Delightfully Dangerous (UA)</td>
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<td>Destiny (Univ)</td>
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<td>Diamond Horseshoe (20th-Fox)</td>
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<td>Dillinger (Mono)</td>
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<td>Divorce (Mono)</td>
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<td>Dixie Jamboree (PRC)</td>
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<td>Docks of New York (Mono)</td>
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<td>Don Juan Quilligan (20th-Fox)</td>
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<tr>
<td>Double Exposure (Para)</td>
<td>101</td>
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<td>Doughgirls, The (WB)</td>
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<td>Dragon Seed (M-G-M)</td>
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<td>Eadie Was a Lady (Col)</td>
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<tr>
<td>Earl Carroll Vanities (Rep)</td>
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<tr>
<td>Easy to Look At (Univ)</td>
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<td>Enemy of Women (Mono)</td>
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<td>Enchanted Cottage, The (RKO)</td>
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<tr>
<td>End of the Road (Rep)</td>
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<td>Enter Arsene Lupin (Univ)</td>
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<td>Escape in the Desert (WB)</td>
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<td>Escape in the Fog (Col)</td>
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<td>Eve Knew Her Apples (Col)</td>
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<td>Experiment Perilous (RKO)</td>
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<td>Faces in the Fog (Rep)</td>
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<td>Falcon in Hollywood (RKO)</td>
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<td>Fashion Model (Mono)</td>
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<td>Fatal Witness, The (Rep)</td>
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<tr>
<td>Fighting Guardsman, The (Col)</td>
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<td>Fighting Lady, The (20th-Fox)</td>
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<td>Flame of the Barbary Coast (Rep)</td>
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<td>Fog Island (PRC)</td>
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<td>For Whom the Bell Tolls (Para)</td>
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<td>Forever Yours (Mono)</td>
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<td>Frenchman’s Creek (Para)</td>
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<td>Frisco Sal (Univ)</td>
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<td>G. I. Honeymoon (Mono)</td>
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<td>Gangs of the Waterfront (Rep)</td>
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<td>Gay Senorita, The (Col)</td>
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<td>Gentle Annie (M-G-M)</td>
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<tr>
<td>Girl Rush (RKO)</td>
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<td>God Is My Co-Pilot (WB)</td>
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<tr>
<td>Goin’ to Town (RKO)</td>
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<td>Great Flamariou, The (Rep)</td>
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<td>Great John L., The (UA)</td>
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<td>Great Mike, The (PRC)</td>
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<td>Greenwich Village (20th-Fox)</td>
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<td>Grissly’s Millions (Rep)</td>
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<td>Guest in the House (UA)</td>
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<td>Guest Wife (UA)</td>
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<td>Guy, a Gal and a Pal, A (Col)</td>
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<td>Gypsy Wildcat (Univ)</td>
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<td>Hangover Square (20th-Fox)</td>
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<td>Having Wonderful Crime (RKO)</td>
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<td>Her Lucky Night (Univ)</td>
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<td>Here Come the Co-Eds (Univ)</td>
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<td>Here Come the WAVES (Para)</td>
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<td>Hi Beautiful (Univ)</td>
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<td>Hitchhike to Happiness (Rep)</td>
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<td>High Powered (Para)</td>
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<td>Hollywood Canteen (WB)</td>
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<td>Hollywood and Vine (PRC)</td>
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<td>Horn Blows at Midnight, The (WB)</td>
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<td>Hotel Berlin (WB)</td>
<td>128</td>
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<tr>
<td><strong>Total</strong></td>
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</tr>
</tbody>
</table>

**Note:** Grosses are in thousands of dollars.
all UPS and no downs

**UNIVERSAL** is highly optimistic—so optimistic that we have increased our production budget approximately $10,000,000; and have included plans to enlarge the studio with new buildings, new stages, and most important of all, have mobilized some of the best producing, directing and writing talent in the industry to make pictures at Universal studio.

Every movie company has its ups and downs but we definitely believe that with the insurance Universal is taking on every picture, as far as production resources are concerned, our program for 1945-46 will be marked with all ups and no downs.

This advertisement does not go into detail about all the details you will be hearing about as the year progresses. This is just to let you know that we start the new season with much optimism.

We extend our greetings to our thousands of exhibitor-friends who have actually been a party to Universal's success story. Here's hoping we both continue to entertain the public, to grow and to prosper.
### Picture Grosses

<table>
<thead>
<tr>
<th>Title</th>
<th>Studio</th>
<th>Gross</th>
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<tbody>
<tr>
<td>House of Fear, The (Univ)</td>
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Universal proudly salutes the entire Newsreel staff here and abroad who week in and week out resourcefully maintain a fine standard of news coverage which truly makes the Universal Newsreel a matter of public service.
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UNIVERSAL SALUTES ITS PERSONNEL
ALL OVER THE WORLD

Truly, commerce has become global and motion pictures, more than ever, are speaking a language of One World.

Seldom in the rush of things do we take time out to acknowledge the fact that many of our employees are literally scattered to the four points of the compass.

It is with the realization that the remote has become the proximate that Universal salutes its foreign legions and extends to them greetings from all their friends in the home office and the studio.
Arthur Lubin

Director

IN PRODUCTION:
THE SPIDER WOMAN STRIKES BACK
Universal

COMPLETED:
NIGHT IN PARADISE
Universal

* * *

Management:
AL BLUM

Charles R. Rogers Production
DELIGHTFULLY DANGEROUS
United Artists Release
JACK H. SKIRBALL-BRUCE MANNING PRODUCTIONS

Announce...

MYRNA LOY DON AMECHE
in
GENIUS "IN THE FAMILY
Directed by FRANK RYAN

Based on the stage success by OSCAR HAMMERSTEIN, II and Sigmund Romberg
Sunny River in Technicolor

CLAUDETTE COLBERT DON AMECHE
the co-stars of "Guest Wife"...
together again in a NEW PRODUCTION

TO BE RELEASED BY UNIVERSAL
The Trend of Production for 1945-'46

by IVAN SPEAR

Frost-Is-On-The-Pumpkin time means that in Hollywood the recent assignment is currently seasonal because the various film manufacturing and distributing companies, major and minor alike, have recently revealed those lists of titles which are designated—with varying degrees of looseness—as production lineups for the new season; in this case, the 1945-46 season.

But in Hollywood, where autumn is little more than a calendrical designation, it means for the reporter on matters cinematic that the usual chore of chronicking and prognosticating the trend of production for the releasing season which has just gotten well under way.

That routine assignment is currently seasonal because the various film manufacturing and distributing companies, major and minor alike, have recently revealed those lists of titles which are designated—with varying degrees of looseness—as production lineups for the new season; in this case, the 1945-46 season.

To be even reasonably effective, however, the trend-prognosticator needs something more than such product announcements. His additional equipment must of necessity include an X-ray crystal ball and at least a slight nod from Lady Luck. That's because the producers have a long-standing and understandable habit of deviating from the so-called new season lineups. As new literary properties become available—they be best sellers, stage plays or original screen stories—they are acquired and substituted for subjects originally announced. Further, changes in public tastes—engendered by shifts in national and international conditions, thinking, political and economic—can, and usually do, effect drastic changes in product schedules.

Many Changes in Prospect

Thus, a certain type of feature picture which looked hotter than an atomic bomb when the season was launched may be as cold as a well-digger's back within a few months and those in its category are summarily and permanently shelved to make room for more timely subjects. Such juggling of material is unavoidable, probably, and it is well-nigh impossible to forecast what type film will be in evidence during any one year. One day, someone will find the time to take a retrospective gander at a film's determination. Meanwhile, just what percentage of pictures announced during July and August, as the next year's agenda, actually went before the cameras.

But that has no bearing on the matter at immediate hand. So, with product announcements, crystal ball and a plea to the mistress of chance arranged in indicated juxtaposition, here are a few highlights of what the next 12 months seem likely to develop in the studios and, subsequently, on the distribution front:

New Season's Highlights

World War II has but so recently come to a halt that the reverberations of that conflict will certainly continue to exert a marked effect on production trends. Rare indeed was the film-maker who was not caught up and, therefore, it is hardly logical, therefore, to assume that the producers who had such vehicles in preparation will do a complete about-face and scratch them off their lists. There are indications, however, that the swing will be away from films that treat of actual battle phases, while the emphasis will be placed on less specific by-products.

Notable, for example, is the fact that since the advent of television, three companies have announced plans for features dealing with the activities of the Office of Strategic Service, that hush-hush organization through which such a mysterious air the war was on. Paramount's contribution to this category is bluntly titled "OSS," and will concern itself with the activities and adventures of OSS personnel in far-flung outposts during the conflict. On Warners' schedule, to be produced by the recently-formed United States Pictures, Inc., headed by Joseph Bernhard and Milton Sperling—is "Claw and Dagger," an OSS yard. Twentieth-Century-Fox is preparing "Diplomatic Courier," also dealing with the OSS, and described as something of a sequel to "The House on 92nd Street." Likewise in this vein, though not with an OSS background, is Columbia's "Perilous Holiday," a spy story being made by Phil L. Ryan Productions.

Just what is going to happen to those vehicles, conceived in the past to the classification of orthodox, right-in-the-foxhole war stories, is a matter for conjecture. Envisioning in question here is exemplified by one of the possibilities, Columbia's "Prison Ship" and "Secret Story," a tale of Japan's kamikaze pilots; and 20th's "Boomerang" and "The Way Ahead," all described as out-and-out war stories.

On the other hand, some legitimate war stories are still very definitely on schedule, with every indication that they will be placed before the cameras. Warners, for one, is preparing a super-budgeter, with Wayne Morris—fresh out of the navy—tentatively cast in a top role. "They Were Expendable," story of the PT boats, is one of the biggies on Metro's roster.

The above constitute a mere trickle, however, compared to the veritable landslide of subjects in preparation which deal with one important phase of the war's aftermath—the coming home of the boys in uniform. Nearly every studio lists at least one or two such property, but the pictures among them are "Civillian Clothes," to star Lon McCallister, a Sol Lesser production for Universal; Warners' "Nobody Lives Forever" Metro's "Beloved Stranger," to costar Greer Garson and Robert Montgomery; RKO Radio's "They Dream of Home" and 20th Century-Fox's "Johnny Comes Flying Home."

Many Musicals Listed

In addition to immortalizing World War II and its after-effects on celluloid, Hollywood's production facilities will also, it may be said with a fair degree of certainty, turn out their normal quota of that old reliable commodity, the musical. Here again, however, a new trend is discernible. A number of the tune-films being served with a garnish of hot-sauce—figuratively speaking, of course—as a more or less logical follow-through to the Good Neighbor activity in which the U.S. indulged during the war. In this campaign a marked part was played by Hollywood and the various organizations in the foreign relief deal which has the alleviation of furthering pan-American relations. There seems, therefore, to be a strong tendency toward making musicals with a definite background; those in preparation are Republic's "Song of Mexico"; 20th Century-Fox's "City of Flowers," story of Costa Rica; and Universal's "Morris of the Mississippi," characterized as a romantic drama with music, and "Holiday in Mexico"; PRC's "Bombshell From Brazil"; and RKO Radio's "Mexican Honeymoon."

To Adapt Popular Air Shows

Of run-of-the-mill musicals, many are listed; a glance at the production schedules of every company reveals several on each studio's calendar. They Include Metro's "Jumbo" and "The House Girls"; Paramount's "Slack Club" and "Blue Skies," to star Bing Crosby; a Walt Disney feature for RKO Radio, "Make Mine Music"; Republic's "Gavotte"; Warners' "Centennial Summer" and "Missouri Waltz"; Universal's "Sunny River," to star Carmen Miranda, and several Deanna Durbin vehicles; "This Is My Day," with Cole Porter's music, and "Silver Lining;" Columbia's "Hit the Hay," to star Judy Canova; Monogram's "Casa de Manila," which is "Esquire's" best picture of the year. Producer; and PRC's "Music Hall Varieties of 1946."

Another production trend appears to be... (Continued on page 49)
WALT DISNEY
WALT DISNEY PRODUCTIONS=

WONDERFUL ADVENTURES OF PINOCCHIO SIXTH AND SEVENTH WEEKS
AT REPUBLIC THEATRE OUTGROSSED SNOW WHITE SAME PERIOD SAME
THEATRE. CONGRATULATIONS, IT SURE IS A WHALE OF A SHOW=

=HARRY BRANDT
BRANDT CIRCUIT (549A OCT 8

JIMINY CRICKET!
WHAT A
BOX OFFICE SUCCESS

NOW BOOKING BY R·K·O RADIO PICTURES, INC.
The Trend of Production
For 1945-46
(Continued from page 38)

rearing its head—that of filming stories that are predicated on popular airshows, employing both the original radio casts and...
"United in determination to enhance and protect the art of motion picture producing . . . to encourage creative talent . . . to maintain economic equality . . . to foster broader public exhibition and better public appreciation . . ."
SELZNICK INTERNATIONAL

A proud name in the history of the screen. A trademark identified only with the most outstanding entertainment throughout the years. A trade-mark which will never be permitted to appear on any save the most distinguished of motion picture productions.

Now Showing

"Since You Went Away"
"I'll Be Seeing You"

and

"Spellbound"

Coming

"DUEL IN THE SUN"
"THE SCARLET LILY"

"IN A TRADITION OF QUALITY"
Arnold Pressburger

presents

GEORGE SANDERS * SIGNE HASSO
CAROLE LANDIS

A SCANDAL IN PARIS
The Story of Vidocq

with
AKIM TAMIROFF
GENE LOCKHART

SCREENPLAY BY
ELLIS ST. JOSEPH
DIRECTED
by
DOUGLAS SIRK
United Artists Release
Current Production:

"PETTICOAT LANE"

In Preparation:

"50 MILLION WOMEN"

"T-MAN"

"MIAMI NIGHTS"

For

UNITED ARTISTS RELEASE
"ABILENE TOWN"

A

JULES LEVEY PRODUCTION

Co-Starring

RANDOLPH SCOTT—ANN Dvorak

with

EDGAR BUCHANAN and RHONDA FLEMING

HERBERT BIBERMAN
ASSOCIATE PRODUCER

EDWIN L. MARIN
DIRECTOR

Released by UNITED ARTISTS
Watch for These Two!

Now Shooting—
(Some Wacky Goings-On in Old Morocco!)

DAVID L. LOEW
Presents
THE MARX BROTHERS
GROUCHO
HARPO
HARPO
CHICO
CHICO
in
“ADVENTURES IN CASABLANCA”
with
CHARLES DRAKE — LOIS COLLIER
DAN SEYMOUR — LEWIS L. RUSSELL
SIG RUMAN — LISETTE VEREA

Directed by
ARCHIE MAYO

Preparation—
(Some Naughty Goings-On in Gay Paree!)

DAVID L. LOEW
Presents
GEORGE SANDERS
in
Guy De Maupassant’s
“BEL AMI”

Written and Directed by
ALBERT LEWIN

Released Thru United Artists
Now on the Screen

Tom Breneman in

"Breakfast in Hollywood"

starring

Bonita Granville • Edward Ryan
Beulah Bondi • Raymond Walburn
Billie Burke • Zasu Pitts

and

Hedda Hopper
Guest Star

Andy Russell
King Cole Trio • Spike Jones and his City Slickers

Produced by
Robert S. Golden
Directed by
Harold Schuster
Original Story & Screen Play by
Earl Baldwin
Director of Photography
Russell Metty
A United Artists Release

Golden Pictures, Inc.
Edward A. Golden • Sam Dembow, Jr. • Robert S. Golden
Benedict BOGEAUS Productions
UNITED ARTISTS RELEASE

GENERAL SERVICE STUDIOS
Home of UNITED ARTISTS PRODUCERS
a lion is in the streets
A NOVEL
BY ADRIA LOCKE LANGLEY

Close to ONE MILLION COPIES SOLD
A Record 19 Weeks Best Seller!

will star JAMES CAGNEY with an All Star Cast in Technicolor

Next from WILLIAM CAGNEY PRODUCTIONS
PRODUCERS like these

DIRECTORS like these

STARS like these

PICTURES like these

make BOXOFFI
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<th>Mary Pickford</th>
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<td>There Goes Lona Henry</td>
<td>Bedside Manner</td>
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Released thru U.A.!
Another Money-hit from Edward Small in the Same Boxoffice Groove as "Up In Mabel's Room"!

"Getting Gertie's Garter"

starring DENNIS O'KEEFE and MARIE "THE BODY" MCDONALD
with BARRY SULLIVAN BINNIE BARNES J. CARROL NAISH SHEILA RYAN

Directed by Allan Dwan

an EDWARD SMALL production Released Thru U. A.!
Dore Schary
PRODUCER

“I’LL BE SEEING YOU”
SELZNICK - INTERNATIONAL

IN PRODUCTION:
“THE SILENCE OF HELEN McCORD”
RKO Radio

“THEY DREAM OF HOME”
RKO Radio

IN PREPARATION:
“KATIE FOR CONGRESS”
Selznick - International

“SUDDENLY IT’S SPRING”
Selznick - International
NERO FILMS
presents
GEORGE RAFT
in
"WHISTLE STOP"
with
Ava Gardner
Victor McLaglen
Tom Conway
Jorja Curtright
Jane Nigh
Florence Bates
Charles Drake
Charles Judels
Carmel Myers
Jimmy Conlin

Produced by
SEYMOUR NEBENZAL

Associate Producer
PHILIP YORDAN

Written for the Screen by
PHILIP YORDAN

From the Novel by
MARITTA M. WOLFF

Directed by
LEONIDE MOGUY

Released Thru U.A.
ROBERT & RAYMOND HAKIM
present

GINGER ROGERS
in SAM WOOD'S
"HEARTBEAT"

with
JEAN PIERRE AUMONT
ADOLPHE MENJOU

and
BASIL RATHBONE

MELVILLE-COOPER • MIKHAIL RASUMNY
MONA MARIS • EDUARDO CIANNELEI
HENRY STEPHENSON • FORTUNIO BONANOVA

Photography by JOE VALENTINE
Music by PAUL MISRAKI

Produced by ROBERT & RAYMOND HAKIM
Directed by SAM WOOD

RELEASED THRU RKO RADIO PICTURES, INC.
The Short Subjects Outlook for '45-'46

by CHARLES BECKER

W

hat the public wants and the industry needs is more short subjects—and better ones.

Exhibitors will add their amens to this recent pronouncement of William F. Rodgers.

Star-gazing at best is a hazardous occupation, but it would not be amiss to take a look into the short subject field for the 1945-46 season in the light of what has occurred in the season just ended.

There are those who agree with Rodgers' attitude and predict that the coming season will witness a speedup of the trend to a greater use of short subjects. But there are those who feel that the present level of use of shorts will be maintained without any perceptible increase.

The big problem during 1945 was the drastic restriction in raw stock which held up the production and scheduled release of many shorts. Add to this, the difficulty encountered in the output of Technicolor footage which stymied the release of a number of subjects. Counter-balancing this factor was the increased use of government-sponsored shorts which, some short subject sales managers believe, had a tendency to increase the potential audience for featurettes.

Exhibitors to Study Problem

Exhibitors will ponder these matters and act in accordance with the desires of their patrons when considering whether they should use more short subjects.

Certain sales executives whose job it is to sell the short subject, Oscar Morgan of Paramount, for instance, feel that the public appreciates the "spice of the program" even more than exhibitors recognize. They believe that the exhibitor could take greater advantage of the higher quality of shorts now being produced and that the cash customers would be in their debt if they did. Morgan says:

"The exhibitor can make money by the proper handling of shorts. I have never heard of any programming out of theaters and saying that he did not want to see any shorts."

Morgan said that the exhibitor is responsible for any progress that has been made in the campaign to widen the use of shorts. He added that the newsreels were greatly instrumental in selling the objectives of the war to the public, thus adding the winning of the conflict. The sales executive observed that the short subject is inching into favor even in double feature territories.

"The progress has been slow but steady," he says.

Paramount to Release 64

Paramount plans to release 64 short subjects during the current season, about the same number as last year. One of the reasons production plans cannot be projected too far in advance, said Morgan, is the possibility of discovering a new entertainment idea. Now that the war is over and restrictions are lifted, Morgan added, he does not anticipate any difficulty in the delivery of Technicolor film during the current season.

One of the straws in the wind, for Morgan at least, is the fact that during the company's third of a Century celebration a greater film rental from the sales of shorts was set during this period in the history of the company. An increase of nearly 25 per cent was noted in this year's rentals as compared with the same period last year.

Aid to Grosses, Says Rodgers

Rodgers believes that the length of a film has nothing to do with its importance. He says: "As a short story is often more enjoyable than a novel, we believe that a good short can offer more satisfactory entertainment than an inferior feature on a double bill, with corresponding results at the boxoffice. The gross enjoyment derived from a properly balanced program cannot fail to contribute to the gross receipts. Therefore, the exhibitor who sticks on shorts, in the final analysis, is shortchanging himself as well as his patrons."

Neither is the value of shorts to be measured in dollars and cents alone. As a separate and distinct medium, employing techniques not available to features, the short can be this hemisphere's best instrument on topical themes, contributing to enlightenment as well as entertainment.

"It was the shorts that nurtured the industry and it is the shorts that are still responsible for much of its programs. As a workshop for the development of new talent and a proving ground for new ideas, every exhibitor owes a debt to the short subjects for the names that appear on his marquee today—and tomorrow."

Rodgers has indicated that M-G-M will deliver 54 short subjects, including four two-reel specials. This is slightly more than were released in the 1944-45 season and four less than in '43-'44.

Singles Gain in Canada

Let us return for a second to the perennial question of whether single-feature programs are increasing before outlining production plans of the other companies. While figures for this country are not available, a recent survey conducted in Canada disclosed single feature programs increased slightly (from 39.6 to 40.4 per cent) during 1944 in the 1,298 theatres in the Dominion. Of this group of theatres, about 20 per cent booked single bills exclusively; 27 per cent booked double bills only and 45 per cent shifted from double to single programs occasionally.

Getting back to what the exhibitor can expect in the coming season, Warner Bros. is offering a new series called WB Technicolor Adventures. This is in addition to the 68 shorts of the regular series, a larger total than WB has released in the past few years. The company expects the demand for shorts to increase steadily and is taking steps to meet that demand.

20th-Fox to Release 53

Twentieth-Fox will release 50 shorts and 13 issues of the March of Time, according to William J. Clark, short subject sales manager. The company's Technicolor short subjects were under war conditions last season, but this situation is expected to be eased considerably in 1946.

This company occupies a fortunate position, says Clark, because its studio facilities in New York and a large field staff of Movietone news enables it to augment its short subjects production at short notice. A greater supply of paper has enabled the March of Time to supply a one-sheet, gratis, to each exhibitor who books the subject.

"The outlook for short product has never looked brighter," said Harry Michalson, RKO short subject sales manager. Paced by the Walt Disney cartoons and This Is America series, RKO will continue to release the Leon Errol and Edgar Kennedy comedies as well as the Flicker Flashbacks, the only single reel comedies available today, according to Michalson.

Columbia Stressing Comedy

Columbia will again stress comedies in its short subject releases and feature the Three Stooges, Hugh Herbert, Vera Vague as it has in past seasons. The company plans to release 28 two-reelers and approximately 90 single reels, about the same number as previously.

Among the new cartoon characters and personalities to be introduced in new series at Columbia are Flippy, an enthralling canary, who made his first appearance in the "Dog, Cat and Canary" last season; Eddie Foy Jr., who will lead into the all-star two-reel series, and Schilling and Lane, comedy team, who make their debut in "High Blood Pressure," to be released December 6.

The other old favorites will be back (Continued on page 56)
Samuel Goldwyn
NUNNALLY JOHNSON
Producer-Writer

International Pictures, Inc.

Currently Producing-Writing
"THE CASE FOR MRS. NASH"
"THE DARK MIRROR"

1944-1945 Releases
"CASANOVA BROWN"
Producer-Writer

"WOMAN IN THE WINDOW"
Producer-Writer

"ALONG CAME JONES"
Screenplay

"GOOD ENTERTAINMENT IS INTERNATIONAL"

Released thru RKO-Radio
International Pictures presents

Claudette Colbert

in the

TOMORROW

with Lucile Watson
Richard Long
Natalie Wood

"GOOD ENTERTAINMENT IS INTERNATIONAL"
Orson Welles • Brent

GREAT DRAMA OF OUR TIME

IS FOREVER

Directed by IRVING PICHEL
Ladies Home Journal Story and People's Book Club
Novel by GWEN BRISTOW • Screenplay by LENORE COFFEE
Music by MAX STEINER • Produced by DAVID LEWIS
AN INTERNATIONAL PICTURE
Released through RKO-RADIO PICTURES
Television Moves Closer to Reality

by Paul Perez

TELEVISION seems to have developed into an argument whether present wavelengths and present standards shall be presented to the public in the form of dozens of transmitters and hundreds of thousands of receivers, or whether it should move into the higher frequencies where some of the clearer definition and color are possible before the people of America are asked to invest their money.

The argument has been going on for many months, with most of the members of the Television Broadcasters Ass'n, most of the broadcasting companies, and most of the set manufacturers ranged on the side of immediate widespread use of the present standards. CBS is the only firm emphatically in favor of waiting.

Paul W. Kesten, CBS executive vice-president, tossed a bombshell before the F.C.C. Communications Commission hearing October 11 by announcing that his company had already transmitted full color television pictures in studio experiments remote from so much as the Empire State tower, and, in addition, explained that he had arranged with General Electric and Westinghouse to manufacture full color television receivers. All the technical developments for these are open to all set manufacturers, he said.

This was television very much in the air in more than a technical sense.

National Campaign Conducted

Only about a year ago all the broadcasting interests were conducting a national campaign to bring pressure upon the F.C.C. to freeze television into its present wavelengths so a new postwar industry could get under way immediately. It was argued that this would provide employment for hundreds of thousands of returning veterans.

At the same time it was argued that to raise television into the ultra high frequencies would wreck its use for five years. CBS scoffed at this in a series of booklets and statements, insisting it could do it in one year.

Apparantly it has beaten its own prediction. Public demonstrations are promised shortly.

Basis of Argument Modified

While the campaign was at its height some months back the FCC disregarded the pressure and allotted 13 television channels below 300 megacycles and made available the frequencies from 480 to 920 megacycles for experimental use. This is the area where CBS has been experimenting.

How the monthly developments and the threat of revolutionary changes have caused some of the television interests to modify their approach was shown at the October FCC hearings.

Dr. Peter DuMont, president of Allen B. DuMont Laboratories, Inc., argued that the FCC has erred in ruling that the present 13 channels "are insufficient to make possible a truly nationwide and competitive television system."

He contended that if present commercial television channel allocations are jeopardized "present efforts to make television available to the public are built on a sand foundation and cannot justify continued investment and effort."

"The use of the higher frequencies will not provide channels, but only bands, which probably will provide considerably less coverage and inferior pictures to those obtained in the present 13 channels now allocated for television."

"Many of the companies clamoring for channels are doing so to protect their present interest, and not because they desire to provide a television service to the public. Only a handful of companies over the past ten years have had sufficient interest in television to spend any money on its developments."

This can be taken to refer to the several film companies, newspapers and others who have applied for television licenses to protect themselves in case a new form of competition develops.

Programs Improve Steadily

Television programs have improved in recent months, but television reception is right of the historians, because the war insofar as the public is concerned. RCA has demonstrated a remarkable new receiving set, but these are still not on sale.

Practically all the advertising agencies operating on a national scale are putting out programs. At a two-day "television insti- tute" in Chicago, 1500 of these papers were read on the theory of program technique and the results of "audience surveys." How they make these is a mystery. There are about 600 receivers in use in the New York area in the hands of the public, and they were so expensive when purchased that they are not in the hands of the mass market. Up in the Schenectady area, where the G.E. station operates, a prominent engineer is authority for the statement that all the sets are owned by G.E. employees.

However, in spite of this limited field for the study of public reactions, enormous progress has been made. Some of the so-called experts insist films are no good for programs. Ralph B. Austrian, head of RKO Television Corp., comes back with the emphatic declaration that these are the only programs that are good to date. He further insists that all small stations will have to depend on films for the bulk of their programming until hookups are established four or five years hence.

"Time will prove which is right." Football games, fights, the visits of celebrities to New York are finding their way into the programs. Some of the coverage of news events has topped newspapers because of the interest shown by the war and navy departments through their combat photographers.

Sarnoff Sees Bright Future

Brig. Gen. David Sarnoff, president of RCA, has said that television, once established, will become a utility in the American home and a revolutionary force in world affairs. It will bring visual entertainment to the homes of the rich and not so rich; it will flash historic events, letters, documents and pictures around the world, while the television eye in factories will enhance safety and production processes."

He seems to be taking the long range view at present, with no specific reference to the current wavelength argument.

Paul Porter, FCC member, predicts 187 television stations to be on the air by March 1, 1946, which would demand for $1,000,000,000 worth of receivers. He also sidesteps the immediate controversy.

The whole problem is to be reviewed at the Television Broadcasters Ass'n fall meeting at the Sheraton Hotel, Rochester, November 12 and 13.

Set Obsolescence a Bogey

In the meantime that old bogey of set obsolescence keeps pecking around the corner.

Even if the FCC gives the go-ahead signal on set manufacture, will the public buy so long as CBS continues to insist that it has color television backed with 525-line definition—100 lines above the present standard?

Will the manufacturers go ahead in a big way in the face of this possibility?

Both RCA and Arthur Levey, president of Stophony Corp. of America, insist they can protect television developments. And Levey also says it makes no difference to him whether it is on the CBS or the present standards; his "skatatron," using luminous crystals, will work on either system—color, or monochrome. This is the system in which Paramount, 20th-Fox and General Precision Instrument Corp. are interested.

It looks as though the watchful waiting period that set in during the war when set manufacturing was closed and radar secrets were closely guarded is about to explode into some form of action.

The Short Subjects Outlook for '45-'46

(Continued from page 51)

again, including Screen Snapshots which is celebrating its 25th anniversary this year.

Universal will lay more emphasis on quality shorts in the coming season. Its series comprises 15 name band musicals, 15 Person-Oddities and Walt Lantz will abandon black-and-white cartoons to concentrate on Technicolor. The company will, as it has in the past, continue to make four serials, of 15 chapters each, and will, of course, release 194 issues of the newsreels.

Thomas Mead, formerly co-editor with the late Joseph O'Brien of Universal News, who was appointed editor after O'Brien's death, will produce Variety Views and Person-Oddities in New York. The balance of the program will be made at the studios.

Exhibitors seeking accessories on shorts can obtain one-sheets and stills on most of the films produced by Columbia, RKO, Universal, M-G-M and Paramount, at National Screen Service exchanges. NSS distributes accessories on features for the same companies.

Chamber exchanges have available one-sheets, stills and a press book on all two-reelers and one-sheets on the single reels. At the 20th-Fox exchanges, exhibitors can obtain March of Time kits which contain an 11x14, a 22x28 and a one-sheet. Stills may also be procured on the different MOT releases. One-sheets are available for the Terry-Thomas cartoon series and some of the other shorts.
On the Threshold of a New Era...

Those of us who have pioneered in the motion picture business have seen a miracle come to pass. We have seen this business, which started so humbly, achieve a position of unique international stature and, more importantly... responsibility. Not only has the entertainment level of our pictures risen steadily, but also, we have learned that Americanism and good pictures can be synonymous. Today we stand at the threshold of a new era. The mighty economic and industrial forces of our nation are being mobilized to insure an era of unprecedented prosperity and lasting peace. The motion picture industry will make important contributions to this effort. I am proud of the role which Columbia Pictures has been privileged to play in our industry during the past twenty-five years; and it is with a keen awareness of our responsibilities as motion picture producers and citizens that we in Columbia embark on our plans for the future.

Harry Cohn
FRITZ LANG Production

EDWARD G. ROBINSON • JOAN BENNETT

Scarlet Street
A DIANA PRODUCTION

with DAN DURYEA

Jess Barker • Margaret Lindsay • Rosalind Ivan • Samuel S. Hinds
Screenplay by DUDLEY NICHOLS • Based on the novel "LaChienne"
Art Direction by Alexander Golitzen
Produced and Directed by FRITZ LANG

MERLE OBERON • TURHAN BEY

Night in Paradise
in TECHNICOLOR

with Thomas Gomez • Gale Sondergaard • Ray Collins
Ernest Truex • George Dolenz • Jerome Cowan
Screenplay by Ernest Pascal • Adaptation by Emmet Lavery
From the Novel "Peacock's Feather" by George S. Hellman
Directed by ARTHUR LUBIN • Associate Producer, Alexander Golitzen

DANA ANDREWS • BRIAN DONLEVY

Canyon Passage
in TECHNICOLOR

with SUSAN HAYWARD • PATRICIA ROC

Andy Devine • Hoagy Carmichael • Fay Holden • Rose Hobart
Lloyd Bridges • Ray Collins • Ward Bond • Dorothy Peterson
Victor Cunler • Tad Devine • Denny Devine
Screenplay by Ernest Pascal
Adapted from the Sat. Evening Post Story, "Canyon Passage," by Ernest Haycox
Directed by JACQUES TOURNEUR

Released through

UNIVERSAL PICTURES COMPANY, INC.
LESTER COWAN
Producer

"The Story of G.I. Joe"

Winner of

FOR SEPTEMBER

Released Thru UNITED ARTISTS
LEWIS MILESTONE

"A WALK IN THE SUN"
A Lewis Milestone Production

Released Through
20TH CENTURY-FOX
Hal Wallis Productions, Inc.

Releasing Through
Mervyn LeRoy

Winner of Six

BOXOFFICE BLUE RIBBON AWARDS

DIRECTOR:
"THIRTY SECONDS OVER TOKYO"
Metro
(January, 1945)

DIRECTOR:
"MADAME CURIE"
Metro
(February, 1944)

DIRECTOR:
"RANDOM HARVEST"
Metro
(April, 1943)

DIRECTOR:
"BLOSSOMS IN THE DUST"
Metro
(August, 1941)

PRODUCER:
"THE WIZARD OF OZ"
Metro
(September, 1939)

DIRECTOR:
"TUGBOAT ANNIE"
Metro
(August, 1933)
THIS INSIGNIA OF OUTSTANDING MERIT

is given each month by the National Screen Council, whose membership is comprised of motion picture editors, radio film commentators and representatives of better films councils, civic and educational organizations. The winners for the 1944-45 season are presented on the following pages.
THE WINNERS OF 1944-45

(From September, 1944, through August, 1945)

September... The Seventh Cross.................Metro-Goldwyn-Mayer

October... Arsenic and Old Lace..................Warner Bros.

November... Since You Went Away...............United Artists

December... Mrs. Parkington........................Metro-Goldwyn-Mayer

January... Thirty Seconds Over Tokyo.........Metro-Goldwyn-Mayer

February... The Keys of the Kingdom...........20th Century-Fox

March... A Tree Grows in Brooklyn.............20th Century-Fox

April... National Velvet..........................Metro-Goldwyn-Mayer

May... The Enchanted Cottage....................RKO Radio

June... The Clock..................................Metro-Goldwyn-Mayer

July... Valley of Decision........................Metro-Goldwyn-Mayer

August... Wilson....................................20th Century-Fox
The Seventh Cross

A Metro-Goldwyn-Mayer Production

SEPTEMBER WINNER

The Cast

George Heisler...........Spencer Tracy
Toni..........................Signe Hasso
Paul Roeder..............Hume Cronyn
Liesel Roeder............Jessica Tandy
Mme. Marelli.............Agnes Moorehead
Franz Marnet.............Herbert Rudley
Poldi Schlamm..........Felix Bressart
Wallau.....................Ray Collins
Zillich..................Alexander Granach
Mrs. Sauer...............Katherine Locke
Bruno Sauer...............George Macready
Fiedler.......................Paul Guilfoyle
Dr. Loeweinstein..........Steven Geray
Leo Hermann...............Kurt Katch
Leni.........................Karen Verne
Fuelligrabe..............Konstantin Shayne
Bellani....................George Suzanne
Overkamp..................John Wengraf
Fahrenburg................George Zucco
Hellwig....................Steven Muller
Fraulein Bachmann......Eily Malony

Production Staff

Executive Producer........LOUIS B. MAYER
Producer..................PANDY S. BERMAN
Director....................FRED ZINNEMANN
Screenplay by.............HELEN DEUTSCH
Based upon the novel by..ANNA SEGHERS
Director of Photography...KARL FREUND, A.S.C.
Musical Score...............ROY WEBB
Recording Director.........DOUGLAS SHEARER
Art Direction..............CEDRIC GIBBONS
                         AND LEONID VASIAN
Set Decorations............EDWIN B. WILLIS
Associate..................MAC ALPER
Costume Supervision.......IRENE
Makeup created by...........JACK DAWN
Film Editor...............THOMAS RICHARDS
The Cast

Mortimer Brewster.....CARY GRANT
Jonathan Brewster

....................RAYMOND MASSEY
O'Hara ..................JACK CARSON
Dr. Einstein..............PETER LORE
Elaine Harper.........PRISCILLA LANE
Abby Brewster........JOSEPHINE HULL
Martha Brewster........JEAN ADAMS
Teddy "Roosevelt" Brewster

..........................JOHN ALEXANDER
Reporter................CHARLES LANE
Brophy..................EDWARD McNAMARA
Gibbs..................EDWARD McWADE
Mr. Witherspoon

...............EDWARD EVERETT HORTON
Inspector Rooney......JAMES GLEASON

Production Staff

Executive Producer

..........................JACK L. WARNER
Producer & Director

..........................FRANK CAPRA
Screenplay by

..........................JULIUS J. AND PHILIP G. EPSTEIN
Original Stageplay by

..........................JOSEPH KESSELRING
Director of Photography

..........................SOL POLITO, A.S.C.
Film Editor...............OWEN MARKS
Art Director...............MAX PARKER
Dialog Director......HAROLD WINSTON
Sound by..................C. A. RIGGS
Gowns by..................ORRY-KELLY
Makeup Artist.........PERC WESTMORE
Assistant Director......RUSS SAUNDERS

Arsenic and Old Lace  A Warner Bros. Production  OCTOBER WINNER
Since You Went Away

A United Artists Production

NOVEMBER WINNER

The Cast

<table>
<thead>
<tr>
<th>Role</th>
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<tbody>
<tr>
<td>Anne Hilton</td>
<td>Claudette Colbert</td>
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<td>Jennifer Jones</td>
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<td>Lieut. Anthony Willett</td>
<td>Joseph Cotten</td>
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<td>Bridget Hilton</td>
<td>Shirley Temple</td>
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<td>Monty Woolley</td>
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<tr>
<td>The Clergyman</td>
<td>Lionel Barrymore</td>
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<tr>
<td>Cpl. William G. Smollett II</td>
<td>Robert Walker</td>
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<tr>
<td>Fidella</td>
<td>Hattie McDaniel</td>
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<tr>
<td>Emily Hawke</td>
<td>Agnes Moorehead</td>
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<tr>
<td>Zofia Koslowska</td>
<td>Nazimova</td>
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<tr>
<td>Dr. Sigmund Gottlieb Golden</td>
<td>Albert Basserman</td>
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<tr>
<td>A Marine Officer</td>
<td>Gordon Oliver</td>
</tr>
<tr>
<td>Harold Smith</td>
<td>Guy Marson</td>
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<tr>
<td>Mr. Mahoney</td>
<td>Lloyd C. Corrigan</td>
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<td>Danny Williams</td>
<td>Craig Stevens</td>
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<td>Gladys Brown</td>
<td>Jane Devlin</td>
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<tr>
<td>Lieutenant Solomon</td>
<td>Keenan Wynn</td>
</tr>
<tr>
<td>Johnny Mahoney</td>
<td>Jackie Moran</td>
</tr>
<tr>
<td>Becky Anderson</td>
<td>Anne Gillis</td>
</tr>
</tbody>
</table>

Production Staff

- Written and Produced by: David O. Selznick
- Based on Book by: Margaret Buell Wilder
- Directed by: John Cromwell
- Production Designed by: William L. Pereira
- Music by: Max Steiner
- Associate Music Director: Louis Forbes
- Settings by: Mark Lee Kirk
- Production Managers: Raymond A. Klune and Richard L. Johnston
- Supervising Film Editor: Hal C. Kern
- Sound Editor: Charles L. Freeman
- Interior Decoration by: Victor A. Gangelin
- Dance Director: Charles Walters
The Cast

Susie Parkington........Greer Garson
Major Augustus Parkington........Walter Pidgeon
Aspasia Conti........Agnes Moorehead
Edward, Prince of Wales........Cecil Kellaway
Alice, Duchess de Brancourt............Glady's Cooper
Jane Stilham............Frances Rafferty
Ned Talbot............Tom Drake
Lord Thornley............Peter Lawford
Jack Stilham............Dan Durvea
John Marby............Hugh Marlowe
Mattie Troubison............Selena Royle
Signor Cellini............Fortunio Bonanova
Madeleine............Lee Patrick
Humphrey............Harry Cording
Belle............Celia Travers
Mrs. Graham............Mary Servoss

Production Staff

Executive Producer..........Louis B. Mayer
Producer............Leon Gordon
Director............Tay Garnett
Screenplay by............Robert Thoeren and Polly James
Based on the novel by............Louis Bromfield
Director of Photography............Joseph Ruttenberg, A.S.C.
Musical Score............Bronislau Kaper
Recording Director............Douglas Shearer
Art Direction............Cedric Gibbons, Randall Duell
Set Decorations by............Edwin B. Willis
Associate............McLean Nisbet
Special Effects............A. Arnold Gillespie, Warren Newcombe, Danny Hall
Costume Supervision..........Irene Associate............Marion Herrwood
Men's Costumes............Valles
Makeup created by............Jack Dawn
Hair styles created by............Sydney Guilaroff
Film Editor............George Boemler

Mrs. Parkington A Metro-Goldwyn-Mayer Production DECEMBER WINNER
Thirty Seconds Over Tokyo
A Metro-Goldwyn-Mayer Production

JANUARY WINNER

The Cast

Lieut. Col. James H. Doolittle
.............................................SPENCER TRACY
Ted Lawson..........................VAN JOHNSON
David Thatcher....................ROBERT WALKER
Ellen Lawson.......................PHYLLIS THaxter
Dean Davenport....................TIM MURDOCK
Davey Jones.........................SCOTT MCKAY
Bob Clever.........................GORDON McDONALD
Charles McClure....................DON DEPore
Bob Gray............................ROBERT MITCHEM

"Shorty" Manch....................JOHN R. REILLY
"Doc" White.........................HORACE MCNALLY
Lieutenant Randall................DANIEL CURTIS
Lieutenant Miller..................LEO MACNEIL
Robert Walker......................DOUGLAS HAYBD
Lieutenant Jurika..................ROBERT MITCHEM

Production Staff

Executive Producer..................LOUIS B. MAYER
Producer.............................SAM ZIMBALIST
Director..............................MERYN LEROY
Screenplay by.......................DALTON TRUMBO
Based on Book and Collier's story by........CAPT. TED W. LAWSON and ROBERT CONSIDINE
Directors of Photography........HAROLD ROSSON, A.S.C.
.....................................ROBERT SURTEES, A.S.C.
Recording Director..................DOUGLAS SHEARE

Musical Score.......................HERBERT STOTHART
Art Direction.......................CEDRIC GIBBONS
.....................................PAUL GROESSE
Set Decorations.....................EDWIN B. WILLIS
Associate............................RALPH S. HURST
Special Effects.....................A. ARNOLD GILLESPIE
Costume Supervision................IRENE ASSOCIATE
.....................................KAY DEAN
Makeup Created by...............JACK DEAN
Film Editor.........................FRANK SULLIVAN

65
The Cast

Father Francis Chisholm ........................................... GREGORY PECK
Dr. Willie Tulloch ....................................................... THOMAS MITCHELL
Rev. Angus Mealy ....................................................... VINCENT PRICE
Mother Maria-Veronica ................................................... ROSA STRADNER
Francis (as a child) ...................................................... RODDY McDOWALL
Rev. Hamish MacNabb .................................................... EDMUND GWENN
Monsignor Sleeth ......................................................... SIR CEDRIC HARDWICK
Nora (as a child) ......................................................... PEGGY ANN GARNER
Nora ................................................................. JANE BALL
Agnes Fiske ............................................................ ANNE REVERE
Dr. Wilbur Fiske ......................................................... JAMES GLEASON
Lisbeth Chisholm ......................................................... RUTH NELSON
Joseph ................................................................. BENSON PONG
Mr. Chia ................................................................. LEONARD STRONG
Mr. Pao ................................................................. PHILIP AHN
Father Tarrant ........................................................... ARTHUR SHIELDS
Aunt Polly ............................................................... EDITH BARRETTE
Sister Martha ............................................................ SARAH ALLGOOD
Lieutenant Shen ............................................................ RICHARD LOO
Sister Clolette ............................................................ RUTH FORD
Father Craio ............................................................. KEVIN O’SHEA
Hosannah Wang .......................................................... H. T. TSANG

Production Staff

Executive Producer ...................................................... DARRYL F. ZANUCK
Produced by .............................................................. JOSEPH L. MANKIEWICZ
Director ................................................................. JOHN M. STAHL
Screenplay by ............................................................. JOSEPH L. MANKIEWICZ
and NUNNALLY JOHNSON
From the Novel by ...................................................... A. J. CRONIN
Director of Photography ........................................... ARTHUR MILLER, A.S.C.
Music ............................................................... ALFRED NEUMANN
Orchestral Arrangements ........................................... EDWARD POWELL
Art Direction ............................................................ JAMES BASEVI, WILLIAM DARLING
Set Decorations ....................................................... THOMAS LITTLE
Associate ............................................................... FRANK E. HUGHES
Film Editor ............................................................. JAMES B. CLARK
Costumes ............................................................... BONNIE CASHIN
Makeup Artist ........................................................... GUY PEARCE
Special Photographic Effects ....................................... FRED SERSER
Sound ................................................................. EUGENE GROSSMAN
and ROGER HEMAN

The Keys of the Kingdom  A 20th Century-Fox Production  FEBRUARY WINNER
A Tree Grows in Brooklyn

The Cast

Katie...............DOROTHY McGUIRE
Aunt Sissy...........JOAN BLONDELL
Johnny Nolan.........JAMES DUNN
McShane...............LLOYD NOLAN
Francie Nolan......PEGGY ANN GARNER
Neeley Nolan.........TED DONALDSON
McGarrity...........JAMES GLEASON
Miss McDonough......RUTH NELSON
Steve Edwards......JOHN ALEXANDER
Christmas Tree Vender
...............B. S. PULY
Grandma Rommely.....FERIKE BOROS
Carney..............J. FARRELL MACDONALD
Mrs. Waters..........ADELINE DE WALT REYNOLDS
Mr. Spencer.........GEORGE MELFORD
Tynomore Sisters...MAR MARSH, EDNA JACKSON
Henny Gaddis......VINCENT GRAEFF
Flossie Gaddis......SUSAN LESTER
Mr. Crackenbox......JOHNNY BERKE
Librarian...........LILLIAN BRONSON
Werner...............ALEC CRAIG
Mr. Barker..........CHARLES HALTON
Cheap Charlie........AL BRIDGE

Production Staff

Executive Producer
...............DARRYL F. ZANUCK
Produced by........LOUIS D. LIGHTON
Directed by.........ELIA KAZAN
Screenplay by
TESS SLESINGER AND FRANK DAVIS
Adapted from the Novel by
...............BEtty SMITH
Music................ALFRED NEWMAN
Orchestral Arrangements
...............EDWARD POWELL

Director of Photography
...............LEON SHARROCK, A.S.C.
Art Direction........LYLE WHEELER
Set Decorations......THOMAS LITTLE
Associate............FRANK E. HUGHES
Film Editor..........DOROTHY SPENCER
Costumes............BONNIE CASHIN
Special Photographic Effects
...............FRED Sersen
Sound...............BERNARD FREERICKS,
                     ROGER HEMAN
The Cast

Mickey Rooney
M. Brown
Donald Crisp
Velvet Brown
Elizabeth Taylor
Mr. Brown
Anne Revere
Edwina Brown
Angela Lansbury
Donald Brown
Jackie Jenkins
Malvolia Brown
Enid Bagnold
Race Patron
Reginald Owen
Miss Sims
Norma Varden
Ted
Terry Kilburn

Production Staff

Executive Producer
Louis B. Mayer
Produced by
Pandro S. Berman
Directed by
Clarence Brown
Based on novel by
Enid Bagnold
Screenplay by
Theodore Reeves, Helen Deutsch
Director of Photography
Leonard Smith, A.S.C.
Technicolor Color Director
Natalie Kalmus
Associate
Henri Jaffa
Musical Score
Herbert Stothart
Recording Director
Douglas Shearer
Art Direction
Cedric Gibbons, Urie McCleary
Set Decorations
Edwin B. Willis
Associate
Mildred Griffiths
Special Effects
Warren Newcombe
Costume Supervision
Irene
Associate
Kay Dean
Men's Wardrobe
Valles
Makeup created by
Jack Dawn
Film Editor
Robert J. Kern

National Velvet
A Metro-Goldwyn-Mayer Production
APRIL WINNER
The Enchanted Cottage

An RKO Radio Production

MAY WINNER

The Cast

Laura..............DOROTHY McGUIRE
Oliver...............ROBERT YOUNG
Hilgrove............HERBERT MARSHALL
Mrs. Minett.........MILDEED NATWICK
Oliver’s Mother...SPRING BYINGTON
Beatrice............HILLARY BROOKES
Stepfather..........RICHARD GAINES
Denny...............ALEC ENGLANDER
Mrs. Stanton........MARY WORTH
Canteen Hostess.....JOSEPHINE WHITTELL
Marine..............ROBERT CLARKE
Soldier...............EDEN NICHOLAS

Production Staff

Exec. V.-Pres. in Chg. of Production.........CHARLES W. KOERNER
Executive Producer....................Jack J. Gross
Producer............HARRIET PAISONS
Director.............JOHN CROMWELL
Assistant Director.....FRED FLECK
Screenplay by.........DEWITT BODEEN
Herman J. Mankiewicz

Based on Play by
...............SIR ARTHUR WING PINERO
Director of Photography
...................TED Tetzlaff, A.S.C.
Special Effects
...................VERNON L. WALKER, A.S.C.

Art Directors............ALBERT S. D’AGOSTINO
.........................CARROLL CLARK
Set Decorations.............DARELL SILVERA
...........................HARLEY MILLER
Recorded by............RICHARD VAN HESSEN
Music by..................ROY WEBB
Musical Director
...........................C. BAKALEINIKOFF
Orchestral Arrangements
...........................GIL GRAU
Edited by.................JOSEPH NORIEGA
Gowns by...............EDWARD STEVENSON
Rerecording by........JAMES G. STEWART
The Cast

Alice Maybery .......... JUDY GARLAND
Cpl. Joe Allen .......... ROBERT WALKER
Al Henry .............. JAMES GLEASON
The Drunk ............. KEEMAN WYN
Bill .................... MARSHALL THOMPSON
Mrs. Al Henry .......... LUCILE GLEASON
Helen .................. RUTH BRADY

Production Staff

Executive Producer ................................................. LOUIS B. MAYER
Producer ............................................................ ARTHUR FREED
Director ............................................................. VINCENTE MINNELLI
Screenplay by ...................................................... ROBERT NATHAN
and JOSEPH SCHRANK
Based on Story by .................................................. PAUL GALlico
and PAULINE GALlico
Director of Photography .............................................. GEORGE FOLSEY, A.S.C.
Musical Score ........ ................................................ GEORGE BASSMAN
Recording Director .................................................... DOUGLAS SHEARER
Art Direction .......... ................................................ CEDRIC GIBBONS
William Ferrari
Set Decorations ....... EDWIN B. WILLIS
Associate .................. ............................................ MAC ALPER
Special Effects ......................................................... A. ARNOLD GILLESPIE
WARREN NEWCOMBE
Costume Supervision ............................................... IRENE
Associate ............................................................ MARIAN HERWOOD KEYES
Film Editor ............ ................................................ GEORGE WHITE

The Clock

A Metro-Goldwyn-Mayer Production

JUNE WINNER
Valley of Decision

A Metro-Goldwyn-Mayer Production

JULY WINNER

The Cast

<table>
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<tr>
<th>Character</th>
<th>Actor</th>
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<td>William Scott</td>
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<td>Constance Scott</td>
<td>Marsha Hunt</td>
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<tr>
<td>Clarissa Scott</td>
<td>Gladys Cooper</td>
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<tr>
<td>McCready</td>
<td>Reginald Owen</td>
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<tr>
<td>William Scott Jr</td>
<td>Dan Duryea</td>
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<tr>
<td>Louise Kane</td>
<td>Jessica Tandy</td>
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<tr>
<td>Delia</td>
<td>Barbara Everest</td>
</tr>
<tr>
<td>Ted Scott</td>
<td>Marshall Thompson</td>
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</tbody>
</table>

Production Staff

Executive Producer
Louis B. Mayer

Directed by
Tay Garnett

Produced by
Edwin H. Knopf

Screenplay by
John Meehan and Sonya Levien

Based on novel by
Marcia Davenport

Musical Score
Herbert Stothart

Director of Photography
Joseph Ruttenberg, A.S.C.

Recording Director
Douglas Shearer

Art Direction
Cedric Gibbons and Paul Groesse

Set Decorations
Edwin B. Willis

Associate
Mildred Griffiths

Special Effects
A. Arnold Gillespie, Warren Newcombe

Costume Supervision
Irene Associate

Makeup created by
Jack Dawn

Hair styles by
Sydney Guilaroff

Film Editor
Blanche Sewell
**The Cast**

Woodrow Wilson        Alexander Knox
Professor Henry Holmes        Charles Coburn
Edith Wilson        Geraldine Fitzgerald
Joseph Tumulty        Thomas Mitchell
Ellen Wilson        Ruth Nelson
Senator Henry Cabot Lodge        Sir Cedric Hardwicke
William G. McAdoo
Managing Editor        Vincent Price
George Pelton        William Eythe
Eleanor Wilson        Mary Anderson
Margaret Wilson        Ruth Ford
Josephus Daniels
Sidney Blackmer
Jessie Wilson        Madeleine Forbes
Admiral Grayson        Stanley Ridges
Eddie Foy        Eddie Foy Jr.
Colonel House        Charles Halton
Senator E. H. Jones
Thurston Hall
Edward Sullivan        J. M. Kerrigan
Jim Beecher        James Rennie
Helen Bones        Katherine Locke
Secretary Lansing        Stanley Logan
Clemente        Marcel Dalio
William Jennings Bryen
Edwin Maxwell
Lloyd George        Clifford Brooke

**Production Staff**

Executive Producer        Darryl F. Zanuck
Directed by        Henry King
Screenplay by        Lamar Trotti
Director of Photography        Leon Shamroy, A.S.C.
Technicolor Director
Ornamented by        Natalie Kalmus
Associate        Richard Mueller
Music by        Alfred Newman
Technical Advisers
Orchestrations        Ray Stannard Baker
Miles Meckrell
Art Direction        Edward Powell
Set Decorations        Ward Ihnen, James Basevi
Thomas Little
Associate        Paul S. Fox
Film Editor        Barbara McLean
Costumes        Rene Hubert
Makeup Artist        Guy Pearce
Special Photographic Effects
Sound        E. Clayton Ward, Roger Heman

A 20th Century-Fox Production

AUGUST WINNER
Blue Ribbon Winners in Last Years

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

March
BUSINESS AND PLEASURE          Fox
April
TAIZAN, THE APE MAN             M-G-M
May
NO GREATER LOVE               Columbia
June
THE DOOMED BATTALION          Universal
July
REBECCA OF SUNNYBROOK FARM     Fox
August
BRING EM BACK ALIVE         RKO-Radio

1932-33

September
A SUCCESSFUL CALAMITY         Warner Bros.
October
PHANTOM PRESIDENT           Paramount
November
LITTLE ORPHAN ANNIE         M-G-M
December
UPTOWN NEW YORK            RKO
January
STATE FAIR                   Fox
February
OLIVER TWIST                Monogram
March
TANGO KONG                 RKO-Radio
April
ARROWED BY                 Fox
June
GOLD DIGGERS OF 1933        Warner Bros.
July
STRANGER'S RETURN          M-G-M
August
TUGBOAT ANNIE              M-G-M

1933-34

September
ONE MAN'S JOURNEY          RKO-Radio
October
THE BOWERY                   20th Century-FOX
November
ONLY YESTERDAY                Fox
December
LITTLE WOMEN               RKO-Radio
January
ROMAN SCANDALS            United Artists
February
THE CAT AND THE FIDDLER       M-G-M
March
DAVID HARUM               Fox
April
TAIZAN AND HIS MATE          M-G-M
May
VIVA VILLA                M-G-M
June
LITTLE MISS MARKER         Paramount
July
HIDE WITH THE NAVY          Warner Bros.
August
TREASURE ISLAND          M-G-M

1934-35

September
ONE NIGHT OF LOVE        Columbia
October
JUDGE PRIEST              Fox
November
WHITE PARADE                Fox
December
FLITATION WALK            First National
January
DAN THE AGENT            M-G-M
February
LITTLE COLONEL          Fox
March
ROBERTA ROYER           M-G-M
April
NAUGHTY MARIETTA        M-G-M
May
SHOW ROYAL               Universal
June
THE INFORMATION          Warner Bros.
July
JOSIE THE WINTER ANGEL    Columbia
August
ALICE ADAMS              RKO-Radio

1935-36

September
TOP HAT                      RKO-Radio
October
O'THANAHNESS'S ROY         M-G-M
November
MUTINY ON THE BOUNTY        M-G-M
December
A TALE OF TWO CITIES        M-G-M
January
STORY OF LOUIS PASTEUR     Warner Bros.
February
THE COUNTRY DOCTOR       20th Century-Fox
March
MR. DEEDS GOES TO TOWN    Columbia
April
SAN FRANCISCO            M-G-M
July
THE GREEN FASHIONS       Warner Bros.

1936-37

September
THE LAST OF THE MOHICANS   United Artists
October
A MIDSUMMER NIGHTS DREAM   Warner Bros.
November
WINTERSET                   RKO-Radio
December
MAID OF SALEM               Paramount
January
THE PLAINS MAN           Paramount
February
MAYTIME                    M-G-M
March
ROMEO AND JULIET          Warner Bros.
April
June
CAPTAIN IMPRISONED        Warner Bros.
July
WEE WILLIE WINKIE         20th Century-Fox
August
THE GOOD EARTH           M-G-M

1937-38

September
LUST HORIZON               Columbia
October
THE LIFE OF EMILE ZOLA     Warner Bros.
November
THE FIREFly               M-G-M
December
WELLS FARGO               Paramount
January
DESTINATION TOKYO         Warner Bros.
February
MADAME CURIE              M-G-M
March
A GUY NAMED JOE          M-G-M
April
SEE HERE, PRIVATE HARGOYNE Paramount
May
FOR WHOM THE BELL TOLLS    Paramount
June
THE WAY OF ALL FLESH     Paramount
July
THE STORY OF DR. WASELL  Paramount
August
GOING MY WAY              Paramount

1938-39

September
BOYS TOWN                    M-G-M
October
YOU CAN'T TAKE IT WITH YOU  Columbia
November
THE CITIZEN                   M-G-M
December
A CHRISTMAS CAROL          M-G-M
January
THE GREAT VICTOR HERBERT     Paramount
February
PINOCCHIO                   RKO-Radio
March
YOUNG TOM EDISON            United Artists
April
REBECCA                     M-G-M
May
EDISON THE MAN             M-G-M
June
THE MONTLotty STORM         Warner Bros.
July
ALL THIS AND HEAVEN TOO     Warner Bros.
August
PRIDE AND PREJUDICE         M-G-M

1940-41

September
THE HOWARDS OF VIRGINIA     Columbia
October
THE GREAT DICTATOR         United Artists
November
NORTHERN MOUNTAIN POLICE  20th Century-Fox
December
TIN PAN ALLEY             20th Century-Fox
January
PHILADELPHIA STORY        Paramount
February
VIRGINIA                  Paramount
March
THE LADY EYE              M-G-M
April
MEN OF BOYS TOWN          M-G-M
May
THAT HAMILTON WOMAN       United Artists
June
I WANT WINGS              Paramount
July
CAUGHT IN THE DRAFT       Paramount
August
BLOOMS IN THE DUST        M-G-M

1941-42

September
CITIZEN KANE               RKO-Radio
October
Sergeant York           Warner Bros.
November
ONE FOOT IN HEAVEN        Warner Bros.
December
H. M. TULLY, Etc.       Warner Bros.
January
HOW GREEN WAS MY VALLEY   20th Century-Fox
February
WOMAN OF THE YEAR        Paramount
March
TO BE OR NOT TO BE       United Artists
April
FANTASIA                RKO-Radio
May
TORTILLA FLAT            M-G-M
June
THEY ALL KISSED THE BRIDE Columbia
July
THAT ABOVE ALL            20th Century-Fox
August
THE PIED PIPER           20th Century-Fox

1942-43

September
MRS. MINIVER             M-G-M
October
THE MAID AND THE MINOR     Paramount
November
TALES OF MANHATTAN        20th Century-Fox
December
GEORGE WASHINGTON SLEPT HERE Warner Bros.
January
YANKEE DOODLE DANDY       Warner Bros.
February
STAR SPANGLED BANNER    Paramount
March
PRIDE OF THE YANKES        RKO-Radio
April
RANDOM HANCOCK           RKO-Radio
May
THE MORE THE MERRIER     Columbia
June
STAGE DOOR CANTER         United Artists
July
THE HUMAN COMEDY        M-G-M
August
THIS IS THE ARMY        Warner Bros.

1943-44

September
SO PROUDLY WE HAIL       Paramount
October
THANK YOU LUCKY STARS    Warner Bros.
November
GUADALCANAL DIXIE         20th Century-Fox
December
LASSIE COME HOME         Warner Bros.
January
DESTINATION TOKYO        M-G-M
February
MADAME CURIE              M-G-M
March
A GUY NAMED JOE          M-G-M
April
HERE, PRIVATE HARGOYNE   Paramount
May
FOR WHOM THE BELL TOLLS   Paramount
June
THE WHITE SAVAGE         Paramount
July
THE STORY OF DR. WASELL  Paramount
August
GOING MY WAY              Paramount

BOXOFFICE BAROMETER
Blue Ribbon Honor Roll Call

Recipients of Two or More Awards From March, 1932, Through August, 1945, Are Herein Cited

Producers

8 Awards
PANDRO S. BERMAN

7 Awards
HUNT STROMBERG

6 Awards
HENRY BLANKE
B. G. DE SYLVA
DAVID O. SELZNICK
HAL B. WALLIS

5 Awards
SIDNEY FRANKLIN
KENNETH MACGOWAN

4 Awards
JOHN W. CONSIDINE Jr.
CECIL B. De MILLE
JOSEPH L. MANKIEWICZ

3 Awards
WALT DISNEY
SAMUEL GOLDWYN
FRANK LLOYD
WINFRED SHERRILL

2 Awards
FRANK CAPRA
MERIAN C. COOPER
ORVILLE O. DULL
LYNN FAY
RAYMOND GRIFFITH
ARTHUR HORNBLow Jr.
LUCIEN R. KIRBY
BERNARD H. HYMAN
NUNNALLY JOHNSON
ALEXANDER KORDA
JESSE L. LASKY
ALBERT LEWIS
LOUIS D. LIGHTON
J. H. McDONOUGH
WILLIAM H. PINE
EVERETT RIEKIN
A. L. ROCKETT
SAM ZIMBALIST

Directors

6 Awards
HENRY KING
MERRY LEIGH

5 Awards
CLARENCE BROWN
FRANK CAPRA
GEORGE CUKOR
WILLIAM DiAMOND
VICTOR FLEMING
JOHN FORD
WILLIAM KINGSLEY

4 Awards
DAVID BUTLER
MICHAEL CURTIZ
CECIL B. De MILLE
FRANK LLOYD
GEORGE STEVENS
NORMAN TAURUG

3 Awards
FRANK BORZAGE
ROBERT Z. LEONARD
ANN RUTHERFORD
KING Vidor

2 Awards
JACK CONWAY
JOHN CROMWELL

Actors

12 Awards
LIONEL BARRYMORE

11 Awards
SPENCER TRACY

9 Awards
DONALD CRISP

8 Awards
FRANK MORGAN

7 Awards
CHARLES COBURN
GARY COOPER
Mickey ROONEY
C. Aubrey SMITH

6 Awards
WALLACE BEERY
NICOLAS BUCHE
CARY GRANT
HENRY O'NEILL
WILLIAM ROBERTSON

5 Awards
ALAN HALE
EDWARD EVERETT HORTON
JOEL McCrea
RODDY McDOWALL
THOMAS MITCHELL
WALTER PIDGEON
Basil Rathbone
HARRY STEDFORD
AKIM TAMOFF
ROBERT WALKER

4 Awards
EDWARD ARNOLD
MISCHA Auer
JAMES CAGNEY
ERROL FLYNN
HARRY FONDA
JAMES GleASON
PORTER HALL
CEDRIC HARDWICK
VAN Johnson
GEOFFREY KARL
FRED MacMURRAY
LAURENCE OLIVER
REGINALD OWEN
DICK POWELL
STANLEY RIDGES
JAMES Stewart
GEORGE Tobias
ROBERT YOUNG
ROLAND YOUNG

3 Awards
EDGAR ANDERSON
GEORGE BANCROFT
CHARLES BOYER
WALTER BRENNAN
FELIX BRAWKART
RONALD COLMAN
JACKIE COOPER
BRIAN DONLEVY
NELSON EDDY
PRESTON FOSTER
JOHN GARFIELD
BILLY GILBERT
JACK HALEY
IANN HUNTER
ALLAN JONES
GRANT Mitchell
DAVY KEBBE
PATRICK KNOWLES
FRANK McGUIRE
EUSKER MILLAND
GRANT MitCHELL
DICKIE MOORE
PAUL MUNI
LLOYD NOLAN
JACK OAKIE
EUGENE PALLETTE
TYRONE POWER
RICHARD RAINES
Rudolph SCOTT
LEWIS STONE
SILAS SUMNER
FRANCISCO TONI
HARRY WILCOXON

2 Awards
DON AMECHE
FRANK ASTAIRE
FRANCOIS ATLAS
DICK BAXTER
CHARLES BICKFORD
SIDNEY BLACKMER
ERIC BLORE
JOHN BOLES
RAY BOLGER
EDDIE BRACKEN
CHARLES BUTCHER
BRUCE CABOT
EDWARD CANTOR
LEO CARRILLO
JACK CARSON
JOSEPH COTTON
EDUARDO CIANIELI
RAY COLLINS
BING CROSBY
HARRY DANIELL
MELVIN DOUGLAS
STANLEY DUNWICK
BARRY FITZGERALD
CLARK GABLE
REGINALD GARDNER
EDMUND GWINN
NEIL HAMILTON
WILLIAM HAMPTON
JEAN HERSHOLT
BOBO HOPKINS
JOHN HOPKINS
SAM JAFFE
JACKIE JONES
VICTOR JOBY
ALEXANDER KNOX
JOHN LAUGHTON
ALAN MARSHALL
BILLY MAUGH
RALPH MORGAN
ALAN MOWBRAY
BARTON McLAINE
VICTOR McLAGLEN
DAVID NIVEN
PAT O'BRIEN
GREGORY PECK
ROBERT PRESTON
VINCENT PRICE
BILL ROBINSON
JOSEPH SCHUNSKE
HARRY TRAVES
B. H. WARREN
BOB WESTON
JOHN WEBB
MICHAEL WHalen
WARREN WILLIAM
DONALD WOODS
MONTY WOOLLEY
KENNETH YNN

Actresses

7 Awards
GReer GArson

6 Awards
CLAUDETTE COLBERT
JEANETTE MacDonALD

5 Awards
JEAN ARTHUR
KATHARINE HEPBURN
MAUREEN O'SULLIVAN
GINGER ROGERS
SHIRLEY TEMPLE

4 Awards
SIR WALTER BERNARD BOYD
THOMAS BROWN
BENEDICT CARR
Toby EDEN
KEVIN O'NEIL
HUGH O'NEILL
JOHN SCHOOL
ANDREW THOMPSON
RUDOLPH VAUGHAN
DANIEL WARD
JAMES WHITMORE

3 Awards
FAY BARTON
BEULAH BONDI
FRANCES DEE
ALICE DEMPSTER
JOAN FONTAINE
JUDY GARLAND
FAY HAYDEN
MARSHA HUNT
VERONICA LAKE
MARY NASH
GLORIA SINATRA
VERVEY TEASDALE
VIRGINIA WEIDLER
FRANK Wray

2 Awards
ELIZABETH ALLAN
SARA ALLGOOD
Binnie Barnes
JOAN BLONDELL
HELEN BRODERICK
BILLIE BURKE
MADELINE CARROLL
BETTY DAVIS
GERALDINE FITZGERALD
JANET GAYNOR
SARA HARRON
SHEILA HASSO
RUTH HUBBIE
JANE JONES
LENNIE KEELER
HDY LAMARR
DOROTHY LAMOUR
ELSIE LANCHESTER
JUNE LANG
MARGO MCKAY
MARY MARTIN
GRAEC MOORE
AGNES MOOREHEAD
ALICE MONSOON
DOROTHY MULRONEY
DOROTHY MCGUIRE
SHEILA O'CONNOR
CECILIA PARKER
DONNA REED
ANN RUTHERFORD
MARLENE SCOTT
DONALD STARK
GALE SONDERGARD
BARBARA STANWYCK

Writers

(Original Stories)

2 Awards
BEN HECHT
JAMES HILTON

4 Awards
SIDNEY BUCHMAN
GEORGE FROESECH
CASEY ROBINSON

3 Awards
HUGO BUTLER
DELMER DAVIS
PHILIP DUNNE
HARRY EASTWOOD
BEN HECHT
ULRICH JOSEPHSON
JESSE LASKY Jr.
JOHN LEA MAHIN
HERMAN J. MANKIEWICZ
IAN MURFIN
RICHARD O'CONNOR
ALLAN SCOTT

2 Awards
MARC CONNELLY
WILLIAM CONSIDINE
IAN DALRYMPLE
WALTER DE LEON
HELEN DURFEY
BRADBURY POOTE
SHERMAN GIBNEY
ELIZABETH HOLLAND
NUNNALLY JOHNSON
NOEL LANGLEY
ALAN LE MAY
ANITA LENNARD
BEN MARKSON
JOHN MEHAN
STEVEN T. MILLER
DUDLEY NICHOLS
ERNST PASCAL
NORMA REilly Rains
DORE SCHARY
R. C. SHERIFF
TESS SLEENGER
DONALD OGREN STEWART
C. GARDNER SULLIVAN
10 SWERLING
DALTON TRUMBOL
HARRY TUGEND

Companies

Metro-Goldwyn-Mayer
20th Century-Fox
Paramount
Warner Bros
RKO Radio
Universal

Awards

Metro-Goldwyn-Mayer
20th Century-Fox
Paramount
Warner Bros
RKO Radio
Universal

BOXOFFICE BAROMETER
"CORNERED"
Soon to be released through RKO

Dick Powell

"ROGUE'S GALLERY"
Mutual Broadcasting System
Every Thursday Night
Bing
18 Make 42 of Season’s Big Films

In looking over the 1944-45 hits, it becomes evident that while poets may be born, producers are made—made proficient by experience—and by methods of trial and error, in some instances. It took 82 producers to make the 106 hits of last year, and 76 producers made the 103 hits of this year. With few exceptions, these producers are seasoned men who not only know the ingredients necessary to make a hit picture but in what proportion to use them.

Last year no producer had more than three hits to his credit, but this year Pandro S. Berman tops the list with five hits, two of these winners of the BOXOFFICE Blue Ribbon Award. Last year six producers had three hits each; this year only three have distinguished the industry in this way. They are, as shown below, Robert Fellows, David Lewis and Joseph Pasternak. Fellows had three last year; Lewis none last year but two the year before, and Pasternak had three also last year. No producer had four to his credit this year.

Of the 14 producers who were responsible for two hits each this year, several of them have had as many as four hits in other years, but it must be remembered production conditions have not been normal this past year. It is little short of remarkable that working under such handicaps, the producers were able to carry on so well. In any such analysis, however, one must also take into consideration that the public was not in too critical a mood so far as entertainment was concerned during the 1944-45 season.

There were 59 producers who scored one hit each—such hits as Lester Cowan’s “Story of G.I. Joe,” Leon Gordon’s “Mrs. Porkington,” Edwin H. Knopf’s “Valley of Decision,” Louis D. Lighton’s “A Tree Grows in Brooklyn,” Joseph L. Mankiewicz’s “The Keys of the Kingdom,” Harry Pearson’s “The Enchanted Cottage,” David O. Selznick’s “Since You Went Away,” and Sam Zimbalist’s “Thirty Seconds Over Tokyo,” all of which were winners of the BOXOFFICE Blue Ribbon Award.

Everyone in the industry will agree that to have produced one such hit in a year gives a producer enough prestige to assure interest in any of his future pictures.

A list follows of hit producers and the last year’s pictures made by each one:

**FIVE WINNERS**

PANDRO S. BERMAN:
Dragon Seed (M-G-M)
Marriage Is a Private Affair (M-G-M)

National Velvet (M-G-M)
Picture of Dorian Gray, The (M-G-M)
Seventh Cross, The (M-G-M)

**THREE WINNERS**

ROBERT FELLOWS:
Back to Batan (RKO)
Experiment Perilous (RKO)
Tall in the Saddle (RKO)

DAVID LEWIS:
Frenchman’s Creek (Para)
It’s a Pleasure (RKO)
Till We Meet Again (Para)

JOSEPH PASTERNAK:
Anchors Aweigh (M-G-M)
Muscle for Millions (M-G-M)
Thrill of a Romance (M-G-M)

**TWO WINNERS**

LOUIS F. EDELMAN:
Hotel Berlin (WB)
Song to Remember, A (Col)

ARTHUR FREED:
Clock, The (M-G-M)
Meet Me in St. Louis (M-G-M)

SAMUEL GOLDWYN:
Princess and the Pirate, The (RKO)
Wonder Man (RKO)

ALEX GOTTLIEB:
Hollywood Canine (WB)
Janie (WB)

GEORGE HAIGHT:
Keep Your Powder Dry (M-G-M)
Malice Goes to Reno (M-G-M)

FELIX JACKSON:
Can’t Help Singing (Univ)
Lady on a Train (Univ)

WILLIAM JACOBS:
Christmas in Connecticut (WB)
Conflict (WB)

NUNNALLY JOHNSON:
Casanova Brown (RKO)
Woman in the Window, The (RKO)

FRED KOHLMAR:
And Now Tomorrow (Para)
Bring On the Girls (Para)

WALTER MOROSCO:
Sunday Dinner for a Soldier (20th-Fox)
Wing and a Prayer (20th-Fox)
(With William A. Bacher)

WILLIAM PERLBERG:
Diamond Horseshoe (20th-Fox)
Where Do We Go From Here? (20th-Fox)

EVERETT RISKIN:
Kismet (M-G-M)
Thin Man Goes Home, The (M-G-M)

EDWARD SMALL:
Across With Two Yanks (UA)
Brewster’s Millions (UA)

HAL B. WALLIS:
Affairs of Susan, The (Para)
You Came Along (Para)

**ONE WINNER**

ISLIN AUSTER:
Suspect, The (Univ)

WILLIAM A. BACHER:
Wing and a Prayer (20th-Fox)
(With Walter Morosco)

ROBERT BASSLER:
Thunderhead—Son of Flicka (20th-Fox)

HENRY BLANKEN:
Roughly Speaking (WB)

BENEDICT BOGEAUS:
Dark Waters (UA)

SIDNEY BUCHMAN:
Over 21 (Col)

ROBERT BUCKNER:
God Is My Co-Pilot (WB)

WILLIAM CAGNEY:
Blood on the Sun (UA)

FRANK CAPRA:
Arsenic and Old Lace (WB)

JACK CHERTOK:
Corn Is Green, The (WB)

SAM COSLOW:
Out of This World (Para)

LESTER COWAN:
Story of G.I. Joe (UA)

ANDRE DAVEN:
Nob Hill (20th-Fox)

WALT DISNEY:
Three Caballeros, The (RKO)

MICHAEL FESSIER:
Merry Monahans, The (Univ)
(With Ernest Pagano)

W. R. FRANK:
Enemy of Women (Mono)

SHERIDAN GIBNEY:
Our Hearts Were Young and Gay (Para)

LEON GORDON:
Mrs. Porkington (M-G-M)

BERT GRANET:
Those Endearing Young Charms (RKO)

JAMES EDWARD GRANT:
Great John L, The (UA)
(With Frank R. Mars tol)

JOHN GRANT:
Naughty Nineties, The (Univ)
(With Edmund L. Hartman)

**BOXOFFICE BAROMETER**
ROBERT HAKIM:
Southerner, The (UA)
(With David L. Loew)

JOAN HARRISON:
Uncle Harry (Univ)

EDMUND L. HARTMANN:
Naughty Nineties, The (Univ)
(With John Grant)

HOWARD HAWKS:
To Have and Have Not (WB)

DAVID HEMPSTEAD:
None But the Lonely Heart (RKO)

JOSEPH KANE:
Flame of the Barbary Coast (Rep)

MAURICE and FRANKLIN KING:
Dillinger (Mono)

EDWIN H. KNOPP:
Valley of Decision, The (M-G-M)

WILLIAM Le BARON:
Greenwich Village (20th-Fox)

E. D. LEISHN:
Salty O'Rourke (Para)

LOUIS D. LIGHTON:
Tree Grows in Brooklyn, A (20th-Fox)

DAVID L. LOEW:
Southerner, The (UA)
(With Robert Hakim)

PAUL MALVERN:
House of Frankenstein (Univ)

JOSEPH L. MANKIEWICZ:
Keys of the Kingdom, The (20th-Fox)

SAMUEL MARX:
Son of Lassie (M-G-M)

FRANK R. MASTROLY:
Great John L, The (UA)
(With James Edward Grant)

ERNEST PAGANO:
Merry Monahans, The (Univ)
(With Michael Fessier)

HARRIET PARSONS:
Enchanted Cottage, The (RKO)

LINDSEY PARSONS:
Alaska (Mono)

OTTO PREMINGER:
Laura (20th-Fox)

DAMON RUNYON:
Irish Eyes Are Smiling (20th-Fox)

VICTOR SAVILLE:
Tonight and Every Night (Col)

MARK SANDRICH:
Here Come the WAVES (Para)

DORE SCHARY:
I'll Be Seeing You (UA)

ADRIAN SCOTT:
Murder, My Sweet (RKO)

WILLIAM A. SETTER:
Belle of the Yukon (RKO)

DAVID O. SELZNICK:
Since You Went Away (UA)

JOSEPH SISTROM:
Incendiary Blonde (Para)

JACK H. SKIRBALL:
Guest Wife (UA)

ANDREW STONE:
Bedside Manner (UA)

HARRY TUGEND:
Practically Yours (Para)

VIRGINIA VAN UPP:
Together Again (Col)

JERRY WALD:
Objective, Burma! (WB)

WALTER WANGER:
Salome, Where She Danced (Univ)

LAWRENCE A. WEINGARTEN:
Without Love (M-G-M)

SAM WOOD:
For Whom the Bell Tolls (Para)

DARRYL F. ZANUCK:
Winged Victory (20th-Fox)

SAM ZIMBALIST:
Thirty Seconds Over Tokyo (M-G-M)
PANDRO BERMAN

Winner of 8 BOXOFFICE Blue Ribbon Awards

(Largest Number to Any Producer)

"One Man's Journey"
"Winterset"
"Top Hat"
"Alice Adams"

"Roberta"
"Gunga Din"
"The Seventh Cross"
"National Velvet"

Under Contract to
METRO-GOLDWYN-MAYER
Leon Gordon

"Mrs. Parkington"

In Preparation:
"The Green Years"
IF THERE is an indispensable man when it comes to making a hit picture, it is the director. That directors differ in their techniques is inevitable, for they are artists who put something of themselves into their work, something a little distinctive, so that just as it is possible to recognize the unsigned picture of a painter with originality, a motion picture takes on certain qualities from its director. The "Lubitsch touch" was not just a byword in the trade—it meant something.

Directors have good and bad years, of course. Thus the three who directed three hits last year are not the same three who have that many credited to them this year. William A. Seiter had only one hit last year, as did Charles Vidor, and Sam Wood skipped last year, but landed two hits the year before. Yet they are the three top directors this year so far as the numbers of hits are concerned.

More directors scored two hits this year than last—by the ratio of 18 to 14. It took 57 directors to make 88 hits in all, and of these 36 had only one hit each. Those one hits, however, included the following winners of the BOXOFFICE Blue Ribbon Award: "National Velvet," "Arsenic and Old Lace," "A Tree Grows in Brooklyn," "Thirty Seconds Over Tokyo," "The Keys of the Kingdom," "The Seventh Cross," and "Story of G.I. Joe."

Peter Godfrey seems to be one of the actor-turned-director successes, since he had not figured in previous hit lists but came up with two this year; and veteran Charles Lamont is now right up among the other 18 who produced two hits.

While new directors are coming to the front all the time, they do not usually start out with hits. As in the U.S. Senate, there are always enough seasoned men on hand to assure the public that business will be transacted along standard lines. And given a reasonably good story and fair acting talent, these men can and do make pictures the public pays to see.

The following directors are credited with three hit films each:

WILLIAM A. SEITER: Affairs of Susan (Para), Belle of the Yukon (RKO), It's a Pleasure (RKO).

CHARLES VIDER: Over 21 (Col), Song to Remember, A (Col), Together Again (Col).

SAM WOOD: Casanova Brown (RKO), For Whom the Bell Tolls (Para), Guest Wife (UA).

The following directors are credited with two hit films each:

LEWIS ALLEN: Our Hearts Were Young and Gay (Para), Those Endearing Young Charms (RKO).


JOHN CROMWELL: Enchanted Cottage, The (RKO), Since You Went Away (UA).

MICHAEL CURTIS: Junie (WB), Roughly Speaking (WB).

WILLIAM DIETERLE: I'll Be Seeing You (UA), Kissani (M-G-M).

EDWARD DMYTRYK: Back to Bataan (RKO), Murder, My Sweet (RKO).

ALLAN DWAN: Abroad with Two Yanks (UA), Breister's Millions (UA).


PETER GODFREY: Christmas in Connecticut (WB), Hotel Berlin (WB).

HENRY HATHAWAY: Nob Hill (20th-Fox), Wing and a Prayer (20th-Fox).

CHARLES LAMONT: Merry Monahans, The (Univ), Salome, Where She Danced (Univ).

WALTER LANG: Greenwich Village (20th-Fox), Woman in the Window, The (RKO).

MITCHELL LEISEN: Frenchman's Creek (Para), Practically Yours (Para).

VINCENTE MINNELLI: Clock, The (M-G-M), Meet Me in St. Louis (M-G-M).

GREGORY RAYOFF: Irish Eyes Are Smiling (20th-Fox), Where Do We Go From Here? (20th-Fox).

ROBERT SIODMAK: Suspect, The (Univ), Uncle Harry (Univ).


RAOUL WALSH: Objective, Burma! (WB), Sally O'Rourke (Para).

The following directors are credited with one hit film each:

GEORGE ARCHBARD: Alaska (Mono).

LOYD BACON: Sunday Dinner for a Soldier (20th-Fox).

HARRY BEAUMONT: Maltese Goes to Reno (M-G-M).

CURTIS BERNHARDT: Conflict (WB).

FRANK BORG: Till We Meet Again (Para).

CLARENCE BROWN: National Velvet (M-G-M).

DAVID BUTLER: Princess and the Pirate, The (RKO).

EDDIE BUZZELL: Keep Your Powder Dry (M-G-M).

FRANK CAPRA: Arsenic and Old Lace (WB).

JACK CONWAY: (with Harold S. Bucquet) Dragon Seed (M-G-M).

GEORGE CUKOR: Winged Victory (20th-Fox).


CHARLES DAVID: Lady on a Train (Univ).

ANDRE DE TOOTH: Dark Waters (UA).

JOHN FARROW: You Came Along (Para).

ROBERT FLOREY: God Is My Co-Pilot (WB).

WILLIS GOLDBECK: Between Two Women (M-G-M).

HOWARD HAWKS: To Have and Have Not (WB).

BRUCE HUMBERSTONE: Wonder Man (RKO).

JOSEPH KANE: Flame of the Barbary Coast (Rep).

ELIA KAZAN: Tree Grows in Brooklyn, A (20th-Fox).

BOXOFFICE BAROMETER
ERLE C. KENTON: House of Frankenstein (Univ).
LOUIS KING: Thunderhead—Son of Flicka (20th-Fox).
HENRY KOSTER: Music for Millions (M-G-M).
SIDNEY LANFIELD: Bring On the Girls (Para).
MERVYN LeROY: Thirty Seconds Over Tokyo (M-G-M).
ROBERT Z. LEONARD: Marriage Is a Private Affair (M-G-M).
FRANK LLOYD: Blood on the Sun (UA).
EDWIN L. MARIN: Tall in the Saddle (RKO).
GEORGE MARSHALL: Incendiary Blonde (Para).
MAX NOSSECK: Dillinger (Mono).
CLIFFORD ODETS: None But the Lonely Heart (RKO).
IRVING PICHEL: And Now Tomorrow (Para).
OTTO PREMINGER: Laura (20th-Fox).
IRVING RAPP: Corn Is Green, The (WB).
JEAN RENOIR: Southerner, The (UA).
FRANK RYAN: Can't Help Singing (Univ).
MARK SANDRICH: Here Come the WAVES (Para).
VICTOR SAVILLE: Tonight and Every Night (Col).
GEORGE SEATON: Diamond Horseshoe (20th-Fox).
GEORGE SIDNEY: Anchors Aweigh (M-G-M).
S. SYLVAN SIMON: Son of Lassie (M-G-M).
JOHN M. STAHL: Keys of the Kingdom, The (20th-Fox).
ANDREW STONE: Bedside Manner (UA).
JACQUES TOURNEUR: Experiment Perilous (RKO).
HAL WALKER: Out of This World (Para).
JEAN YARBROUGH: Naughty Nineties, The (Univ).
HAROLD YOUNG: Three Caballeros, The (RKO).
ALFRED ZEISLER: Enemy of Women (Mono).
FRED ZINNEMAN: Seventh Cross, The (M-G-M).
EDGAR BERGEN
AND
CHARLIE McCARTHY

THE CHASE AND SANBORN SHOW . . . SUNDAY EVENINGS . . . NBC
HERBERT BIBERMAN

1944—**TOGETHER AGAIN**—Columbia
ORIGINAL STORY

1945—**THE MASTER RACE**—Edw. A. Golden
RKO
DIRECTION & ORIGINAL STORY

1945—**TRAIL TOWN**—Jules Levey
U.A.
ASSOCIATE PRODUCER

1946—**CONSPIRACY IN JAZZ**—Jules Levey
U.A.
DIRECTION
In Preparation

Management:
WILLIAM SHIFFRIN
Jerry Fairbanks

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THE CHALLENGE
(Life of Francisco Goya)
By Sidney Field
COLUMBIA

Adventures of Rusty

The story of a boy, lonely and resentful of his stepmother's strictness concerning dirty faces and muddy shoes and her lack of interest in his and his dad's joy in fishing. He finds companionship of an ex-war dog, and welds his estranged family into a happy one.

The Al Jolson Story

The biography of one of America's best-known entertainers, this will follow the career of Al Jolson from boyhood to the peak of his fame. Larry Parks will be seen as Jolson. Sidney Skolsky, the motion picture columnist, is handling the production reins as his first film-making venture.

Bandit of Sherwood Forest

Charles Starrett will be seen as the "Durango Kid" in this chapter in the series of stories about a dry, Western lawman. Smiley Burnette, portraying Starrett's sidekick, will supply the comedy relief.

Betty Co-Ed

A comedy with music, this concerns itself with life, love and laughter on a mythical college campus, including the inevitable "big game" and the romance between the campus queen and the football hero.

Blondie's Lucky Day

Another in the lengthy series of domestic comedies based upon Chic Young's widely-syndicated comic strip, this finds Blondie, Dagwood, Baby Dumpling and Daisy involved in another domestic mix-up. Dagwood, as usual, almost loses his job because of the tangle, but Blondie steps in to straighten things out in the nick of time.

Boston Blackie's Private Ghost

Charles Morris again essays the role of that reformed-crook-turned-investigator, "Boston Blackie." In another murder mystery, as usual, he becomes involved so deeply that he has to unmask the real killer in order to clear himself.

The Callahans

The action is set in the war-torn Philippines, a romantic drama of World War II, depicting the heroic contribution of the fighting Callahan family, of which five sons, as well as the father, were in service, all of them distinguishing themselves under fire.

Close Call for Boston Blackie

Boston Blackie (Chester Morris) and his buddy, the Runge (George E. Stone) again are engaged in trying to beat Inspector Farraday (Richard Lane) to the solution of a crime—chiefly to save themselves from prison. Needless to say, they are successful, but only in the nick of time.

Cowboy Blues

Another in the series of Durango Kid westerns, with Charles Starrett portraying the "Kid" and Smiley Burnette as his happy-go-lucky saddle-pal. To musical accompaniment, Starrett and Burnette ride down the wrongdoers and bring justice to the range.

The Crime Doctor's Warning

This is a murder mystery with an amnesia victim as the suspected slayer. Psychiatrist Warner Baxter thinks otherwise and sets out to find the killer, which he does to everyone's satisfaction.

Crime on My Hands

Psychological drama based on an actual love-killing in Mexico prior to the war. Pat O'Brien, who is associated with Ryan in the production venture, has the Thespian topline.

Down to Earth

Comedy-fantasy, concerning the bewildering adventures of a GI when he returns to civilian life after service overseas in World War II.

Frisco Fury

Action drama of San Francisco's waterfront.

Galloping Thunder

"The Durango Kid," in the person of Charles Starrett, and his willing but usually ineffectual buddy, Smiley Burnette, are involved in another rangeland war, coming out on top after the usual quota of ridin' and shootin'.

Ghost Town

Comedy-western, with musical interludes, toppling the hillbilly comedienne, Judy Canova.

Gilda

Rita Hayworth, heretofore renowned chiefly for her dancing ability, is seen here in a dramatic role—that of a beautiful, irresistible woman whose magnetic charms bring tragedy to many men—and happiness to one.

Girl of the Limberlost

The story of a child hated and tyrannized by her mother, who felt the girl to blame because the mother could not save her husband from death in a quagmire at the exact moment of Dolinda Clifton's birth. The girl finds solace in the barren wastes of the Limberlost. The mother repents years later after learning that her husband, whom she had idolized, had loved another woman.

Gunning for Vengeance

Further cow-country adventures are encountered by Charles Starrett in his role as "The Durango Kid," offered dubious assistance by his comedy sidekick, Smiley Burnette. Needless to say, they trail the
miscreants successfully and send them to their doom.

The Head
Cast: Jim Bannon, Anita Louise. Producer: William Cagney. Original: Based on radio programs by Carleton E. Morse. This is the second entry in the I Love a Mystery series, adapted from the series of radio thrillers written and produced by Carleton E. Morse.

Heading West

Another in the Durango Kid series of westerns, this will have musical sequences featuring Hank Penny and his cowboy singers, known on the air as the "Plantation Boys." Starrett, portraying the "Kid," and Burnette as his pal, are assigned the seemingly simple task of cleaning up a gang of rangeland robbers.

His Face Was Their Fortune

Hit the Hay
Cast: Judy Canova, Ross Hunter, Fortunio Bonanova, Doris Merrick, Gloria Holden, Luis Alberni, David O. Selby, Fredric March, R. B. Morlan. Director: Del Lord. Original: Not set. Screenplay: Nursery in the Sky. A successful singer, but with no acting talent, Judy sings from the wings of an opera house while a stand-in takes her part on the stage. Not satisfied with this arrangement, she rewrites an opera in swing time, making it very corny. This, when produced with Judy as both singer and actress, is a huge success.

I Love a Bandleader

As a publicity stunt, a New York club manager hires Harris, amnesia victim, to lead the band with Leslie as vocalist. A lovers' quarrel follows and Phil disappears, but with the assistance of Rochester, the two are reunited and married.

Jacobowsky and the Colonel

This is an anti-Fascist drama, based upon the book of the same name by Franz Werfel, wherein an unbearable European viliager, Jacobowsky, matches wits in a philosophical argument with a militaristic colonel—and wins.

Johnny O'Clock

Comedy-drama, the story of a big-time gambler who is helped by his unusual name because of his adherence to one superstition—that he would never venture a wager until midnight. Jerry Gaster, one of the producers, is the prominent actor.

Keeper of the Bees

One of the largest-selling novels ever published, this is a romantic drama of a disillusioned farmer who finds his way back to the farm by fighting and handing civilization for the good of the great outdoors.

Kiss and Tell

A Kiss for Luck

The story concerns a girl who owns a chinchilla coat on which she borrows money from several men.

Land Rush

Life With Blondie

Second in the new series of domestic comedies wherein the famous comic-strip characters created by Chic Young are involved in a tangle of bewildering events. It remains for astute Blondie (Penny Singleton) to extricate the Bumstead family after her muddled husband Dagwood (Arthur Lake) makes matters worse with his feeble attempts to straighten everything out.

Life With Blondie

The Lone Wolf on Broadway

Lullaby of Broadway

Make-Believe Ballroom
Cast: Not set. Producer: Not set. Director: Not set. Original: Based on radio program by Al invia. Screenplay: Not set. The popular west coast radio show, "Make-Believe Ballroom," is a musical program wherein the master of ceremonies Al Jarvis plays the orchestrations by the nation's ace orch-stra leaders. As transferred to the screen, the show will feature a number of top band leaders and their musical aggregations.

Meet Me on Broadway
A musical comedy dealing with the heartaches and heartbreaks of Producer Fred Brady and screen star Marjorie Reynolds when the former seeks to angel a Broadway deal through wealthy Jinx Falkenburg. His temperament nearly wrecks everything before he achieves success.

Minnie's Daughter

Mr. District Attorney

My Name Is Julia Ross
Cast: Not set. Producer: Joe Cohn. Director: Not set. Original: "Dame May Whitty, Roland Varno, Joy Harrington, Virginia Lloyd. Murder mystery in which Nina Foch is the object of an attempted murder by Dame May Whitty, her employer, whose son, after several thwarted attempts at escape, Nina is rescued by her fiancé.

Night Editor
Cast: Richard Dix, Producer: Ted Richmond. Director: Not set. Original: From radio program, Night Editor. Screenplay: Peter Burnie. Initials in a series of dramas in which Richard Dix, as the "Night Editor" of a metropolitan newspaper, becomes involved in a murder mystery. The screen stories are adapted from a network show of the same name.

One Life Too Many

One Way to Love
Chester Morris and Willard Parker, radio scripting team, are doing well both with their work and their women until one of the partners accepts a contract in Chicago. Morris tricks Parker into going to Chicago by breaking up his engagement. The train serves as a battleground for mixups with girls, fiances and sponsors.

Outlaws of the Rockies
Cast: Charles Starrett, Smiley Burnette. Producer: Colbert Crane. Director: Not set. Original: Screenplay: Not set. Marxes of the old west are brought to justice by the "Durango Kid" (Charles Starrett) and his sidekick, Smiley Burnette, in this member of the Durango Kid series.

Pardon My Past
Song of the Prairie


This is classified as a musical-comedy with a Western setting, with the doings of the cowpokes and their ladies interspersed with musical interludes supplied by the Hoosier Hotshots, popular hillbilly radio and recording outfit.

Strange Voyage


A story of submarine warfare, it is reported to be performed by that fanatical Jap officers killed the commanding general of Emperor Hirohito's personal guards to prevent the surrender and that Kami- kaze pilots attempted to foil peace negotiations.

Surprise in the Night


Plots deals with several murders committed by Cochran, a homicidal maniac, and of the traps and pitfalls Morris experiences before he tracks down the killer. This happens just as Cochran is about to strangle Nina Foch in his hotel room.

Tars and Spurs


Coast guard musical centering around Janet Blair and Alfred Drake, who loves Janet. After being erroneously credited with saving a ship on several occasions, Drake makes good in time to join Janet in Honolulu just as the show is about to open.

Terror Trail

Cast: Charles Starrett, Smiley Burnette, Barbara Pepper, Ted Mapes, Lloyd Chandler, Elmer Field. Producer: Colbert Clifton. Director: Roy Nazarro. Original Screenplay: E. E. Ren. "The Durango Kid" (Charles Starrett) pits fists and wits against a terrorist gang of outlaws in the old west, with Smiley Burnette as the local constable and Barbara Pepper supplying the romantic interest.

Threesome


Based on the novel and play of the same name, this drama concerns the abnormal attachment of a woman college professor for one of her coed students, who, in turn, is in love with a typical American youth.

Voice of the Whistler


Fourth in a series. Wealthy Richard Dix, who has but a few months to live, persuades Lynn Merrick to marry him, for which favor he offers his fortune. Richard's health improves and when Lynn's former fiancé, whom she still loves, visits them, he is murdered by Dix.

INDEPENDENT

So Dark the Night


Murder mystery with a psychological motivation, wherein the killer is known to the audience, but not to the other members of the cast.

Abie's Irish Rose


This is planned as Der Bingle's second try in the production field, his first, "The Great John L.," having been made for United Artists release. Crosby has not dis- closed his contribution, but the likelihood is that UA also will release his screen version of the perennial stage favorite, which concerns the humorous and dramatic conflicts arising when a Jewish boy marries an Irish girl.

Ain't It the Truth?


Love is given a new twist in this comedy of a beautiful girl and the man she hopes to capture for her husband.

Angel on My Shoulder


Comedy-drama.

Ballad and the Source


The rise and fall of Mrs. Jardine, an impulsive Victorian beauty who broke all rules of her generation. The secret details of her scandal and ostracism are pieced together after Mrs. Jardine is a dying old lady, by a schoolgirl who hears gossip from an old servant, acquaintances of Mrs. Jardine and the latter's grandchildren.

The Barefoot Mailman


Comedy-mystery, written and produced by the creator of the "Saint" stories. This will be filmed in Florida.

Barney Ross


Drama of a prize ring, with John Garfield essaying the title role in this film biography of a former champion middleweight.

Cannery Row


Story of outsiders with low tastes and worse morals, yet with good intentions and kind hearts, who live in a row of shacks along the Pacific shore line near Monte- rey, Calif.

Carnegie Hall


Musical comedy, its background New York's famous Carnegie Hall.

The Challenge


With the Span of more than 300 years ago. This has a basis in a dark, technicolour costume picture based on the life of the famous painter, Francisco Goya.

The Glass Alibi


Mystery murder, a newspaper man who figures they are going to be ex- pecting that she is doomed to die. When she does not, he plans to murder her— but fails.

Good Night, Sweet Prince


A romantic drama which tells the color- ful life story of John Barrymore. The
picture will be based on Gene Fowler's biography of the director, relaying the amazing career of the late "Great Profile."

**The Hunted**

The psychological drama about a man who is wrongly accused of murder and is relentlessly pursued by the police.

**I Love You Truly**

A biographical romance based on the life of Carrie Jacobs Bond, composer of the song from which the film receives its name.

**I Wouldn't Be In Your Shoes**

Psychological drama adapted for the screen from William Irish's novel.

**Jack the Ripper**

A drama of a crisis which arises in the love between a man and a woman and how that crisis is met.

**Motherhood**

Drama of home life and of a mother's sacrifices for her children.

**My Brother Jake**

The screen version of Eustace Cockrell's psychological story which appeared in Collier's magazine.

**One of Ten**

A murder mystery based on the mental telepathy experiments of some university students.

**Shenandoah**

Adapted from Clark McMeekin's novel, this is the story of the first Kentucky Derby. One of the main factors that is Dan Tarmine, a spirited girl who marries twice, leaves her Virginia home for Kentucky, where she lives through the Civil War, and finally wins the Derby as a virtuous and aristocratic old lady.

**The Silver Bandit**

Western film adapted from the Romance of the Ranchos program written by Jack Neuman and Jack Gale.

**Twilight**

Psychological drama with a present-day background.

**METRO-GOLDWYN MEYER**

**Adventure**

Musical comedy, based upon the stage production, "Cabbages and Kings," written by the radio and concert pianist, Alec Templeton.

**All the Things You Are**

Marsha attempts a mail-order romance with Carroll, but when he ignores her letters, he builds a wrong correspondence with her, pretending to be Carroll. When the two boys go overseas, Carroll marries a French girl, and Marsha, upon learning the truth, realizes that it is Carroll whom she loves and accepts his proposal of marriage.

**Army Brat**

Yarn tells of a boy raised on various army posts throughout the United States, and traces his story until he enters West Point.

**Bad Boscamp**

Wallace Beery, outlaw, and his buddy, J. Carroll Naish, sets out to help Morgan bond for Utah; the former, trying to escape arrest for crimes committed in Wyoming. During the journey, Beery becomes attached to Marjorie Main and her granddaughter, Margaret O'Brien, who reforms him in time to save him from stealing the gold being hauled in the wagon. When Beery is subsequently captured, Margaret and Marjorie bid him a tearful farewell.

**Before the Sun Goes Down**

**Beloved Stranger**

This is the story of a fascinating woman whose husband is a prisoner of war and from whom little has been heard in five years. Not knowing whether or not he is dead or alive, she attempts to resist the temptation of a new love affair.

**Black Sheep**

Story of Cal Farley's boys' ranch in the Panhandle section of Texas which he turned into a haven for underprivileged boys. When Darrell Hickman and Skippy Homier, homeless waifs, take refuge in a deserted courthouse, James Craig becomes interested in them and, with his wife's and daughter's help, establishes a ranch for other youngsters like them.

**Bridge**

A story about an embittered young composer of symphonic music who is assisted in the fulfillment of his great promise by a mischievous child angel who has been granted temporary corporal being to perform the one deed.

**But Not Goodbye**

Comedy-fantasy about an old man who one day returns to earth in spirit form to clear up his tangled business and marital affairs.

**Cass Timberlane**

Romantic drama, based on Sinclair Lewis' novel of the same name, about a tempestuous woman, her loves and problems.

**Christian on the Bounty**

Sequel to "Mutiny on the Bounty," beginning with a brief resume of the mutiny narrative to the point where Christian and the mutineers were left on Pitcairn Island. It then takes Christian back to England and, later, to South America.

**Colorado**

Historical outdoor drama, telling of the early days of Colorado, is based on a novel by Louis Bromfield.

**Daddy Is a Wolf**

Comedy about a little girl whose father has a way with the ladies.

**A Date With Judy**

Comedy of teenage girls, based on a nationally-known radio show.

**Easy to Wed**
Cost: Lucille Ball, Van Johnson, Esther Wil-
Fiesta


To be filmed in Technicolor with a Mexican background.

The Fortunes of Richard Mahony


for a starr cast, will have for its background the famous Rector's restaurant in New York of another era.

Green Dolphin Street


As a gag, Powell's, newspaper man, organizes a system of charters in the name of St. Dismas, the "hoodlum saint," with some of his hoodlum pals as beneficiaries. When Powell comes to believe in St. Dismas, himself.

Jenny Was a Lady


A musical comedy adapted from the Broadway success staged by Billy Rose of "Diamond Horseshoe" fame.

The Kissing Bandit


Technical filmusical with the rugged and lawless era of early California as its background.

Lady in the Lake


One of fiction's ace detectives, hard-boiled Philip Marlowe, becomes involved in the mystery which ends in the missing heiress discovered, murdered, at the bottom of a lake at a mountain resort. Through adroit sleuthing and a couple of heavy blows Marlowe discovers the killer. This is the third Chandler tale to hit the screen—Dick Powell having played Marlowe in RKO Radio's "Murder, My Sweet" and Fred MacMurray marrying Marlowe in 20th-Fox's "The Dark Corner."

The Life of Mozart


Historical drama, a biography of the classical composer.

Louis, My Brother, Who Talked to Horses


Action takes place in a broadcasting studio when Van Johnson, a marine hero, is impersonated by his buddy Keenan Wynn on an airship in King Kong, as a mistre of ceremonies of the broadcast, supplies the love interest.

Now That April's Here


Provocative story concerning the adjustment of a young girl who returns to her home in Chicago after spending the war years in America.

Our Street


With metropolitan New York as its background, the story is of two kids, a boy and a girl, from the lower east side who rise to the stellars heights on Broadway. He becomes a boxing champion and she a musical comedy star.

The Postman Always Rings Twice


A triangle murder yarn with retribution for its keynote. Lana and Garfield plot the death of his husband that they may marry, only to break up after it is accomplished. Lana meets death in an auto accident, and Garfield, although innocent, is tried and found guilty of the death of his former paramour.

Red Shoes Run Faster


Romantic drama, by the author of the best-selling "Kings Row."

Romance of Rosy Ridge


Love story of the mountain country of Tennessee by the author of "Long Remember," "The Voice of Bugle Ann" and other popular stories.

The Sailor's Wife


Meeting, falling in love and marrying—all within six hours—June Allyson and Naval Officer Robert Walker. Yet their honeymoon postponed as a result of several unforeseen incidents. Outstanding is June's jealousy of an exotic, flirtatious
neighbor. Cupid eventually gets them together and they live happily ever after.

**Sea Director:**


Saga of western pioneers during the time the first cattle ranchers settled in Wyoming and New Mexico.

**Sergeant Nelson of the Guards**


A true account of life in the famed Coldstream Guards and of the intensive training undergone by this veteran British army unit. The story centers around colorful Sgt. Bill Nelson, leather-faced, sand-blasted campaigner in many fights, and his adventures while welding a group of rackets into a tightly-knit military team.

**She Went to the Races**


French drains, becomes interested in horse racing to raise funds for research, but winds up in a race against rival, Ava, for the affection of Tifburn Craig. Overcoming these and other tangy situations, Frances and Craig join hands and career through life as willing enemies.

**The Show-Off**


Red Skelton is cast as a loud-talking, wise-cracking ne'er-do-well who makes good in spite of everything. Story is adapted from a popular Broadway stage success by George Kelly.

**Soldier's Wife**


To be produced in Cinecolor, story of a G.I.'s love for a horse which he finds in a South Pacific island foxhole and brings back to the States.

**Tenth Avenue Angel**


Entire action takes place within one block of Tenth Avenue in New York City, telling of a small miracle that happened on Christmas because of a child's faith.

**They Were Expansible**


Concerns the gallant PT boat officers and their crews who, although "expansible," accounted for thousands of tons of Japs and subsequently had enemy invasions while America girded for war. Montgomery and Wayne, as snipers, find their own particular assignment when MacArthur and his party escape from Bataan in their tiny craft.

**Three O'Clock Dinner**


A modern comedy, this is based on one of the winners of the M-G-M $20,000 prize novel contest.

**Till the Clouds Roll By**


Highlights in the successful musical career of Jerome Kern, the story for this romantic vehicle. William Walker is cast as Kern. The musical score will be composed almost entirely of Kern compositions, including such favorites as "Show Boat," "Ol' Man River" and many others.

**Time for Two**


Romantic comedy-thriller, highlighted by a glamorous woman and a suave crook who meet on a 3,000-mile train journey.

**Two Sisters from Boston**


This comedy concerns the experiences of conservatively-reared Kathryn Grayson after she goes to New York to study singing in the early 1900s. To augment finances, she sings in a Bowery beer hall which brings her finally to investigate her life in the city. To convince them she is actually with the Metropolitan Opera, Kathryn bluff's her way into the chorus and interrupts Melchior in the midst of an aria. Satisfied, the family returns home—all but her sister, who renews to "protect" her.

**Up Goes Maize**


When a rival, after stealing the blueprints of Murphy's helicopter, builds a duplicate, steals his panel and burns Murphy's "copter," Ann outwits the scoundrel and gives a demonstration with the rival's helicopter just as Murphy arrives with a prospective manufacturer.

**Weekend at the Waldorf**

Cast: Lena Turner, Walter Pidgeon, Van Johnson, Edward Arnold, Keenan Wynn, Robert Warwick, Gerald Greenberg, Tish Hamilton, Mixer Brown. Producer: Richard Thorpe. Director: Robert Z. Leonard. Original: Vicki Baum's novel. Screenplay: Sam and Bella Sbawer. In this romantic comedy, the special spending $100,000 and has on a lifetime in 48 hours: A lieutenant with his new bride whose idea of heaven is a weekend at the Waldorf; an aged opera singer recaptures, for a night, the glory she once knew; a famous actress and an equally famous war correspondent find love, and a cub reporter makes his "scoop."

**What Next, Corporal Hargrove?**


Finding himself in France ahead of his outfit, Walker is recipient of French hospitalitation and is made public relations tact. His otherwise happy stay in that country is complicated when the mayor's daughter falls in love and the family looks for marriage. Walker has a girl in the States to whom he remains true.

**The Yearling**


After the Civil War, Claude runs away heartbroken when his family, existing on their meager earnings from the soil of Florida scrub country, is forced to shoot his pet fawn. After many hardships the boy returns, not long of a "yearling" but mature and ready to take his place as a man on the farm.

**Yolanda and the Thief**


Romantic comedy in which Astaire and Morgan, both rogues belonging to South America, meet wealthy, convention-averse Lucille, win her confidence, and proceed to relieve her of a goodly portion of the family riches. His purpose accomplished, Astaire has a change of heart, confesses all, and wins Lucille for his bride.

**Young Bess**


Comedy-drama, based on a novel about modern teen-ageers by Margaret Irwin.

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**MONOGRAM**

**Allotment Wives**


The story and expose of a racket headed by Kay Francis, wherein girls marry several service men under assumed names and collect their allotments. When Kay's daughter becomes involved in the racket and imprisoned, Kay is killed during an attempt to release her.

**Atomic Blonde**


An expose of the adoption racket in which Ralph Morgan is forced by a gang to open a maternity hospital where girls sell their babies to people who could not otherwise adopt them through recognized agencies and large revenue is collected from the adopters.

**Border Bandits**


Nebraska (Johnny Mack Brown) and Sandy (Raymond Hatton), U.S. marshals, are called in to solve the murder of an old man who was killed while trying to protect the family jewels. Needless to say, Nevada and Sandy find the culprit, but only after several attempts have been made on their lives.

**Carolina Swing Time**


Hilbilly musical.
Watch for...

"PEOPLE ARE FUNNY"
A Pine-Thomas Production
For PARAMOUNT

Starring
JACK HALEY
HELEN WALKER
RUDY VALLEE
OZZIE NELSON
PHILIP REED

WITH
The Vagabonds
Bob Graham - Roy Atwell
and
ART LINKLETTER and the
PEOPLE ARE FUNNY RADIO SHOW

GUEST ARTIST
FRANCES LANGFORD

Produced and Directed By
SAM WHITE

Screenplay By
MAXWELL SHANE
DAVID LANG
Dillinger's Moll
Crime melodrama, a sequel to "Dillinger," this will trace the career of the gangster's girl friend.

Dime a Dance
Musical comedy about a girl in a cheap dance hall who aspires to better things.

The Face of Marble
Terror yarn in which a doctor, who brings persons who have died an unnatural death back to life, and his housekeeper, a believer in voodooism, try to wreck the love of the doctor's assistant and his fiancee. Eventually all are killed but the two lovers.

Frontier Feud
Johnny Mack Brown and his sidekick Raymond Hatton, U.S. marshals, step into a range feud in a once peaceful valley, now torn by a murderous flight between two ranchers. Romantic complications ensue when Christine McIntyre, daughter of one of the ranchers, falls in love with the owner of the other. Brown and Hatton bring order out of chaos by organizing a posse to straighten out the complicated situation.

Glamour Girl
Original Screenplay: Philip Yordan.
Musical comedy featuring the ice-skating star, Belita.

Gregory
A murder yarn in which Lowe, magician, feigns death in a trance to make it appear that Don Douglas, whose wife he wants, murdered him. The scheme backfires and Lowe is subsequently killed when he tangles with the police.

Hands in the Dark
First of two films to be based on the Shadow, radio, book and comic strip character.

The Haunted Mine
One of a series of crime-melodramas, starring Johnny Mack Brown as "The Shadow," a private investigator with strike terror into the hearts of wrongdoers.

Sunbonnet Sue
Musical, set in the colorful era at the turn of the century, deals with Gale Storm, who sings in her father's Bowery saloon, and the machinations of her socially-minded aunt who takes advantage of a California gold mine to have the place closed. It is reopened after a chance meeting with the governor, who grew up in the same neighborhood as Gale's father.

Suspense
When poor but brilliant Peter Cookson, medical student, suddenly finds his scholarship discontinued, he decides to kill his professor, whose pernicious benefactions he no longer can stand. Using psychiatric treatment, Detective Warren Williams reveals the crime to have been only a nightmare suffered by the distraught student.

Swing Parade of 1946
Musical centering around Phil Regan's night club, which his father is trying to have closed, and Gale Storm, who runs into snags before she succeeds in getting an audition with Regan.

Terry Comes Marching Home
One of the Bowery Boys series, this comedy-drama tells of the adventures of one of the gang who has been in the armed forces and of his adjustment to civilian life after his discharge.

Trail of the Yukon

Under Oklahoma Skies
One of a series of western action dramas starring Johnny Mack Brown. Raymond Hatton contributes the comedy and Lynne Carver the romantic interest.

Wife Wanted
Deals with the "wife wanted" racket, with Miss Francis as one of the victims of a framewi engineered by a marriage club, the man who tries to solve his problems by a campaign of deception.

PARAMOUNT

Alice
The story concerns Alice, wife of a colonel in the British forces in India. They have three children who, following traditional British custom, are educated in England. When Alice visits them she discovers that her husband in India she had been a great belle among the young officers her status in England has changed to that of a matron.

Beachhead on the Wind
A band of soldiers. story concerns sailors who took part in the Aitken campaign during the early days of the war; and particularly about one sailor who returns to San Francisco, of his reactions to peacetime adjustments.

Beggars Are Coming to Town
Modern comedy, based upon the Broadway play of the same name.

Beyond This Journey
Romantic melodrama of the adventures of a former American free trader when he files commercially in South America. The story
THIS SEASON-159% FOR MONOGRAM'S
"DILLINGER"

NOW WATCH THE BOX OFFICE BAROMETER FOR

"SUNBONNET SUE"
("BEST PICTURE OF THE WEEK, 3 BELLS"—Jimmy Fidler)

"ALLOTMENT WIVES"

"SUSPENSE"

"SWING PARADE"

"BLACK MARKET BABIES"

The Victory Year Program

MONOGRAM PICTURES

for 1945-1946!
SAM KATZMAN
Producer

"THE TEEN-AGERS"
A NEW SERIES FOR 1945-46

For MONOGRAM Release

JEFFREY BERNERD
Producer

Current Release
KAY FRANCIS
in
"ALLOTMENT WIVES"

In Production
"FACE OF MARBLE"

For MONOGRAM
SCOTT R. DUNLAP

Producer

Current Release

"SUNBONNET SUE"
Starring Gale Storm and Phil Regan

For MONOGRAM

JAMES S. BURKETT

PRODUCER

CHARLIE CHAN

Series

Latest Release "The Red Dragon"
Starring SIDNEY TOLER

For MONOGRAM
KING BROS.
MAURICE FRANKLIN

producers of

"DILLINGER"

In Production

BELITA in "GLAMOUR GIRL"
For MONOGRAM Release

JAN GRIPPO
PRODUCER

"BOWERY BOYS" SERIES

First Release

LEO GORCEY in "LIVE WIRES" with HUNTZ HALL,
MIKE MAZURKI, BOBBY JORDAN, BILLY BENEDICT

For MONOGRAM
LINDSLEY PARSONS

Thanks to JAN GRIPPO, Producer of "Bowery Boys" Series, and to JAMES S. BURKETT, Producer of Charlie Chan in "The Red Dragon," for a most happy association.

JOE KAUFMAN
Producer
"THE SHADOW" SERIES
WITH
KANE RICHMOND
IN THE TITLE ROLE

Current Release: "SENSATION HUNTERS"

For MONOGRAM
ROBERT YOUNG

ENCHANTED COTTAGE
RKO RADIO

Boxoffice Blue Ribbon Winner for May, 1945
PINE-THOMAS

PRODUCTIONS

FOR

PARAMOUNT

WILLIAM H. PINE  WILLIAM C. THOMAS
Come Home Soon!

They Serve
With the Armed Forces of the United States of America proudly marching.

1952

Members of the Staffs of National Theatres

...They are not forgotten by those of us who must remain behind... their jobs await them and we pray God that Victory may soon return them safely home.

NATIONAL THEATRES
Charles P. Skouras, President

FOX MIDWEST THEATRES
Elmer C. Rhoden, President

FOX INTERMOUNTAIN THEATRES
F. H. Rickelson, President

EVERGREEN STATE THEATRES
Frank L. Newman, President

FOX WISCONSIN THEATRES
Harold J. Fitzgerald, President

FOX MICHIGAN THEATRES
David M. Idzal, President

FOX WEST COAST THEATRES
Charles P. Skouras, President
concerns his involvement with escaping German war criminals.

**Big Town**


One in a series of action melodramas being produced by Pine and Thomas for Paramount release.

**Blaze of Noon**


Written by an aviator between his flights, this deals with prewar civilian aviation before the government took over the mail service.

**The Blue Dahlia**


Alan Ladd, William Bendix and Hugh Beaumont return from navy duty overseas, to find Alan’s wife, Doris, running around with Howard Da Silva, owner of the Blue Dahlia night club. Doris is murdered. Detective police chief becomes involved with various racketeers and suspects, among them Veronica Lake, with whom he falls in love, before the murder mystery is solved.

**Blue Skies**


On the melodramatic framework of Irving Berlin’s songs of the last quarter of a century, the love stories of Bing Crosby, Joan Caulfield, and David Draper are told in this musical. Crosby, happy-go-lucky singer, marries the girl, but a misunderstanding separates them. It is Draper, the Broadway man, who has loved Joan with hopeless devotion, who brings them together again years afterward.

**The Bride Wore Boots**


No horse opera, yet this comedy is one of the horse thieves made in a long time. Barbara simply adores them; Robert abhors them, and the bridal path inevitably leads to divorce. Not content with this, Barbara decides to redeem to and, Barbara, rushing in from the stables to dress for her wedding and finding no one to help her off with her boots, appears for the ceremony stilted in wedding dress and boots.

**By Reputation**


The story of a prominent New York lawyer and a career woman who have never known each other and whose friends have told them so many times that they ought to know one another they have grown to hate one another. Out of this state of affairs develops a romance between the two.

**Calcula**


When a pal is murdered in Calcula, Alan Ladd and William Bendix determine to find the killer. The fall is for Gail Russell, but finds she is implicated with Lowell Gilmore in the murder and in smuggling jewels into China aboard the planes Ladd and Bendix fly over the “hump.” Gall is apprehended after shooting Gilmore, and when Ladd next takes off it is June Duprez, night club singer, who waits for him.

**California**


Deals with the early Gold Rush days of 1849.

**Cross My Heart**


Betty, a chronic liar, pretends she murdered a showman in order that her boy friend, Sonny Tufts, a young lawyer with high moral beliefs, can defend her and win a reputation in court. Betty is acquitted but loses Sonny. They are reunited after she helps prove that Michael Chekhov committed the murder.

**Dear Ruth**


Domestic comedy of marital difficulties, this is adapted from a stage success by Norman Krasna.

**Desert Town**


Backgrounded in Nevada, this is a tale of a 17-year-old heroine in an up-to-date western locale.

**Dream Girl**


Modern romantic comedy from play produced in New York by the Playwrights Co. No war background.

**Duffy’s Tavern**


Based on the radio show of the same name, the film features virtually all of the radio’s regulars. Ed Gardner, in charge of Duffy’s Tavern while Duffy is on vacation, reeds 14 ex-codebreaking men on cures that he tries to find them jobs. He finally gets a group of Hollywood stars to appear at a block party benefit, but not before he gets himself in and out of various and sundry embarrassing situations.

**Elmgren’s Folly**


Comedy to star Barry Fitzgerald, Academy Award winner last year for his work in “Going My Way.”

**Follow That Woman**


The drama of two buddies in the British army, one of whom meets a girl at a cantina. The girl writes him and, as a lark, he has his friend, who writes beautifully, answer for him. The girl falls in love with the letters, but marries the boy who she thinks has written them. Her life with him is very unhappy, and, ultimately, she wins up with the real author, finding happiness at last.

**Hot Cargo**


Action drama concerning two ex-service men who return to do a few things for the families of their dead pals, and run into trouble before enjoying the new careers of a heavy who is trying to steal the trucking business belonging to one of the families.

**I Take This Woman**


The story deals with the romance of a young and famous London music hall actress who marries a peer, despite the opposition of his family.

**Jungle Flight**


Aviation melodrama.

**Kitty**


A romantic drama in the setting of London in the 1760s, it is the story of a waltz, Pauline, who rises through the social position as a result of having been elected as a model for a painting by Sir Thomas Gainsborough. She goes through two marriages, many intrigues and an attractive scandalmill, to achieve her ends.

**The Last Weekend**


This is the melancholy story of five days out of the life of Ray Milland, who loses the girl he loves, his self-respect and finally his freedom because of his helpless addiction to drink. It is the story, too, of the sacrificial efforts of the girl and of the man’s devoted brother to save him from final tragedy.

**Love Letters**


The drama of two buddies in the British army, one of whom meets a girl at a cantina. The girl writes him and, as a lark, he has his friend, who writes beautifully, answer for him. The girl falls in love with the letters, but marries the boy who she thinks has written them. Her life with him is very unhappy, and, ultimately, she wins up with the real author, finding happiness at last.

**Love Lies Bleeding**


The story is of a murder committed in a small town and of the sinister spell cast upon all those who share the secret.

**Manhattan at Midnight**


A story concerning a young Texas oil millionaire’s adventures in New York.

**Masquerade in Mexico**


A story of international romance and
adventure south of the border, an American girl becomes involved with a jeweled thief who poses as a Spanish countess. She is entangled in a domestic triangle when a U.S. banker engages her to woo a bullfighter away from his wife. Or complications dissolve and the girl and her benefactor discover their mutual love.

**Miss Susie Slagle’s**

**Monsieur Beaucarre**

**My Favorite Brunette**

**Our Hearts Were Growing Up**
*Costs* Gail Russell, Diana Lynn, Brian Donlevy, William Demarest, James Brown, Bill Edwards, Billy Wilder. *Producer: Marc Polk. Director: William Russell. Original: Frank Waldman. Screenplay: Norman Panama and Melvin Frank. Home again from their European jaunt, Cornelia Otis Skinner (Gail Russell) and Emily Kimbrough (Diana Lynn), those irrepressibles of the “Twenties,” are involved in further adventures, romantic and otherwise. The girls meet up with a bootlegger, invade Greenwich Village, where they meet all sorts of strange characters, and have a brief but exciting fling as careerists.

**People Are Funny**
*Costs* Jack Haley, Helen Walker, Rudy Vallee, Olga San Juan, Philip Reed, Bob Graham, Barbara Roche. *Producer: Sam White. Director: William Fine and William Thomas. Director: Sam White. Original: Not set. Screenplay: Maxwell Shane and David Long. This is a comedy musical based on the radio show of the same name and laid against the background of Hollywood radio life. It concerns the efforts of three characters—radio careerist, Helen Walker, Philip Reed and Ozzie Nelson, who buy or steal an original program they discovered being produced in a small town by a trio of country but slightly simple country boy, Jack Haley.

**The Perfect Marriage**

**The Road to Utopia**
*Costs* Bing Crosby, Bob Hope, Dorothy Lamour, Hillary Brooke, Robert Barrat, Nester Palave, Jack La Rue. *Producer: Hal Wallis. Director: Tod Browning. Original Screenplay: Norman Panama and Marc Connelly. Bing Crosby, Bob Hope and Dorothy Lamour resume their many travels, this time heading north to Alaska during the gold rush. They become involved with gay women, rich gold mines, des- peradoes and more adventures than they had in their three previous “Road” shows.

**Saigon**
*Costs* Not set. *Producer: Wallis Root. Director: Not set. Original: John Skipper. Screenplay: Not set. Based on the current situation in Indo-China, the story will have as central characters a British officer and an American woman of the former international colony in Saigon, carved of Indo-China, whose romance is involved in the chaos created by the Japanese occupation.

**Scuffy**

**The Sea Witch**

**The Searching Wind**

**Sentimental Journey**

**Seventeen**

**SOS Rescue**
*Costs* Robert Lowery, Philip Reed, William Young. *Producer: William Thomas. Director: Lillian Hellman. Original: Not set. Screenplay: Maxwell Shane. With Mississippi as its locale, where much of the film will be shot, story is based on post-war effort of the United Service Organization. Service, gallant but little-publicized branch of the military, which saved many submarine victims during the war by dropping lifeboats.

**Stork Club**
*Costs* Betty Hutton, Barry Fitzgerald, Don De- foin. *Producer: Robert Benchley, Bill Goodwin. Director: Hal Walker. Original Screenplay: B. G. DeSylva Director of DeSylva, DeSylva and John McGowan. Betty, that cheery gal, becomes into an unexpected windfall when she saves Fitzgerald, a multimillionaire, from drowning and is rewarded with unlimited charge accounts, a chauffeur, and a mansion. Amazing complications result for Betty’s efforts to explain the story of her good fortune to her boy friend, DeForest, with whose band she sings.

**Swamp Fire**

**They Made Me a Killer**
*Costs* Robert Lowery, Barbara Britton, Byron Barr, Edmund McDonald, James Buth, Lois Lane. 

**To Each His Own**
*Costs* Olivia de Havilland, John Lund, Mary Anderson, Otto Kruger, Robert Young, Frank Faylen, Dick Window. *Producer: Charles Brackett. Director: Mitchell Leisen. Original: Not set. Screenplay: Charles Brackett and Jacques Thary. There’s a “story” behind Olivia de Havilland, American woman executive in war-torn London—that of a woman and the five men in her life, one of whom is also one of frustrated mother love. Twenty years before, at the death of Capt. John Lund, she was left with his child born out of wedlock. Olivia is about to marry her baby—until London, 1945, when the son, a handsom e aviator, finally penetrates the identity of the mysterious, older woman who has befriended her.

**Tokyo Rose**

**The Trouble With Women**
*Costs* Tony Milian, Teresa Wright, Brian Donlevy, Robert Young, Robert Lowery, Barbara Britton, Nancy Wr- den, Otto Kruger, William Post. *Producer: Not set. Director: Arthur Sheekman. Screenplay: Not set. A college girl who is quoted as advocating wife-beating, sues the paper for $300,000, the star reporter is assigned to make him withdraw the suit. She enters in his class and finds in him a friend, and falls in love with him, after which she jilts her hard-boiled boss—but not before fulfilling her mission. Film is background against authentic newspaper and collegiate color.

**Two Years Before the Mast**

**Unconquered**
ALEX GOTTLIEB

Producer

1945

"HOLLYWOOD CANTEEN"
"PILLOW TO POST"

Completed

"THE TIME, THE PLACE AND THE GIRL"
"JANIE GETS MARRIED"
"CINDERELLA JONES"
"HER KIND OF MAN"

Preparing

"A GUY FROM MILWAUKEE"
"STALLION ROAD"
"WALLFLOWER"
"BACK HOME FOR KEEPS"
"THE JAZZ SINGER"
"HONEYMOON FREIGHT"
tells of the surge of colonial civilization westward, and of the romance of a man and woman who established a wilderness outpost that eventually became Pittsburgh. They found in each other their dream of an America where every man and woman could play free.

The Virginian

When Barbara goes west in 1885 to teach school in Wyoming, she finds it a lawless land ruled by gun fighting. Falling in love with Joel McCrea, who has been commissioned to establish law and order, she is shocked when he orders the hanging of Sonny Tufts, a cattle rustler, and his friend. Her husband has done his duty.

Well-Groomed Bride

The last remaining magnate of champagne in San Francisco is the cause of a hectic duel of wits between Lieutenant Milland, who wants it with which to christen a new aircraft carrier, and Olivia, who wants it for her wedding to Sonny Tufts, a legendary hero who has not gotten over it. In a madcap finish, Olivia christens the flat-top with her wedding champagne and decides to marry Milland. Tufts consigns himself with a former flame.

Whenever I Remember

PACIFIC PICTURES

Bombshell From Brazil

Caravan Trails

One of a series of westerns starring Eddie Dean, singing cowboy. It will be filmed in Cinecolor.

Club Havana

This murder mystery takes place in the fashionable night spot, Club Havana. An unknown witness complicates matters by telling the police who, eventually, bring the killer to justice.

DANGEROUS INTRUDER

Veda Ann Borg, actress out of work, is struck by wealthy Charlesätz's car and taken to his home to recover. During her stay there, Veda discovers that Charlesätz is the murderer of his wife, and barely escapes the same fate before making her escape.

Danny Boy

The story of a war dog casualty after he is returned to his small-boy owner, and of the peace-time adventures that spring from military discipline to civilian affection.

DON'T

Yarn about a Los Angeles newspaper reporter who, when assigned to "get the good story on an alleged gold-digging female," secretly installs a camera in her room. When the woman is found murdered, the reporter makes an unexpected scoop—his film shows a rejected suitor putting poison tablets in the woman's glass.

Keeping Up With the Joneses

Domestic comedy based on the comic strip characters created by Pop Mahon in his cartoons of the same name.

Lost Continent

Fantasy-adventure, the story of a group of daring scientists who plunge beneath the sea to explore a submerged continent.

Once and For All

ROMANCE OF THE WEST

Another in the series of Cinecolor westerns starring Eddie Dean, singing cowboy.

SHADOW OF TERROR

Concerns the efforts of a gang, by means of torture and tricks, to make Richard Fraser divulge the name of one ingredient in a secret formula. Richard, unconscious and a victim of amnesia, is threatened from a train by thugs and later rescued from a lonely stretch of desert where he is found by Grace Gillier.

Six-Guns For Hire

One of a series of outdoor action dramas starring Bob Steele and Sid Saylor.

Strangler of the Swamp


Lenore Aubert assumes the disguise of her husband, Martin Kozlowski (Monte Cristo), and carries on his work while he remains outside of Paris in hiding. The work is to prevent the prefect of police from importing weapons and selling them to plague victims.

THE WIFE OF MONTE CRISTO

Lenore Aubert assumes the disguise of her husband, Martin Kozlowski (Monte Cristo), and carries on his work while he remains outside of Paris in hiding. The work is to prevent the prefect of police from importing weapons and selling them to plague victims.
William J. O'Sullivan
EXECUTIVE PRODUCER

Current Productions

Rose of Avenue A
The Copy Rider
Down Tahiti Way
The Tiger Woman
The Inner Circle
Kid Twinkletoes
Traffic in Crime
Passkey to Danger

The Twisted Circle
Back for Christmas
Reservation for Two
A Guy Could Change
The Catman of Paris
Crime of the Century

Valley of the Zombies
The Undercover Woman
Night Train to Memphis
The Invisible Informer
The Last Crooked Mile
Gentleman from Missouri
Mysterious Mr. Valentine
Last of the Public Enemies

Special Productions

Move Over, Dear
House of Shadows

Baby Face Nelson
The Fabulous Texan
along the navajo trail

Cast: Roy Rogers, George "Gabby" Hayes, Dale Evans, Sons of the Pioneers, Nestor Paiva, Producer: Progressive Pictures, Director: Fred Calhoun.

Orion: Sunset's Wagon King.

 REPUBLIC

Along the Navajo Trail

Cast: Roy Rogers, George "Gabby" Hayes, Dale Evans, Sons of the Pioneers, Nestor Paiva, Producer: Progressive Pictures, Director: Fred Calhoun.

An Angel Comes to Brooklyn

Cast: James Cagney, Madeleine Carroll, Albert Rosca, Producer: Warner Bros., Director: Allan Dwan.

Crime of the Century


A young man just out of prison discovers that his reporter-brother has been murdered after disclosing a corporation president's body was being concealed in ice until after a company election. The ex-convict burns the evidence and succeeds in pinning the murder on the company's vice-president, thus freeing his brother from further danger.

Crime Passionelle


A drama romance laid in underground Paris in 1910.

Dakota


Because of information she has gleaned from her father, a wealthy railroad man, that the railroad is about to run through Dakota, Vera Ralston convinces John Wayne that he must run for governor in that state. Plans are made by Ward Bond and Mike Mazurki, two 1870 racketseers. Through manipulations Wayne outwits the villain, who had intended to swindle the land owners, and gives the owners an honest deal.

Days of Buffalo Bill


Sunset Carson sees a drunk greenhorn on a ranch. Jim using his charm he joins the game and wins all the money Jim needed to pay his ranch debt. Sunset intends to return the cash to him, but Jim dies in a gun fight. Carson goes to the aid of Jim's sister, who mistrusts him at first, but after fierce gunplay and desperate action Jim's murderer is revealed and Sunset wins the girl.

Death Is a Playboy


A professional fighter who avoids suspicion in a crime when he takes on another man's identity by means of plastic surgery.

Don't Fence Me In


In a search about a story of a one-time bandit, Girl Reporter Dale Evans goes west to a dude ranch owned by Roy Rogers. She discovers that Roy's friend, Gabby Hayes, is the man she is looking for. Gabby has gone straight so Roy tries to protect him from being exposed. Roy and Dale fall in love and Gabby is saved, for as a result of Dale's new found romance she sides with Roy.

Earl Carroll Sketch Book


Rhythm and a comic blend in the film version of Earl Carroll's Hollywood Theatre glamour show. Featured are the famous show's sixty most beautiful girls in the world plus "name" entertainers.

El Paso Kid

Cast: Sunset Carson, Producer: Bennett Cohen.

BOXOFFICE BAROMETER

Based on stories by Norman Reilly Raine. Screenplay: Not set.

Comedy drama about a rough-and-ready, heart-of-gold skipper of a tugboat portrayed by Jane Darwell, this is adapted from a series of Saturday Evening Post stories by Norman Reilly Raine.

The Catman of Paris


A young French hero victim of amnesia attacks, believes he is the Catman who has been terrorizing Paris with gruesome crimes. The daughter of the author's best friend believes he is guilty, and when the cat-faced man tries to enter her room her scream brings the police who mortally wound the fake. He is identified as the author's best friend in his ninth and last reincarnation.

The Cherokee Flash


Sunset's foster father Jeff, who has gone straight after a prison term, is taken to jail when they discover his former partner has taken hiding in his home following a bank robbery. Sunset proves his stepfather's innocence by revealing a shyster lawyer and having a fellow prisoner be the ring-leaders of the bank-robbery, murdering gang.

Colorado Pioneers


When Little Beaver arrives from a Chicago parish with seven pals in tow, he teaches the youngsters the art of cow-punching. Their adeptness helps the duchess on her ranch, when a menacing rancher-neighbor lures her cowhands away. Red Ryder comes to their rescue when a landslide, caused by the rancher and his gang, almost kills two of the boys.

Concerto


Gathered around the stage of the Metropolitan Opera, the dreamy Philip Dorn is a famous pianist. The girl is madly in love with him, but Dorn has no time for women. Disappointed, she goes back home and marries the boy next door. They have a daughter who goes through the exact procedure that her mother did. Realizing what is happening, her mother tries to prevent it, for she now understands that her experience was merely a crush and that she loves her husband.

The Conover Girl


A musical romance centered about Harry Conover's famed model agency in New York. Film was adapted from an unpublished book by Ursula Parrott, with emphasis concentrating on one outstanding Conover model.

Conquest of Cheyenne


Set in the '90s, a young man whom an heiress has rescued from false arrest finds oil on her ranch. The well is drilled and proves to be a gusher. Red Ryder and Little Beaver outwit a banker who tries to control the property, thereby earning the gratitude of the young couple, who have fallen in love.

Captain Tugboat Annie


Along the Navajo Trail
Introducing **Johnny Fletcher**

_in_

"The French Key"

Produced and Directed by

**Walter Colmes**

Starring

**Albert Dekker** as **Johnny Fletcher**

With

**Mike Mazurki** as **Sam Craag**

For Republic

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More than 3,000,000 copies of Frank Gruber’s "Johnny Fletcher" detective novels have been sold to a ready-made theatre audience of 12,000,000 reader fans.
Heart of Old Mexico

Into the republic south-of-the-border go Roy Rogers and his horse Trigger in pursuit of a gang of lawbreakers. Though hot on the trail, Roy finds time to serenade the Mexican females.

Hit Parade

A musical review which features colorful specialty numbers, "hit parade" songs and well-known entertainers of stage, screen and radio.

In Old Sacramento

Action Star John Wayne has the top-line in this drama of California during the colorful gold-rush period. It is listed as one of the company's "De Luxe Ten" on its lineup for the new season.

The Last Crooked Mule

Don Barry captures a gang of lawbreaking cowboys and saves the western hills and spread terror among innocent ranch owners and townspople.

Last Frontier Uprising

One of a Magnificent series, this will feature Monte Hale and Adrian Booth as the hero and heroine respectively during that time in the west's history when lawbreakers, cattle rustlers and gunmen took a last stand against justice.

The Laughing Fox

Johnny Fletcher (Albert Dekker), a book salesman who wants to be a detective, finds himself up to his ears in murder when he is presented with a race horse he didn't want.

Girls of the Big House

A girl framed for a robbery she did not commit is sent to a woman's prison, where she incurs the enmity of a number of inmates. After a dramatic murder of one convict by another, the heroine's innocence is proven and she is granted a full pardon —free to live a life of happiness with her faithful fiancé.

Grand Canyon Serenade

The magnificence of the Grand Canyon country inspires Roy Rogers to chant lilting cowboy tunes as he canters along on Trigger, and bloodthirsty criminals hide out in the mountainous region offer him adventure and suspense.

A Guy Could Change

Shocked at the knowledge his wife died while giving birth to their daughter, Allan Lane, a crook, embezzles his partner. After many years, during which he avoided any woman with ideas of home and marriage, he meets and marries Jane Frazee, who changes him into his former self.
SONS OF THE PIONEERS

Featuring BOB NOLAN, Composer of "Tumbling Tumbleweeds"
TIM SPENCER • HUGH FARR • KARL FARR • KEN CARSON • SHUG FISHER
LLOYD PERRYMAN and PAT BRADY in Service

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the amusing situations and complications that result.

The Oklahomans

Western drama about the hardships the pioneers suffered when they encountered savage Indian tribes and drouth in the Panhandle during the early days of the west.

One Exciting Week

This will be a comedy with music, starring the network favorite, Al Pearce, and members of his radio "gang."

Phantom of the Plains

Bill Elliott, as Red Ryder, arrives in Blue Springs just in time to break up the marriage between the "Duchess," Alice Fleming, wealthy ranch owner, and a pompous Englishman whose specialty is marrying rich women and then killing them for their money. Ryder fights off the Englishman's gang and rescues the "Duchess" just as the villain is abducting her.

The Plainsman and the Lady

The story of a man's man whom every woman loved—but only one was clever enough to catch him.

Rainbow Over Texas

A rainbow overhead gladdens the heart of Roy Rogers, the croonin' cowboy, after a run-in with some desperadoes of the west.

Rio de Janeiro

This musical, starring the Latin American singer, Tito Guizar, will be something of a sequel to Republic's "Brazil," in which Guizar was also featured on last season's program. The background, as the title indicates, is South America.

Rose of Juarez

When the singin', smilin' cowboy Roy Rogers gallops into a Mexican border town the heart of many a dark-eyed lass melts but only one attracts him.

Rough Riders of Cheyenne

In a feud between the Carson and Sterling clans, Sunset's father is killed by an outlaw who hopes the families will exterminate each other so that his band can possess the ranches for cattle rustling. In a gun fight Harriet Sterling dies after admitting she was the original instigator of the feud. Sunset is free to court her daughter, whom he loved throughout the families' friction.

Santa Fe Sunset

Music, action and drama are combined in this musical of the golden west.

Saratoga Springs

A murder mystery whose action takes place in a well-known New York health resort.

Scotland Yard Investigator

All the trials and tribulations of Scotland Yard are put into effect when a Mona Lisa portrait is discovered by sinister art collector Erich Von Stroheim to be a copy. He guesses the thief's identity, kills him, and steals the painting for himself. Art Director Smith is saved by his granddaughter and her Yard fiancé as Erich is about to slay him. The real Mona Lisa is recovered and returned to the French authorities.

Senor Coyote

A sagebrush vehicle starring the cowboy crooner, Roy Rogers, who fearlessly pursues and captures a notorious bandit.

Spectre of the Rose

An original story based on Ben Hecht's widely read short story. First production in his producer-writer pact with Republic.

Strange Impersonation

Brenda Marshall, assistant to Chemist William Gargan, whom she loves, is disfigured when Hillary Brooke, also in love...

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Steve Sekely, President

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with Gargan, puts an explosive into a substance with which she is experimenting. Implicated in a murder, Brenda leaves New York and has plastic surgery used on her face. Returning to New York she again meets Gargan, who does not recognize her, and renews his love.

Sun Valley Cyclone
Cast: Bill Elliott, Bobby Blake, Alice Fleming, Roy Barcroft, Keene Duncan, Eddie Waller.
Associate Producers: Roy Barcroft, Tom London.

Thunder, Red Ryder's horse, foils a murder attempt on his master by stealing on the wrong animal as he is about to shoot. He is placed on trial as a "man killer" and his master is called upon to testify as a character. While the boy's sister, Little Beaver, Red Ryder learns the man who attempted to kill him is the chief of a gang of horse thieves.

Sunset in El Dorado

Dale Evans takes a trip to see the colorful life in El Dorado. She is impressed by her fiancé and her Aunt Molly. The entire party is stranded outside of a deserted desert town. Roy Rogers rides up on Trigger and offers to lead the group to take on the once-great Golden Nugget saloon in the ghost town. After falling asleep in one of the bedrooms and dreaming of the old west, Dale Evans stirs and makes her home with the singing cowboy.

Swinging' on a Rainbow

When Songwriter Jane Frazee hears her song accepted in a contest, played as a hit number by Band Leader Richard Davies, who sponsored the contest, her investigation into the matter leads her to love and success. Her ability as a songbird-songwriter enables her eventually to win the contest and she also succeeds in snapping Composer Brad Taylor, her next-door apartment neighbor.

The Talking Clock

One of a series of comedy-detective stories, based on the novels by Frank Gruber, "The Talking Clock" is directed by Albert Dekker as Frank Fletcher, catch-as-catch-can book salesman who becomes involved in the mystery of a clock that never strikes the right time—because it was used as the cache for a hoard of stolen gold.

That Man Malone

A drama of the affairs and adventures of a handsome, fighting son of Eire.

That Man of Mine

When a hard-headed, woman-hating Irishman is pierced by Cupid's darts, sure an' it's a high-spirited, comedy coltien who's behind the bow.

The Tiger Woman

When nightclub singer Adele Mara approaches her husband for a divorce she finds that he has been murdered. Her husband's business partner, with whom she is having an affair, is accused of the crime. With the aid of a new detective, the veracity of the confession who the real killer is, he is shot and killed. Authorities uncover sufficient evidence to find Adele guilty of murder.

Trail Winds

The carefree life of Roy Rogers and his common buddies is temporarily interrupted by a bandit and his cutthroat henchmen.

True Stories

An interwoven series of events involving all the characters, from heartbreak to happiness. Picture will be written from true-life experiences which have appeared in True Story magazine.

Turn Home

Bub Holler, the town bad boy, product of a shiftless family, comes back to his Maine home to clear his name after an unexplained absence. Wanting to stand on his own, he is revealed as the boy that he has fought at Guadalcanal. He has difficulty overcoming his reputation, but with the help of a loyal girl he succeeds.

Under Nevada Skies

Roy Rogers finds adventure and romance awaiting him when he and his horse Trigger ride into the sagebrush country of Nevada.

The Uninvited Guest

Mystery and crime follow in the footsteps of an individual who, by self-invitation, attends a party in a large old mansion.

Valley of the Zombies

Dr. Benjamin Willard, train specialist, is killed by Ormond Murks, former insane patient—who has become the victim of a zombie poison producing the state of living death unless periodic transfusions of fresh blood are obtained. Suspicion centers on Dr. Terry Evans, Maynard's assistant, and Susan Blake, Terry's girl friend. They clear themselves, but only after a grisly visit to the Murks estate, where several more murders are committed.

Wagon Wheels Westward

The duchess and Red Ryder pioneer a new stage coach line, and to assure good business, bring with them a wagon train of prospective settlers. An outlaw lawyer, having learned of the plan, poisons the town's land agent and his men as city officials, until Red's suspicions are aroused after a murder. The lawman is leaving the settlers to prospect for gold in peace.

West of God's Country

A musical-romance with an all-western theme. Adrian Booth portrays a damsel in distress, and her cowboy Lovchin is Monte Hale.

Woman Who Came Back

Nancy Kelly believes herself a victim of a curse of a witch who was burned at the stake by her clerical ancestor. Evidence supporting the idea that Nancy is a witch arouses the townspeople to take matters in their own hands. John Loder, a young Doctor with whom Nancy tries to solve the mystery. The finding of an old document that explains everything prevents the villagers from killing her. She and Loder are then free to wed.

All Men Are Liars

In this murder-mystery, Bonita Granville, girl attorney, leaves District Attorney Morgan Conway's employ to join forces with Eddie Norris, whose estranged wife is found murdered on the eve of a planned reconciliation. Enlisting Conway's help, Bonita captures the killer with the aid of a lie detector.

Badman's Territory

The story has for its background that part of the United States and Mexico in 1850 which was outside the control of the law. Neither part of Indian Territory nor Texas, it became a paradise for outlaws. Among real-life characters to be depicted are the James boys, the Dalton boys, Belle Starr, Sam Bass, Little Britches and Cattle Annie.

The Bamboo Blonde

In this musical romance, this yarn is about a bomber which was named "The Bamboo Blonde," after Frances Langford, and of the fame that came to the "Blonde" and of Frances's consequent success in her romance with its pilot, Russell Wade.

Be Your Age

Leon Errol becomes involved in a singsong with an attractive boy and, through a series of complications, finds himself making love to his own wife, who thinks he is his brother. The deception plunges Errol into hot water, from which

BOXOFFICE BAROMETER 117
he succeeds in extricating himself only after he almost loses his wife.

Bedlam

Based on the picture is a good idea, but the mixture of a 19th century painter, depicting actual conditions in an insane asylum. Anna Lee visits the institution, headed by Karloff, sadistic literary genius, and is horrified. When she tries to better conditions, the Tors have admitted her. Not until after the change of political parties is Anna freed and reform effected.

The Bells of St. Mary's
Cost: Bing Crosby again is cast as Father O'Malley, as “Going My Way” fame. Ingrid Bergman as Sister Benedict. comedy, a cinema. depicting many misconceptions of convent life, depicting the nuns as human, humorous members of a great profession.

The Bishop's Wife

A cross-country comedy involving a cleric, his spouse and an interloping angel played by Niven.

Blackbeard

A horror drama in which Boris Karloff plays the role of a physiologically hormonal maniac. This will be brought to the screen by the producer and director who teamed on a recent and similar chiller starring Karloff in “Isle of the Dead.”

Child of Divorce

Based on a stage production, this social problem concern itself with divorce and with the serious affairs when a home is broken up, in which many cases start children off on the road to juvenile delinquency.

Come On Along

This will serve as a starring vehicle for Comician Eddie Cantor, who also holds the production reins. Prominent in the cast: Thelma Carpan, Nunnally Johnson, a strong star, who is Cantor's latest discovery.

Come Share My Love

Romantic comedy, the story of an effete girl from the east who, during her travels through the rugged west, meets and marries a cowboy. It is based on a novel, "Who Could Ask For Anything More?" by Kay Swift.

Cornered

Dick Powell, an RAP flyer released from a German prison camp, returns to Paris to find his French sweetheart has been murdered by collaborators. How he tracks them to Buenos Aires, gets himself into trouble with the French policemen and the anticolonialists, barely escapes, but emerges unscathed—with his mission accomplished—involves the rest of the plot.

Countess of Monte Cristo

Costume drama, with France in the swashbuckling 17th century as its background, this is a cloak-and-dagger adventure. The screen story hinges upon the fictional characters created by the prolific Alexandre Dumas.

Crack-Up

Psychological melodrama about a famous art expert whose skill at detecting fake paintings has him in the manipulations of a gang dealing in imitation masterpieces. Their efforts to make him believe he is losing his mind form the basis for a series of fast-moving events and culminate in a dramatic climax.

The Dark Mirror

Psychological mystery drama.

Deadlier Than the Male

This is classified as a psychological murder mystery, serving as a starring vehicle for Lawrence Tierney, who rose to cinematic eminence in the picture "Take a Letter, Dear." In this film, Tierney is caught in a web of intrigue that carries him from the gaming tables of Reno to the waterfront of San Francisco for the climax.

Deadline at Dawn

A mystery story, a sailor, Bill Williams, on leave, meets and falls for Susan Hayward. When a body is found in Susan's room, their friend Paul Lukas, a cab driver, is a helping hand in finding the murderer. Since all evidence points toward one of the trio, they have only until dawn to establish their innocence.

Desirable Woman

Another opus which falls into the category of psychological. This finds Joan Bennett in the role of a woman whose charm unwittingly makes her the objective of the evil machinations of a man whose weapons are fear and hate. The producer, Val Lewton, was responsible for a number of films in similar vein, including "The Cat People" and "Isle of the Dead."

Ding Dong Williams

With the experiences of a young jive clarinet player who is hired to write a great modern "blue" symphony for a feature motion picture but who doesn't know one note from another.

The Dream of Home

Reveals the dramatic postwar problems of battle-wise United States marines in readjusting themselves to civilian life.

Earth and High Heaven

Drama of two young people of different religions who rise above the prejudice and bigotry of their families and society to find happiness in their marriage. The original story was a best-selling novel.

The Falcon's Alibi

Twelfth in the Falcon series, this finds Tom Conway, as the "Falcon," coming to the aid of a young girl who is accused of stealing her employer's emerald ring. She is solving the mystery, Conway becomes ensnared in three murders before he tracks down the culprit.

The Falcon in Reno

Reno, with its gambling houses and its lure for those who stake their lives on the turn of a card, will be the background for this chapter in the series of mystery films starring Tom Conway as the Falcon.

The Falcon in San Francisco

Thirteenth in the series — mystery melodramas starring Tom Conway as the self-appointed avenger of injustice. This time the Falcon comes (united in a waterfront mystery in San Francisco, exposing himself to myriad pitfalls and dangers before the wrongdoers are vanquished.

First Yank Into Tokyo

Tom Neal, American soldier who speaks Japanese, is smuggled into Tokyo to get information from Marc Kranner, inventor who is being held in a Jap hospital. Neal gets the information, but his identity is inadvertently revealed. He and a beautiful nurse, Barbara Hale, work as a munitions dealer, blow him up by American pilots; she boards a waiting British sub, but Neal, after entrusting the information to her, surrenders his life.

The Flying Yorkshireman

A comedy-fantasy, the story of Sam Small, a mining engineer, who discovers one day that he has miraculously acquired the art of flying. Pursued by his pliantive wife Molly, who thinks he has gone mad,
If This Be Known

Dick Powell, who embarked upon a new screen career as a tough guy in RKO Radio's "Murder, My Sweet," is again embroiled in a mystery, this one of the psychological variety, and comes out on top after applying a judicious admixture of brains and brawn.

Isle of the Dead
Cast: Boris Karloff, Ellen Drew, Marc Lawrence, Katherine Emery, Alan Sears, Producer: Robert B. Salm, Screenplay: John O'Brien.

Boris Karloff, a Greek army general savagely fighting a plague and the Balkan War of 1912, is stationed on a lonely island where Ellen Drew, suspected of witchcraft, is accused of being a vorovlaka—a Greek werewolf—because of the many mysterious deaths that take place. Through a combination of circumstances she exonerates and Karloff is successful in stamping out the plague.

It Had to End

Romantic comedy, based upon the Cosmopolitan magazine story "Pygmalion Jones." This concerns the adventures of a Brooklyn school teacher who wins a "Miss Subways" beauty contest, has an acting career forced upon her, and finds true love back home in Brooklyn.

It Happened on 5th Avenue

High society comedy, its background sophisticated Manhattan.

Must Be Lost

Sophisticated comedy, this is one of a group of films to be made for RKO Radio by the recently-formed Picture Libraries.

Jack and the Beanstalk

Walt Disney turns his attention to bringing to the screen the popular children's fable, combining the live talents of such performers as Edgar Bergen and his sidekicks, Charlie McCarthy and Mortimer Snerd, and the pen-and-paint-pot characters of Disney's animation department.

Johnny Angel

Based upon a true story, this is the tale of a young man who avenges his brother's death.

I Am Thinking of My Darling

Based upon a true story, this is the tale of a young man who avenges his brother's death.

The Kid From Brooklyn

Based upon a true story, this is the tale of a young man who avenges his brother's death.

Mexican Honeymoon
Cast: Not set, Producer: Robert Fellows, Director: Not set, Original: Vicki Baum, Screenplay:

Based upon a true story, this is the tale of a young man who avenges his brother's death.
The Most Dangerous Game
John Loder, Audrey Long and Russell Wade, shipwrecked, reach an island where Ed Bruce Edwards, a sinister sportsman, lives in a magnificent castle. The three discover that Barrier, bored with hunting mere animals, gives humans a “sporting challenge” to find his pack of dogs. Loder and Miss Long succeed, but Wade loses—and Wade and Barrier go to their deaths.

Nocturne
George Raft has the role of a detective on the Los Angeles police force who solves the murder of a noted composer.

Notorious
Alfred Hitchcock, whose name has been associated with numerous films of adventure and intrigue, turns his directorial talents here to a story of a spies and counterespionage with Brann as its background.

Partners in Time
Lam and Abner, owners of the Pine Ridge General Store, star in another backwoods comedy. As usual, the bashful bachelor becomes involved with a distracting woman and is extricated, much to his relief, by his partner Abner.

Pioneer Woman
Historical western, the story of a courageous woman who fought by the side of the man she loved for the winning of the west.

Riverboat Rhythm
In which Errol gets himself into difficulties by posing as a southern colonel when his show boat runs amuck near a small town. Challenged to a duel, forced to team with a strange woman and involved in a feud, Errol escapes when the real colonel returns to town and exonerates him.

The Robe
Film version in Technicolor of the Lloyd C. Douglas novel laid in Biblical times.

The Secret Life of Walter Mitty
Technicolored comedy concerning a frustrated and henpecked husband who, while doing the bidding of his spouse, lives his own life in his imagination.

The Silence of Helen McComb
Mystery drama wherein a number of persons with physical handicaps are the targets for a madman. Action takes place at the home of bedridden Ethel Barrymore and her two sons, George Brent, a professor, and Kent Smith, a doctor. Dorothy McGee, who finds a spell on the household. Subsequent developments reveal Brent to be the killer.

Sister Kenny

So Well Remembered
To be filmed in England, this story concerns the struggle of a convention-bound husband and a rebellious wife for the domination of their son.

The Spanish Main
In Technicolor, the story of an adventure story of piracy in the Caribbean 300 years ago is based on historical fact of an era when cannons powered a man’s title to his world’s greatest pirate. Concerns a Dutch merchant captain, desire of colonizing in the New World, who turns to piracy in the survival of the fittest.

Step by Step
Mystery melodrama with a southern California background, this is based on a popular novel of the same name. It was scripted by Stuart Palmer, himself the author of many successful detective stories, and stars Lawrence Tierney of “Dillinger” fame.

The Strange Adventures of Sindbad
A romantic mystery melodrama, to be filmed in Technicolor, with Persian and Indian settings, this tells the story of the famous sailor and trader, Sindbad—who piloted his trade about the tenth century and was a real character, not a fabled adventurer.

The Stranger
Here is another psychological drama, this one dealing with a soldier who returns from overseas to his home in New England—and finds himself in a mess of mysterious and perturbing problems having arisen which he finds difficult to solve.

Sunset Pass
Another in a series of westerns being filmed by this company from the popular outdoor tales by Lina Zen Green. James Warren, who starred in the film “Wanderer of the Wasteland” has the male top line in this one.

Tarzan and the Leopard Men
Cast: Johnny Weissmuller, Carole Lombard, Johnny Sheffield, Chita, Bumie Acquerello. Producer: Tommy Cook. Director: Keaton Neuman. Original Screenplay: Edwin Blum, James Allen, Lewis R. Foster. Claudette Colbert, who has written a popular book, is on her way to Hollywood where it is to be filmed. On the train she meets John Wayne, whom she thinks is just the type to portray the hero of her novel, and devotes her journey to trying to sign him for the part.

Three Wise Fools
The story tells of a seven-year-old girl going to live in Europe with three professional men who unwillingly take her into their home, but fall under the spell of her winning charm.

Tomorrow Is Forever

Up Front With Mauldin
Hailed by many critics as the most vivid and realistic cartoons to come out of World War II was William Mauldin’s series titled “Up Front With Mauldin.” His bearded, black-rimmed glasses and thick Idaho voice now transfer their wartime and postwar adventures to the screen.

Wanderer of the Wasteland
Set in the colorful era before the turn of the century when gold of the
American Guerrilla in the Philippines

And Then There Were None
Cast: Barry Fitzgerald, Walter Huston, Louis Hayward, Roland Young, June Duprez, Sir C. Aubrey Smith. Director: John Cromwell. Original: Margaret Landon. Screenplay: Not set. This is a film version of one of 1945's best-selling novels, an imaginative story of the romance between a white girl and an oriental potentate.

Any Number Can Play

Band Wagon

Behind Green Lights
Cast: Richard Crane, Reed Hadley, William Gargan, Robert Armstrong, Michel Pola, Producer: Robert Bessler. Director: Not set. Original Screenplay: Charles Booth, Scott Darling. This "Grand Hotel" type of murder stories is ingeniously woven in the space of 12 hours. Crookedness in city administration and a police lieutenant's ambition to become chief complements the murder of a detective who has delved indiscriminately into city politics. Carole Landis plays the daughter of a reform candidate for mayor. Richard Crane, a newspaper man, is instrumental in solving the killing.

A Bell for Adano
Cast: Gene Tierney, John Hodiak, William Bendix, Monte Banks, Glenn Langan, Richard Conte, Sumner Donath, Louis Joyner, Henry King. Original: John Hersey. Screenplay: Louis Lasky. A screen adaptation of the best seller by the same name. It is the story of the Allied military government in Italy, and of the man who was appointed to lead in the rehabilitation of a section of that country. After a devious executive, he meets with opposition as well as cooperation. The reaction of the citizens to his rule is the basis of the film's action.

Berkeley Square

Bird of Paradise

Black Beauty

The Black Rose
Cast: Dama Andree, Louis de Roche Escobet, Director: Not set. Original: Lieut. William Chambless. Screenplay: Not set. This historical adventure story, to be filmed in Technicolor, is based on a novel about a Confederate officer who went to China in the thirteenth century and brought back to his native land many Chinese inventions which changed the course of Oriental civilization.

Boomerang
Cast: Fred MacMurray, Barry Nelson, Lynn Bari, Lloyd Nolan, James Gleason, Thomas Mitchell, George Macrae, Producer: John Cromwell. Original Screenplay: John Tucker. A comedy-drama of American fighters who boomeranged the carefully laid plans of the Nips. They allow the Japs to perfect a treacherous maneuver, only to blast it right back in their faces. Factual incidents are supplied by Lieut. William Chambless, who was engaged in the real-life combat.

Captain Eddie
Cast: Fred MacMurray, Barry Nelson, Lynn Bari, Lloyd Nolan, James Gleason, Thomas Mitchell, George Macrae, Producer: John Cromwell. Original Screenplay: John Tucker. The story, based on the life of Eddie Rickenbacker, begins with an airplane mishap at sea during World War I, flashes back to France, where with a flying boat, carries through Rickenbacker's romance and marriage with Adelaide Frost, his auto racing days and World War I, and reverts to World War II once more and his rescue from sea.

Captain From Castille

The Caribbean Mystery
Cast: James Dunn, Sheila Ryan, Edward Ryan, Jack Healey, Claude Gillingwater, Robert Webb, Original: John W. Vandercook. Screenplay: John W. Vandercook and Leonard Praske. Adaptation: Scott Darling. Detective James Dunn is investigating the strange disappearance of several people on an island. Exploring the swamps, he runs into a gun fight, wounding one of two pirates he finds there trying to make a getaway. Through trickery Dunn manages to make the guilty party give himself away to the fact that he has been shipping stolen goods in coffins of earlier victims.

Centennial Summer

City of Flowers

Claudio and David

Cluny Brown
Cast: Jeanne Crain, Charles Boyer, Margaret Bremerton. Producer: Edward Bacher. Original: Marjory Sharpe. Screenplay: Samuel Freundlich, Red Ryder. Cluny (Clover Brown) is a plump girl's niece addicted to exploring bypaths of life beyond her proper role. Approached by her behavior, her uncle sends her to Devonshire where she becomes a housemaid in a mansion. Cluny's behavior continues to be unconventional, leading eventually to elopement with one of the guests, a Polish literary figure.

Colonel Effingham's Raid
Cast: Charles Coburn, Joan Bennett, William Eythe, Elizabeth Allan, Aline MacMahon, Allyn Jaylyn, Frank Craven. Producer: Lamar Trot. Director: Not set. Original: Barry Fleming. Screenplay: Lamar Trot. Colonel Effingham (Charles Coburn), a retired but mild-mannered soldier, is disgusted upon returning to his home town to find his young relative, Reporter William Eythe, apathetic about draft conditions. With the spirited support of Joan Bennett, society editor, Effingham launches a poison-pen column attacking the gangsters. Inspired, Eythe joins the service—but not before he has laid into the gang with his fists and won Miss Bennett's love.

Daisy Kenyon

The Dark Corner

Diplomatic Courier
Cast: Not set. Producer: Louis de Roche Escobet. Director: Not set. Screenplay: Not set. Based on authentic material from the records of the office of strategic services, this is a drama of the courage our
esionage agents displayed in their adventures behind our enemy's lines in World War II.

**Doll Face**

**Cast:** Vivian Blaine, Dorothy O'Keefe, Perry Como, Carmen Miranda, Michael Dunn, Reed Hadley **Producer:** Bryan O'Byrne **Director:** Lewis Seiler **Screenplay:** Leonard Prinsen

Doll Face, a burlesque queen, played by Vivian Blaine, has aspirations to be a musical comedy star. Being a stripper in Dennis O'Keefe's show, no producer will consider her. When she decides she should write a book, thereby giving her a note of culture. Doll Face becomes famous and suddenly cultured. She is starred in a big Broadway musical and the producers eat their words.

**The Dolly Sisters**

**Cast:** Betty Grable, June Haver, John Payne, Frank Lautman, S. Z. Sokol, Gene Sheldon, Reginald Gardiner **Director:** Irving Cummings **Original Screenplay:** John Larkin and Marlon Slade

The Dolly Sisters (Betty Grable and June Haver), talented Hungarian children, arrive in New York in 1904, making their debut a few years later in Elmirar, where Betty meets Harry Fox (John Payne). They romance and marry during their struggle to become stars. Monte Carlo opens the curtain; the Dolly sisters are launched on an internationally famous career.

**Down to the Sea in Ships**

**Cast:** Tyrone Power, Producer: Louis Lleon **Director:** Not set **Original:** James D. Lipton **Screenplay:** Not set

A sea saga of adventure and romance to be filmed at New Bedford, Conn.

**Dragonwyck**

**Cast:** Gene Tierney, Vincent Price, Glenna Langman, Duane Capizzi, Myron Heid, Robert Driscoll **Director:** Roy Del Ruth **Screenplay:** Not set

Adapted from the Anya Seton novel, this is the story of a young farm girl, Gene Tierney, in 1844, who goes from rags to riches when she leaves her parents to live with her wealthy cousin, Vincent Price. Price murders her wife and marries Gene. He goes mad just before she is trapped and killed. Gene is then free to marry Glenna Langman.

**Fallen Angel**

**Cast:** Alice Faye, Dana Andrews, Linda Darnell, John Hodiak, Anne Revere, Percy Kilbride **Producer/Director:** Otto Preminger **Original:** Mariy Holland **Screenplay:** Harry Kurnitz

The story takes place in a small town in California where Dana Andrews meets a little hash-slinger, Linda Darnell. The two plot to get $10,000 that Alice Faye, a local girl, has inherited. Dana marries Alice and Linda is murdered, suspected of the murder. Dana and his faithful wife flee town, but when he discovers that it is Alice that he really loves he returns home, finds the murderer, reforms and finds happiness with his wife.

**Flying Hools**

**Cast:** Jimmy Durante, Junior Durante, Walter Brennan, Leo McCuller, Producer: Bryan Fox **Director:** Not set **Original:** Not set **Screenplay:** Not set

A sequel to "At Home in Indiana," this will follow the horse-racing theme, plus the breeding and training of trotters.

**Forever Amber**

**Cast:** Not set **Producer:** Pat Polberg **Director:** John Sotli **Original:** Kathleen Winsor **Screenplay:** Kathleen Winsor, Jerome Cady

A story about England's courts, prisons, extravagances and squawl or in the time of Charles II. The central character is Charles' mistress, Amber St. Claire, a vixen without morals.

**The Gay Illiterate**

**Cast:** Not set **Producer:** Louis D. Lighton **Director:** Not set **Original:** Luluella O. Parsons **Screenplay:** Arthur

Screen version of the autobiography of Luluella Parsons, whose daily newspaper film gospel column has been syndicated since the beginning of the movie industry. The story of her career is also a panorama of the growth of motion pictures.

**Gift of the Magi**

**Cast:** Not set **Producer:** Otto Preminger **Director:** Not set **Original:** O. Henry **Screenplay:** Not set

The story of a young married couple, each of whom gives a little to the other a surprise Christmas present. The wife cuts her hair and sells it in order to purchase a gold watch chain for her husband. He, in turn, pawns his watch to buy jeweled combs for her tresses.

**Give Me the Simple Life**

**Cast:** John Payne, June Haver, Gladys Greenwood, Connie Marshall, Charles Russell, Glen Brush, John Ireland **Producer:** Walter Morosco **Director:** Lloyd Bacon **Original:** Robert Nathan **Screenplay:** Dick Powell

This is the tale of an old man, his dreams, his unswerving belief in the rightiness of a child's heart; of a gallant little lady of the old school, and of a stranger who takes a Christmas voyage ever logged in the Louisiana bayous, and of a boy who went off to war and of the girl who waited for him.

**Hello, My Baby**

**Cast:** Not set **Producer:** George Jessel **Director:** Not set **Original:** Not set **Screenplay:** Not set

A musical comedy which tells the life of Joe Howard, song and dance leader of light opera.

**The High Window**

**Cast:** Fred MacMurray, Producer: Robert Bassler **Director:** Not set **Original:** Raymond Chandler **Screenplay:** Leonard Prinsen **Phillip Macrae** (Fred MacMurray), two-fisted sleuth, is called in to track down the mysterious disappearance of a rare coin from a Pasadena collection. In locating the coin, he uncovers a sordid trail that leads him back to the killing of a man who was pushed from a window ledge by his own wife.

**Home, Sweet Homicide**

**Cast:** Not set **Producer:** Louis D. Lighton **Director:** George Seaton **Original Screenplay:** Craig Rice

Comedy, mystery and murder are combined in this film version of the popular detective novel of the same title.

**Honeysogling Time**

**Cast:** Allyn Joslyn, Producer: Fred Kohler **Director:** Not set **Original:** not set **Screenplay:** Not set

A comedy-drama adapted from Virginia Dale's story of midwestern family life at the turn of the century.

**The House on 92nd Street**

**Cast:** William Eythe, Lloyd Nolan, Gene Lockhart, Leo G. Carroll, Rene Carsons, Signe Hasso **Producer:** Louis B. Mayer **Director:** Leslie Howard **Hatheway **Original:** Based on a story by Charles G. Booth and directed by Charles G. Booth.Runtime: 80 minutes. **Screenplay:** Burre Lyndon

A true story that took a few years ago about the spy ring rounded up in the east. FBI Agent Bill Eythe receives messages from Nazi Spy Signe Hasso in Germany. The spy ring, with Fred Eythe, spirals him to New York to get rid of him, but a Negro gardener planted by the FBI tips off the plot and the ring is captured.

**Johnny Comes Flying Home**

**Cast:** Not set **Producer:** Bryan O'Byrne **Director:** Herbert I. Leeds **Original:** Not set **Screenplay:** Not set

A comedy-drama of three army force pilots who return to readjust themselves to civilian life.

**Junior Miss**

**Cast:** Peggy Ann Garner, Ann Joesly, Sylvia Field, John Alexander, Perry Marlowe, Michael Drene. **Producer:** William Perlberg **Director:** George Seaton **Original:** Luluella O. Parsons **Joseph Fields:** Adaptation: George Seaton

Texas girl Peggy Ann Garner, in order to save her parents' home, involves the daughter of her father's boss in a love affair with her uncle, who has a past, because she considers the girl a "threat". Her father is about to become a junior partner in his firm when his boss is informed of the mysterious uncle's past. There is a general free-for-all culminating in peace and an offer of the junior partnership to Peggy's confused father.

**Kitten on the Keys**

**Cast:** Maureen O'Hara, Dick Haymes, Harry James, Reginald Gardiner, Stanley Prayor, E. B. Pollard. **Producer:** Roderick Goupil **Director:** Gregory Ratoff **Original**: Bert Grenet **Screenplay:** Robert Ellis

Maureen O'Hara, tailored, low-heel, and drier-than-dust dean of a dignified Philadelphia school of music, goes to New York to arrange for the school's summer symphony. Through a series of amusing incidents Maureen is transformed into an attractive little eyesore with Dick Haymes and listening to his songs and the music of the Harry James orchestra. When she returns to Philadelphia, Maureen is promptly dismissed; but the applause accorded a symphony when it includes a number of Harry's band-melts the hearts of the trustees.

**Lady in Ermine**

**Cast:** Not set **Producer:** Ernst Lubitsch, Ernst Weisbe **Director:** Not set **Original:** Not set **Screenplay:** Not set

A continental story based on a German operetta.

**Land of the Gods**

**Cast:** Not set **Producer:** George Jessel **Director:** Not set **Original:** J. F. Marquam **Screenplay:** Not set

A biographical screenplay based on the life of O. Henry.

**The Late George Aplye**

**Cast:** Not set **Producer:** Fred Kohler **Director:** Not set **Original:** Not set **Screenplay:** Not set

Based on the novel and play by J. F. Marquist, author of "H. M. Pulham, Esq.", this is the fictionalized biography of a Bos-tonian business man.

**Leave Her in Heaven**

**Cast:** Gene Tierney, Jeanne Crain, Cornel Wilde, Charly Wills, Dorothy Lamour, Roy Collins, Producer: William A. Berger **Director:** John M. Stoth **Original:** Ben Ames Williams **Screenplay:** Not set

Adapted from the novel, this psychological drama concerns a beautiful girl whose viciousness affects many lives. She marries Author Cornel Wilde and, in a jealous rage, is responsible for the death of his crippled brother. She is the only witness. When Gene discovers that her husband is in love with her sister, she commits suicide, leaving evidence pointing towards the little girl as the only witness to a trial. Jeanne is acquitted, but Cornel is convicted for not having revealed her wife's crime.

**Margie**

**Cast:** Not set **Producer:** Walter Morosco **Director:** Not set **Original:** Margaret Kennedy

**BOXOFFICE BAROMETER**
MICHAEL CURTIZ

Director

1944
"Roughly Speaking"
"Janie"

1945
IN RELEASE:
"Mildred Pierce"

IN PRODUCTION:
"Night and Day"
Lon McCallister

Under Contract:
Sol Lesser Productions, Inc.
The Pioneer of Independent
WESTERNS IN COLOR

ROBERT EMMETT

Producing and Directing

Eddie Dean
Series

The Golden Voice of the Golden West

for

PRC
1945-1946

Song of Old Wyoming
Romance of the West
Pardon My Guns
Hold Your Horses
Management:
HAROLD ROSE

Nancy Coleman
GREENE-ROUSE PRODUCTIONS

(Producers of "THE TOWN WENT WILD")

Now Preparing:

"IT'S ABOUT TIME"           "QUEBEC"

Releasing Through

Martin Mooney

(Producing for Hollywood's Biggest Little Studio)

Bluebeard
Crime, Inc.
The Great Mike
Danny Boy
Detour
I Ring Doorbells
Kentucky Mansion

Releasing Through

P.R.C.
Henry Brash Productions

"ONCE AND FOR ALL"
With
NANCY COLEMAN
MARGARET LINDSAY
PHILIP REED
FELIX BRESSART

Releasing Through

Sigmund Neufeld Productions:

3 MICHAEL SHAYNE FEATURES
2 "BROOKLYN RASCALS" KID PICTURES
   (First "East Side, West Side")
1 MELODRAMA ("Lady Killer")
8 WESTERNS — Starring
   BUSTER CRABBE and AL "FUZZY" ST. JOHN

Releasing Through
Screenplay: Ruth McKenney, Richard Brandt
Adapted for the screen from a series of articles which have appeared in the New Yorker, this will portray Author Margaret Kenney's experiences while attending East Cleveland High School as a typical coed.

Mexico City
Filled against the romantic background of the southern republic's capital, this will be a musical in Technicolor which will feature, in addition to Carmen Miranda, other name entertainers.

Missouri Waltz
A musical comedy of the gay 90's in Technicolor.

Music in the Air
A musical romance based on a Broadway hit by Jerome Kern and Oscar Hammerstein II.

Party Line
Based on the book by Louise Baker, the film is a comedy-drama of a small town set in California. Kern, who hears all angles of conversations taking place over party lines. In several cases she is able to aid the various parties in their trials and tribulations.

Ramona
One of the most popular romantic novels of all time, this is the story of the love of an Indian for a white girl. It was filmed some years ago by the same studio with Don Ameche and Loretta Young in the top bills. While the earlier version was in Technicolor, no announcement has been made as to whether the new film will also be made in color.

The Razor's Edge
Based on the best-selling novel by W. Somerset Maugham, this concerns a young man's search for spiritual happiness, the period between the two world wars. Its backgrounds include London, Paris and the Riviera, and there is a romantic triangle in which the young man, a beautiful girl and an older, more sedate man figure.

The Red Quarter
Stefan Weiss's original story becomes an action-drama which takes place in the Red Quarter in Marseilles, France.

Romance With Music

Little Tich, a musical story based on the fabulous theatrical exploits of the late Hammerstein, who became one of Broadway's greatest speculators in amusement.

Sentimental Journey
Suffering from a heart ailment, actress Maureen O'Hara tries to keep her condition from her producer-husband, John Payne. After a difficult performance she takes a walk on the beach where she meets a mysterious little girl. Her husband doesn't respond to the child until after Maureen's death, when he realizes that the girl is all he has left. Maureen returns in spirit to advise and comfort her foster child.

Shock
The story of a distraught girl waiting in a hotel for her soldier husband who fails to appear and returns too late. She becomes an amnesia victim after witnessing a murder in the hotel. The doctor attending her attempts to send her to an insane asylum after realizing she saw him commit the crime. Eventually the husband returns, solves the murder and frees his wife.

The Shocking Miss Pilgrim
A musical comedy, action of which takes place in the days when feminine typists were an endangered species. Betty Grable portrays the title role, with Dick Haymes as her savior. Melodies which George Gershwin jotted in a notebook prior to his death are heard for the first time in the film. Ira Gershwin contributing the lyrics.

Smoky
Cowboy Fred MacMurray owns a horse, Smoky, that he has raised from a colt. The horse is stolen and made into an outlaw horse for rodeo. MacMurray is terribly broken up about it until he meets and marries Anne Baxter. The couple find Smoky en route to the glue factory, rescue him and put him out to pasture to live out his remaining years.

Somewhere in the Night

The Spider
Cost: Richard Conte, Faye Marlowe, Martin Kosleck, Harry Seymour, Charles Tannen, Anne Stagg. Producer: Ben Sliver. Director: Robert Weiskopf. Original: Franklin Coyle. Lewis B. Rountree. SCREENPLAY: Joe Glatstein, Scott Darling. Faye Marlowe, assistant in a dart-throwing act, asks Detective Richard Conte's aid in solving her sister's disappearance. When Conte's assistant on the case is murdered, Conte digs out the killer (the dart-thrower) and thwarts his attempt to murder Payne. The ending, of course, is the Conte-Marlowe combine of "love triumphs over all."

State Fair

Three Little Girls in Blue
A musical-comedy-romance about three young and lovely girls who set out to conquer the world with startling and adventurous developments they hadn't foreseen.

Victor Hugo
The romanticization of the dramatic life of Victor Hugo, one of the world's greatest authors.

The Way Ahead
Cost: David Niven, Stanley Holloway, James Donald, John Laurie, Leslie Dwyer. Producer: Norman Walker. John Sutro. Director: Carol Reed. Original SCREENPLAY: Eric Ambler, Peter Ustinov. Filmed in Great Britain, this is the story of the experiences of a platoon of English soldiers during the time. Men were drafted until the end of the African campaign in World War II.

UNITED ARTISTS

Abilene Town
The conflict between the homesteaders and the cattle barons over the open range country in Kansas in the early '70s forms the background for a romance between Randolph Scott, town marshal, and Ann Dvorak and song and dance queen. Neither has brothers fill the town with vice while the merchants try vainly to keep law and order. Scott and Dvorak settle down to build the community of Abilene.

Adventures in Casablanca
The Comedians Marx rump zanily through the film, which has its locale in North Africa. The object of some of their comically pursued-in-the-night is Lisetta Verea.

Bella Donna
An adventurous woman marries an archaeologist simply because he offers her security. He takes her to live in Egypt and there she falls in love with an Egyptian prince. She plans to poison her husband, but suffers contrition and kills the prince instead.

Bluebeard
Comedy about the fabulous husband who solved his marital difficulties by killing his wives, one by one.

Champagne for Everybody

Civillian Clothes
This treats of an ever-growing problem.
Colombia
A satire on war adapted for the screen from Prosper Mérimée’s novel of 1840.

Congresswoman
When a woman gets elected to Congress, anything can happen, and does, in this political satire of life in postwar Washington.

The Diary of a Chamber Maid

Dishonored Lady

Duel in the Sun
A three-year struggle in the early 90s, gun fights between railroad company hirelings and cattlemen shoot the west. Lionel Barrymore, a Texas senator and cattleman, owns a ranch that the railroad men need in order to expand. Climax of the picture is the mob fight over Barrymore’s land. Joseph Cotton and Gregory Peck, brothers of Don Murray, are courted by the half-breeds, Jennifer Jones. The high-spirited half-breed realizes what a heel Peck is, She follows him across the desert and kills him, resulting in the loss of her own life.

Fifty Million Women

Frederick Remington
A biographical romance of the life of one of America’s foremost painters of frontier day subjects.

Getting Gertie’s Garter
As a dignified member of the Society of Scientific Research, Dennis O’Keefe tries to retrieve a fabulous garter. The garter is mixed up in some kind of embezzlement and in order to save his reputation O’Keefe has to get the item back. George O’Brien, a scoundrel of the garter, is about to be married and everything becomes generally confused when O’Keefe tries to get it back.

Kate Fenniglate
Based on one of Booth Tarkington’s popular novels, it illustrates the conflict between a good woman and a bad one, and their struggle over a man they both love, the husband of the respectable girl.

Kate for Congress

The Life of Valentino
A drama-romance based on the life of one of the most famous lovers in motion picture history.

A Lion Is in the Streets
A one-man struggle, by using slogans and tricks of a demagogue, rises to the position of governor of the mythical Magnolia State before his downfall. His wife, like others, is fascinated by his husband’s gifts but she is not forever blind to his faults.

Look Homeward, Angel
The story of Eugene Gant, youngest child of a lecherous father and shrewish mother who thwart and stifle the lives of their children in a commonplace little town. Eugene attempts to break away from the family corruption, but does not quite succeed with the same reason for a sense of pain, loneliness and futility of a wasted life.

Lorna Doone
An adventure story with an English setting concerning the Doones. It seeks to avenge his father’s death and falls in love with a girl, Lorna Doone, whose family was involved in the death.

Miami Nights
A comedy about a boy and a girl who, through an unknown benefactor, become millionaires for a day at swank Palm Beach.

My Brother Leads a Band
An amusing musical in which the Brothers Dorsey and respective bands swing out for their fans.

My Wild Irish Rose
The life story of Chauncey Olcott who penned the popular Irish tune which is the film’s title.

One Touch of Venus
A musical comedy-fantasy based on the stage hit of the same name. Plot concerns the goddess Venus who comes to earth in search of love.

Paris Canton
The story of the members of the United States army of occupation in Europe who obtain a short but adventurous leave in Paris.

Paris Underground
Kitty de Mornay, flighty American-born heiress, and her friend Emmeline Quayle, matter-of-fact English spinster, suddenly find themselves encumbered with a fugitive RAF aviator in Nazi-occupied Paris. They aid him to escape and, patriotically inspired, subsequently assist hundreds of others to freedom before they become suspicious and captures them. At the climax, both women are rescued.

Post Caviar
A drama about the life of Red and White Russians who come to America.

The Return of Monte Cristo
A sequel to “The Count of Monte Cristo,” this is an adventure story of the fabulous Edmond Dantes who, as a European nobleman several hundred years ago in Alexandre Dumas’ novels.

Scandal in Paris
Vidoo (George Sanders) rises from the muck of a drab life of petty thievery to become France’s most respected citizen, prefect of Paris police, although during his criminal career his numerous during robberies baffled the law. His ambition as police chief comes about through his love for Thresse (Signe Hasso), who is jealous of the attachment between Vidoo and L멸의 차별, while the Wife of the head of the police department.

The Story of Harold Diddlebop
Harold Diddlebop, the amazing waterboy who scored a winning touchdown in his freshman college days, graduates and for 23 years is an incomparable advertising agency bookkeeper. When he is fired, he takes his first drink, which results in his buying a circus. Forced at last to use his head, he rides himself of the circus, wins the agency’s secretary and becomes the firm’s vice-president.

Spelloid
Harold Bergman, a psychiatrist in a sanatorium, and the rest of the staff await the arrival of the new head, Doctor Edwardes. When Gregory Peck, an amnesiac victim, arrives, he is mistaken for the doctor until
the body of Edwardes is discovered. Suspected of the murder, Peck flees. Miss Bergman follows him, applies psychiatric treatment and subsequent events conclude in a surprising denouement.

Strange Woman

Everybody thought Jennie Hager a perfect lady—even the seven men who knew her best. This story of a wicked but beautiful woman takes place in Bangor, Me., from the time of the War of 1812 through the Civil War. The original was a popular stage production of the same name by Ben Ames Williams.

Suddenly It's Spring

T-Man

A dramatic thriller which reveals little—published exploits of the Treasury department's secret service men.

Tom Brenman's Breakfast in Hollywood

This is a day-based one-hour radio program. Tom Brenman, along with his duties as director of the show, is dashingly about playing cupid to various couples and bringing joy to gloomy widows, particularly ZaSu Pitts. Number one couple is ZaSu and Eddie Howard. ZaSu and Eddie Ryan are brought together by him at one of his broadcasts.

Varga Girl

A musical extravaganza in Technicolor featuring flesh and blood beauties who represent the popular Esquire artists' intriguing drawings.

Whistle Stop

Returning to her "whistle stop" hometown, Ava Gardner tries to make up her mind between stiffsneck George Raft and wealthy suitor Tom Conway. Raft hasn't changed, so she tells Tom Conway to lavish attention on her. Incensed with the knowledge that he can't have her without matches, he takes to rob and lay Conway. The plot is foiled only to bring about a frameup by Conway to dispose of Raft. The situation works itself out.

The Wizard of Whispering Falls

A sequel to "The Sin of Harold Diddlebock," this will be a comedy in which Harold Lloyd finds himself figuratively out of the frying pan, into the fire, and out again.

Young Widow

The plot deals with a timely, sociological problem with which many young women of today are faced today. A widow whose husband has been killed over taxes. Bewildered, Jane Russell goes to live with her aunt in Virginia, but familiar surroundings serve only to intensify her loss. En route to New York, she meets Hayward, who offers an entirely different philosophy to her situation. This association results in the first of the two which culminates in marriage.

Catch of the Season

An eligible young man with looks, money and a fair proportion of ambition is the desirable bait for scheming females in this comedy.

Code of the Lawless

Kirby Grant, newcomer to Peco, added by a mining prospector and a comedy postmistress. Kirby succeeds in building a holding company that had levied huge taxes upon Peco ranchers. Grant poses as the long-missing son of Charles Martin and leads of the band to smash the gang of racketeering outlaws. When the mob is rounded up, Grant reveals himself to be an agent of the department of the interior.

Crimson Canary

Complications ensue for Noah Beery Jr. and his jam band of World War II buddies with whom the sensitive club refuses to marry the drummer and makes advances toward Beery. After the singer is murdered, the band skips town, only to be tracked down by the police. The real killer is revealed through aid from Beery's fiancée, Lois Collier.

The Daltons Ride Again
Cast: Alan Curtis, Kent Taylor, Don Chaney, Martha O'Driscoll, Barbara Britton, Dick Allen, Thomas Gomez. Producers-Director: Ray Taylor. Proctor-Director: Alan Curtis, (Alan Curtis, on trial for his life, tells the story of the clan's outlaw adventures and how he fell in love with Mary (Martha O'Driscoll), daughter of a migrant publisher. Emmett is sentenced to a prison term by the court and Mary promises to wait for him.

Frontier Girl

Cowboy Roy Cameron shoots one of his partner's slayers and, fleeing from the law, seeks the other in a western village, whom he meets Tilly Cutler, a wagon operator. She interprets his attention as a proposal of marriage and forces him to go through with the ceremony, although he is already engaged to Jane Wiley, a school teacher. Next day, the bailiffs catch Rod and he goes to prison for six years. Upon his return, he finds he has a five-year-old daughter who in time wins her father's affection and reunites her parents.

Genius in the Family

A comedy romance which takes place in Brooklyn in the 1870s. The plot will be based on real-life facts of Percy Maxum's father, who invented the machine gun and other mechanical marvels.

Girl on the Spot

Three mobsters kill a night club owner and before they can escape, Lois Collier

BOXOFFICE BAROMETER

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arrives for an audition in a floor show. Sande impersonates the murdered man, sneaking in from behind a curtain in suspecting the truth, Sande, as an anonymous backer, prompts to put the show on the road. The ruse fails, but the show goes on. A furious Barker, working off the murder, falls in love with Lois and falls the mobsters' geteway.

Gun Town

An Indian agent is the protagonist in this wild western tale. It has to do with the effort of a woman owner of a stage coach line to hold her ground against the opposition of an out of state monopoly that wants the mail franchise she seeks. It is replete with villainy, murder, robbery and trouble from Indians.

Heat Wave

Yvonne de Carlo, star of "Salome, When She Was Young," is a topliner in this Technicolor musical based on the life of the famous Russian composer, Rimsky-Korsakov. Some of the classical music's best known works will be featured in the film.

Hero Wanted

A comedy involving the desire of some girls to meet an honest-to-goodness hero, and Jack Oakie's subsequent appearance as that envied person.

Hired Husband

This farce comedy about a marital mix up serves as a vehicle for the zany antics of the radio-screen comics, Abbott and Costello.

House of Dracula

A scientist engaged in research to alleviate human misery is tricked into adding a repressed Dracula to his inhuman enterprise. Beginning with an attempt to relieve a brain pressure in a patient, the scientist is led through a chain of maddening events that result in his own death. As well as in the death of a hunchback girl he had tried to befriend.

If I Loved You

A modern domestic comedy.

It's Never Too Late

A Nobel prize winner sociology professor gives up a vacation to write a book on delinquents. He induces a detention home secretary to play the part of a wayward child in his home under the pretense that he is a delinquent. The secretary manages to reform him as well as his stuffy household.

Lady on a Train

From a train window, Deanna Durbin sees a murder committed in a shack window with windows of the "ell." She enlists the aid of her friend, a former police detective. At the home of the dead man's relatives she finds a man more deeply involving her. Another murder is committed and she is nearly killed, but she and Bruce eventually track down the slayer.

Last of the Lawless

With the help of his stooge, Fuzzy Knight, and a loyal band of Pecos lawmen, Slimmles, the freeloading, roving sheriff, captures the western cowboy of racketeers and gunmen.

Letters of an Unknown Woman

The Magnificent Hour

The Men in Her Diary
Cast: Jon Hall, Louise Allbritton, Peggy Ryan, Virginia Grey, William Terry, Vivian Auvin, Pro- duced by Rondo Hatton. Director: Sidney Sheldon. Original: Not set. Screenplay: F. Hugh Herbert and Elwood Ullman. Original: Not set. When Peggy Ryan is seduced by Jon Hall, he has a jealous wife. Peggy keeps a diary with imaginary experiences involving every man she knows. Her little book of facts is everywhere. Hall, for his wife's diary and says him for divorce, naming Peggy as correspond- vent. Virginia Grey, also in love with Hall, coaches Peggy and consequently the judge grants the divorce when she appears as a femal fatale. Everyone ends up in the right person's arms.

Mugger Mansion

Sculotor Runko persuades the "Creeper," a monster (Rondo Hatton), to kill an art critic. Police Lieutenant Kent Taylor believes Robert Lowery commercial artist, guiltless of the murder, and the "Creeper" commits another murder. When Virginia Grey stumbles on the fact that Kosleck is guiding the monster, Kos- lock threatens her, but is killed by the "Creeper," who then turns on the girl. She is rescued by Taylor and Lowery.

Night in Paradise
Cast: Merle Oberon, Turhan Bey, Thomas Gomez, Ray Collins, Gale Sondergaard, Jean Porter, Yvonne De Carlo, Mary Beth Morris, Producer: Arthur Lubin. Original: George S. Hall- man, Screenplay: Ben Markson. A costume picture laid in the days of ancient Greece, this concerns Aesop, the wise man, who is sent to war—threatening Lydia—to seek peace and freedom for his people. After a series of romantic com- plications and underhanded plots involving persons, Augustus, Aesop enacts a promise of liberty for his country and wins Merle Oberon.

The Noose Hangs High

On the Carpet

Pillow of Death
Cast: Lon Chaney, Brenda Joyce, Clara Blan- dick, Rosalind Ivan, John Embrozn, George piercy, Robert Armstrong. Producer: Rondo Hat- ton. Director: Wallace Fox. Original: Dwight V. Bub- bous. Producer: Henry Harmon. Original: Not set. Chaney, in love with his secretary, Brenda Joyce, is suspected of murdering his wife but is released for lack of evi- dence. At a seance he is accused of mur- der by the voice of his wife. Two more murders are committed. All the while the voice of Chaney's wife taunts him. He is caught re-enacting one of the slayings, and Brenda realizes he is a psychopathic murderer.

Prelude to Murder

Pursuit to Algiers
Cast: Basil Rathbone, Margaret Lockwood, Martje Rijdermen, Rosalind Ivan, Martin Koseleck, John Abbott, Frederick Waring. Producer: Roy Wil- liams. Director: Not set. Original: Not set. Sfarlock Holmes (Basil Rathbone) and Dr. Watson (Bruce) are called upon by the government of mythical Rovena to solve the assassination of the king. In the meantime, Morton Lowry has succeeded to the throne. Villainous elements plan to kidnap the new king on a boat on which Holmes and Watson are on. The arch detective and his cohort prevent at- tempts on the boy's life and bring him safely back to his own country.

The Royal Mounted Rides Again

Scarlet Street
Cast: Edward G. Robinson, Jean Bennett, Dan Duryea, Allen Jenkins, John Luft. Producer: Walter Wanger. Director: Fritz Lang. Original: Not set. Screenplay: Not set. Based on the life, Ed- ward G. Robinson becomes involved with Jean Bennett. Laboring under the illu- sion that Robinson is a great painter, Joan allows him to keep an apartment for her. Actually his paintings are rather good and Joan's lover sells them under her name. Robinson, when he finds that he has been deceived, murders Joan. Her lover is convicted and executed for the crime that Robinson committed.
**Senorita from the West**


**Shack Law**


Robert Paige, deputy state's attorney, falls for Ginny Simms, singer at Chicago's Bay Shore Club and niece of "Colonel" Charles Coburn, card shark. The club owner and racketeer, Jesse Barker, uses a damaging photograph of Robert's sister, Martha D'Arcy, as a weapon against arrest. The colonel wins the photo from Jesse and the racketeer. Inspector Raskin is fascinated and happiness is assured for Ginny with Robert and for the colonel with Robert's aunt.

**The Spider Woman Strikes Back**


A girl's blood is being drawn at night by her blind employer Zenobia to feed a card-carrying plant which yields a spigot from which the Spider Woman destroys cattle belonging to farmers living on her former land. The girl at last discovers Zenobia's true identity, but the Woman has pretended blindness. The malignant woman and her servant die in a fire which the young girl escapes.

**Strange Confession**


Chaney, who is containing the head of his former employer, J. Carrol Naish, to his attorney and tells the story of why he killed Naish, a profiteer, who putChaney, who is containing the head of his former employer, J. Carrol Naish, to his attorney and tells the story of why he killed Naish, a profiteer, who put

**Sunny River**


A musical in Technicolor features the singing of Carmen Miranda in a story of Mississippi steamboating. Songs and music score of the film will be composed by Carmen Miranda and Sigmund Romberg.

**Tangier**


While pursuing Baliar, an unidentified young woman, an adventurer chooses thousands in the Spanish revolution. Daniel Maria Montez becomes involved with a gang of Nazis in North Africa. She and her lover are arrested by the Gestapo and the banker about to foreclose on his brother's estate. Attempting to save the estate he leaves the identity of the criminals.

**WARNER BROS.**

**The Adventures of Don Juan**


Errol Flynn portrays the dashing 16th century Spanish hero of many European women and breaks many hearts.

**Back Home for Keeps**


The story of a war veteran who returns to his home in the south and hasn't the ambition to go back to work.

**The Big Sleep**

Cast: Humphrey Bogart, Lauren Bacall, John Ridgley, Martha Vickers, Dorothy Malone, Patricia Altria, Regis Toomey, Producer: Howard Hawks. Director: John Huston. Original: Raymond Chandler. Screenplay: William Faulkner. Blackmilked by a bookie to whom she has had an affair, Martha Vickers is aided by Detective Humphrey Bogart, who in turn is aided by Martha's story singer, Lauren Bacall. Martha attempts to murder the bookie in order to get back the pictures with which he is blackmailing her. Bogart manages to get them and find that the man has already been murdered. A racketeer, John Ridgley, involved with the bookie plans to kill Bogart but meets death in his own trap.

**Cinderella Jones**


A comedy involving the plight of a girl who learns she will inherit ten million dollars if she marries a man whose Q. 1. is 150. She feels her friend doesn't measure up to the requirements, and that a college professor she meets, does. After a series of amusing events, the young girl has an 1. Q. of 200, so her problem is solved.

**Clown and Dagger**


The dramatic story of the office of strategic services which pays tribute to the unsung heroes who risked their lives in the secret undercover work of protecting the military intelligence and espionage operations for the United States during World War II.

**Confidential Agent**


The story centers around the Bolshevik revolution in the year 1937. Charles Boyer, a concert pianist turned soldier, is commissioned by the Loyals to buy coal in England and to smuggle into the hands of the Fascists. On his journey Boyer meets Bacall, daughter of an English coal magnate. She is aloof and believes Boyer is putting on an act with all his intrigues. However after a couple of murders, deliberately pinned on Boyer by the Fascists and various attempts on his life, she becomes sympathetic and dreamy-eyed.

**Cry Wolf**

Cast: Barbara Stanwyck, Dennis Morgan. Producer: Not set. Director: Originals Mar- jorie Cortland. Screenplay: Catherine Turney. Barbara Stanwyck, a student, receives an offer of $1000 from Jacob Jacobson to marry him. The offer is made so that he may claim his estate. The story is a modern mystery which takes place in New England.

**Danger Sign**


**BOXXOFFICE BARCODE**

135
Zachary Scott, betrayed by her sister, who steals Scott's affections, whereupon she plans to poison him. Scott escapes the planned death only to be killed by a man in whose death Scott had been involved.

The Devil Is a Lady

A comedy in which an attractive woman reveals she is not always a perfect lady.

Devotion

The romantic tale of the Bronte sisters who, through the years, led sheltered lives, were able to write such emotional love novels as "Jane Eyre" and "Wuthering Heights." The film depicts their trials with a drunken brother whom they mistakenly believe to be a genius, and their deep friendship with the village curate to whom they confide their dreams and aspirations.

Equate Me Never

Ida Lupino, hoydenish Italian girl, is in love with Errol Flynn, impetuous, unreliable but fascinating musician. Flynn’s brother, stolid Gig Young, wants to marry Eleanor Parker, British socialite, but Flynn, who cannot resist a pretty face, wins her away from his brother. M. Lupino, in a scheme whereby she wins back Flynn and Young regains the love of Miss Parker.

The Fountainhead

The story of Howard Roark, an architectural genius whose unique abilities are not recognized by the more conservative architects of his day. How he finds happiness and understanding in Dominique Françoise Roche, a newspaper publisher, and how he at last attains deserved recognition, is depicted.

The Frontierman

An original story by Thomas Williams which dramatizes the great part the Colt revolver had in the winning of the west.

A Guy From Milwaukee

Dane Clark, a jovial New York cab driver and American European prince who claims he's an American hail from Milwaukee, the only city he can remember on the map. Not knowing the "guy" is of royal blood, Dane takes him under his wing and together they experience many adventures in the big city.

The Hasty Heart

Action for the film is laid in the CBI theatre of operations and concerns a philosophical Scotsman.

Her Kind of Man

Zachary Scott, product of prohibition days, meets a young girl, Jean Haskell, in a club. Fay Emerson, his sister, is married to George Tobias, operator of a gambling house. During a gun fight in the club, Scott kills Faye and is subsequently bumped off by Tobias. Dane Clark, color photo of the sống of Junis and tries to "take her out of all this," which he eventually does.

Humoresque

Fanny Hurst’s novel of a mother and the son she raised to be a famous violinist.

Janie Gets Married

After two years of service abroad, Robert Hutton returns to his home town to marry the girl Joan Leslie. Their marriage is almost wrecked by Hutton’s pal, Wac Dorothy Malone, when she tries to guide his journalistic career. Loves quirk, family problems and a happy ending form this gay comedy.

The Jazz Singer

A remake of the 1927 film starring Al Jolson, the story concerns a cantor’s son whose father wants him to follow in his footsteps. How Jolson goes to many aspirations, however, much to his parent’s bitter disappointment. He eventually achieves success and affluence as a jazz singer in vaudeville. When he learns his parents have become destitute he not only comes to their aid but earns their forgiveness.

Jealous House

A story of the social and financial developments which Jan Van Horn is a central character.

Life of Will Rogers

Will Rogers, the cowboy philosopher and homespun humorist whom the world took to its heart, will live once again in this screen portrayal.

Life With Father

A comedy concerning the life of a well-to-do New York family during the Brownstone Front. Central figure throughout is Father, who rules his family of red heads with a stern but nonetheless droll hand.

The Man I Love

Night Club Singer Ida Lupino goes to California to spend Christmas holidays with her sister, Andrea King, whose husband is in the hospital. Lupino finds her family involved in all kinds of problems. Her sister is being harassed by Robert Alda, a racketeer, her young brother is mixed up in shady deals, and she herself is in love with a man who temporarily spurns her.

Mildred Pierce

Joan Crawford is married to Zachary Scott, an dishonorable jew who makes love to her eldest daughter. With the help of friend Jack Carson, she manages to become a successful restaurant operator. Joan eventually finds herself mixed up in all kinds of shady deals, and she herself is mixed up in love with a man who temporarily spurns her.

My Reputation

A lonely widow with two sons and a darning machine mother attempts to throw off the shackles of her conservative background by having a small town engineer, much to the dismay of her mother and sons and shock of her friends. She is torn between her son’s attitude toward the affair and her love for the man. She finally gains their respect and promises to wait for the officer when he is sent overseas.

Never Say Goodbye

Ethel Flynn is Marion Parker, although divorced, still love each other, and their seven-year-old daughter divides her love between them, trying, with her father’s help to lead a normal life. Each time Flynn sells Eleanor a bill of goods some prank of his backfires, and the deal is off. Eventually Flynn manages to wheedle back into her good graces and all is well.

Night and Day

Based on the life of Cole Porter, the story picks him up in France about 1914 and carries through to his gypsy travels in "Mexico Hayride." After serving in World War I and being wounded, Porter (Gary Grant) returned to the States with his bride, Linda Lee (Alexis Smith) and then embarked upon his long and successful musical career.

Nobody Lives Forever

Discharged from the army, John Garfield, former con man, has enough money to vacation in California. His old
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A Complete Production Record for the Year

Columbia
(September 21, 1944, thru September 6, 1945)

Adventures of Rusty, The...6027

(77) ..........................................................Sept. 6

Drama. A psychological study of a small boy in relation to his father and step-
mother, as well as to his dog. Ted Donaldson, Margaret Lindsay, Conrad Nagel, 

Blonde From Brooklyn...6036...(65)........June 21

Comedy With Music. A couple masquerade as southerners to land a radio contract, but 
the idea backfires when the girl, who had used the name of the last of a distinguished 
southern line, falls heir to an inheritance she dares not claim. (Robert Stanton, Lynn 
Merrick, Thurston Hall, Mary Treen. Director: Del Lord.

Boston Blackie Booked on Suspicion...6031

(67) ..........................................................May 10

Mystery. Blackie's attempts to help 
others, as usual, gets him mistaken for the 
Strangler, the killer who likes to mold 
heads from clay before finishing off his 
victims. Chester Morris, Lynn Merrick, Richard Lane, Frank Sully, George E. Stone, 
Lloyd Corrigan. Director: Arthur Dreifuss.

Boston Blackie's Rendezvous...6030

(64) ..........................................................July 5

Mystery. Blackie's attempts to help 
others, as usual, gets him mistaken for the 
Strangler, the killer who likes to mold 
heads from clay before finishing off his 
Director: Arthur Dreifuss.

Both Barrels Blazing...6027...(57)........May 17

Western. The Texas Ranger covers a path 
strung with murder and skullduggery in 
his attempts to track down a missing 
$100,000. Charles Starrett, Pat Parrish, Tex 
Harding, Walter "Dub" Taylor, Alan Bridge, 
Emmett Lynn. Director: Derwin Abrahams.

Counter-Attack...6006...(89)........April 26

War Drama. How Russia in 1942, when the 
Red armies were invaded, made its heroic comeback. 
Paul Muni, Marguerite Chapman, Larry Parks, Philip Van Zandt, George Macready. 
Director: Zoltan Korda.

Cowboy From Lonesome River...6201

(55) ..........................................................Sept. 21, '44

Western. The water baron of a ranch country 
sets up a bogus sensor, after discovering 
the real one, to block a bill which would turn his water company into a municipal 
project. Charles Starrett, Vi Athens, Dub 
Taylor, Kenneth MacDonald, Jimmy 
Wakely and his Saddle Pals, Ian Keith. 
Director: Benjamin Kline.

Crime Doctor's Courage, The...6017

(70) ..........................................................Feb. 27

Mystery. Wife No. 3 calls in the 
crime doctor to study her husband, whose 
two previous wives were murdered on their 
honeymoons. The husband is killed and 
the entire cast suspected. Warner Baxter, 
Hillary Brooke, Stephen Crane, Jerome 
Cowan, Bob Scott. Director: George Sherman.

Cyclone Prairie Rangers...6292

(56) ..........................................................Nov. 9, '44

Western. Cattle rustlers are in cahoots with 
the Axis to create a food shortage. Charles 
Starrett, Constance Worth, Walter "Dub" 
Taylor, Jimmy Davis, the Jimmy Wakely 
Trio. Director: Benjamin Kline.

Dancing in Manhattan...6038

(60) ..........................................................Dec. 14, '44

Musical. Finding $5,000 worth of hot money 
proves a nightmare to a garbage collector 
and his girl, with both the police and a 
pair of crooks after them. Fred Brady, 
Jeff Donnell, William Wright, Ann Sav-
age, Cy Kendall, Howard Freeman. Direc-
tor: Henry Levin.

Eddie Was a Lady...6014...(67)........Jan. 23

Musical. Eddie, enrolled in a fashionable 
girls' school, steals out nights to follow a 
dramatic career. Trouble starts when she 
becomes known as a burlesque queen. Ann 
Miller, Joe Eagan, William Wright, Jeff 

Escape in the Fog...6037...(62)........Apr. 5

Mystery. Romance and adventure amidst 
San Francisco's fog as a federal agent and 
his girl friend battle enemy agents. Wil-
liam Wright, Odette Krogue, Nina Foch, 
Wing Foo. Director: Oscar Boetticher Jr.

Eye Knew Her Apples...6026...(64)........Apr. 12

Musical. A radio star, trying to evade 
her public to get a quiet vacation, is mistaken 
for an escaped murderer and amusing 
events follow. Ann Miller, William Wright, 
Robert Williams, Ray Walker. Director: 
Will Jason.

Fighting Guardsman, The...6010

(84) ..........................................................May 24

Drama. From Alexandre Dumas' novel, 
"The Count of Monte Cristo," concerning the 
activities of a Robin Hood band which 
helped to bring about the French Revolu-
tion. Willard Parker, Anita Louise, Janis 
Carter, John Loder, Lloyd Corrigan, Edgar 
Buchanan, George Macready. Director: 
Henry Levin.

Gay Senorita, The...6020...(70)........Aug. 9

Musical. Folk songs and dances prevail in the 
heart of an American city's Mexican 
quarter, while a villainous plot goes on to 
thwart plans for rebuilding the section. 
Jinx Falkenburg, Jim Bannon, Steve Coch-
ran, Isabelita, Thurston Hall. Director: 
Arthur Dreifuss.

Guy, a Gal and a Pal, A...6034...(63)........Mar. 8

Romantic Comedy. A comedy of errors 
revolves around a train reservation, a young 
mariner and a girl on her way to Washing-
ton to get married. Ross Hunter, Lynn 
Merrick, Ted Donaldson. Director: Oscar 
Boetticher.

I Love a Mystery...6024...(69)........Jan. 25

Mystery. A man is gradually driven to in-
sanity and suicide by a strange oriental 
cult, of which his wife is a member. Jim 
Bannon, Nina Foch, George Macready, Bar-
ton Yarborough, Carole Mathews. Direc-
tor: Henry Levin.

Leave It to Blondie...6019...(72)........Feb. 22

Comedy. A charity donation backfires when 
Blondie and Dagwood each write checks for $100, and more trouble starts 
when Dagwood wins a song contest he had 
not entered. Penny Singleton, Arthur Lake, 

Let's Go Steady...6039...(60)........Jan. 4

Comedy. The niece of a deceased phony 
song publisher squares things with the 
song writer victim of her uncle by plug-
ging their lyrics through army bands, and 
becomes the nation's musical sensation. Pat
Metro-Goldwyn-Mayer

(September 1944 thru August 1945)

©An American Romance...510 (69)
Group 9—Nov. '44
Drama. The courtship of America, as told through the biographical sketch of an immigrant, who rose from laborer to industrial tycoon. Brian Donlevy, Ann Richards, Walter Abel, John Qualen. Director: King Vidor.

©Anchors Aweigh...531... (140). Special. Aug. Musical. Two sailors on leave in Hollywood find music with (Joe Iturbi) and romance (with complications). Frank Sinatra, Kathryn Grayson, Orson Welles, Joe Iturbi, "Rags" Ragland, Henry O'Neill. Director: George Sidney.

Barbary Coast Gent...501 (87)
Group 9—Sept. '44
Comedy. Fleeting a shipping fracas in Prisco, get-rich-quick Beery poses as a big financier in Goldtown and gets away with it until he is invited to lay the cornerstone of the jail and is discovered. Wallace Beery, Beverly Roberts, John Carradine, Frances Rafferty. Director: Roy Del Ruth.

Between Two Women...518 (60)

Bewitched...530... (65). Group 12—July Drama. A girl with a split personality is driven mad and murders her fiancé. The new occupants of the old house on Malibu Road, filled with strange scenes that follow. Edmund Gwenn, Phyllis Thaxter, Henry H. Daniels Jr., Addison Richards. Director: Arch Oboler.

Blonde Fever...516... (69). Group 10—Feb. Comedy. A husband in the dangerous fifties age bracket, falls for a young blonde.
Claudette Colbert
Jack Benny
GEORGE MARSHALL
DIRECTOR

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"THE BRIDE WORE BOOTS"
but his clever wife meets the situation in neat fashion. Philip Dorn, Mary Astor, Felix Bressart, Ollie Grahame. Director: Richard Whorof.

**Clock, The...**524...(114)...Group 9--Nov. '49 **Drama.** The rise and fall of a family in three generations from 1879 to 1938. Greer Garson, Walter Pidgeon, Edward Arnold, Agnes Moorehead, Gladys Cooper. Director: Tay Garnett.

**Music for Millions...**515. (117)...Group 10--Feb. Comedy Drama With Music. A child’s faith in God brings comfort to her sister, who is expecting a baby and whose soldier-husband has been reported dead. Margaret O’Brien, Jose Iturbi, June Allyson, Jimmy Durante, Marsha Hunt, Hugh Herbert. Director: Henry Koster.

**National Velvet...**521 (123)...Special--April **Drama.** A story of an embittered young woman through the love of a kindly family and his love for a spirited horse. Mickey Rooney, Elizabeth Taylor, Donald Crisp, Anne Revere. Director: Clarence Brown.

**Naughty Marietta...**508 (105)...Group 9--Nov. '44--Reissue **Musical.** Jeannette MacDonald, Nelson Eddy.

**Nothing But Trouble...**519 (59)...Group 10--Mar. Comedy. Laurel and Hardy as servants in a wealthy household get mixed up in the kidnapping of their young sons by a villainous uncle. Stan Laurel, Oliver Hardy, Mary Boland, Philip Merivale, Henry O'Neill, David Leland, John Warburton. Director: Sam Taylor.

**Picture of Dorian Gray, The...**525 (110)...Group 11--June **Drama.** From Oscar Wilde’s classic story of the man who remained young while his portrait grew old. George Sanders, Hurd Hatfield, Angela Lansbury. Director: Albert Lewin.

**Seventh Cross, The...**501 (115)...Group 9--Sept. '44 **War Drama.** Six of seven men escaping from a German concentration camp are caught and die on crosses. How the seventh cross is cheated of its victim is related in the rest of the story. Spencer Tracy, Signe Hasso, Hume Cronyn, Felix Bressart, George Zucco. Director: Fred Zinnemann.

**Son of Lassie...**536...(100)...Group 11--June **Drama.** Lassie’s son is rejected by the army for inadequate height. But the family proves to be smart enough to outwit the entire Gestapo. Peter Lawford, Donald Crisp, June Lockhart, Nigel Bruce, Leon Ames, Nils Asther, Robert Lewis. Director: S. Sylvan Simon.


**This Man’s Navy...**517. (100)...Group 10--Feb. **Drama.** The adventures of a veteran sea-dog and a young lad he takes under his wing in a ship’s engine room. The lightest—air—air. Wallace Beery, James Gleason, Tom Drake, Jan Clayton. Director: William A. Wellman.

**Thrill of a Romance...**528 (104)...Group 12--July **Musical Romance.** A bride, deserted right after the wedding ceremony by a business—absorbed groom, meets a lonesome major, and romance blossoms. Jean Arthur, Esther Williams, Lauritz Melchior, Frances Oifford, Henry Travers, Spring Byington, Tommy Dorsey and orchestra. Director: Richard Thorpe.

**Twice Blessed...**529...(76)...Group 12--July **Comedy.** How a pair of twins bring their divorced parents together, after a chain of hilarious complications. Preston Foster, Gail Patrick, the Wilde Twins, Jimmy Lydon, Richard Gaines. Director: Harry Beaumont.

**Valley of Decision, The...**533...(119)...Special--June **Drama.** The lives of an entire family are swayed by the charm, wit and nobility of an Irish servant lass. Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore, Preston Foster, Marsha Hunt, Gladys Cooper. Director: Tay Garnett.

**Waterloo Bridge...**503 (108)...Group 9--Sept. '44--Reissue **Musical.** Vivien Leigh, Robert Taylor.

**Without Love...**532...(111)...Group 11--May **Comedy Drama.** A society girl and a scientist are two disillusioned people love until they meet. Spencer Tracy, Katharine Hepburn, Lucille Ball, Keenan Wynn, Carl Esmond, Patricia Morison, Felix Bressart. Director: Harold S. Bucquet.

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**Monogram**

(October 28, 1944, thru September 29, 1945)

**A Wave, a Wae, and a Marine...**498 (79)...Group 10--Oct. 28, **Comedy.** Produced by Baltimore Productions. A mixup between an agent, a pair of under-studies and a Hollywood producer results in uproarious chaos. Elyse Knox, Anne Gillis, Sally Elsiers, Richard Lane, Marjorie Woodworth, Ramsay Ames, Alan Dinehart. Director: Phil Karlstein.

**Adventures of Kitty O’Day, The...**420 (63)...Group 11--Jan. **Mystery.** A telephone operator and a travel bureau worker in the Yukon country try to catch the miners out of their properties. Kent Taylor, Margaret Lindsay, John Carradine, Dean Jagger, Nils Asther. Director: George Archainbaud.

**Alabama...**403...(76)...Dec. 30, '44 **Melodrama.** Organized crime jumpers in the Yukon country try to cheat the miners out of their properties. Kent Taylor, Margaret Lindsay, John Carradine, Dean Jagger, Nils Asther. Director: George Archainbaud.

**Army Wives...**414...(68)...Jan. 12 **Romantic Comedy.** The heartbreak of army couples living on the run, trying to make every moment count before shipping—time. Elyse Knox, Marjorie Rambeau, Brian Donlevy, Dorothea Kent. Director: Phil Rosen.

**Bowery Champs...**499...(63)...Dec. 9, '44 **Comedy Drama.** The East Side Kids are working in a newspaper office when a murder breaks. They pick up the clue that saves an innocent woman and solves the murder. Leo Gorcey, Huntz Hall, Billy Benedict, Jimmy Strand, Bobby Jordan, Gabriel Dell, Evelyn Brent, Ian Keith. Director: William Beaudine.
Deanna Durbin
Felix Jackson
Producer
UNIVERSAL

★

1943
HERS TO HOLD
HIS BUTLER'S SISTER

★

1944
CHRISTMAS HOLIDAY
CAN’T HELP SINGING

★

1945
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SAN DIEGO, I LOVE YOU
HER PRIMITIVE MAN

1945
THAT'S THE SPIRIT
FRONTIER GAL
(IN TECHNICOLOR)
ONCE UPON A DREAM
JOHN GRANT
Producer

FRANCHOT TONE

Management:
M. C. LEVEE
China’s Little Devils...405...75...July 21

Cine Kid in Old New Mexico...430...64...May 26
Western. The Cine Kid gathers evidence to clear a young nurse accused of murder, and sets a trap for the real culprits. Duncan Renaldo, Martin Garralaga, Cecilia Callejo, Roger Pryor, Cy Kendall. Director: J. P. McCarthy.

Cine Kid Returns, The...429...64...Apr. 7
Melodrama. The Cine Kid hails the marriage of his sweetheart to a villain, then sets about to prove that a villain he really is. Duncan Renaldo, Martin Garralaga, Cecilia Callejo, Roger Pryor, Cy Kendall. Director: J. P. McCarthy.

Come Out Fighting...412...62...Sept. 29
Comedy Drama. The East Side Kids take the police commissioner’s discredited son in hand. Leo Gorcey, Huntz Hall, Billy Benedict, Gabriel Dell, June Carlson, George Meeker, Addison Richards, Johnny Duncan. Director: William Beaudine.

Crazy Knights...421...63...Dec. 8, ’44

Dillinger...402...70...May 12
Drama. A screen biography of the infamous career of “the man of crime wave” which shocked the nation in the 30s. Lawrence Tierney, Edmund Lowe, Anne Jeffreys, Eduardo Ciannelli. Director: Max Nossek.

Divorce...404...71...Aug. 18
Drama. A husband returns from the service and is forced to choose between his wife and a sophisticated divorcee. Kay Francis, Bruce Cabot, Helen Mackay, Craig Reynolds, Edward Arnold. Director: William Nigh.

Docks of New York...410...62...Mar. 24

Enemy of Women...11...66...Nov. 19, ’44

Fashion Model...423...61...Mar. 10

Flame of the West...451...70...June 9

Forever Yours...401...83...Mar. 24
Drama. Kelly McManus gave a spoiled society girl, stricken by polio, the courage and will to fight. Gale Storm, Sir Archibald, Johnny Mack Brown, Conrad Nagel, Mary Boland, Frank Craven, Johnny Downs. Director: William Nigh.

Ghost Gun...453...60...Dec. 8, ’44
Western. A gang of murderous cattle rustlers are brought to justice by two persistent marshals. Johnny Mack Brown, Raymond Hatton, Evelyn pineapple, Frank LaRue, John Merton. Director: Lambert Hillyer.

G. I. Honeymoon...406...70...May 5
Comedy. A bride and her G.I. groom have to keep postponing their honeymoon because of Uncle Sam’s priority demands. Gale Storm, Peter Cookson, Arline Judge, Frank Jenks, Jerome Cowan. Director: Phil Karlstein.

Gunsmoke...454...60...Apr. 28
Western. Plot deals with the murder of an archaeologist and the theft of his priceless Indian relics. Johnny Mack Brown, Raymond Hatton, Jennifer Holt, Riley Hill. Director: Howard Bretherton.

Jade Mask, The...417...66...Feb. 17
Mystery. A famous scientist is murdered and his research into one of the great enigmas to solve the case. The entire household is suspected. Sidney Toler, Mantan Moreland, Frank Reicher, Hardie Albright. Director: Phil Rosen.

Lost Trail, The...457...53...Aug. 15

Mr. Muggs Rides Again...411...64...June 16
Comedy Drama. The East Side Kids in a race track story and how they outwit crooked bookies who had framed Muggs, a jockey. Jack Oakie, Tom Brown, Leo Gorcey, Huntz Hall, Billy Benedict, Nanie Brinckman, George Meeker, Bernerd Thomas. Director: Wallace Fox.

Navajo Trail, The...455...56...Feb. 10

Saddle Serenade...465...54...Aug. 11
Western. A U.S. marshal tries to solve the murder of a U.S. marshal leads to the expose of a gang of eastern jewel thieves using a ranch as a blind for their activities. Jimmy Wakely, Lee "Lasses" White, John James, Nancy Brinckman, Foy Willing and the Riders of the Purple Sage. Director: Oliver Drake.

Scarlet Clue, The...418...65...June 12

Shadow of Suspicion...416...68...Dec. 15, ’44
Mystery Comedy. A valuable necklace is stolen and everyone in the cast is a suspect. Marjorie Weaver, Peter Cookson, Tim Ryan, Pierre Watkin. Director: William Beaudine.

Shanghai Cobra...415...64...Sept. 1
Melodrama. Charlie Chan is on a case involving the murders of three bank employees and the government’s radio supply stored in the vault. Sidney Toler, Mantan Moreland, Benson Fong, Joan Ballard, Addison Richards. Director: Phil Karlson.

Song of the Range...461...56...Dec. 23, ’44
Western. A girl government agent is sent to investigate gold smuggling and runs into some exciting adventures. Jimmy Wakely, Dennis Moore, Lee "Lasses" White, Kay Benton. Director: Wallace Fox.

South of the Border...413...61...Sept. 8
Western. The Cine Kid is assigned to fill the role of an executioner by a crooked government officials, and stay to help the roneros wipe out the political thieves. Duncan Renaldo, Martin Garralaga, Armanda, the Guadalajara Trio. Director: Lambert Hillyer.

Springtime in Texas...462...54...June 2
Western. The Saddles Pals oppose the new Mayor backed by crooks, and set out to expose the crooked mayor’s racketeering and gun flares. Jimmy Wakely, Dennis Moore, Lee "Lasses" White, Marie Harmon, Bud Baster. Director: Oliver Drake.

Stranger From Santa Fe...456...54...Aug. 4

Three Goof Kellys...423...61...Feb. 24
Comedy Mystery. A radio station is the scene for a couple of mysterious murders, and everybody suspects everyone else. Jackie Moran, Wanda McKay, Sidney Miller, Ralph Sanford, Jan Wiley. Director: Phil Karlstein.

Trouble Chasers...424...62...June 2
Comedy Melodrama. A writer writes a fictitious account of a $50,000 necklace robbery, based on a real occurrence, and finds himself the prime suspect, accused by the real crooks. Billy Gilbert, Shemp Howard, Maxie Rosenbloom, Carlyle Blackwell Jr., Barbara Pepper. Director: Lew Landers.

When Strangers Marry...413...67...Nov. 24, ’44
Mystery Drama. A bride is confronted with strong circumstantial evidence that her husband is a murderer. Dean Jagger, Kim Hunter, Robert Mitchum, Neil Hamilton. Director: William Castle.

Paramount

(September 1, 1944, to September, 1945)

Affairs of Susan, The...442...110...Block 5
Comedy. Susan’s naiveté and addiction to truth-telling leads to divorce, after which she alters her personality to fit the individual tastes of three subsequent suitors. Joan Fontaine, George Brent, Dennis O’Keefe, Walter Abel. Director: William Seltzer.

And Now Tomorrow...436...85...Block 2, ’44
Drama. From Rachel Field’s novel of a young woman with impaired hearing who, through the listening tube, gains understanding of a young doctor, regains her hearing. Alan Ladd, Loretta Young, Susan Hayward, Barry Sullivan. Director: Irving Pichel.

Bring On the Girls...446...93...Block 4
Musical. A fabulously wealthy lad joins the navy to escape fortune hunters, and finds true friendship and romance. Veronica Lake, Sonny Tufts, Eddie Bracken, Marjorie Reynolds. Director: Sidney Lanfield.

Dangerous Passage...424...61...Block 3
Western. A young girl is sent to Central America, bound by ship for the States to claim a large inheritance, battles a nefarious plot to prevent her reaching his destination. Robert Lowery, Phyllis Brooks,
DON AMEACHE

Management:
GEORGE FRANK, INC.

Roy Wm. Neill
DIRECTOR - UNIVERSAL

* 1944
GYPSY WILDCAT
Producer-Director
THE PEARL OF DEATH
THE SPIDER WOMAN
THE SCARLET CLAW

* 1945
THE WOMAN IN GREEN
John M. Stahl
JOHN CROMWELL

UNDER CONTRACT
20TH CENTURY-FOX

Current Release:
THE ENCHANTED COTTAGE
RKO

In Preparation:
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20th Century-Fox
MY DEEPEST APPRECIATION FOR YOUR UNCEASING ENCOURAGEMENT

—Roddy

Dark Mountain...4405...(56)........Block 1, '44 Melodrama. A ranger tries to rescue his former sweetheart, who is held prisoner in an isolated mountain cabin by her fugitive-racketeer husband, Robert Lowery. Ellen Drew, Regis Toomey, Eddie Quillian. Director: William Berke.

Double Exposure...4415...(64)........Block 3 Mystery Drama. A girl photographer for a magazine learns too late that her camera has been tampered with, and is framed on a murder rap. Chester Morris, Nancy Kelly, Phillip Terry, Charles Arnt. Director: William Berke.

©For Whom the Bell Tolls...4413 (158)........Block 3 Drama. From Ernest Hemingway’s celebrated novel of an American who serves in the Spanish civil war and who finds love and death among the guerrillas. Gary Cooper, Ingrid Bergman, Akim Tamiroff, Arturo de Cordova, Joseph Calleia, Katina Paxinou. Director: Sam Wood.

©Frenchman’s Creek...4408...(113)........Block 2, '44 Drama. From Daphne Du Maurier’s book, of unrequited love and a man of noble birth and a buccaneer. Joan Fontaine, Arturo de Cordova, Ralph Forbes, Nigel Bruce, Basil Rathbone. Director: Mitchell Leisen.

Here Come the WAVES...4411...(98)........Block 3 Musical. A crooner joins the navy and is engulfed by admiring WAVES, but the girl he really loves gives him a tumble. Bing Crosby, Betty Hutton, Sonny Tufts, Ann Doran, Gwen Crawford. Director: Mark Sandrich.

High Powered...4419...(62)........Block 4 Drama. A bank robber plots a bigger deal in order to rid himself of a fear of heights after a fall, but heroically redeems himself when he saves the life of a friend. Robert Lowery, Phyllis Brooks, Mary Treen, John Hodiak, Roger Pryor. Director: William Berke.


Man in Half Moon Street, The...4407...(92)........Block 2, '44 Murder Mystery. A man with an unquenchable thirst for youth tries to defy the laws of time and avoid his own murder, thus becoming a murderous path. Nils Asther, Helen Walker, Reinhold Schunzel, Paul Cavanagh. Director: Ralph Murphy.

Medal for Benny, A...4424...(80)........Block 5 Drama. The town’s bad boy is posthumously awarded the Congressional Medal of Honor, and the father bravely rebuilds the city’s Babbitts who try to commercialize on the boy’s heroism. Dorothy Lamour, Arturo de Cordova, J. Carrol Naish, Maxie Rasmuny, Fernando Alvarado, Charles Dingle, Frank McGuckin. Director: Irving Pichel.

Midnight Man Hunt...4427...(64)........Block 6 Mystery. A disappearing corpse has rival reporters at each other’s throats, all trying to find the body and get the scoop. William Gargan, Ann Savage, Leo Gorcey, Paul Hurst, George Zucco. Director: William Thomas.

Ministry of Fear...4410...(56)........Block 2, '44 Spy Melodrama. A man released from an insane asylum on a mercy slaying charge is instrumental in rounding up Nazi spies in London during the early days of the war. Ray Milland, Marjorie Reynolds, Carl Esmond, Hillary Brooke. Director: Fritz Lang.

Murder, He Says...4422...(95)........Block 5 Farce Mystery. A public opinion investigator polishes the mountain people, and runs into a strange assortment of hillbillies who look on murder as a form of amusement. Fred MacMurray, Helen Walker, Marjorie Main, Jean Heather, Porter Hall. Director: George Marshall.

National Barn Dance, The...4403...(76)........Block 1, '44 Comedy With Music. A scene dramatization of the story behind the growth of the famous Barn Dance radio show, with each member of the regular troupe portraying himself. Jean Heather, Charles Quigcy, Robert Benchley, Mabel Paige and the National Barn Dance Troupe. Director: Hugh Bennett.

©Northwest Mounted Police...4423...(126)..................Reissue Melodrama. Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster.

One Body Too Many...4409...(76)........Block 2, '44 Murder Mystery. A strange will leads to several murders and attempted murders. Jack Hulbert, Jean Parker, Bela Lugosi, Blanche Yurka. Director: Frank McDonald.

Our Hearts Were Young and Gay...4404...(80)........Block 1, '44 Comedy. The romance and adventures of two young girls who tour Europe in the twenties—the days of sheiks and flappers. Gail Russell, Diana Lynn, Charley Ruggles, Dorothy Gish, Beulah Bondi. Director: Lewis Allen.

Out of This World...4426...(96)........Block 6 Comedy With Music. How a ssoon crooner got that way, and the tribulations of the band girl leader who “sees no shares in the crooner” to finance their tour. Eddie Bracken, Veronica Lake, Diana Lynn. Director: Hal Walker.

Practically Yours...4414...(99)........Block 3 Comedy. A strange twist of circumstances starts a make-believe romance that turns into the real thing for a navy pilot and a secretary. Fred MacMurray, Claudette Colbert, John Qualen, Jill Kelly, Isabel Randolph, Rosemary DeCamp. Director: Mitchell Leisen.

Rainbow Island...4401...(95)........Block 4 Comedy. Three gobs are marooned on a South Sea island where they meet the “scoops” of the day—Dorothy Lamour, Eddie Bracken, Gil Lamb, Barry Sullivan. Director: Ralph Murphy.

Salty O’Rourke...4418...(100)........Block 4 Rail. A racehorse owner runs afoul of the underworld through a mistake made by his partner, but squares accounts and redeems himself. Alan Ladd Gail Russell, Stanley Clements, William Demarest, Bruce Cabot, Spring Byington. Director: Raoul Walsh.

Scarred Stiff...4423...(65)........Block 5 Mystery Comedy. A nitwit news reporter is involved in a series of spooky murders and accidentally stumbles onto the clues to the crime. Jack Hulbert, Ann Savage, Barton MacLane, Charles Coburn, George E. Stone. Director: Frank McDonald.


This Gun for Hire...4434...(81)..................Reissue Melodrama. Alan Ladd, Veronica Lake.

Till We Meet Again...4402...(87)........Block 1, '44 Melodrama. The escape from occupied France of a downed American flyer who is aided by the French underground. Ray Milland, Barbara Britton, Walter Slezak, Lucile Watson, Vladimir Sokoloff. Director: Frank Borzage.

Unseen, The...4417...(81)..................Block 4 Murder Mystery. A young governor runs into a double murder mystery when she finds a tunnel connecting with the house next door which has been untenanted for the past 20 years. Joel McCrea, Gail Russell, Herbert Marshall, Phyllis Brooks. Director: Lewis Allen.

You Came Along...4423...(183)........Block 6 Drama. A girl falls in love with a flier, just returned from overseas for a bond tour. She learns he may not live, but they marry, living each day as it comes. Robert Cummings, Lizabeth Scott, Don DeFore, Charles Drake, Julie Bishop. Director: John Farrow.

PBC Pictures

(August 15, 1944, thru October 15, 1945)

Apology for Murder...526...(67)........Sept. 27 Murder Mystery. A lawyer wields the aid of a private detective to solve an almost perfect crime to find his wife’s murderer. Ann Savage; Hugh Beaumont, Pierre Watkiss, Russell Hicks. Director: Sam Newfield.


Border Badmen...567...(69)........Oct. 10 Western. “Fuzzy” goes to a lot of trouble over a will, only to find his share is one dollar. Buster Crabbe, Al “Fuzzy” St. John, Lorraine Miller. Director: Sam Newfield.

Castle of Crimes...513...(69)........Dec. 22, ‘44 Mystery Drama. An English film. How a Persian detective, through three scant clues, trapped the murder of a wealthy old woman who had used a person that supposedly would leave no trace. Kenneth Kent, Diana Churchill, Belle Crystall. Director: Harold French.

Crime, Inc...505...(76)........Apr. 15 Melodrama. A crime syndicate, operating in the roaring twenties era, is secretly controlled by reputable business men, who are eventually exposed by a daring newspaper reporter. Leo Carrillo, Tom Neal, Martha Tilton, Lionel Atwill, Grant Mitchell. Director: Lew Landers.

Dangerous Intruder...515...(69)........Sept. 21 Murder Mystery. An actress guest in a wealthy home soon becomes aware of an eerie atmosphere, which is followed by several ghostly occurrences. Aa Gordy, Richard Powers. Director: Vernon Keays.

Dead or Alive...552...(56)........Nov. 9, ‘44 Western. The Idaho Kid and his Ranger pal play hide-and-seek with death in breaking a lawless element in control of a western town. Tex Ritter, Dave O’Brien, Guy Wilkerson. Director: Elmer Clifton.
TAY GARNETT
DIRECTOR

Winner of Two BOXOFFICE Blue Ribbon Awards During 1944-45 Season

"Mrs. Parkington"
December, 1944

"Valley of Decision"
July, 1945

BOTH FOR
METRO-GOLDWYN-MAYER
Aug. 15, '44

Comedy With Music. Crooks book passage on a showboat in making a getaway, and it is absurd the boat that the action unfurls. Frances Langford, Guy Kibbee, Eddie Quillan, Charles Butterworth. Director: Christy Cabanne.

Aug. 16, '44

Murder Mystery. A twisted mind of a broker who had been railroaded to prison formulates a drastic revenge plot against his former associates. George Zucco, Lionel Atwill, Jerome Cowan, Sharon Douglas, Veda Ann Borg. Director: Terry Morse.

Aug. 17, '44

Comedy. A scientist, a theologian and a girl fight to rescue the soul of a young man in the grip of a notorious spiritualist bent on moral destruction. Diana Lennard, Frederick Leister, Hay Petrie, Felix Aylmer, Marlon Spencer, Diana King. Director: John Harlow.

Aug. 18, '44

Western. A rambling cowhand runs into a series of adventures after he starts when he foiled a stage holdup and kidnapping plot. Buster Crabbe, Al St. John, Frances Oladwin, Stanford Jolley. Director: Sam Newfield.

Aug. 19, '44

Comedy. A birth certificate mixup almost creates a brother-and-sister marriage, but ends a feud between two families. Freddie Bartholomew, James Lydon, Edward Everett Horton. Director: Ralph Murphy.

Aug. 20, '44

Western. Mystery surrounds a bank robbery when the desperadoes are captured and jaled but no trace of the money is found. Buster Crabbe, Al "Fuzzy" St. John, Kermit Maynard. Director: Sam Newfield.

Aug. 21, '44

Western. The Texas Rangers outwit and outfight a gang of outlaws terrorizing the plains. Tex Ritter, Dave O'Brien, Guy Wilkerson. Director: Elmer Clifton.

Aug. 22, '44

Comedy. A sensitive lad dreams that the man Wooling his mother is the murderer of his father, and sets about to prove it. Jimmy Lydon, Warren William, Sally Eilers, Regis Toomey, Charles Arnt. Director: Edgar G. Ulmer.

Aug. 23, '44


Aug. 25, '44


Aug. 26, '44

Western.影子. Some overlapping of the action. Western. Mystery surrounds a bank robbery when the desperadoes are captured and jaled but no trace of the money is found. Buster Crabbe, Al "Fuzzy" St. John, Kermit Maynard. Director: Sam Newfield.
Gary Cooper
HENRY BLANKE
PRODUCER
Raoul Walsh
DIRECTOR

OBJECTIVE, BURMA
(WB)

SALTY O'ROURKE
(PARAMOUNT)

In Preparation
WHY WAS I BORN?
(WB)
Barbara Stanwyck

AUG.

Strangler, The...522...(67)...Group 5

MURDER DRAMA. A stage star, injured in a London bombing, loses his memory and goes on a murder rampage, believing he is the murderer whose role he has enacted on the stage in 300 performances. John Loder, June Duprez, Michael St. Angel, Miles Mander, Rose Hobart. Director: Max Nosseck.

Casanova Brown...581...(92)

Special. The...25, 25, '44

Comedy. A comedy of errors and marital mixups, in which Casanova kidnaps his own baby and then tries to find a mother for it. On his trail are Dwight Frye, Frank Morgan, Patricia Collinge, Anita Louise. Director: Sam Wood. (An International picture).

Sky...519...(78)...Group 4

Drama. From Pearl S. Buck's novel of a female doctor and her medico associate, both Americans, who work in a bomb-torn hospital in China and whose efforts are constantly harassed by the medico's jealous wife. Kenneth Warren, Ruth Draper, Ellen Drew, Anthony Quinn, Carroll Thurston. Director: Ray Enright.

Enchanted Cottage, The...515...(92), Group 3


Experiment Peri...510...(91)...Group 2

Drama. Psychological study of a jealous, crazed slayer who murders his sister and then attempts to destroy the minds of his wife and son. Heddy Lamarr, George Brent, Paul Lukas, Albert Dekker, Carl Esmond, Olive Blakney. Director: Jacques Tourneur.

Falcon in Hollywood...507...(67)...Group 2


Girl Rush...506...(65)...Group 2

Comedy With Songs. News of a gold strike empties the town, leaving a group of show people stranded. How the troupe is put on its feet furnishes the main plot. Wally Brown, Alan Carney, Frances Langford, Vera Vague. Director: Gordon Douglas.

Goin' to Town...504...(89)...Group 1, '44

Comedy. Hum and Abner get the citizens of Pine Ridge to finance them on an oil well deal which turns out to be a dud. Chester Morris, Barbara Hale, William Tabbert, Florence Lake. Director: Leslie Goodwins.

Having Wonderful Crime...514...(70)...Group 3

Mystery. A bride and groom, accompanied by their amateur sleuth pal on their honeymoon, run into a trunk murder case while on vacation after an assortment of chills. Pat O'Brien, George Murphy, Carole Landis, Lenore Aubert, George Zucco. Director: Eddie Sutherland.

It's a Pleasure...584...(90)...Special


Master Race, The...502...(96)...Group 1, '44

War Drama. An expose of the underground plot to bring the world and international conquest by Germany's Junker class. George Coulouris, Stanley Ridges, Osa Massen, Carl Esmond, Nancy Gates. Director: Herbert J. Biberman.

MURDER MURDER MURDER. A detective, trying to locate a girl, is followed by a trail of murders to the door of her mansion, where more skullduggery is unearthed. Dick Powell, Claire Trevor, Anne Shirley, Otto Kruger, Miles Mander. Director: Edward Dmytryk.

My Pal Wolf...505...(75)...Group 1, '44

Comedy Drama. A lonesome little girl, neglected by career-busy parents, pours out all her affection on a runaway dog. Sharyn Moffett, Jill Esmond, Una O'Connor, Cleveland, Charles Arnt. Director: Alfred Werker.

Nevada...509...(62)...Group 2

Western. The adventurous cowboy of the Zane Grey series stakes his claim in a gold strike, but clashes with a hand-grenade. Robert Mitchum, Anne Jeffreys, Guinn "Big Boy" Williams, Nancy Gates, Craig Reynolds. Director: Edward Killy.

None But the Lonely Heart...501

(113)...Group 1, '44

Drama. From the novel -- the London slums and of a man who could not rise above his background. Cary Grant, Ethel Barrymore, Barry Fitzgerald, June Duprez, Jane Wyatt. Director: Clifford Odets.

Pan-American...513...(84)...Group 3


Princess and the Pirate, The...551

(94)...Group 1, '44

Comedy. Princess thinks she's too much in love with her king and is in a spot when he has to make good his claims. Bob Hope, Virginia Mayo, Walter Brennan, Brian Sизак, Victor McLaglen. Director: David Butler. (A Samuel Goldwyn picture).

Tall in the Saddle...503...(87)...Group 1, '44


Tarzan and the Amazons...518...(76)...Group 4

Adventure Drama. Tarzan and his mate go to South America to rescue their son from a fanatic tribe of Amazons. Johnny Weissmuller, Brenda Joyce, Johnny Sheffield, Henry Stephenson, Maia Ouspenskaya, Barton MacLane. Director: Kurt Neumann.

Those Endearing Young Charms...529

(81)...Group 4


Three Caballeros, The...591...(71)...Special Fantasy. Walt Disney's feature-length cartoon extravaganza, in a south-of-the-border locale, with a Mexican rooster, Donald Duck and Jose Carioca as the main "cast." Augie Darna, Carmen Molina, Dora Luz, Clarence Nash, Joaquín Garay, José Oliviera, Frank Graham.

Two O'Clock Courage...521...(66)...Group 5

Comedy Drama. An amnesia victim becomes a suspect in a murder case, but regains his memory in the nick of time and clears himself. Tom Conway, Ann Rutherford, Richard Lane. Director: Anthony Mann.

West of the Pecos...524...(66)...Group 5


What a Blonde...511...(71)...Group 3

Comedy. Errol has to get two riders to share his car with him in order to obtain more gasoline, but trouble starts when one of the riders turns out to be a girl. Leon Errol, Richard Lane, Michael St. Angel, Elaine Riley, Veda Ann Borg. Director: Leslie Goodwins.

Woman in the Window, The...582


Wonder Man, The...592...(88)...Special Musical Comedy. The spirit of a night club entertainer who was murdered by gangsters, enters the body of a quiet bookworm and guides him the last dance among the gangsters to justice. Danny Kaye, Virginia Mayo, Donald Woods, Z. S. Sakali, Allen Jenkins. Director: Bruce Humberstone. (A Samuel Goldwyn picture).

Zombies on Broadway...516...(68)...Group 4

Fred Astaire
JOSEPH L. MANKIEWICZ
NANCY KELLY
querades as a famous "mystery" wrestler and a case of mixed identities causes some involved situations. Arthur Lake, Dale Evans, Lionel Stander, George Meeker Marjorie Manners. Director: Howard Bretherton.

Bordertown Trail...451... (56).........Aug. 11, '44 Western. Sunset, as head of the Border Patrol, and his pal, Pro, fight a gang of smugglers sending ammunition and gold across the border. Sunset Carson, Smiley Burnette, Lyle Talbot, Addison Richards. Director: Lesley Selander.

Brazil...405... (91) .......... Nov. 30, '44 Musical. A writer of romance plots her own love story and a dazzling Brazilian makes it come true. Tito Guizar, Virginia Bruce, Robert Livingston, Edward Everett Horton, Velox and Yolanda. Director: Joseph Santley.

Cheaters, The...421... (87).......... July 15 Comedy. A selfish, greedy family, faced with financial ruin, schemes to get an uncle's inheritance left to someone else. Joseph Schildkraut, Billie Burke, Eugene Pallette, Ona Munson, Raymond Walburn. Director: Joseph Kane.

Cheyenne Wildcat...3314... (59).... Sept. 30, '44 Western. How law and order is restored to a west by a cowboy. The rival lives are threatened in a crooked bank deal. Bill Elliott, Bobby Blake, Alice Fleming, Peggy Stewart, Roy Barcroft, Tom London. Director: Lesley Selander.

Chicago Kid, The...417... (68)......June 29 Melodrama. The story of a clean living young man whose desire for vengeance brings his life to a tragic end. Donald Barry, Otto Kruger, Tom Powers, Lynne Roberts, George Bland, Chick Chandler. Director: Frank McDonald.

Code of the Prairie...452... (56)....Oct. 6, '44 Western. A fearless newspaper man is murdered when he tries to expose the town's lawless element but an amateur photographer furnishes the clue that traps the murderer. Smiley Burnette, Sunset Carson, Peggy Stewart, Roy Barcroft. Director: Spencer Bennet.

Corpus Christi Bandits...465... (55).... Apr. 20 Western. As Capt. Chrsili, bomber pilot hero, refugee from Europe, the story of the rest of his life begins back to the life of his grandfather, suppose dead in Civil War days. Allan Lane, Helen Talbot, Roy Barcroft, Twinkle Watts. Director: Wallace A. Grissell.

Earl Carroll Vanities...413... (91).... Apr. 5 Musical. A princess comes to America to float a loan for her country, meets a producer and stays to star in his show. Dennis O'Keefe, Constance Moore, Eve Arden, Otto Kruger, Alan Mowbray, Woolly H meticulous and orchestra. Director: Joseph Santley.

End of the Road...402... (51)...... Nov. 10, '44 Melodrama. After a death house interview with a condemned man, a crime magazine reporter, convinced of the man's innocence, sets a daring trap to catch the real murderer. Edward Norris, John Abbott, June Storey, Jonathan Hale. Director: George Blair.

Faces in the Fog...404... (71)...... Nov. 30, '44 Melodrama. Trace the delinquencies of juvenile delinquents, from the time they first run away, Paul Kelly, Lee Patrick, John Litel. Director: John English.

Fatal Witness, The...427... (59).... Sept. 15 Murder Mystery. Inspector Trent, assigned to a murder case in which an important witness is murdered, sets a unique trap at a dinner party to catch the murderer. Richard Fraser, Evelyn Ankers, George Leigh. Director: Lesley Selander.

Firebrands of Arizona...453... (55).... Dec. 1, '44 Western. A American cowboy meets his counterpart, a cold blooded killer, and the mixed identities nearly get the wrong person hung. Sunset Carson, Smiley Burnette, Peggie Converse, Roy Barcroft. Director: Lesley Selander.

Flame of the Barbary Coast...415... (91).......... May 28 Drama. A Montana cowboy goes to San Francisco, at the turn of the century, to collect his debt, falls in love with the queen of the Barbary Coast. John Wayne, Ann Dvorak, Joseph Schildkraut, William Frawley, Virginia Grey. Director: Joseph Kane.

Gangs of the Waterfront...422... (55).... July 14 Melodrama. A gangster is hospitalized following a week's work, and the police substitute in another district in order to learn the plans of his waterfront gang. Robert Armstrong, Stephanie Bachelor, Martin Koozek, Marian Martin. Director: George Blair.

Great Flamarion, The...412... (78)..........Mar. 20 Melodrama. A pistol shooting expert falls in love with a married woman who leads him on to killing her husband, then throws himself on the bullet. Bronco Vreidale, Virginia Wallace, Robert Anthony. Director: Stephen Barclay.

Great Stagecoach Robbery, The...3317... (56)..........Feb. 15 Western. A bitter feud exists between Red Ryder and the son of a man sent to prison on a stagecoach robbery charge. Bill Elliott, Bobby Blake, Alice Fleming, Don Costello, John James. Director: Lesley Selander.

Grizzly's Millions...409... (71)...... Jan. 1 Melodrama. An old man's grandson, chosen to inherit his millions, is the victim of a merciless plot by jealous relatives when the man is found murdered. Paul Kelly, Virginia Grey, Don Douglas, Elisabeth Risdon. Director: John English.

Hitchhike to Happiness...419... (72)......July 16 Musical. A famous radio star, incognito helps a songwriter attain fame and fortune. Allan Jones, Bruce Taylor, William Frawley, Jerome Cowan. Director: Joseph Santley.

Identity Unknown...414... (71)...... Apr. 2 Drama. His dogst leg lost in an explosion, and his memory gone too, a returning soldier has only the woman he loves in the world. Robert Lowery, June Storey. Director: John English.

Jealousy...424... (71)..........July 33 Melodrama. How jealousy affected the lives of four people and sent an innocent woman to prison for murder. John Loder, Jane Randolph, Karen Morley, Nils Asther. Director: Gustav Machaty.

Lake Placid Serenade...406... (85)...... Dec. 23 Western. A champion ice skater is followed by an amorous sullor wherever she goes. In a Cinderella climax, the sullor fits a lost skate to her foot and wins the girl. Vera Hruba Ralston, Eugene Pallette, Vera March, Robert Livingston. Director: Steve Sekely.

Lights of Old Santa Fe...346... (78)...... Nov. 6 Musical Western. Two rival rodeo outfits fight for supremacy. Roy Rogers, George "Gabby" Hayes, Evans, Lloyd Corrigan. Director: Frank McDonald.

Lone Texas Ranger...3318... (56)...... May 20 Western. Red Ryder helps the sheriff's son

**BOXXOFFICE BAROMETER**
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WILLIAM J. SMITH
MICHAEL BAIRD
EMIL CORWIN
MILT GROSSMAN
Irene Dunne
Kay Kyser
Bob Burns
Charles Koerner
Silver City Kid...461...May 30, '44
Western. A girl is cheated of her share of profits from a mine through the skulldug- gery of a greedy neighbor. Allan Lane, Peggy Stewart, Wally Vernon, Twinkle Watts, Harry Woods. Director: John English.

Singing, Neighbors. Sing...401...Aug. 12, '44

Song for Miss Julie. A...411...Feb. 19
Comedy With Music. A famous playwright, his wife and collaborator go south to get writing material based on the exploits of a legendary bandit, and run into all sorts of confusion. Shirley Ross, Barton Hep- burn, Jane Farrar, Roger Clark, Cheryl Walker, Elisabeth Risdon. Director: William Rowland.

Sporting Chance. A...426...June 4
Melodrama. A spoiled heiress has proved her ability to hold a job in order to inherit a prosperous shipyard. Jane Randolph, John O'Malley, Edward Gargan. Director: George Farrow.

Stagecoach to Monterey...482...Sept. 15, '44
Western. Government agents break up a gang of racketeers victimizing the miners with forged "mint" certificates. Allan Lane, Peggy Stewart, Wally Vernon, Twinkle Watts, Tom London. Director: Lesley S gelander.

Steppin' in Society...418...July 29
Comedy. An uncompromising judge, on a vacation, runs into some situations which bring about his transformation into a tolvvant, understanding, judicial gentleman. Edward Everett Horton, Gladys George, Ruth Terry, Robert Livingston, Jack La Rue. Director: Alexander Esway.

Sunset in El Dorado...444...Sept. 29
Western. A girl on a vacation is stranded in a western ghost town, feels asleep and the story from thereon is about her exciting dream of the west. Roy Rogers, Dale Evans, George "Gabby" Hayes. Director: Frank McDonald.

Swinging on a Rainbow...426...Sept. 1

Tell It to a Star...425...Aug. 16
Comedy With Music. A cigarette girl in a swank hotel, despite the bungling efforts of her uncle, succeeds in becoming a top radio singer. Ruth Terry, Robert Livingston, Alan Mowbray, Franklin Pangborn, Isabel Randolph. Director: Frank McDonald.

That's My Baby...328...Sept. 14, '44
Comedy. The story of a man who never laughed, why he was that way, and how he was cured. Richard Arlen, Ellen Drew, Leonid Kinsky, Minor Watson, Marjorie Manners. Director: William Beaudine.

Thoroughbreds...408...Dec. 23, '44
Melodrama. An ex-cavalry sergeant, who had been devoted to his horse, gets a job with the wagon train driving the herd for the big races. Tom Neal, Adele Mara, Roger Pryor. Director: George Blair.

Three's a Crowd...416...May 23
Melodrama. An heiress, on the eve of her wedding, is encroached in a web of strange circumstances, starting with the murder of her former sweetheart, followed by two subsequent murders. Pamela Blake, Charles Gordon, Gertrude Michael, Pierre Watkin. Director: Lesley S gelander.

Topeka Terror, The...464...Jan. 26
Western. The Land Rush opening the Cherokee Strip brings a gang of outlaws and claim jumpers, and the settlers start an organized resistance against them. Allan Lane, Linda Stirling, Earle Hodgins, Twinkle Watts, Roy Barcroft. Director: Howard Bretherton.

Trail of the Kid Carson...446...July 11
Western. Suspicion regarding this acciden- tual death lead to some gun dueling and another murder before the guilty gang leader and his henchmen are caught. Allan Lane, Helen Talbot, Tom London, Twinkle Watts, Roy Barcroft, Kenne Duncan. Director: Lesley S gelander.

Utah...411...March 21
Western With Music. Comedy, music and war against crooked cattlemen are blended into the Mormon state background. Roy Rogers, George "Gabby" Hayes, Dale Evans, Peggy Stewart, Bob Nolan and the Sons of the Pioneers. Director: John English.

Vampire's Ghost, The...434...May 21
Horror Play. An African village is terror- ized by a Vampire who follows one myster- ious murder after another of the inhabit- ants. John Abbott, Peggy Stewart, Grant Withers, Adele Mara, Roy Barcroft. Director: Lesley S gelander.

Villains of Dodge City...3315
Western. Elliott and his little Indian boy break up a gang trying to force the sale of a freight line through tricky tactics. Bill Elliott, Bob Blake, Alice Fleming, Linda Stirling, Tom London. Director: Wallace Grissell.

GENE AUTRY WESTERN REISSUES
Group 1
Git Along Little Dogies...3307...Oct. 15, '44
Red River Valley...3308...Dec. 1, '44
20th Century-Fox

Big Noise, The...506...Oct. 4
Comedy. The two comedians, as detectives, are entrusted with the dangerous mission of safely delivering a bombing device to Washington. Stan Laurel, Oliver Hardy, Doris Merrick, Arthur Space, Veda Ann Borg, Bobbie Blake. Director: Mal St. Clair.

Bullfighters, The...525...May 6
Comedy. The two comedians are detectives who trail a blonde crook to Mexico, and Laurel, mistaken for a famous toreador finds himself facing a ferocious bull. Laurel and Hardy, Margo Watts, Carol Andrews, Ed Garman, Richard Lane. Director: Mal St. Clair.

Call of the Wild...233...June 1
Reissue Melodrama. Clark Gable, Loretta Young, Jack Oakie.

Circumstantial Evidence...519...March Melodrama. A man, convicted on circum- stantial evidence, is sent to the death house, and his friend who enacts the accidental murder. Lloyd Nolan, Michael O'Shea, Trudy Marshall, Billy Cummings, Ruth Ford. Director: John Larkin.

Dangerous Journey...501...Sept. 1

Diamond Horseshoe...524...May

Don Juan Quilligan...527...June
Comedy. A barge captain gets involved with two women and marries them both. To solve the problem he pretends to be two men, joins the navy and the army, drafts him. William Bendix, Joan Blondell, Phil Silvers, Mary Treen, Anne Revere, Veda Ann Borg. Director: Frank Tuttle.

Fighting Lady, The...515...January

Greencastle Village...565...Sept. 4

Hangover Square...516...February
Drama. A brilliant composer of London suffers mental lapses during which stages he goes on a murder rampage. Laird Cregar, Linda Darnell, George Sanders, Fayre Marlowe. Director: John Brahman.

In the Meantime, Darling...507...Oct. 4

Irish Eyes Are Smiling...508...Sept. 9, '44

Keys of the Kingdom, The...514
Rome...Jan. 1, '45

Laura...509...Nov. 4
Mystery. A "murdered" girl turns up during the investigation and becomes a suspect among the rest of the killer. The girl whose body had been identified as her own. Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price. Director: Otto Preminger.

Molly and Me...522...April
Comedy. An erstwhile actress takes a job as an aristocrat's housekeeper; replaces framing servants with actors, and reconciles father and son. Gracie Fields, Monty Woolley, Roddy McDowell, Reginald Gardiner. Director: Lew Selle.

No Bill Hill...529...July
Drama. The King of the Barby Coast finds he has to decide between the ball singer and a society girl. George Raft,
ROY ROGERS
"King of the Cowboys"

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"THIS LOVE OF OURS"

"NIGHT IN PARADISE"

Lewis Seiler
DIRECTOR

* Wiard Ihnen

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"Between Two Women"
Metro

"First Yank Into Tokyo"
RKO Radio

"Tokyo Rose"
Pine-Thomas—Paramount
Arthur Freed
Producer
METRO-GOLDWYN-MAYER

1945
THE CLOCK
THE HARVEY GIRLS
YOLANDA AND THE THIEF
ZIEGFELD FOLLIES

1944
MEET ME IN ST. LOUIS

Thank You George Sidney

FOR A GRAND, GRAND JOB

AND THANKS TO ALL THE REST
OF YOU WHO HELPED TO MAKE
“ANCHORS AWEIGH”

Joe Pasternak
PRODUCER
RAY ENRIGHT
DIRECTOR

Management:
FAMOUS ARTISTS CORPORATION

Charles Coburn

Management:
Irving Salkow

**Summer Storm...**(106)...(July 14, '44) Drama. The tragic romance of a beautiful Russian princess, through the harrowing circumstances descendent upon the household. Marjorie Reynolds, Charles Ruggles, Fay Bainter, Helen Broderick, Arthur Lake, Hattie MacDonald, Jeff Donnell. Director: Edward Ludwig.

**Three Is a Family...**(81)...(Nov. 23, '44) Comedy. A peaceful five-room apartment shared by three adults is turned into a veritable maternity ward when a collection of young couples, through a series of circumstances, becomes the home of three children.

**Universal**

(Sept. 1, 1944, thru August 24, 1945)

**Babes on Swing Street...**(924)...(Nov. 13, '44) Comedy. Young fans for a night-club for team-agers are met with opposition, but the youngsters win out. Ann Blyth, Peggy Ryan, Andy Devine, Leon Errol, Anne Gwynne, Kirby Grant, June Freiser. Director: Edward Lilley.


**Beyond the Pecos...**(59)...(Apr. 27) Western. A crooked speculator and his bumptious control of oil-land, Rod Cameron, Eddie Dew, Fuzzy Knight. Director: Lambert Hillyer.

**Blonde Ransom...**(68)...(June 15) Drama With Music. A wealthy girl kidnaps herself so her Uncle will pay the $63,000 ransom fee, which is needed by her swindler husband. Virginia Grey, Donald Cook, Pinky Lee, Collette Lyons, George Barbier. Director: William Beaudine.

**Borrow to Broadway...**(927)...(Nov. 3, '44) Musical. The rise from rags to riches of two Bowery showmen, who start out as rivals and end up as partners. Maria Montez, Jack Oakie, Susanna Foster, Turhan Bey. Director: Charles Lamont.

**Can't Help Singing...**(90)...(Dec. 29, '44) Musical. Jerome Kern's melodies are featured in this spectacle, story about a girl who thinks she is in love with an army officer, until a new suitor convinces her otherwise. Deanna Durbin, Robert Paige, Akim Tamiroff, Donald Beeny, Ray Collins, Leonid Kinsky. Director: Frank Ryan.

**Climax, The...**(68)...(Oct. 20, '44) Drama. A washed-up physician, who kills his fiancee, an operatic star, attempts also to do away with the dead singer's successor. Boris Karloff, Susanna Foster, Turhan Bey, Fred, Turhan Bey, Eddy Kozar, Shemp Howard, Mitch Ayres and Orchestra. Director: Eddi Cline.


**House of Fear, The...**(69)...(Dec. 15, '44) Mystery Drama. Sherlock Holmes and his stooge, Dr. Watson, attempt to solve the mystery of the apparent deaths of six out of seven men who fell in love with spooked Scottish castle. Basil Rathbone, Nigel Bruce, Aubrey Mather, Paul Cavanagh, Dennis Hoey. Director: Roy William Neill.


**I'll Remember April...**(63)...(Apr. 13) Musical. A radio singer's sudden success is marred when her father faces a murder charge of which he is innocent. Broadcasters turn sleuths and trap the real killer. Gloria Jean, Kirby Grant, Milburn Stone, Edward S. Brophy, Samuel S. Hinds. Director: Harold Young.

**I'll Tell the World...**(61)...(June 8) Comedy With Music. Romance of a radio composer and a songstress he tries to help, which gets them both into numerous hilarious jams. Lee Tracy, Brenda Joyce, Raymond Walburn, June Preisser. Director: Leslie Goodwins.


**Jungle Captive...**(63)...(June 24) Melodrama. A student creates a beautiful, but brainless woman from the corpse of an "ape woman." His first love, a singer, seeks a brain transplant for a brain a woman who returns to her original personality and she attempts to destroy her creator. Otto Kruger, Amelia Ward, Phil Brown, Jerome Cowan. Director: Harold Young.

**Lady on a Train...**(94)...(Aug. 24) Comedy Mystery. A girl devotee of mystery yarns sees a man murdered from a train window. She enlists the aid of her pet author, takes the identity of a singer, and the two "sleuths" find the murderer plus romance. Deanna Durbin, Ralph Bellamy, Edward Everett Horton, George Cohlau. Director: Charles David.


**Mummy's Curse, The...**(906)...(Feb. 16) Horror Play. The monster again comes to life to wreak vengeance on the bayou country people for disturbing the resting place of his love, the Princess Ananka. Lon Chaney, Peter Coe, Virginia Christine, Martin Kloske. Director: Leslie Goodwins.

**Muder in the Blue Room...**(61)....(Dec. 1, '44) Mystery. A mansion, closed for 20 years following the murder of its owner, is reopened. An additional murder leads the police to solution of the decade-mystery...
Carmen Miranda

Management:
GEORGE FRANK, INC.

John Wayne
Jimmy Durante

M-G-M
Ziegfeld Follies

Samuel Marx

Pete Smith

Metro-Goldwyn-Mayer
LEO McCAREY

"THE BELLS OF ST. MARY'S"
RAINBOW PRODUCTIONS, INC.
(RKO Release)

"GOING MY WAY"
(Paramount)

Dennis Morgan

My Gal Loves Music...9037...(63)...Dec. 15, '44

Comedy With Music. A sister-act team is stranged, and they perpetrate a clever hoax to win a bank and college scholarships. Bob Crosby, Alan Mowbray, Grace McDonald, Betty Kean, Walter Catlett. Director: Edward Lilley.

Naughty Nineties, The...9033...'(76)...July 6


Night Club Girl...9035...'(60)...Jan. 5

Musical Comedy. Two aspiring youngsters are sent to Hollywood by their home town to cash in on their talents, but encounter the usual obstacles. Vivian Austin, Edward Norris, Maxie Rosenbloom, Judy Clark, Billy Dunn. Director: Eddie Cline.

Old Texas Trail, The...9082...'(60)...Dec. 15, '44

Musical Vaudeville. They do everything to halt the finishing of a stagecoach line owned by a girl, so that the option rights will expire. Rod Cameron, Eddie Dew, Fuzzy Knight, Marjorie Clements. Director: Louis Collins.

Patrick the Great...9011...'(89)...May 4

Comedy With Music. Father and son compete unknowingly for the lead in a musical show, and also for the affections of a beautiful girl. Donald O'Connor, Peggy Ryan, Frances Dee, Donald Cook, Eve Arden, Gavin Muir, Thomas Gomez. Director: Frank Ryan.

Pearl of Death, The...9019...'(69)...Sept. 22, '44

Mystery. A gem of fabulous worth is stolen from a jewelry store. The thief leads to a series of murders. Basil Rathbone, Nigel Bruce, Dennis Hoey, Evelyn Ankers. Director: Roy William Neill.

Penthouse Rhythm...9043...'(60)...June 22


Reckless Age...9029...'(63)...Nov. 17, '44


Renegades of the Rio Grande...9084

(May 1)

Musical Western. Rod poses as a bank robber to get a line on the gang who had killed his brother. Everything to Puzzy Knight, Ray Whitely, Jennifer Holt. Director: Howard Bretherton.

Riders of the Santa Fe...9081...'(60)...Nov. 10, '44

Western. Trail drivers battle with crooks attempting to freeze them out of their water rights. Rod Cameron, Fuzzy Knight, Lane Chandler, Eddie Dew, Jennifer Holt. Director: Wallace W. Fox.

Salome, Where She Danced...9073

(Apr. 27)

Drama. After the Civil War, a dance was staged. Salome Builds a reporter steals secret plans from Germany and flee to America, where both get involved in further adventures with stagecoach bands and German agents. Yvonne De Carlo, Rod Cameron, David Bruce, Walter Slezak, Albert Dekker, Marjorie Rambeau, J. Edward Bromberg. Director: Charles Lamont.

San Diego, I Love You...9017

(Sept. 29, '44)


See My Lawyer...9016...'(69)...May 23

Comedy With Music. Olsen and Johnson, trying to wriggle out of a night club contract, are talked into filling suit by three clientless law partners, with resultant repercussions. Olsen and Johnson, Alan Curtis, Grace McDonald, Noah Beery Jr., Richard Benedict. Director: Eddie Cline.

She Gets Her Man...9028...'(70)...Jan. 12

Comedy. A girl sheriff steps into office at the height of a scandal, as much comic sleuthing goes on before the sheriff is apprehended. Joan Davis, William Gargan, Leon Errol, Milburn Stone. Director: Eric C. Keaton.

Singing Sheriff, The...9020...'(63)...Oct. 6, '44

Musical Western. An actor, forced to pose as a sure-shot sheriff, overcomes his fright and captures the villains. Bob Crosby, Fuzzy McKenzie, Fuzzy Knight. Director: Leslie Goodwins.

Song of the Sarong...9040...'(65)...Aug. 20


Suspicion, The...9010...'(85)...Jan. 26

Drama. A man who lived in fear after being driven to murder his shrewish wife and a despicable blackmailer. Charles Laughton, Elsa Raines, Stanley C. Ridges, Henry Daniell, Dean Harens. Director: Robert Siodmak.

Swing Out, Sister...9033...'(65)...May 18


That's the Spirit...9014...'(93)...June 1

Musical. Having died just before his daughter was born, the spirit of a burlesque comic shows up and gives her 18 years later to save her from the domination of her grandfather. Jack Oakie, Peggy Ryan, Gene Lockhart, Andy Devine, Arthur Treacher, John Hodiak, Buster Keaton. Director: Charles Lamont.

Uncle Harry...9075...'(89)...Aug. 17

Drama. From the Broadway stage hit, of a brotherly-sisterly devotion that turns to hatred and leads to murder and insanity. Geraldine Fitzgerald, Ella Raines, Sara Allgood, Samuel S. Hind. Director: Robert Siodmak.

Under Western Skies...9039...'(57)...Jan. 19

Western Musical Comedy Drama. The adventures of an entertainment troupe traveling through the early west. Martha O'Driscoll, Noah Beery Jr., Leo Carrillo, Leon Errol, Ian Keith. Director: Jean Yarbrough.

Woman in Green, The...9025-A...'(68)...July 27


Warner Bros.

(September 2, 1944, thru August 11, 1945)

Arsenic and Old Lace...403

(Oct. 23, '44)

Mystery Farce. From the stage play of two lovable old ladies with a cellar full of murdered corpses. Cary Grant, Priscilla Lane, Raymond Massey, Jack Carson, Edward Everett Horton, Peter Lorre, James Gleason. Director: Frank Capra.

Christmas in Connecticut...420...'(101)...Aug. 11

Comedy. A girl columnist on homemaking, to keep her job, has to pose as a wife and mother, entertaining her publisher over the Christmas holiday, which deception provokes the farcical sequences. Barbara Stanwyck, Dennis Morgan, Sydney Greenstreet, Reginald Gardiner, S. Z. Sakall. Director: Peter Godfrey.

Conflict...418...'(66)

(June 30

Drama. A man in love with his wife's sister, plans the perfect murder to kill his wife, but a psychiatrist finds the loophole in the perfect plot. Humphrey Bogart, Alexis Smith, Sydney Greenstreet. Director: Curtis Bernhardt.

Conspirators, The...405...'(101)...Oct. 21, '44


Corn Is Green, The...419...'(114)...July 21

Drama. The brave efforts of a lonely school teacher to bring enlightenment and knowledge to a bigoted, lifeless town. Bette Davis, Nigel Bruce, Rhys Williams, John Hall, Joan Loring. Director: Irving Rapper.

Crime by Night...402...'(72)...Nov. 25, '44


Escape from a Desert...416...'(79)...May 19


God Is My Co-Pilot...414...'(88)...July 21

Drama. From the autobiography by Col. Robert L. Scott, giving his air combat experiences with the Flying Tigers and the AAF. Dennis Morgan, Dane Clark, Raymond Massey, Alan Hale. Director: Robert Florey.

BOXOFFICE BAROMETER
Sunset Carson

Starring in

REPUBLIC'S

Superior Western Series

"BANDIT OF THE BADLANDS"
"ROUGH RIDERS OF CHEYENNE"
"THE CHEROKEE FLASH"
"ALIAS BILLY THE KID"
"RED RIVER RENEGADES"
"DAYS OF BUFFALO BILL"
"THE EL PASO KID"
"RIO GRANDE RAIDERS"

EDMUND L. HARTMAN

Producer

Noah Beery, Jr.

"THE DALTONS RIDE AGAIN"
EDWIN L. MARIN
Director

In Production:
"LADY LUCK"

1944
"SHOW BUSINESS"
"TALL IN THE SADDLE"

1945
"JOHNNY ANGEL"

JACK GROSS

Harry Von Zell

Horn Blows at Midnight. Tom ... (21) Apr. 28 Farce Comedy. Benny is a "milktoast angel" assigned to blow the trumpet at midnight by which intervention the earth will be destroyed. Two "fallen" angels attempt to deter him. Jack Benny, Alexis Smith, Dolores Moran, Allyn Joslyn, Reg- gie LeBrecht, Guy Kibbee, John Alexander. Director: Raoul Walsh.

Hotel Berlin...413... (98) Mar. 17 Drama. The action unfurls at the Hotel Berlin, where Nazi leaders and diplomats, who sense the collapse of Germany, take refuge. Helmut Dantine, Andrea King, Raymond Massey, Fay Emerson, Peter Lorre, Alan Hale. Director: Peter Godfrey.

Janie...404... (102) Sept. 2, '44 Comedy. The routine of a family with teen-agers is radically changed when an adventure comes to the town. Arnold, Ann Harding, Robert Benchley, Joyce Reynolds, Robert Hutton. Director: Michael Curtiz.

Last Ride, The...404... (56) Oct. 7, '44 Melodrama. Bad tires cause a tragic accident which leads to an expose of tire boot-legging. Richard Travis, Charles Lang, Eleanor Parker, Jack LaRue. Director: D. Ross Lederman.

Objective, Burma...411... (142) Feb. 17 War Drama. Fifty-five paratroopers go out on a daring mission in the jungles and only 11 come back. Errol Flynn, James Brown, Warner Anderson, William Prince, George Tobias. Director: Raoul Walsh.

Pillow to Post...417... (92) June 9 Comedy. A girl and boy, faced with the housing shortage problem, pose as man and wife, with the usual hilarious results. Ida Lupino, Sydney Greenstreet, William Prince, Stuart Erwin, Ruth Donnelly. Director: Vincent Sheean.

Roughly Speaking...412... (117) Mar. 3 Drama. A story of a career-behind-the-scenes whose dreams were thwarted, but who found compensation years later in the knowledge that she had lived to the full. Rosalind Russell, Jack Carson, Robert Hutt- ton. Director: Michael Curtiz.

To Have and Have Not...410... (100) Jan. 29 Drama. Another "Casablanca," with danger and political intrigue centering around a metropolis of Martinique. Humphrey Bog- art, Walter Brennan, Lauren Bacall. Di- rector: Howard Hawks.

Very Thought of You, The...406... (99) Nov. 11, '44 Romantic Drama. A wartime marriage that survived despite the odds against it from the beginning. Dennis Morgan, Edward G. Robinson, Daniel Clark, Faye Emerson, Beulah Bondi, Henry Travers, William Prince. Director: Delmer Daves.


War Comes to America... (65) OWI-RKO Documentary. Directed by the Army Pic- torial Service for the armed forces. One of a series on why Americans fight for freedom. Traces American history from the Revolutionary War days to the start of World War II. Production supervision by Col. Frank Capra.

We Accuse... (70) Film Rights, Inc. Documentary. A grim indictment of Fascism whose facts are backed up by corro- tated horrors. Narration: Everett Sloane. Written by John Bright.

Western Approaches... (60) British-made film showing how a lifeboat of officers and seamen survi- vers of a torpedoed merchant ship of the United Nations risked their lives to save a Western convoy.

Wildfire... (60) Film Classics, July 1 Western in Cinicolor. A wild stallion, con- demned to death by horse thieves who try to cash in on the terror they arouse, is saved by two men. In turn, the horse saves the life of each of them. Bob Steele, Stana Kostroma, John Miljan, Virginia Maples, John Miljan. Director: Robert Tansey.

Miscellaneous

Boy, a Girl and a Dog, A... (89) Film Classics Comedy Drama. Apartment restrictions force two children to enlist a stray dog to help them in their apartment and the animal becomes an overseas hero. Harry Daven- port, Lionel Stander, Sharyn Moffett. Di- rector: Herbert Kline.

Foreign Language

(All have English subtitles unless otherwise stated)

Alla en el Rancho Grande...Spanish... (81) Clasal-Mohme Melodrama. Mexican film. A girl is forced to work as housekeeper for six months in the home of her sweetheart's rival, as payment toward debts to him. Jorge Negrete, Maria Elena Marques, Carlos Lopez Moctezuma. Director: Fernan- do de Puentes.

Alla en el Tropico...Spanish... (81) Clasal-Mohme Musical Comedy. Mexican film of a clever grandmother who helps a pair of lovers out- wit an ambitious aunt and an unwanted wealthy suitor, Robert "Fritzi." Sara Garcia, Emma Roldan, Esther Fernan- dez. Director: Miguel M. Delgado. (No English subtitles.)

Asi Se Quiere en Jalisco...Spanish... (120) Clasal-Mohme Melodrama With Music. Mexican film. A girl is forced to work as housekeeper for six months in the home of her sweetheart's rival, as payment toward debts to him. Jorge Negrete, Gloria M. Garasa, Antonio Bravo, Victor Mend- oza.

Ay Jalisco No Te Rajes!...Spanish... (125) Clasal-Mohme Melodrama. Mexican film. The son and daughter of two feuding families become attracted to each other, but fanatical opposi- tion brings about a tragic climax. Jorge Negrete, Maria Felix, Rene Cardona, Carlos L. Moctezuma, Miguel Angel Ferriz. Di- rector: Miguel Zacarias. (No English sub- titles.)


El Penon de Las Animas...Spanish... (78) Clasal-Mohme Melodrama. Mexican film. The son and daughter of two feuding families become attracted to each other, but fanatical opposi- tion brings about a tragic climax. Jorge Negrete, Maria Felix, Rene Cardona, Carlos L. Moctezuma, Miguel Angel Ferriz. Di- rector: Miguel Zacarias. (No English sub- titles.)

1812...Russian... (85) Artkino Historical Drama. Napoleon's invasion of Russia in 1812 and how it parallels the Hitler invasion of Russia, 1941. Directed by Vladimir Petrov.

Fall of Berlin, The...Russian... (70) Artkino War Documentary. The last and decisive battle of the Red army in Germany; just before the fall of the Reich capital and the unconditional surrender of Germany.瞬间, the German army was surprised by combat cameramen of the First Ukrainian and the First Byelorussian armies. Commentary and narration: William S. Gali- mer.

Flor Silvestre...Spanish... (90) Clasal-Mohme Melodrama. Mexican film. An old woman tells in flashback the story of her youth— how she was a simple country maiden loved by a Mexican aristocrat, and her experiences during the Revolution. Dolores del Rio, Frida, Anna, Armel J. Ga- nado, Miguel Angel Ferriz, Mimi Derba, Lucha Reyes. Direc- tor: Francisco Dominguez. (No English subtitles.)

Girl No. 217...Russian... (94) Artkino War Drama. The film shows Tanis, a Russian girl sold as a slave, and depicts the
MARIA MONTEZ
in
"Tangier"

Management:
LOUIS SHURR

UNIVERSAL PICTURES

Burgess Meredith

Tex Ritter
Alexis Thurn-Taxis
Producer and Director

Franz Waxman

William Jacobs
Producer

Leo Forbstein
life and character of her exploiters and exposes Germany's real war criminals. Elena Kuzmina, Vladimir Vladislavsky, Peter Sukhanov, Gregory Greif, Ludmilla Sukharevkaya, Vassili Zaitchikov. Director: Mikhail Romm.

Goyescas...461...Spanish...(110) ...........................................RKO Foreign Musical. The plot, in operatic mold, unfolds and recounts the romantic rivalry between a countess and a peasant singer in the 19th century, who each love the same man. Imperio Argentina, Rafael Rivelles, Armando Calvo, Ramon Martorti. Director: Benito Perojo.

La Rival de Su Hija...Spanish (....) ...........................................Azteca Films Drama. From Oscar Wilde's story of a mother branded as selfish, but who, in reality, tries to save her own daughter from the same fate. she had made. Anita Blanch, Susana Guizar, Rene Cardona, Augusto Novaro, Miguel Angel Ferriz, Fanny Schiller. (No English subtitles.)

La Virgen Que Forjo Una Patria Spanish...(104) .........................Clasa-Mohme Drama. Mexican film. A religious film showing how the early Spanish monks and priests in Mexico fought their Spanish conquistadores. Ramon Novarro, Gloria Marin, Domingo Soler, Julio Villarreal, Paco Fuentes. Director: Julio Bracho. (No English subtitles.)

Las Dos Huerfanas...Spanish (104) ...........................................Clasa-Mohme Melodrama. Mexican film. Events precipitating the French revolution, when the beggar class rose to power. Susana Guizar, Julian Soler, Rafael Boledon, Virginia Zuri, Miguel Arenas, Rafael Banquells. Director: Jose Benavides jr. (No English subtitles.)


Military Secret...Russian...(32) ...........................................Artkino War Drama. Story of espionage and counter-espionage carried on in Russia during the Nazi invasion, with the Gestapo trying to get the blueprints of a secret new weapon. Sergei Lukinov, Ivan Malishefsky, Natasha Borskaya, Natalia Alisova, Andrei Tutushkin. Director: Vladimir Legoshin.

Que Lindo Es Michoacan...Spanish (....) ...........................................Clasa-Mohme Romantic Drama. Mexican film. A fiery romance is started when a senorita's car goes off the highway and a young woodsman offers to help her for a kiss. Tito Guizar, Gloria Marin, Evita Munoz, Victor Mendoza, Angel Garasa. Director: Ismael Rodriguez. (No English subtitles.)

Rainbow, The...Russian...(93) ...........................................Artkino War Drama. Grim drama of Nazi cruelty to Russian civilians in German-occupied villages. Natasha Vakhvev, Natalla Alisova, Elena Tyapkina, Vera Ivaseva, Anton Dustyansky, Anna Liavanayska. Director: Mark Donskoy.

Three Hours...French...(89) ...........................................Hoffberg Drama. Originally released in 1939 before the fall of France. A soldier on a troop train which breaks down takes the three hours time necessary to repair the damage to visit his parents and straighten out a love affair. Jean Pierre Aumont, Betty Boyv, E. Delmont, Corinne Luchaire, Aimos, Roger Legris. Director: Leonide Moguy.

Tierra de Pasiones...Spanish (....) ...........................................Clasa-Mohme Drama With Music. Mexican film. The tragic romance of two lovers dominated by a tyrant, who later meets his death according to legend—that on a certain festive day he shall die by the hand of the son of the man he killed. Jorge Negrete, Pedro Armendariz, Margarita Mora, Carlos Orellana, Jose Baviera, Margarita Cortes. Directors: Jose Benavides jr. (No English subtitles.)

Toros, Amor y Gloria...Spanish (102) ...........................................Clasa-Mohme Melodrama. Mexican film. The son of a servant in a great house is a chauffeur by day, but hides his identity as a famous bullfighter from his family and the daughter of the house whom he loves. Lorenzo Garza, Sara Garcia, Ma. Antonieta Pons, Carlos L. Moctezuma, Miguel Arenas, Jorge Reyes, Paco Jambrina. Director: Raúl de Anda. (No English subtitles.)

Ural Front, The...Russian...(84) ...........................................Artkino June 6 War Drama. How Russia accomplished the impossible task of maintaining and increasing war production during the attack on her industrial centers. Tamara Makarova, Vladimir Solovyov, Mark Bernes. Director: Sergei Gerasimov.

Wait for Me...Russian...(87) ...........................................Artkino Mar. 17 Drama. English dialog. A faithful wife waits five years for her pilot husband, never doubting that he would return after being given up for lost. Valentina Serova, Boris Blinov, Lev Sverdlin, Nikolai Nazvanov, Nina Zoraka. Directors: Boris Ivanov, Alexander Stolper.

FRANK BORZAGE

Current Release:
THE SPANISH MAIN
RKO Radio
DIRECTOR

Coming Release:
CONCERTO
Republic
PRODUCER-DIRECTOR
GARRY MOORE
"Little Fellers" That Do a Big Job

* COLUMBIA

ALL-STAR COMEDIES

A Knight and a Blonde...6409...Jan. 22, '45
Hugh Herbert attempts to cure his wife of jealousy, with disastrous results to himself.

Booby Dupes...6404...Jan. 17, '44

Gents Without Cents...6401...Aug. 10, '44

Design for Loving...6428...Nov. 3, '44
A musical comedy with lead roles sung by Frank Borden and Edna Skinner.

Gold Is Where You Lose It...6426

Jury Goes Round 'N Round, The...6423...Aug. 22, '44
The Stooges are mistaken for escaped Japs and land in Nazi spy headquarters where they have to prove they are Japs.

No Dough Boys...6402...Dec. 8, '44
Andy Clyde gets involved with bank robbers and stolen money, and comes out a hero.

Heather and You...6429...Jul. 9, '44
Andy Clyde, about to be married, is high pressured into pleading guilty to a trumped-up murder charge in order to trap the real killer.

Idiots De Luxe...6405...Jul. 15, '44
The Three Stooges go hunting in order to help one of them "recuperate" from a nervous breakdown.

Jury Goes Round 'N Round, The...6423...Aug. 15, '44
Vera Vague deadlocks a murder jury into voting for an acquittal.

No Dough Boys...6402...Nov. 24, '44
The Stooges are mistaken for escaped Japs and land in Nazi spy headquarters where they have to prove they are Japs.

Open Season for Saps...6427...Oct. 27, '44
A burlesque duel, a jealous wife and a scheming blonde, prove too much for Shemp Howard.

Pistol Packin' Niwits...6433...May 4, '44
El Brendel and Harry Langdon are bar-tenders-in-a-rootin', shootin' saloon of the early west.

She Snoops to Conquer...6422...Dec. 29, '44
Vera Vague is after a notorious Nazi spy ring and unwittingly helps one of them steal a valuable secret weapon.

Snooper Service...6430...Dec. 29, '44
Harry Langdon and El Brendel open a detective agency and, in typical fashion, bungle their first case.

Strife of the Party...6421...Oct. 13, '44
Vera Vague unearth a scheming band of jewel thieves.

No. 5...6655...(11) Jan. 1 (Baker) Tico Tico
No. 6...6656...(10) Feb. 9
No. 7...6657...(11) Mar. 15 (Leibert) I'll Walk Alone
No. 8...6658...(9) Apr. 27 (Leibert) Sweet and Lovely
No. 9...6659...(10) May 25 (Baker) Confessin'
No. 10...6660...(10) June 29 (Baker) Rum and Coca-Cola
No. 11...6661...(8) July 6 (Leibert) Lil on the Lonely Side.
No. 12...6662...(10) Aug. 23 (Leibert) Bell-Bottom Trousers
No. 13...6663...(8) May 8 (Special) Patriotic Songs

Three Pests in a Mess...6403...Jan. 19
The Stooges mistake a dummy, found in a cemetery, for a corpse.

Two Local Yokes...6432...Mar. 23
Andy Clyde gets into trouble with his wife when he tries to vie with his friend for the title of Romeo.

Wedded Bliss...6425...Aug. 18, '44
Billy Gilbert learns the hard way not to interfere in any matrimonial quarrels.

Wife Decor...6411...June 1
Hugh Herbert finds out the hard way that a married man should never go to a night club without his wife.

Woo, Woo!...6410...Jan. 5
Hugh Herbert tries to help a client win back her husband's love by making him jealous, which he succeeds in doing too well.

COLOR RHAPSODIES

Carnival Courage...6505...Sept. 6

Dog, Cat and Canary...6501...Jan. 5

Fiesta Time...6503...July 12

Hot Foot Lights...6507...Aug. 2

Rippling Romance...6502...June 21

COMMUNITY SING

No. 1...6651...(9) Aug. 35, '44 (Leibert) Love, Love, Love
No. 2...6652...(9) Oct. 12, '44 (Baker) Ikky Ticky Tambo
No. 3...6653...(9) Nov. 10, '44 (Baker) Swingin' on a Star
No. 4...6654...(9) Dec. 1, '44 (Leibert) Hot Time in Berlin

Detailed Information on All Releases for the 1944-45 Season

Explanatory

Statistical and summary data on the season's short subjects, arranged alphabetically under company headings and under company groupings. Dates are 1945 unless otherwise stated.

PRODUCTION NUMBER immediately follows title.

RUNNING TIME (in parenthesis) follows production number.

RELEASE DATES at end of title line.

Symbol • indicates color photography.

Three Pests in a Mess...6403...Jan. 19
The Stooges mistake a dummy, found in a cemetery, for a corpse.

Two Local Yokes...6432...Mar. 23
Andy Clyde gets into trouble with his wife when he tries to vie with his friend for the title of Romeo.

Wedded Bliss...6425...Aug. 18, '44
Billy Gilbert learns the hard way not to interfere in any matrimonial quarrels.

Wife Decor...6411...June 1
Hugh Herbert finds out the hard way that a married man should never go to a night club without his wife.

Woo, Woo!...6410...Jan. 5
Hugh Herbert tries to help a client win back her husband's love by making him jealous, which he succeeds in doing too well.

FOX & CROW

Kickapoo Juice...6602...Feb. 23

LIL ABNER

(Reprinted)

Kickapoo Juice...6602...Feb. 23
Mammy Yokum attempts to marry off Abner's bachelor ideals, Lonesome Polecat and Hairless Joe, so he will woo Daisy Mae.

PORKULLAR PIGGY...6601...Oct. 13, '44
Lil Abner almost loses his prize pig to a greedy butcher.

PHANTASIES CARTOONS

A Harbor Goes to France...6701...Nov. 18, '44
A harbor, built in England, is towed to the shores of France, preparatory to the D-Day invasion.

PHANTASIES CARTOONS

As the Fly Flies...6702...Nov. 17, '44

Boozy Socks...6704...July 12

Goofy News Views...6703...Apr. 27

Mutt'n Bones...6701...Aug. 25, '44
HOWARD WELSH
Executive Producer

CHARLES DAVID
Director

"RIVER GANG"
"LADY ON A TRAIN"
"Andy Pandy" Is Celebrating
His 7th Birthday

IN

WALTER LANTZ CARTUNES

Distributed by Universal
in Technicolor

HERMAN MILLAKOWSKY

Producing:
"Murder in the Music Hall"

* * *

Preparing:
"Uninvited Guest"

* * *

"Mozart"

* * *

"Pennies to Burn"

* * *

REPUBLIC STUDIOS
SCREEN SNAPSHOTS

Phantoms, Inc

No.

1...

fake spiritualist defrauds a couple whose
son is missing in action. Their deaths lead
to an expose by police.

Aug.

.6851. ..(10)

Sept. 22, ’44

2....6852....(10)

The Mike Goes
No.

25, ’44

Joe in Hollywood

G.I.

No.

Oct. 19, ’44

3....6853....(10)

Ken Murray, M.

No. 4....6854....(9'^)
Variety Mowbray

Nov.22,

No. 5

Dec.

—

6855.... (10)

. .

’44

Nostradamus,

Jan. 26

No.

Feb. 25

.

.

to

Tom

Mar. 29

No. 9....6859....(9>/^)
Doctors in Makeup

May

.

.

.

July 27

6860.... (10)

Simms
Nov. 24, ’44
Aug. 10

Hedge

Oct. 20, ’44

Hoppers....6802.... (9)

It

Rodeo... 6808

.

(Golf)
Sept.

Kadets....6801.... (1014)

Kings of the Fairway. ...6805..

.

8, ’44

Feb. 2

(10)

(Golf)

Rough
and Tumble. ...6806.
(9)

..

Mar.

(9)

2

(Wrestling)

Dec.

Hollywood Scout....S-560....(8)
Apr. 14
A day with an animal talent scout.
Sleuth ..S-558.... (9)
Nov, 25, ’44
Occupational hazards and their causes.
Track and Field Quiz....S-559.... (9)
Mar. 3
Safety

.

Answers

to tricky questions
events.

Shrines of Yucatan. ...T-611....

25

Feb. 24

(9)

Wandering Here and There. ...T-522
Dec.

9, ’44

M-G-M CARTOONS
Barney Bear’s Polar Pest....W-542
Dec. 30,

(7)

Big Heel-Watha ..W-539....(8)
Jerky Turkey.. ..W-546.... (8)

Kids in the Shoe....C4-9.... (7)
Nursery tale fantasy.

Oct. 21,

Apr.

Mouse Comes to Dinner....W-631.... (8) .May 5
Mouse in Manhattan ..W-632.... (8)
July 7
Mouse Trouble. ..W-541.... (7)
Dec. 23, ’44
Puttin’ On the Dog....W-540.... (7)
Oct 28, ’44
..

.

17, ’44

Mar. 2
June 22

Happy....D4-6....(8)

MUSICAL PARADES
(Technicolor)

Feb. 9

Bombalera....FF4-3.... (20)
Lassie. ...FF4-1.... (19)

Oct.

Star

15

Apr, 13

Isle of Tabu....FF4-4....(20)

Dec.

Bright....FF4-2.... (20)

You Hit the

6, ’44

June

Boogie Woogie....FF4-5.... (20)

15, ’44

Aug. 17

Spot,...FF4-6.... (20)

NOVELTOONS

When

15, ’44

Dec.

Jam,

in a

G.I.

May 4

A....P4-5.... (8)

Mar. 30
June 29

(8)

A....P4-6....(7)

Johnny Comes Home....P4-3
Feb. 2

(8)
.

..P4-l....(8)..Oct. 27, '44

PARAMOUNT NEWS

GEORGE PAL PUPPETOONS
Hatful of Dreams. ...U4-6.... (9)
Hot Lip Jasper ..U4-3.... (8)

Nov.

Zoo....D4-l....(8)

Magica-Lulu....D4-3.... (8)

Stranger, The....C4-7.... (7)
Mar. 23
ugly duckling is shunned by his family.

(Released Twice Weekly)

POPEYE CARTOONS
(Technicolor)

For Better or

June 8

Nurse....E4-5.... (8)

Mess Production. ...E4-6.... (8)

(Technicolor)
7

’44

May 25

(8)

Mar. 23

’44
’44

Lulu at the

Yankee Doodle Donkey

Snubbed by a Snob....C4-8.... (7)
Mar. 16
The two donkeys are snubbed by a pedigreed horse and her colt.

(Technicolor)

Daddy.. ..D4-5....

Self-Made Mongrel,

desert.

An

Apr. 20

Dec. 29,

..D4-2....(7j4)

Scrappily Married. ...P4-4....

Hunky and Spunky ..C4-10.... (7)
Mar. 16
The two donkeys and a prospector in the

Little

.

(8}4)

.

Mar. 31

Birthday Party

Lamb

(Technicolor Reissues)

(9)

(Technicolor)
Ties....D4-4....(8)

(Technicolor)
Gabriel Churchkitten....P4-2

COLOR CLASSICS CARTOONS

City....T-613.... (9) ....Aug.

LITTLE LULU

on track and

PARAMOUNT

FITZPATRICK TRAVELTALKS
Guatemala

6, ’44

roller skat-

with ballet and acrobatic demonstrations of the sport.

Bonnie

PETE SMITH SPECIALTIES

METRO-GOLDWYN-MAYER

Seeing El Salvador... .T-612....

Oct.

(

ing,

May 5
the stethoscope was invented: and
vulcanized rubber was discovered.

22, ’44

(Technicolor)

Wheels. ...R4-1.... 9 %)
The growth and development of

Snap

Sept. 2

. .

Modem

Oct. 28, ’44
history of a

(11)

How

field

Salmon Fishing. ...6810.... (9)
Striking Champions 6804.... (10)

fish.

Rhythm on

Daffydilly

man suffering with a blocked memory.
Seesaw and the Shoes, The....K-576

Apr. 27

Iron Masters, The.. ..6807.... (914)

Mar. 3

Rain....K-575.... (10)

the U.S. weather bureau operates.

Return From Nowhere. ...K-573

July 22

..(9)

Fishin’....R4-4.... (9)4)
Jan. 26
Fishing in a quiet mountain stream, the
anglers matching skill and wits with scrappy

Beau

Looks Like

how

(Steeplechase)

favorites, with shots of the race itself.

Cannon Mountain.

(10)

SPORT REELS

8, ’44

White Rhapsody, ...R4-7.... (9)
May 4
Skiing on New Hampshire’s snow covered

John Nesbitt traces the case

Aqua-Maids. ...6803.... (9)4)
Chips and Putts.. ..6809.... (9)

Dec.

Race track factors governing long shots and

Fights Back ...K-574....(10)..Nov. 11, ’44
Story of the Normandie luxury liner, its
building, destruction by fire, and resurrec-

How

Eddie Cantor-Ginny

Hi-Ho

Nostradamus, the

tion.

17

Favorites.. ..R4-3

(9>^)

A Lady

Mix-Will Rogers

No. 8 ..6858.. ..(10)
Letters to G.I.

K-9

predictions of Michael
16th century scholar.

PASSING PARADE

7. ...6857.... (9)

Memorial

Sept. 30, ’44

IV....M-589.... (11)

Shows current events that bear out the

28, ’44

No. 6 .6856 ..(9)
Vallee-Allen

No. 10

Mar. 3
child finally adjusts herself to her nice foster parents.
Lie....M-590.... (11)

How an orphan

Janes in Hollywood

G.I.

White

Little

C.

Long Shots or

Out

MINIATURES

War

to

June 9

A-504.... (17)

A

(Series 24)

Pop-Pie Ala
July 6
Jan. 5

Shape

Aug. 24
Jan. 26
Apr. 27

Mode....E4-2....(9)

Ahoy....E4-4....(7}4)

She-Sick

Sailors.. ..E4-1.... (8)

Dec.

8, ’44

.

Jasper

Tell....U4-4.... (8)

Jasper’s

Booby

Traps....U4-7.... (8)

Mar. 23
Aug. 3

Tops in the Big

Screwy Truant.. W-543.... (7)
Jan. 13
Shooting of Dan McGoo, The....W-545
Mar. 3
(8)
Swing Shift Cinderella....W-634.... (7) Aug. 25
Tee for Two....W-633....(6)
July 21

Shave....U4-8.... (8)

.

Jasper’s Minstrels. ...U4-5....

Paradise

Jasper’s

Two-Gun

.

..U4-1....

(9)

(7^)

Rusty....U4-2....(7j4)

Sept. 28

May 25
Oct. 13, ’44

Dec.

1, ’44

...

Unwelcome Guest,

The....W-544....(7)....Feb. 17

M-G-M NEWS OF THE DAY
(Released Twice Weekly)

GRANTLAND RICE SPORTLIGHTS
Blue

Wiimers....R4-5.... (9)

Feb. 23

Bob Kiphuth, Yale aquatic coach, trains his
champion swim teams.
Broncs & Brands ..R4-2.... (9 J^)
Nov. 3, ’44
Shots of riding herd on cattle and horses,
and a genuine small-town rodeo.
Sept. 7
Campus Mermaid ..R4-10.... (9)
College girl members of a club of specialists
.

M-G-M SPECIALS
(Crime Does Not Pay)
Dark Shadows.. ..A-501.... (22)
Dec.

The

role science plays in solving the

tery of

the

man who

kills

16, ’44

mys-

but does not

know why.
crime trapped a bank cashier and saved
an innocent man from execution.

How

The....A-503.... (19)

May 5

a clever warden dispels a lad’s visions
of a life of crime following his release from
prison.

206

in aquatic ballet.

Shows

.

..R4-9.... (9)

July 27
a piano-

of various breeds;
playing Chihuahua; a feline finish-fight.

Fan

litters

June 8

Fare....B4-8....(9)

A sports quiz film.
Game Bag....R4-6....(9J4)

Mar. 30
Duck shooting in North Dakota; upland

game

in the

same

North Carolina.

(Magnacolor)
No.

Oct. 20, ’44
“detector car” for track rail flaws; kitchen hints for the housewife; an X-ray BiPlane marker used at battlefronts by surgeons in locating bullets and metal fragments in the body.
l....J4-l....(10)

A

No.2....J4-2....(10)

Dec. 22, ’44
multiple moving
reservoirs beneath the

The postwar home;

a

scarecrow: crude oil
swamps of the Mississippi delta.

Feb. 16

No.3....J4-3....(10)

Manufacture of latex; a peach de-fuzzer; a
Goldbergian device; the Second air force
at Pueblo.

Canine-Feline Capers

Fall Guy....A-502.... (20)
Apr. 14
How one detail overlooked in the perfect

Last Installment,

.

Mar. 16

POPULAR SCIENCE

...

Jasper’s Close

Top....E4-3....(7)

state; quail shooting in

No.

Apr. 6

4....J4-4....(10)

Modern household gadgets; rainproof and
wrinkleproof fabrics and runproof hose;
Army’s Chemical Warfare Service.

Junel

No.5.,..J4-5....(10)

House made of

sunbathing in subzero temperature; advances of biological
science: sea rescue of a bomber crew by
the army.
glass;

BOXOFFICE BAROMETER


DUDLEY NICHOLS
Producer-Director
SISTER KENNY

Anthony Mann
Director

Sing Your Way Home
Bamboo Blonde
DOC MERMAN
Production Manager

Pine-Thomas Productions

Releasing Through
PARAMOUNT

Lewis Allen
Director

In Release:
"Those Endearing Young Charms"

In Production:
"I Take This Woman"
BILLY DE WOLFE

Under Contract to Paramount

"MISS SUSIE SLAGEL'S"
"OUR HEARTS WERE GROWING UP"
"BLUE SKIES"

Management
M.C.A.

Frank Wisbar
Director

P.R.C.

BOXOFFICE BAROMETER
No. 6...J1-6...(10) ..........Aug. 10
The army jeep returned to do civilian jobs; gadgets in the home of tomorrow; a Goldberger design for bedtime reading.

SPEAKING OF ANIMALS
A Musical Way...Y4-5...(9) ..........July 20
As Babies...Y4-1...(9) ..........Nov. 24, ’44
From A to Zoo...Y4-6...(9) ..........Sept. 21
In the Public Eye...Y4-3...(9½) ..........Mar. 16
Talk of the Town...Y4-4...(9) ..........May 18
Who’s Who in Animal Land?...Y4-2...(9) ..........Jan. 19

UNUSUAL OCCUPATIONS (Magnacolor)
No. 1...L4-1...(10) ..........Nov. 9, ’44
How a city of Brazil solved its transportation problem; monograms and crests made from letters of names; fish lures made from old auto hub caps; orchid raising in Java; graphically illustrated sound effects in radios.

No. 2...L4-2...(10) ..........Jan. 12
Ancient Indian art practised in the high mesas of New Mexico; an Argentine sculptor and his work; a barber who shaves his customers with his miniature replicas of obsolete vehicles; Photo-Wacs training at Lowry Field, Colo.

No. 3...L4-3...(10) ..........Mar. 9
A wood carver of wild life; a collection of 1,000 clocks; a veteran railroad tunnel- opener; a village for children; a painter who is her own model for her pinup portraits.

No. 4...L4-4...(10) ..........May 11
A man with a private locomotive on his own two-aren lot; a daredevil diver of Mexico; ornaments made from fish scales; llama breeding.

No. 5...L4-5...(10) ..........July 13
A woman raises worms for farmers; miniature tea sets, pottery and curios; a priest creates murals from canceled postage stamps; artists who paint life studies under water.

No. 6...L4-6...(10) ..........Sept. 14

Plastics Inventor...54,102...(7) ..........Sept. 1, ’44
Bluto
Springtime for Pluto...51,101...(7) ..........June 23, ’44
Bluto
Tiger Trouble...54,106...(7) ..........Jan. 5
(Goofy)

EDGAR KENNEDY COMEDIES
Alibi Baby...54,402...(18) ..........Jan. 5
Edgar’s wife leaves a baby on his doorstep as a practical joke, and he has the police after him.

Feather Your Nest...53,401...(18) ..........Oct. 23, ’44
Kennedy gets into the usual hilarious complications trying to retrieve a $2,000 ring which was swallowed by a chicken.

It’s Your Move...53,405...(7) ..........Aug. 10
The Kennedy family quarrel, as usual, this time over raising funds to save their home.

Sleepless Tuesday...53,403...(18) ..........Feb. 23
Kennedy works himself up in a lather over his mother-in-law’s habit of turning the radio on full blast.

What, No Cigarettes?...53,404...(18) ..........July 12
Kennedy’s shiftless brother-in-law gets in his hair over the cigarette shortage.

You Drive Me Crazy...55,406...(17) ..........Sept. 7

FLICKER FLASHBACKS
(Clings of old-time newsreels and silent features)
No. 1...54,201...(10) ..........Sept. 15, ’44
No. 2...54,202...(10) ..........Oct. 27, ’44
No. 3...54,203...(9) ..........Dec. 8, ’44
No. 4...54,204...(9) ..........Mar. 2
No. 5...54,205...(9) ..........Apr. 13
No. 6...54,206...(8) ..........May 25
No. 7...54,207...(7) ..........July 13

HEADLINER REVIVALS
(Sports Reissues)
Songs of the Colleges...52,201
(15) ..........Sept. 8, ’44
(Hal Roberts)
Swing Fever...53,204...(19) ..........Mar. 16
(Swing Fever)
Swing L...53,202...(16) ..........Oct. 29, ’44
(Louis Prima)
Swing Vacation...53,203...(19) ..........Dec. 1, ’44
(Buddy Rogers)

LEON ERROL COMEDIES
Birthday Blues...55,703...(17) ..........Feb. 16
Errol Errol stumbles into trouble when he buys a fur coat from a fence.

Double Honeymoon...55,706...(18) ..........Aug. 3
A friend uses Errol’s name in registering at a hotel, which sets off explosive events when he and his wife arrive.

He Forgot to Remember...55,702...(17) ..........Nov. 17, ’44
Errol forgets amnesia when his wife finds him in a night club.

It Happened to a Dog...55,705...(18) ..........June 15
Errol’s wife enlists the aid of the iceman in disposing of their dog, and Errol thinks the watchdog is out of the way.

Let’s Go Stepping...53,704...(17) ..........May 4
Errol poises as his twin brother to find out if his wife really loves him.

Triple Trouble...53,701...(17) ..........Sept. 1, ’44
Errol shouldn’t have been in dutch with his wife over “the other woman.”

PATHE NEWS
(Released Twice Weekly)

PATHE SPORTSCOPES
Athlete of the Year...54,306...(8) ..........Mar. 23
Ann Curtis, national amateur swimming champ from San Francisco, wins the Sullivan Award.

Colorado Rainbows...54,313...(8) ..........Aug. 10
Various ways of catching trout.

Court Craft...54,306...(8) ..........Jan. 26
University of Utah’s basketball team in training and on the court.

Five Star Bowlers...54,305...(8) ..........Dec. 29, ’44
Five experts show their skill at this popular indoor sport.

Harness Racers...54,301...(8) ..........Sept. 8, ’44
Horse racing shots.

Mexican Playland...54,312...(8) ..........July 13
The famous resort spot at Acapulco, Mexico.

Parade of Kings...54,302...(8) ..........Dec. 1, ’44
Skiing demonstrations against the scenic background of Quebec’s Laurentian Mountains.

Saddle Stables...54,303...(8) ..........Nov. 3, ’44
Teaching youngsters the fine art of horsemanship.

School for Dogs...54,302...(8) ..........Oct. 6, ’44
Training dogs at the Westminster Kennel Club show in Westchester.

Ski Gulls...54,307...(8) ..........Feb. 23
Breathtaking shots of skiing experts.

Tee Tricks...54,311...(8) ..........June 15
Joe Kirkwood, trick golfer, displays his skill.

Timberdoodles...54,300...(8) ..........April 20
Three well-known people go on a hunting party for woodcock.

West Point Winners...54,310...(8) ..........May 18
Training of the cadets in every phase of sports.

THIS IS AMERICA
Annapolis...53,111...(16) ..........Aug. 24
Battle of Supply...53,108...(17) ..........June 21
California Boom-Town...53,112...(16) ..........Sept. 21
China Life-Line...53,109...(16) ..........July 6
Dress Parade...53,107...(16) ..........May 4
Guam—Salvaged Island...53,106...(17) ..........April 13
Honorable Discharge...53,105...(18) ..........Mar. 9
New Americans...53,102...(19) ..........Dec. 15, ’44
On Guard...53,104...(17) ..........Feb. 9
Policing Germany...53,110...(18) ..........July 27
Power Unlimited...53,103...(17) ..........Jan. 19
West Point...53,101...(17) ..........Nov. 17, ’44

20TH CENTURY-FOX

DDRIBBLE-FUSS PARADE
Do You Remember?...5502...(8) ..........June 22

Old-time movie clips of beach scenes, feminine sports, the opening of the New York subway, and a drama.

Sea Food Mamas...5501...(8) ..........Oct. 20, ’44

Shots of sea, pelicans and herons at Clear Lake, Calif.

ED THORGERSEN—SPORTS

Blue Grass Gentlemen...5351
(9) ..........Sept. 15, ’44
Kentucky—its scenery, southern homes, race track and horse breeding farms.

Down the Fairways...5354...(8) ..........June 1

Golf as played by various types.

Girls Preferred...5301...(9) ..........Nov. 24, ’44
Girls sailing and canoeing at Sagano Lake, Maine.

Nova Scotia...5353...(8) ..........Feb. 9

The mire, dances, songs and traditions of that country; deep-sea fishing for blue-fin tuna.

Steppin’ Pretty...5302...(8) ..........Jan. 5

Salmon fishing near the Maine-New Brunswick border.

FOX MOVIECENTRE NEWS
(Released Twice Weekly)

MARCH OF TIME

No. 13...(Vol. 10)...(18) ..........Aug. 11, ’44
British Imperialism—1944.

No. 1...(Vol. 11)...(17) ..........Sept. 8, ’44
Postwar Farms.

BOXOFFICE BAROMETER

210
GIORGIO C U R T I

Productions

Reginald Denny
Action Pictures Corporation

In Production:
"GOD'S COUNTRY"
in Cinecolor

Released by:
LIDA DISTRIBUTING CO.
San Francisco

In Preparation:
"DEATH VALLEY"
in Cinecolor

John Garfield
MOVIE ADVENTURES
(Black and White)
What It Takes to Make a Star...5291
(8).........Aug. 26.........July 6
The art of professional modeling and how it helps to get a good film job.
(Color)
Alaskan Grandeur...5256... (8).........Mar. 16
Father Hubbard shows the breakup of a mountainous glacier.
Black, Gold and Cactus...5254
(9).........Nov. 10, 1944
A tale of the Southwest.
Canyons of the Sun...5257... ...Jan. 19
Picturesque scene shots of Colorado.
City of Paradax...5255... ...Mar. 2
A travelog of northern India, taken by the Thaw expedition.
Empire State, The...5261... ...July 27
A camera tour of New York state.
Isle of Romance...5259... ...Aug. 4
A travelog of Havana and other Cuban spots.
Jewels of Iran...5352... ...Aug. 25
Treasures of the Persian rulers.
Land of 10,000 Lakes...5258... ...Mar. 30
Shows the countless lakes of Minnesota; also canoe trips.
Mexican Majesty...5251... ...Aug. 4
The scenic beauties of Mexico with its volcanoes and floating gardens.
Mystic India...5253... ...Sept. 29
Film charting travels by the Thaw expedition, of Butan and its natives, a tiger hunt, and ruins of temples.
Sikhs of Patiala...5260... ...Aug. 8
The Sikhs of India display their wealth and finery.
SPECIAL
Three Sisters of the Moors...5601
(20).........Sept. 8, 1944
Biographical sketches of the famous Bronte sisters, authors of "Jane Eyre" and "Wuthering Heights."
TERRY-TOONS
(Technicolor)
Aesop Fable—The Mosquito...5519
(7).........June 29
Ants in Your Pantry...5511... ...July 7
Art Cat Backed, The...5501... ...Aug. 18
Dear Old Switzerland...5508... ...Dec. 25
Fisherman's Luck...5314... ...Apr. 6
Gandy Goose in Ghost Town...5563
(7).........Sept. 23, 1944
Gandy's Dream Girl...5507... ...Dec. 8, 1944
Mighty Mouse and the Kilkenny Cats...5515... (7).........Apr. 27
BOXOFFICE BAROMETER
No. 2... (Vol. 11) ... 18) .........Oct. 6, '44
What to Do With Germany.
No. 3... (Vol. 11) ... 17) .........Nov. 13, '44
Undaunted, Mariner.
No. 4... (Vol. 11) ... 18) .........Dec. 1, '44
Inside China Today.
No. 5... (Vol. 11) ... 19) .........Dec. 29, '44
The Unknown Battle.
No. 6... (Vol. 11) ... 17) .........Jan. 26
Report on Italy.
No. 7... (Vol. 11) ... 17) .........Feb. 23
The West Coast Question.
No. 8... (Vol. 11) ... 16) .........Mar. 17
Memoirs of Texas.
No. 9... (Vol. 11) ... 17) .........Apr. 20
The Returning Veteran.
No. 10... (Vol. 11) ... 16) .........May 18
Spotlight on Congress.
No. 11... (Vol. 11) ... 17) .........June 15
Teen-Age Girls.
No. 12... (Vol. 11) ... 17) .........July 13
Where's the Meat?
No. 13... (Vol. 11) ... 17) .........Aug. 13
The New U.S. Frontier.
UNITED ARTISTS
DAFFY-DITTYS
(Technicolor)
Cross-Eyed Bull, The...DD-1... ...Nov. 4, 1944
The first of a new series of animated plastic models, dealing with a cross-eyed bull who wins his senorita by vanquishing the toreador.
Flying Jeep, The...DD-2... ...Aug. 20
A jeep in the South Pacific reads a book on flying, but when it attempts to land in the junk heap, where it is restored to "new life" by a Jap bomb.
WORLD IN ACTION
Fortress Japan... No. 19... ...Aug. 11
Made by the National Film Board of Canada. The fanaticism with which the Japanese retreated into a tight inner fortress to defend themselves in the final struggle.
Inside Fighting France...No. 20
(19).........Oct. 15, 1944
A pictorial-narrative discussion of the social outlook of prewar France, which led to its downfall.
Now—the Peace... No. 22... ...May 18
A documentary made by the National Film Board of Canada, showing the mistakes made in the postwar period following World War I, and what can be done to avoid the same mistakes this time.
When Asia Speaks... No. 21... ...Nov. 17
The battle being waged for the western powers in rooting out the influence and propaganda of the Japanese in the Asiatic states of the world.
Zero Hour... No. 18... ...July 7
Story of invasion phases as seen from captured enemy films.
UNIVERSAL
LANTZ CARTUINES
(Technicolor)
Beach Nut, The...9232... ...Oct. 16
(Woody Woodpecker)
Chew Chew Baby...9236... ...Feb. 5
(Woody Woodpecker)
Crow Crazy...9239... ...July 9
(Andy Panda)
Dippy Diplomat...9240... ...Aug. 27
(Woody Woodpecker)
Painter and the Pointer...9235
(7).........Dec. 18
(Andy Panda)
Ski for Two...9233... ...Nov. 13
(Woody Woodpecker)
Woody Dines Out...9238... ...May 14
(Woody Woodpecker)
NAME BAND MUSICALS
Artistry in Rhythm...9128... ...July 18
Stan Kenton & Orchestra, Anita O'Day, Tailor Maids, Gene Howard
Harmony Highway...9125... ...Nov. 22
(Al Donahue & Orchestra, Jimmy Cash, Stapletons, Marilyn Hare, Foursome.
Jive Busters...9124... ...Jan. 17
Sonny Dunham & Orchestra, Carolyn Grey, Tallor Maids, Valesco & Lene.
Melody Parade...9125... ...Feb. 14
Charles Barnet & Orchestra, Pied Pipers, June Hutton, Greer Garson.
On the Mellow Side...9123... ...Dec. 6
(Emil Coleman & Orchestra, Delta Rhythm Boys, Dellie Norell.
Rockabye Rhythm...9127... ...June 20
Frankie Masters & Orchestra, Phyllis Hules, Eddie Williams, Frank Cook, Marty, Kay, Pat and Joe.
Swing Serenade...9126... ...Feb. 28
Billie Holiday & Orchestra, Leo Diamond, Quintet, Gloria Delson, Costello Twins, Artie Wayne, Mary Gordon.
Swingtime Holiday...9121... ...Sept. 20
(4) ... (15)
(Gus Arnheim & Orchestra, Jimmie Dodd, Delta Rhythm Boys, Jean Davis.
Waikiki Melody...9129... ...Aug. 29
Harry Owens & his Royal Hawaiians, Hlo Hattie, Alma Ross, Hawaiian Sweethearts.
PERSON-ODDITIES
ABC Pin-Up...9373... ...Dec. 15
Five alphabet sets engraved on the head of a pin; carved miniature animals; Royal Gorge in a cable car; skunk house pets.
Author in Babylond...9353... ...May 14
The president of a baby food company who writes detective stories; hook rug weaving; a one-legged athlete; a model toy railway.
Broadway Farmer...9368... ...May 28
Chic Johnson of Connecticut farm; 80-year-old former Buffalo Bill Scout; footgear collection; sea shell artistry; amateur pinup artist.
Idol of the Crowd...9371... ...Sept. 18
Jim Jeffries, heavyweight champ; 90-year-old billiard champ; rare sea shell collection; woman constable; New York patent attorney.
Kanine Aristocats...9358... ...Aug. 27
A home for aged dogs through a strange will; an alarm clock repair hobbyist; amateur boat builder.
One-Man Newspaper...9372... ...Dec. 18
Reportor, editor, typesetter and printer of his own newspaper at 68; fish scale novelies; ghost city watchman; a miniature bathtub hobby.
Pigtail Pilot...9374... ...Jan. 22
An expert pilot and mechanic at 12; antique clock collection; rare plant casts made by a Dinner museum; lovebirds trained to do tricks.
School for Mermaids...9377... ...Aug. 13
Girl deep-sea divers; curios in a museum-like home; knife-throwing expert; cane collection.
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Lili Marlene...9112... ...Dec. 31
How the song was first written and popularized as the German official war song.
World Without Borders...9116... ...Jan. 17
History of aviation and the part it will have in the postwar world.
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(9)
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"... after the war, when materials and equipment are available, practically all pictures will be done in color backgrounds..."

Hollywood Reporter,
May 28, 1945

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*Dinah Shore named top girl popular singer in Billboard's 1945 national polls of radio editors, GIs, high schools and colleges.
June 3535.9 (9) June 4
Your National Gallery...3355.9 (9) Apr. 23

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor)

' Ain't We Got Fun.'1309... (8) Apr. 21
Busy Bakers...1313... (7) Oct. 20
Fella With a Fiddle...1306... (7) Jan. 20
I Love to Sing...1304... (7) Nov. 18, '44
I Only Have Eyes for You...1308... (7) Mar. 17
I'm a Little Lion...1310... (7) Aug. 4
Let It Be Me...1301... (7) Sept. 16, '44
Old Glory...1312... (7) Aug. 25
Plenty of Money and You...1305 (7) Oct. 14, '44

September in the Rain...1302 (9) Sept. 30, '44
Speaking of the Weather...1311... (7) July 21
Sunday Go to Meetin' Time...1303 (6) Oct. 28, '44
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Hare Conditioned...1724... (7) Aug. 11
Hare Tonic...1725... (7) Oct. 6
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Are Animals Actors?...1109... (2) Mar. 31
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Dogs...1108... (2) Mar. 31
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I Won't Play...1104... (20) Nov. 11, '44
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Law of the Badlands...1110... (20) Apr. 14
Learn and Live...1112... (20) July 7
Nautical But Nice...1105... (20) Dec. 2, '44
Plunder of the Black Ship...1105... (20) Feb. 3, '44
Plantation Melodies...1611... (20) May 12
Probably We Serve...1102... (20) Sept. 23, '44
Looney Tunes CARTOONS (Technicolor)

' Ain't That Lucky...1705... (7) May 19
Bashful Buzzard...1710... (7) Sept. 15
Behind the Meat Ball...1704... (7) Apr. 7
Draftee Daffy...1701... (7) Jan. 27
Fresh Airdale...1700... (7) Aug. 25
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Peck Up Your Troubles...1711... (8) Oct. 20
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Trap Happy Porky...1702... (7) Feb. 24

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Bands Across the Sea...1609... (10) June 2
Bob Wills & His Texas Playboys...1601... (10) Sept. 2, '44
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1604... (10) July 28
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MERIEE MELLODIES (Technicolor)

Book Review...1719... (7) Nov. 24
Gruessew Twosome...1706... (7) May 26
Life With Feather...1703... (7) Mar. 24
Wagon Wheels...1708... (7) Feb. 28

SPORTS PARADE (Technicolor)

Arabians in the Rockies...1511... (10) Oct. 13
Bahama Sea Sports...1509... (10) June 25
A fishing expedition on the enchanted is-
land, with its crystal water and lush vege-
tation.

Bikes and Skis...1504... (9) Feb. 10 Florida's and its varied winter sports ac-
tivities.

Birds & Beasts Were There, The
1502... (10) Dec. 30, '44
Raging birds and animals brought to the States from their native habitats.

California Here We Are...1501 (10)
A camera view of California's show places.

Caravalde of Archery...1513... (10)
Cuba Calling...1505... (9) Mar. 10
Deep-sea fishing, water skiing, sailing,
swimming and sun soaking in Acapulco, Mex-
ico.

Swimcapades...1506... (10) Apr. 7
A swim ballet in Florida's famed Silver Springs.

Water Babies...1507... (10) May 19
Water sports, including water skiing, aqua-
planing, and water tobogganing.

TECHNICOLOR SPECIALS

America the Beautiful...1605... (20) Aug. 4
A camera tour of picturesque spots of the U.S.
Beachhead to B'r'in...1002... (20) Jan. 6
A tribute to the U.S. chaplains' corps. Nar-
ration written by Charles Linton Tedford.\nSupervised by Gordon Hollingshead.

Coney Island Honeymoon...1004... (20) June 16
A sailor and his bride are followed by the camera on a tour of the carnival play-
ground.

LET'S Go Fishing...1001... (16½) Oct. 21, '44
Various types of fishing, ranging from pic-
turesque mountain streams to the marlin
waters off Chile.

Orders From Tokyo...1006... (20) Aug. 18
Photographed and narrated by Capt. David C. Griffin, USMC. Introduction by Brig. Gen. Carlos P. Romulo. Shows Manila be-
fore and after the Jap occupation.

Pledge to Bataan...1003... (20) Feb. 3
History of the Filipinos and the activities
of the guerrilla forces in aiding the U.S.,
as well as combat scenes on Bataan.

VITAPHONE VARIETIES

Outdoor Living...1406... (10) Nov. 4, '44
Overseas Roundup No. 1...1404... (10)
Mar. 17
Overseas Roundup No. 2...1405... (10) May 26
Overseas Roundup No. 3...1406... (10) July 14
Ski Whiz...1402... (10) Oct. 7
Thier Dizzy Day...1401... (10) Sept. 2, '44

Serials

COLUMBIA
Black Arrow...6120... 15 chapters... Oct. 20, '44
Brenda Starr, Reporter...6140 13 chapters... Jan. 26
Monster and the Ape...6160 15 chapters... Apr. 29

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Master Key, The...9851... 13 chapters... Apr. 24
Mystery of the River Boat...9681 13 chapters... Oct. 24, '44
Raiders of Ghost City...9781 13 chapters... July 25, '44

BRITISH MINISTRY OF INFORMATION

Date With a Tank, A...13...Hoffberg Prod. The British race to manufacture their new anti-tank gun to keep a "date" with the new Nazi Tiger tank in Africa.

Nine Hundred, The...10...WB Filmed by combat cameramen of the Mediterranean Allied air forces, RAF and British army film units. How the Allied air forces helped Yugoslav partisans in their fight against the Germans.

Story of Father Cuyten, The...9...Hoffberg Prod. Father Cuyten and an entire Belgian vil-
lage make their way to England to escape the oncoming Nazis.

VOLUNTEER, THE...21...RKO The war transforms a useless individual into a valuable part of the Royal Fleet Air Arm personnel.

FOREIGN
Maidenek...10...Artikino An atrocious film of the notorious Nazi prison camp in Poland.

Marshall Stalin's Report...18...Artikino Stalin advocates a world peace organiza-
tion in a stirring oration. (English titles.)

Stars of Tomorrow...9...Artikino Folk songs and dances by Soviet school children.
Jack Carson

Cass Daley

Paramount Pictures

Edward C. Jewell
Art Director
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MECHANICAL MAINTENANCE SECTION of BOXOFFICE

A FIVE-POINT FEATURE
PAGE 16

presents Barometer Edition: 1945-46

ISSUE OF NOVEMBER, 1945
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Connecting modern extended range loudspeaker equipment to old style sound reproducers, which produce three to ten times as much "flutter" as present day equipment, may actually result in poorer sound quality because the distortion, noise and flutter are greatly amplified.

"Modernization" also sometimes results in costly shut-downs because of complications that make service extremely difficult whereas modern sound systems usually have emergency facilities for continuing the show when one or more components fail. Many of the old systems offer no such provisions.

Furthermore, in most cases the ultimate operating cost, including modernizations, is materially higher than the cost of a new sound system and its operation.

Since "modernization" of a sound system usually does not include sound reproducers, and some as late as of 1942 cannot be satisfactorily modified, exhibitors will need today's equipment to properly reproduce "Stereophonic" or "Three Dimensional" sound recordings when they arrive.

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NATIONAL THEATRE SUPPLY

"There's a Branch Near You"
Public Interest Is Our Greatest Asset: Let’s Hold It

In this review-preview issue of 1945-46, covering in this particular section the physical aspects and mechanical requirements of modern theatre operation, one principal motive predominates.

The purpose is to review and appraise the progress of our industry during the past twelve months with respect to what has been planned for the future and to do whatever we can herein to further accelerate such progress.

Public interest is the prime requisite to profitable theatre operation. The goodwill at present enjoyed in such ample measure by the theatre industry, because of its many worthy contributions to the war effort and to the morale of our citizenry during the conflict, will quickly subside unless something is done at once to sustain the public interest during peacetime.

Since public interest in the industry centers on and expresses itself in our theatres, therefore our first concern must be for the appearance and condition of our houses. Public interest can neither be aroused nor long sustained by out-moded theatres in a nation that will soon become noted for its modernity in all things.

The motive of this annual issue of ours is identical with all regular issues of this publication throughout the past twelve years, i. e., to foster by consistent cultivation the idea that Public Interest is this industry’s greatest asset and that it can be held only by keeping our theatres abreast, or ahead, of all contemporary enterprises in the matter of architectural modernity.

By the very nature of show business the motion picture theatre can afford to let no other commercial establishment surpass it for architectural beauty and up-todateness. In this respect the motion picture theatre, large or small, must either excel or yield its position in the public interest.

Consequently, at this time we recapitulate another year of progress in the planning of new theatres, so that an appraisal can be made of what has been proposed architecturally to perpetuate our houses in the public interest.

Also, with the same motive in mind, we have endeavored herein to disclose in various departments what other industries may have ready in the way of equipment and furnishings for our architecturally modern theatre structures of tomorrow.

Devoted to the furtherance of House Appeal in architecture as well as all other provisions for the motion picture theatre, we hope this issue will inspire those readers who plan new theatres or the remodeling of old ones to build and buy modern, principally in behalf of Public Interest — which must be protected.
The Modern Theatre MUST BE

FUNCTIONAL AND FASHIONABLE

by HELEN KENT

JUST as khakis, olive drabs and navy blues will soon be replaced by mufti, so will the fashion picture change in other respects as well. Fashion and fashion go hand in hand—the khakis and blues were the functional counterpart of the wartime fashion. Now that the war is over, function and fashion will dictate gay tweeds and red ties and the cycle goes on unabashed.

During the war years, most everyone and everything has been "in uniform." so to speak. You, as a theatre operator, must have felt the comparison in your business at many times. Your theatre has been in uniform, figuratively, for as long as any of the boys. And what's more, it has known the glamour of this uniformed existence as well.

But inevitably, there comes a time, as now, when the war is over and the uniforms begin to displease their wearers and all concerned. Function disappears momentarily and fashion makes the drab character look suddenly ridiculous. Will this happen to you—or your house? You have operated a wartime theatre and it has been quite austere, albeit profitable; but that function has now suddenly ceased to exist and you must reconvert just as surely and swiftly as anyone or anything else that has been even remotely connected with the war.

DROPPING THE CHARACTER

Unfortunately, in the case of theatre operation, it is probable that a great many persons are going to be reluctant to get out of uniform. These, of course, are the men who did phenomenal business during the war with little or no outlay. They liked the war years because this was the first time in their careers when competition was dispersed—and not of their own doing. These are the very theatre operators whose procrastination in property upkeep before the war was an embarrassment to the rest of the industry and a bane to the public as well.

But since they have profited well during the war, and let us hope they have learned a few tenets of showmanship in the bargain, undoubtedly they will put some of their war prosperity back into their business for the restoration of their own theatres and the sound health of the industry also. This will be their opportunity to prove themselves real showmen and smart business men.

Getting out of the somewhat careless wartime spirit of theatre operation and back into the habit of providing things to please the public rather than just tolerating its attendance is going to be a long step for many owners and managers. Functionally, they will have to change their entire viewpoint in order to think and plan constructively for a time when real competition shall have returned. It won't be long now!

OPPORTUNITY BECKONS

We believe, and it has been proved by past experience, that the only way to hold the interest of war-worn patrons, at a time when they will find many new interests, is to offer them something new and different in both the function and fashion of modern theatre operation. This naturally will be best accomplished by renovation of present properties, razing of old theatres and the construction of as many new ones as is feasible. Wartime operation with its frequent SRO business has shown that we are woefully underseated in a great many situations.

The function of the postwar motion picture theatre is going to be quite different from that of a wartime theatre. In the past few years, the function of theatre operation has been almost solely connected with the building of public morale through the medium of screen presentation. It was not necessary nor expected that the theatre as an institution should serve more effectually than as a place in which movies could be seen, more or less comfortably and satisfactorily.

But in the future, we will find the situation changing and more will be demanded of the theatre than mere picture presentation can fulfill. The house itself will exert a tremendous influence upon patronage, and that is as it should be in a world to which healthy competition will have returned. Functionalism in the future may not be so simply achieved as has been the case during the war years: but it will be much more soul-satisfying and offer much more reason for pride in ownership and operation.

The principal difference between wartime and peacetime function and fashion is the availability of materials and labor. Functionalism and fashion in theatres as in other things have merely been through a period of moratorium from which they must emerge quickly if they are to survive.

NOVELTY APPEALS

What will make a theatre functional and fashionable in the postwar scene? Newness, we would cite as the principal ingredient. After nearly five years, theatre patrons have rightfully become bored with everything you may have to offer—except the pictures on your screen. It is the setting for these presentations which should undergo complete alteration if good business is to continue.

It is said of the great motion picture showman Samuel L. Rothafel, whose untimely passing was an irreparable loss to modern showmanship, that his selection of a product or device for use in the operation or adornment of his theatre was predicated upon its novelty—newness. Roxy believed in the motion picture theatre as a style-setter and he capitalized the idea of innovation in everything for the greatest benefit to his boxoffice. Since his removal from the scene, many of his ideas and creations have become standard in the modern-age developments for house appeal.

Those who have carefully planned and are now starting construction on all new theatres have the situation well in hand. But those who are contemplating renovation of their present properties will find that the new theatres will have no monopoly on the treatments and materials through which newness of appearance can be achieved.

Postwar design technique in the hands of competent theatre architects will not be confined solely to new construction. But new construction can well serve as a pattern for what will be demanded of older theatres. We would strongly advise that the renovation of any properties be entrusted to architectural counsel, just as new theatre construction is now being handled.

Specifically, the modern theatre to be functional and fashionable will contain many of those elements and materials about which postwar product planners have been shouting. But a theatre building will still be primarily a theatre, despite...
the fact that it can branch out widely in its service to the public.

MAKE IT IMPRESSIVE

Let us consider a typical theatre building which might set the fashion for many years to come. If we were planning it, the layout would include a number of multiple-emplacement shows as well as the customary provisions for the presentation of motion pictures. Hence, it would be more impressive in size than its one-purpose competitors and plotted for a site which would provide plenty of elbow-room.

The facade of buildings would conform to its neighborhood in as many respects as possible, but it would not hesi-
tate to act as a bell-wether in the way of novel design or utilization of the newest and perhaps most unusual materials. We might say that it is still the theatre's right to be the most outstanding of any other building in its vicinity, and how better to achieve this condition than by the unrestrained use of the new things the market has to offer: provided only that they are practical or, in other words, functional.

Exteriorly, our building would be substantial and theatrical to the point of using light more predominantly and purposefully than in other buildings. It could be constructed of brick, steel, concrete or any number of even newer materials. Its facade, of course, would be the dominant element and undoubtedly would include something utterly new in the way of fac-

ing. Modern lines are beautifully fitted by bits of greenery, a fountain or any number of the artists' wiles. And this applies equally to downtown construction as well as suburban. Indeed, the effect can be more striking where it is least expected.

PROMOTING THE PROJECT

Refined advertising technique for theatre fronts will have undergone many changes since most prewar theatres were built. This is evident in the many new devices recently brought out for selling pictures at the point of sale through light and letters. Utilizing these devices in new ways on unusual marquees, signs or bulletin boards will increase the ingenuity of showmen as good advertising men as well as astute managers.

In every respect, exterior illumination can really be the means of effecting a new, modern feeling. Light can be used in so many ways and so economically to set a new style of illumination for the smartest effects must not be overlooked. It can be the theatre man's greatest ally from the standpoint of exploitation, decoration and domination. Light, color and motion for the theatre exteriors can well be the most motivating fashion for postwar modern theatres; but it remains a treatment that must be skillfully applied.

Light also will lead to the interior of the fashionable and functional theatre, where indeed it will play an equally important part in setting a style that is both modern and efficient. The new light sources for interior illumination, such as fluorescent tubing in new dimensions and designs, are as versatile as they are beautiful.

However, the interior setting is of even more importance if a feeling of newness is to be breathed over the lobby and its function. This is the room in which patrons gain their first impression of the interior and it is also a part of the theatre in which a secondary exploitation job can be done. It is customary to most brilli-

antly lighted of all the interior reaches of the theatre. For such reasons, it unequivocally demands a most handsome and unique treatment at the hands of both architect and decorator.

UTILIZE LOBBY SALESMANSHIP

The architect can be greatly responsible for the effectiveness of a theatre lobby in the way he lays it out. Since the lobby is known to be an exceptionally fine adver-
sising medium, both as a part of its presentations, the modern lobby probably will be held out in such a manner that it may be seen from the street entrance to the house. Helpful in this respect are the lately developed clear vision, all-glass doors for the lobby. By opening the lobby to the view of passers-by, a great step forward was made in the direction of point-of-sale advertising for places of amusement. And the same entrance treat-

ment holds equally effective for multiple enterprise elements of the amusement cen-
ter project. The visual front is no less effective for smart theatres than it is for smart shops in the merchandising of products.

Decoratively, the modern lobby can be both functional and fashionable through the use of colorful paint treatment, the many new finishing materials and fabrics that have just lately become available. We will find metal again back on the list of modern materials of decoration and ornamenta-
tion media. Sheet aluminum or other metals for entire wall treatment will be more than striking not only because of intrinsic beauty but also because they have been unavailable for so long.

Fayers and loyers for modern theatres will be made more inviting because of similar new products for their interior dec-

oration. In addition, they will be made more home-like through the design and development of new furnishings. Furni-
ture for homes as well as public places has been going through a minor revolution all its own. Upholstery materials will be en-
tirely new and different from those to which the public has become accustomed over the years.

Nylon, plastics, rubber, synthetics and fireproof qualities have been added to the upholstery and drapery material manu-
ufacturing processes. As a result, striking new beauty, novelty and texture unknown before have been introduced for all types of furniture. Wood finishes have been im-
proved and metal is again available for modern furniture frames. As for the soft-
ening element, the latest and best basic upholstery will be provided by light-as-air foam rubber cushions.

In the realm of floor covering and floor-

ing materials, great developments have

(Continued on page 32)

EDITORIAL SCHEDULE FOR 1946

13 TIMELY ISSUES, EACH WITH A MAJOR THEME ON THEATRE MODERNIZATION AND MAINTENANCE

JAN. 5—Structural Design

Featuring architectural plan perspectives of the modern theatre for both new construction and structural modernization of present properties.

FEB. 2—Property Maintenance

Covering all phases of service and supply for the modernization and maintenance of the thea-

tre building, including its equipment and furnish-

ings.

MAR. 2—Air Conditioning

Treating the subject (year-round temperature control) for the health and comfort of theatre patrons, with emphasis on the operation and care of equipment.

MAR. 30—Interior Decorating

Discussing decorative arts, style trends and allied services for the modernization of House Appeal in all present and projected theatres.

APR. 27—Spring Renovation

Presenting an over-all renovation program for spring Housing, detailing steps necessary in preparation for the change of seasons.

MAY 25—Theatre Seating

Emphasizing the necessity of maintaining the personal comfort and approval of theatre patrons through the provision of modern posture-correct seating.

JUN. 27—Floor Coverings

Featuring the importance of providing "House Appeal Underlay" and presenting available methods and materials for effective floor mainte-

nance.

JUL. 29—Screen Presentation

Devoted to the maintenance of highest standards in Sound and Projection and announcing latest engineering developments for further progress.

AUG. 17—Autumn Renovation

Promoting another cleanup, repair and change-over program details of the Fall Opening.

"Get it done, issue, covering many phases of operation.

SEP. 14—Luminous Display

Theatre lighting and luminous display discussed from the standpoint of spectator, selling and safety of theatre patrons; with emphasis on decorative effects.

OCT. 12—Sanitary Maintenance

The House Hygiene number, stressing the all-
importance of correct sanitary provision for the convenience, comfort and good health of theatre patrons.

NOV. 9—Boxoffice Barometer

Embedded annual review-preview edition of THE BOXOFFICE THEATRE section, a panoramic treat-

ment of progress in theatre design, construction and outfitting during the past year, with a review and perspective of new products to plan for, including The Key to Better Buying—a localized directory of material supply and service sources.

DEC. 7—Confection Vending

Stressing the economic possibilities of confection-
yery sales to theatre patrons; creative de-

vices and directions for rendering this important public service and throughout the year our regular Feature Departments in all issues, including: The Cine’ Clinic; Planning; Decorating; Air Condi-
tioning; Floor Coverings; Public Seating; Seating Layouts; Light and Confections; The Re-

search Bureau; etc.
Our Theatres of Tomorrow

ARCHITECTURAL PERSPECTIVE

by ANSEL M. MOORE

Once a year, and always at about this time of year, it behooves your humble servant to divert himself entirely of current event and caustic commentary on the foibles and frivolities of picture show business as it's being conducted.

Our once-a-year "harvesting" assignment is an appraisal of performance during the year just past with respect to progress made toward our long-inspired objective—the truly modern theatre. For such a review we naturally turn to back issues of The Modern Theatre section of BOXOFFICE and since our subject is theatre architecture—of the "Just Off the Boards" pages of our past twelve issues for the necessary inspiration.

Contemporary Comment

In the pages just following, one of our good co-workers in the cause has set out in attractive formation the 1945 Crop of Architectural Renderings, which for the most part, and possibly with some few exceptions, constitute both a review of architectural progress of the past year and a preview in perspective of our new theatres of today and tomorrow.

In an article appearing just ahead of us herein another colleague has set up an interesting formula for the truly modern theatre. She types it as a creation of fashion and function in which architecture will swerve sharply from the traditional and really provide for the entertainment-bent public a new inspiration to theatre-going.

To be truly modern, a theatre structure must be more than merely fashionable, in that it must actually set the style and then stay well ahead of it. And as to function—which means utility in connection with comfort, convenience, safety and all else that has to do with creating a pleased patron—a new theatre nowadays can hardly be fashionable (or truly modern) unless it is highly functional in all respects.

But undoubtedly the most practical reason, (and one which has a definite reaction at the ticket window) for a theatre's being both fashionable and functional is that the public expects it to be second to none among all other business enterprises in respect to startling beauty and strength of House Appeal.

A theatre building should not be starting because of its defiance of the rules of art and architecture, a thing which is often allowed to happen when theatre builders themselves succumb to the innate desire of showmanship to be sensational. Most of our structural monstrosities of the past, and of the present, are the result of someone trying to be different at the expense and certainly to the detriment of modern architectural practice, which so deftly combines art and function in the design and construction of a theatre.

Problems Presented

Before casting a critical eye on the Architectural Renderings of 1945, let's sort of review the postwar past in regard to theatre planning, so that we may, in justice to the designers, temper our criticism with understanding of the problems with which they were faced in the matter of advance planning.

Problem No. 1 for theatre designers, as always, is to overcome the persistent demands of too many of their clients to ape the plans of other theatre architects, probably because he, the client, has seen a theatre in his travels, or a picture of it in the trade paper, that suits his fancy to a "T." No self-respecting theatre architect, provided he is competent and experienced in theatre design and layout, likes this sort of thing. But sometimes he is forced into a compromising copyist attitude by an over-persistent client. When that happens individuality, as well as fashion and function in theatre planning, usually fly out the window and the finished project is just another theatre.

Problem No. 2 for the architect is the subjectivity of too many of his theatre clients to the common ailment, cold feet. Nothing cramps the style of a capable architect more than to have his preliminary sketches or working plans approved by a client, who when construction starts comes up with that trite old squeeze-play, "Can't we save some money by eliminating or changing this or that," or "Let's substitute this material for something cheaper and save the difference." Nothing makes house appeal go haywire quicker in the building of a theatre than a client with cold feet and a false economy complex. When the cutting and changing starts, the self-respecting architect can hardly be expected to sustain his interest in the follow-through.

Problem No. 3 is the inclination of many theatre builders and remodelers to listen to the advice of everyone under the sun, except their architect, who in reality is, or should be, their closest confidante and cooperator. Not only in the planning of the new theatre, or the remodeling job, but in the financing of the project, the purchase of materials, and the complete structural follow-through to opening date, the good architect should bear a brotherly relationship to the builder of theatres. The professional architect is one of the few at interest in the building and equipping of a theatre project who doesn't have an axe to grind. If he is competent he can be depended upon to perform solely in the interest of his client, the builder.

There are other problems, of course, af-
fecting the relationship between the client and his architect; but the three above-mentioned are the most important ones to overcome in the realization of a truly modern theatre in which individuality and house appeal are the basic contributors to profitable operation.

Looking Them Over

Now that we have prepared, in the foregoing recital of problems involved, a sort of defense or alibi for our architects, let us proceed to appraise their theatre perspectives of 1945 with a critical eye as to just how they square up with the truly modern theatre of tomorrow.

Progress is definitely shown in the design of the new theatre front elevations and façade, pictured on the following pages. A number of them are strikingly modern in conception, some are mediocre in comparison to what we know contemporary architecture is capable of producing when given a free hand, and finally a few are definitely out of date and out of step with both function and fashion. On these few the copyist attitude of the planners is plainly apparent.

It is not our purpose to offend the sensibilities of either the architects or their clients, so we shall not single out any of these passe perspectives for direct criticism. An inspection and comparison of the group en masse will suffice, we believe, to set out the many which deserve commendation as well as those in the minority which invite criticism.

In reviewing the lot—picture by picture—the reader may well place himself in the position of a prospective patron passing by. The view in this case is limited, of course, to small blank-and-white sketches; but in your passing through the pages, any subject that catches the eye, because of some unusual provision in shape, form or arrangement—something out of the ordinary—might be expected to have the same effect on the patrons who will be approaching or passing by the theatre after it is completed. After all, it is the patron who must be pleased, and an architectural perspective may be judged largely on that premise.

More Multiple Enterprises

Pictured also and subject to most favorable appraisal in the eyes of showmen who are interested in increasing the profitability of their postwar theatre operations, are a number of studies of multiple-enterprise amusement center projects. Most of these front elevation perspectives and plot plans are extremely functional in most respects, modern in conception and, therefore, fashionable.

The idea of grouping kindred amusement offerings of numerous types into a completely integrated entertainment center for operation under theatre management is not exactly new, having been successfully tried out in numerous locations. But only within the last couple of years have theatre architects begun to plan such projects as integrated amusement buildings to serve as the commercial nuclei of new community centers of residential development. The sketches of multiple-enterprise plan perspectives developed during 1945 and shown in the following pages represent new thought in the direction of economy and increased income from theatre building investments wherein such popular feature attractions as bowling, billiards, skating, dining and dancing and many other audience participation pastimes and sports combine with motion picture presentation to attract a larger share of the American amusement dollar.

Obvious, too, is a trend toward corner locations for our new theatres, comprising greater window display space for the merchandising of attractions, more parking space and many other provisions for the convenience and pleasure of the patrons. Although a few of them are indicated in the 1945-46 perspectives, the once popular rental spaces provided for small shops and stores at either side of the boxoffice are being discarded in favor of more lucrative use by the theatre itself, not only for better point-of-sale display, but for confectionery shops and other concessions that contribute substantially to decreasing the overhead of theatre operations.

All in all, we have a very good crop of theatre perspectives for 1945-46 and while there is still room for improvement in many respects, the trend is definitely toward the truly modern theatre and it can be accelerated greatly by closer cooperation between theatre builders and their architects. And to this formula might also be added, the need for closer coordination among all concerned with theatre planning, furnishing and equipping, which encompases all material suppliers and service, who, working with architects and owners, can do much to make the modern theatre a more profitable investment for the future.

MODERNIZATION:

Recognizing the myriad problems of remodeling and modernization now faced by many owners of theatres as the result of a four-year moratorium on building maintenance, the MODERN THEATRE section will resume the citation of worthy examples of the modernization of older theatre buildings. In this we will have the assistance and active cooperation of all members of The Modern Theatre Planning Institute, including the Architectural Advisory Staff of the Institute, a roster of whom is given in the adjoining column.—The Editor.
BEYOND question of doubt the chief deterrent to progress in the exhibition branch of the motion picture industry has been a timid reluctance of existent theatre owners to break with tradition when they build or remodel theatres.

But within the memory of most exhibitors today there are some outstanding instances where a few pioneering individuals have broken cleanly with tradition and thereby created new eras of prosperity for the entire motion picture industry.

The pioneering spirit that planned, promoted and produced our so-called "deluxe" atmosphere cinema palaces of the early 1920s, when individualistic showmen staked millions of dollars on one-purpose theatre building projects in the very face of a decline in popularity of silent picture exhibition, is due to rise again.

Now, at the beginning of a prosperity cycle in a new era, the pioneer has a much clearer conception of his objective, which is not merely to sustain the present popularity of motion picture entertainment, but to bring under the banner of good showmanship several other highly profitable and increasingly popular amusement enterprises which, uncontrolled, are now or soon will become, serious competitors to picture exhibition in many localities.

The Multiple Enterprise Amusement Center is not a gamble. As compared to the gorgeous plants of another era, which turned out profitably and are still doing good business, it is a sure thing in which the element of chance can be almost completely removed by careful planning of the project to suit the community it is designed to serve.

The Multiple Enterprise project is economical in construction as well as in operation, and in the eyes of the investment banker is a much more desirable risk than a building erected for motion picture exhibition only, with a single source of income. Furthermore it is flexible in format, style, size, nature and number of enterprises to be included and can be made to exactly conform to the entertainment needs of the community.

The traditional "store front" picture show is unlikely to survive the competition that will soon confront it from all quarters. Certain of these kindred amusement enterprises have already moved in on theatre business and their presence is being felt. In new communities particularly the Multiple Enterprise Amusement Center for operation under theatre management and control is the logical answer to a problem that will become more pressing as time goes on.

Providing a diversification of refined amusements for all members of a community...
munity and for each member of every family within that community is well within the scope of good showmanship and the profit incentive is readily apparent—too apparent, in fact, to escape the notice of newcomers to the field of entertainment.

Present theatre owners and operators are becoming aware of the possibilities of Multiple Enterprise operation. This is evident in the fact that many of such projects are being planned, or are ready for construction as soon as conditions will permit. A few were erected and in operation before the war, which temporarily suspended building plans then well under way.

Now that residential building can be resumed, new communities will be established requiring new commercial shopping centers to serve them, the Multiple Enterprise Amusement Center group, as predominantly illustrated above and below, with a modern motion picture theatre as the core attraction, may well serve as the keystone element of many a new neighborhood of the near future.

LAYOUT AND PLOT PLAN OF THE PETER M. WELLMAN YOUNGSTOWN PROJECT
THE following pages provide a pictorial review of the theatre building preparations for tomorrow, comprising a collection of theatre perspectives drawn by our architects during the war years in preparation for the great building boom which is now getting well under way.

This year's crop of theatre plan perspectives is more notable for its wide diversification of style and character than for its extent in numbers. A theatre of practically every type is reviewed herein—or perhaps one should say "previewed," because a majority of them are designed for postwar construction, when conditions will permit and may, therefore, be presented later on as finished projects in The Modern Theatre issues of 1946.

Presented individually in the "Just Off the Boards" department during 1945, these renderings are now reviewed as a group, thus to aid the reviewer in comparing and appraising the output of architecture for our theatres of tomorrow.

A study of this group of front elevation perspectives can hardly fail to impress one with the fact that theatre design is definitely falling away from the traditional.

Few theatres of the future will be carbon copies of their contemporaries or their forebears. The modern theatre of the future will be individualistic in form and character and in its functions of service to its community. It must be so in order to successfully compete for patronage in the scheme for better living which lies ahead.

Competent architecture is the answer to the high cost of theatre construction, a reduction in which cannot now be foreseen. Careful planning alone can predetermine the profits of theatre operation in any location, not only through the provision of greater house appeal, but by the addition of extra income-bearing facilities. This objective is obvious in many of the projects here presented.

By its very nature and its position in the public interest the modern theatre must be a pace-setter for progress in its community. This holds true of its architecture as well as its furnishings for the comfort, convenience and safety of the patrons. Beyond these customarily called-for provisions for profitable theatre operation is the need for greater income-bearing facilities—extra attractions—innovations to compensate for the higher costs of theatre construction and operation. This important need is being met in many instances by the planning and building of multiple-enterprise projects, a number of plans for which were reviewed in The Modern Theatre section during 1945 and are re-presented herein for further study in the perspective.

We of The Modern Theatre section take justifiable pride in the presentation of these new theatre projects in the preliminary stages, because they evidence the nation-wide interest we have been able to arouse in functional theatre planning for the postwar era. Each of the projects here presented attests the readiness of our industry to appeal in theatre architecture and outfitting.
IMPOSING FACADES

A TOWERING FLUTED PYLON CARRYING THE NAME SIGN INDIVIDUALIZES THE MODERN CURVED-LINE FACIA AND PROVIDES MOST EFFECTIVE OUTDOOR DISPLAY FOR THIS COMMUNITY CENTER THEATRE DESIGNED BY ARCHITECT CHARLES N. AGREE OF DETROIT, MICHIGAN. ORIGINALLY PRESENTED IN THE MODERN THEATRE, ISSUE OF JANUARY 6, 1945.

AN ILLUMINATED TOWER CARRYING THE NAME SIGN CHARACTERIZES THIS LOFTY FACADE AND STRIKING FRONT ELEVATION MOTIF FOR A MODERN STADIUM-TYPE THEATRE IN A NEW BUSINESS DISTRICT DESIGNED BY ARCHITECT O. A. DEICHMANN OF SAN FRANCISCO, CALIFORNIA. PROJECT DESCRIBED IN THE MODERN THEATRE, ISSUE OF JANUARY 6, 1945.
A COMMERCIAL-AMUSEMENT COMMUNITY CENTER PROJECT

A MULTIPLE-ENTERPRISE PROJECT FOR A NEWLY CREATED RESIDENTIAL COMMUNITY, IN WHICH A LARGE CAPACITY MODERN MOTION PICTURE THEATRE WILL COMPRIS THE PRINCIPAL ATTRACTION ELEMENT, IS SHOWN BY THIS AERIAL PERSPECTIVE AND (BELOW) THE GENERAL GROUND PLOT PLAN OF THE COMPLETE DEVELOPMENT AS PREPARED BY ARCHITECTS CHARLES N. AGREE, INC., OF DETROIT, MICHIGAN. THE PROJECT DESCRIBED IN THE MODERN THEATRE, ISSUE OF JANUARY 6, 1945, IS DESIGNED TO APPEAL TO ALL MEMBERS OF THE FAMILY, WITH ENTERTAINMENT AND SHOPPING PROVISIONS TO CONVENIENTLY SERVE THE ENTIRE COMMUNITY.

PLOT PLAN

The MODERN THEATRE SECTION
A CO-OPERATIVE MULTIPLE-ENTERPRISE PLANT FOR SMALL-TOWN SITUATIONS

A MULTIPLE-ENTERPRISE PROJECT FOR SMALL-TOWN SITUATIONS IS DEPICTED HERE BY ARCHITECT GEORGE A. EBELING OF CLEVELAND, OHIO, WHO DESCRIBED HIS PROPOSAL IN DETAIL IN THE MARCH 31, 1945, ISSUE OF THE MODERN THEATRE SECTION. THROUGH COOPERATIVE OR CORPORATE INVESTMENT A NUMBER OF THEATRE OPERATORS IN CONTIGUOUS SMALL-TOWNS, WITHIN A RADIUS OF TWENTY MINUTES MOTORING TIME, MAY POOL THEIR INTERESTS IN A COMPLETE CENTRALLY LOCATED AMUSEMENT PLANT TO SERVE THE COUNTRYSIDE. INCOME POSSIBILITIES ARE THUS GREATLY ENHANCED OVER THE CUSTOMARY INDIVIDUAL OPERATION OF THEATRES IN TOWNS TOO SMALL TO SUPPORT A MODERN THEATRE OF THE TYPE NOW DEMANDED BY THE PUBLIC. FRONTAGE PERSPECTIVE AND GROUND PLOTTAGE HERE SHOWN SUGGEST A LAYOUT OF EXTRAORDINARY DRAWING POWER AND EFFICIENCY IN OPERATION.

GROUND PLOT

A MAJORITY OF THE ARCHITECTS AND DESIGNERS WHOSE PROJECTS ARE PRESENTED HEREIN ARE MEMBERS OF THE MODERN THEATRE PLANNING INSTITUTE (SEE ROSTER ON PAGE 15 OF THIS ISSUE), A GROUP ORGANIZED IN 1933 TO COORDINATE AND IMPROVE THE PROCESS OF THEATRE MODERNIZATION.
CORNER LOCATIONS

Contemplating the early advent of theatre television exhibition, architect Louis Allen Abramson designed this shopping center building with a modern theatre as the chief attraction for a downtown location. A functionally modern integrated treatment is most effective. Described in The Modern Theatre, issue of January 6, 1945.

MODERNIZATION

Below, a refashioning project designed by architect Louis H. Gerding using as a basis a large building which formerly housed a ballroom. A somewhat palatial new theatre will include the most modern techniques in finishes and furnishings. This project was announced in The Modern Theatre, issue of January 6, 1945.

NOVEL FRONTAGE

An unusually striking and novel theatre front formation for a corner location is apparent in this sketch by architect Vincent G. Raney of San Francisco for a west coast client. The project described prospectively in The Modern Theatre, issue of January 6, 1945, embodies many innovations.
FUNCTIONAL FACADES

A couple of Canadian theatre project perspectives prepared by architects Kaplan & Sprachman, of Toronto, Ontario, with display elements designed for utmost harmony with the facia and functionally integrated for the most effective exploitation of programs, both theatre proposals suggest the trend toward simplicity in the structural formation of theatre faces. Studies of both projects were presented in the Modern Theatre, issue of February 3, 1945.

SHOPPING CENTER THEATRE

Combination shopping-amusement center, with the theatre as the principal element, as designed by architects Tucker & Howell of Atlanta, Georgia, and described in the Modern Theatre, issue of March 3, 1945. Expansive frontage dominated by a lofty and imposing theatre front elevation completes a business block of unusual beauty and operative efficiency.
**NABORHOOD HOUSES**

Front elevation perspective of an amusement center to comprise various forms of entertainment facilities designed by architects Charles C. Benton & Sons of Wilson, N.C. It is a conversion project in which an old building in a downtown section will be made over into a small-scale "Radio City" for a medium-sized town. Project first presented in the Modern Theatre, issue of April 28, 1945.

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**RESTORATION**

A theatre destroyed by fire was replaced in modern form as per this rendering prepared by architects Chas. A. Smith and Associates of Kansas City, Mo. Designed for greater public service in a rapidly growing community, the new house was given numerous innovations and house appeal provisions over its predecessor, details of which were described in the Modern Theatre, issue of May 26, 1945.

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**MODERNIZATION**

Front elevation perspective of the replacement for a 26-year-old theatre as prepared by architects Rapp & Rapp of Chicago. Completed project to comprise complete modernization and rearrangement of the 2,000-seat auditorium behind the all-new facade, front lobbies and foyers. Thus a new theatre arises from an old site. Project announced in the Modern Theatre, issue of May 26, 1945.
THE KEYSTONE ELEMENT OF A NEW COMMUNITY SHOPPING CENTER

A MODERN THEATRE, DESIGNED BY ARCHITECT JOHN J. ZINK OF BALTIMORE, MARYLAND, IS THE FOCAL POINT OF INTEREST IN COMMUNITY ENTERPRISE GROUPING FOR A NEW SUBURBAN SECTION. THE CENTER PORTION, INCLUDING THE CINEMA WILL PROVIDE AmUSEMENT-RECREATION-SHOPPING FACILITIES FOR A NEW COMMUNITY OF FORTY THOUSAND PERSONS. Thus the entertainment plant becomes the center of gravity for the entire new settlement. PROJECT DESCRIBED IN DETAIL IN THE MODERN THEATRE. ISSUE OF APRIL 28, 1945.

SAME SITE—NEW THEATRE

Another fire-razed theatre of prewar vintage was replaced by this interesting conception of modern theatre architecture from the boards of architect VICTOR A. RIGAUMONT OF PITTSBURGH, PA. With an enlarged site, several new provisions for patron comfort and convenience were provided in the new plan, which was initially presented in the modern theatre. ISSUE OF JUNE 23, 1945.
NEW SHOPPING CENTER

EXTERIOR PERSPECTIVE OF A COMMUNITY CENTER THEATRE FOR A NEW SUBURBAN AREA OF A METROPOLITAN CITY AS PREPARED BY ARCHITECT JACK CORGAN OF DALLAS, TEXAS, AND DESCRIBED IN THE JULY 21, 1945, ISSUE OF THE MODERN THEATRE SECTION. DESIGNED TO PLEASE AND SERVE THE PUBLIC, ITS PROVISIONS FOR COMFORT, CONVENIENCE, SAFETY AND_FINE SCREEN PRESENTATION ARE TO BE AS UP-TO-DATE AS MODERN MATERIALS AND CONSTRUCTION TECHNIQUE CAN MAKE THEM.

ATMOSPHERIC

FRONT ELEVATION IN PERSPECTIVE, BY ARCHITECT ROBERT E. COLLINS OF A NEW MODERN WINTER RESORT MOTION PICTURE THEATRE IN WHICH EVERY MODERN PROVISION FOR THE COMFORT AND CONVENIENCE OF PATRONS IS TO BE PROVIDED TO COPE WITH A HIGHLY COMPETITIVE SITUATION. PROJECT ANNOUNCED IN THE AUGUST 18, 1945, ISSUE OF THE MODERN THEATRE SECTION.

SUBURBAN SETTING

RENDERING BY GRUNKEMEYER & SULLIVAN AND ASSOCIATES, ARCHITECTS OF CINCINNATI, OHIO, FOR A NEW SUBURBAN THEATRE IN THE MASS MODERN STYLE. THE PROJECT WILL EMBRACE THE LATEST MODERN PROVISIONS THROUGHOUT FOR THE PLEASURE OF ITS PATRONS, ACCORDING TO ANNOUNCEMENT IN THE MODERN THEATRE SECTION, ISSUE OF AUGUST 18, 1945.
A MIDWESTERN MODERN


SPECTACULAR

A TOWERING MONOLITHIC SHAFT WITH HORIZONTAL NAME SIGN ATOP, INDIVIDUALIZES THE DESIGN OF THIS COMMUNITY CENTER THEATRE DESIGNED BY ARCHITECT S. CHARLES LEE OF LOS ANGELES TO SERVE THE AMUSEMENT NEEDS OF A NEW SUBURBAN COMMUNITY CREATED BY WAR PRODUCTION DEVELOPMENTS. THE PROJECT WAS DESCRIBED IN THE MODERN THEATRE SECTION, SEPTEMBER 15, 1945.

NON-TRADITIONAL

FACIAL PERSPECTIVE OF A MODERNLY CONCEIVED THEATRE OF THE FUNCTIONAL TYPE FOR A SMALL-TOWN AS PREPARED BY ARCHITECT MICHAEL J. DE ANGELIS. AS DESCRIBED IN THE MODERN THEATRE, ISSUE OF SEPTEMBER 15, 1945, IT IS CAREFULLY PLANNED THROUGHOUT FOR THE FULLEST EXTENT OF HOUSE APPEAL AND OPERATIONAL EFFICIENCY.
AN HONORARIUM

A PEN-SKETCH PERSPECTIVE OF THE FACADE FOR A MODERN THEATRE IN THE NATION’S CAPITOL TO BE NAMED FOR THE CONQUEROR OF JAPAN. DESIGNED BY ARCHITECTS JOHN AND DREW EBERSON, AS DESCRIBED IN THE MODERN THEATRE, ISSUE OF SEPTEMBER 15, 1945, THE NEW HOUSE IS TO BE A “FIVE STAR” THEATRE IN EVERY DETAIL OF DESIGN, CONSTRUCTION AND OUTFITTING.

METROPOLITAN

AN OUTWEST MOTIF
A single-floor house for location on a lot 40x150 feet and with ample provision for a store and a confection shop to be operated in connection with the theatre. Designed by Architect Vincent G. Raney of San Francisco, California, the front omits the customary vertical sign. Instead a V-shaped attraction board above a circular type marquee. More details in a later issue of the Modern Theatre Section.

MODERN WESTERN
Another conception by Architect Vincent G. Raney to be presented also in a later issue of the Modern Theatre Section. This is a single-floor house for first-run pictures, planned for early construction.

RANCH-HOUSE STYLE
A wood frame and stucco house designed by Architect Vincent G. Raney for economy, efficiency and high house appeal. It is set back from the street on location in a residential neighborhood. More details will be given in an early ensuing issue of the Modern Theatre Section.
PREFABRICATION

OF THEATRES WAS GIVEN A BOOST DURING THE YEAR WITH THE INTRODUCTION IN BOXOFFICE ON JULY 19TH OF THREE MODELS DESIGNED TO COVER A RANGE OF REQUIREMENTS. MODEL HERE SHOWN IS THE 300-SEAT TYPE; INSET SHOWS AUDITORIUM SIDEWALL TREATMENT OF THE ASSEMBLED THEATRE IN WHICH DECORATIONS ARE APPLIED ON REMOVABLE CANVAS TO BE CHANGED WITH THE SEASONS.

A FUNCTIONALLY MODERN CANADIAN THEATRE

A STONE-FACED THEATRE WITH A BUILT-IN TOWER DESIGNED BY ARCHITECT JAY I. ENGLISH OF TORONTO, CANADA. TOWER WILL CONTAIN ELEVATORS SERVICING A FIVE-STORY OFFICE BUILDING NEXT DOOR AND ALSO SERVE AS A FRESH AIR INTAKE FOR THE THEATRE'S AIR CONDITIONING SYSTEM. FEATURED WILL BE A TEA LOUNGE AND SODA BAR ON THE MEZZANINE OVERLOOKING THE ENTRANCE LOBBY AND FOYER. FURTHER DETAILS IN A FORTHCOMING ISSUE OF THE MODERN THEATRE SECTION.
Lay down a carpet...

that will “stand up”

For years, quality-conscious businessmen and merchants have bought both beauty and carpet endurance by going to their nearest Mohawk Contract Dealer. This is a custom it will pay you well to follow. For Mohawk “Traffic-Tred” carpets are made to appeal to both your customer’s aesthetic sense and your own sense of the practical. Besides being lovely in design and color, Mohawk “Traffic-Tred” carpets possess a feature no other carpets have. This is the “Balanced Construction” method of manufacture which adds long life to their beauty and reduces costly carpet replacement frequency.

Make your carpet needs known to your nearest Mohawk Contract Dealer. His present stock of carpets may be limited due to the fact that Mohawk is reconverting its mills from war to peacetime production. So, it may pay you to wait until he can show you the many beautiful carpets for which Mohawk is famous.

THIS IS THE MOHAWK “FIVE POINT” STAR OF BALANCED CONSTRUCTION

1* Wool Blend
2** Pitch
3*** Rows per inch
4**** Yarn size
5***** Pile Height

MOHAWK—THE MILL WITH THE RETAIL VIEWPOINT

MOHAWK "Traffic-Tred" CARPETS

BALANCED CONSTRUCTION FOR LONGER WEAR
The Modern Theatre Must be Functional and Fashionable

(Continued from page 13)

been made and new designs have been created. So versatile are the many types of hard-surfaced or resilient floorings and their luxurious counterpart, carpet, that they can be made to serve any function and fashionably as well. Interior decoration in lobbies, foyers, lounges and auditoriums can now be done from the floor up, with assurance that carpet designs or floor material layout will be modern to the minute and style-setting in conception.

Giving Something Extra

Here we would cite also the many public service factors which may well be included in the modern theatre lobby, foyer, lounge or other public rooms of the house.

Such things as drinking fountains—more than one—will be almost mandatory and they should be provided with pride as a service element of the house. The newest ones will be functional, decorative furnishings that dispense cooled water hygienically; and as such they should not be hidden away in remote corners where they may not even be noticed by the patrons.

Candy counters, popcorn machines smartly displayed, and confection vending machines will provide further incentive for smart extra selling and service to patrons. If the provision of such devices is handled in a refined and scrupulously sanitary manner, there can be no objection on the part of patrons in even the swankiest projects. The refreshment counter or bar can be a cunning addition to any house; one that is bound to be appreciated and patronized by most of a theatre’s paying guests.

Prime among the service provision in any functional theatre will be well laid out and spacious rest rooms for the accommodation of patrons. Here again, the modern materials will provide novelty and efficiency. Glass, plastics, tile and other materials of their ilk for wall and floor treatment as well as partitions will be most functional and fashionable because they are unquestionably the most sanitary and easily cleaned of any such finishing materials. And of course, we may expect new designs and developments in plumbing fixtures and devices for public rest rooms. Their installation can be a dramatic presentation of what’s new for the public to examine in its first application to be found in your theatre.

Powder rooms and smoking rooms in conjunction with the rest rooms have been found to have a tremendous appeal to the novelty-seeking patrons. In these rooms, the architect and decorator can go as far as they like in dreaming up unique treatments. The public goes for anything unusual and striking in these lesser rooms. Indeed, we have seen stunning surrealistic treatments, murals that would dazzle the eyes and smartness equally only in some of the more spectacular night clubs. From the standpoint of fashion, money spent in this direction is a very wise investment. Just turn the competent decorator loose and he’ll come up with something that may stamp the house as completely individual and a place that is a talking point among the patrons.

Function and Fashion could hardly be more aptly expressed than by this view of the “Fiesta Room” of the new El-Jen Theatre, at Brunswick, Mo. Located beneath the auditorium and provided with a juke box and a good dance floor, it has unusual appeal to the town’s younger set. Designed by Al Haueter of Kansas City, Mo.

Functionalism Capitalized

The auditorium of our postwar theatre, however, will lean more to the functional than the purely fashionable, although in this direction it will set a style that is more lasting than has formerly been the case. This most important part of the house will be subdued as to ornamentation and effectively modern in atmosphere through the smart application of light, color scheme and line.

In contour and layout, the modern auditorium will be planned for the efficient presentation of picture product and probably for eventual television. As determined by the architect, sight lines and acoustic properties will govern the shape, dimensions and applied decoration. Subdued murals and if desired, fluorescent murals, will most likely be the predominant treatment for sidewalls. Other decoration can be achieved through the use of beautiful drapery materials and colored illumination, which treatment, by the way, offers the added advantage of being changeable and ever different for the eyes of jaded patrons.

As to the physical furnishings of the modern auditorium, you may look to the seating industry for remarkable new developments in its product. Theatre chairs will be much as they were just before the war in appearance, but it is freely predicted that they will be more comfortable than ever and that their upholstery materials will have the added advantages of greater beauty and wearability. The seating companies have not been backward in adopting the developments of science and the loom for the enhancement of their postwar products.

Mechanical equipment for theatres also has taken tremendous strides forward. Look to the air conditioning industry for revolutionary new accomplishments and as usual, let our theatres be the first to present year-round air conditioning to the public at large. The public has come to expect its first and best contact with air conditioning in the theatres which it attends.

Projection and sound equipment for new theatres and those that are to be renovated likewise will contain elements of newness developed through years of war production activity and the discoveries which came naturally as a result of time and the studied application to the problems presented by a multiplicity of precision-made war products. Brand new equipment for new and renewed theatres, of course, should be a foregone conclusion inasmuch as such existing equipment has been sorely worn during the years when it was irreplaceable.

As has been stressed herein, the modern theatre must be functional and fashionable if it is to hold the continued interest of patrons. We are certain that it will be and for the shaping of this functionalism we would like to give a lion’s share of the credit to the architectural profession. From plans we have seen, many of which are now being put into operation, it is safe to assume that the postwar theatre will be everything that is needed to keep the industry in the forefront of fashion.
Heywood ★★
Casts

Comfort and Luxury
in Postwar
Theatre Chairs

The way a picture is cast can give you some idea of its box-office possibilities. Who plays the major roles is important to the exhibitor with an eye on theatre traffic. Two outstanding box-office attractions—Comfort and Luxury—have been cast by Heywood-Wakefield to take the leading roles in its postwar theatre chair lines!

- That's big seating news! It means that every new design . . . each new engineering feature must, first of all, contribute to restfulness and seating enjoyment! More than ever, Heywood theatre chairs will pay off at your box-office . . . will help you build goodwill on any program!
Prewar Models Ready; But With Postwar Refinements

RECONVERSION in the public seating industries was plotted early, and despite some confusion at the sudden ending of the war, it has proceeded with more than usual alacrity. So great has been the cry of theatre operators for new auditorium seats, that a tremendous backlog of orders has been built up. This, fortunately, has given the seating manufacturers a better insight into the future and they have been able to lay their plans accordingly.

As an official of one of the major seating companies points out, his company was almost totally engaged in war work up to the end of the activity in the Pacific; but it is already well on the way back toward reconversion and before the end of this year the entire plant will be prepared for a large output of civilian goods.

SPEED OF THE ESSENCE

Wisely, the seating companies have been contemplating improvements in product design, but for the sake of speedy production on this most-needed theatre furnishing, the new models for the most part will be refinements of the best prewar designs. No drastic changes have been or will be made within the foreseeable future.

The availability of materials used in seat construction and finishing has been a controlling factor in reconversion. As those in the industry tell us, ability to procure necessary materials is the only thing which limits their quick expansion of production on civilian goods. That this situation is easing steadily, however, is not to be denied. And in addition, many new forms and types of materials are being employed in postwar theatre chair construction.

In shape and form, theatre chairs now being or soon to be manufactured will not be greatly different from their predecessors of the late prewar days. However, we may look to the new chairs for innovations in upholstery, comfort and beauty of appearance. Many alterations in production efficiency at the plants will have resulted from experience gained in the hustle bustle of war production.

MATERIALS OFF PRIORITY

Even before the war, the trend in the manufacture of theatre seats was toward the application of new materials which offered many advantages over the old.

Outstanding among the new adaptations has been foam rubber for the cushioning element. Tiny air bubbles formed in rubber latex provides a cushioning material that is both light and billowy. The material also has the added advantages of being much more sanitary and long lasting than prior upholstering cushions.

With rubber of both natural and synthetic varieties again available and with steel and wood off the war priority list, modern theatre seats will again be manufactured essentially as a foremost factor. Obviously, too, the public will continue to demand the utmost in comfort along this line, and it is to be expected that more fully upholstered chairs will be installed in all types and classes of theatres than was the case before the war.

New woven fabrics and heavy duty leathers will predominate as the finishing materials for theatre seats. With so many new developments in the fabric line brought about as a result of production of long-lasting war materials, it is not surprising that the seat manufacturers have been prompt in testing and adapting them for their products.

Among the pile and texture fabrics will be found new developments in the use of nylon, plastic, glass and fireproofing, to mention but a few; and there will also be new adaptations of mohair, wood plastics and the customary raw materials of which such fabrics are constructed.

All of these will be long-wearing and uniquely beautiful, with a range of color and pattern that will leave little to be desired in the way of decorative enhancement. Such fabrics also will require less attention from the maintenance standpoint inasmuch as they are designed to respond to the simplest cleaning techniques, such as infrequent vacuuming or the removal of surface soil with a damp cloth or cleaning fluid.

For theatres in which heavier duty seat upholstery is desired and as well particularly fitting for the spectator seats in bowling alleys or skating rinks operated as multiple enterprise adjuncts, the coated fabrics of leather type are to be recommended. These fabrics wear well, are more durable and are emerging more beautiful and colorful than ever before. They are greatly worthy of consideration when the subject of theatre seating or reseating is under discussion. Such coated fabrics offer the advantages of long, flame-resistant, comfort and simplest cleanliness.

STRENGTH AND BEAUTY

Predominantly, theatre chair construction will continue to be of high-grade steel, although more and more plastic materials will be used for ornamentation, trim and fittings. Plastic or upholstered arm-rests will be found on most of the new models and the material also will be used for chair-back edging and so forth.

Theatre chair aisle standards will be more beautiful and practical on the new models. Already, fluorescent aisle lights have been developed for application to end standards. The small, pencil-size fluorescent tube will be fitted by the seat manufacturer into his new models, providing a built-in reflector and inexpensive transformer, thus achieving for the theatre owner a most practical application of fluorescent aisle lighting. The "black lighting" of fluorescent carpets will be provided for by aisle lighting from chair end standards in a similar manner, thus to create the most modern of effects for the outstanding postwar theatre.

Many automatic features will be available again in postwar seating. The popular retractable and self-raising seats will be produced to fill a more widespread demand than ever before. In addition to being practical and space-saving, such features have the added appeal of novelty for theatre patrons.

Most of the public's demands for comfort in the theatre chairs which it occupies will be more than favorably met by the manufacturers of this product. However, there is yet one factor for which you as the theatre operator and your architect are responsible. This is the important element of the seating plan layout in your individual auditorium.

The capable architect will lay out a seating plan with perfect sight lines from every point in the room. He, and you as well, must see that there is also ample room for comfort in this layout. Nothing can be more annoying to patrons than cramped knees and feet, and traffic interference, despite the soft comfort of even the finest seat. A few extra inches back-to-back in the seating layout can more than compensate in comfort for an extra row of closely crowded seats.

FOR SUPPLY SOURCES REFER TO "THE KEY TO BETTER BUYING" AT THE REAR OF THIS ISSUE
It was a hot, sticky summer day... and that "Air Conditioned" sign looked mighty inviting. He went right in... but he came out again fast! For the theater was drafty and chilly. The air smelt stale, used, and uninviting.

He tried another theater down the street... and this time things were different. The air was comfortably cool, fresh and clear. No dampness, no drafts, no odors.

"Both air conditioned," he said thoughtfully to himself, "so where's the difference?"

Simple enough. The second theater had GOOD air conditioning. Cooling, Dehumidification, Circulation, Ventilation, Filtering—the five fundamentals of summer air conditioning—were carefully balanced by high-quality equipment correctly selected and skillfully designed with close automatic control of temperature.

That's the kind of air conditioning that brings in the customers. The kind that costs a little more, and is worth a lot more. The G-E distributor in your city is ready to help you now with that kind of air conditioning. Learn more about it now.

BUY... and hold... VICTORY BONDS

General Electric Company, Air Conditioning Department, Section 55811 Bloomfield, New Jersey.
THE ARTISTIC SIDE OF ARCHITECTURE AS APPLIED TO THEATRE DECORATION

Decorating, Single-Handed, Held Depreciation at Bay

by HANNS R. TEICHERT

The eye was caught by them alone and the surface they covered was secondary in importance. This departed greatly from the conventional technique of having the paint closely follow the architectural portions of an interior and adhere to those established lines. The result was a feeling of greater simplicity that gave a modern lift because of that fact alone.

The second main technique to be used was to apply color for its own sake as vibrantly as possible within the usage of appropriateness. There was a need on the part of the patrons for an unusually stimulating setting to take their minds completely off their war worries, work, and general troubles while they were in the theatre, and thus afford them true recreation. Color psychology was studied as never before from this point of view, and color schemes devised that worked toward this end from the moment the patron stepped into the lobby. More dependence was placed on color as a factor of theatre decoration, and toward the end, when replacements of worn furnishings were becoming impossible to obtain, fresh modern colored interiors not only held their own but helped the eye overlook other deficiencies.

The third technique in color application, to take away the dated look of a theatre interior, was to develop backgrounds of solid blocks of color, as previously mentioned, to cover over any unwanted architectural fussiness; but then to arrange for a new focus in the interior by a large modern design in a conspicuous panel or wall surface. This design, often large scale and very colorful, served to attract the eye and call the attention from other parts of the interior less attractive. This handling gave theatre rooms a completely new look, and even a different feeling of proportion.

Looking Forward

These, then, were the main techniques that served to keep many of the country's theatres up to date looking even though conditions perhaps really called for more drastic changes. It is now a matter of looking forward to what those changes will be and when they may come about that concerns us. We do know that it is a matter of major necessity that some architectural changes be made in many of the present houses to keep them in a position to compete with new theatres now on the architects' boards that will be built as soon as materials are available.

These new structures will be the accumulated dreams, research, planning, designing, and engineering of four years of specialization in every field connected with the building and theatre worlds. And they will make their competition look more dated than any normal four-year period because of there being no gradual changes. Bang! And these dynamic new buildings will burst on our eager vision like fire-works! The established theatres will do well to look ahead and figure out how to meet this competition before it is upon them.

One thing is sure, and that is that the newly built houses will have no monopoly on new ideas or decorative materials. These will be just as open to the needs and use of the established theatres. And a brief survey of some of the most important of these innovations might be in order here. Let us go over some of the main factors of a theatre interior and see what will soon be available that will be really new and effective.

New Techniques

In the field of paints, fluorescent and luminous paints, which were just well launched before the war, will be back in improved forms. Other specialized paints will include those without any recognizable odors, and those especially scented. There will also be paints and enamels that will dry completely in less time than ever before. Metallic paints that will not tarnish are another specialty much looked forward to. And for the utmost in wear, there will be new plastic paints of which much is expected.

In the field of decorative fabrics, upholstery, carpets, stage curtains, and drapery are going to be made of materials completely new and practical. Many of these will be fundamentally fireproof, or fire resistant, mothproof, verminproof, and mildew proof, which means that they will give many times the wear of previous materials. Some of them will be plastic coated, some made of spun glass, and oth-

FOR SUPPLY SOURCES REFER TO

"THE KEY TO BETTER BUYING"

AT THE REAR OF THIS ISSUE

The MODERN THEATRE SECTION
ADIcES IN DECOR

In the field of glass for theatre decoration, the outlook promises to be rather cold, plain expanses seen in most theatre lobbies. The new glass will be structural and of many varieties within that type; and it will be sculptural and, where desirable, unbreakable.

As for plastics, many will be the variations of its use in furniture, decorations and such structural features as columns.

The wood industry is offering many new and exotic veneers for wall finishes. And the manufacturers of synthetic wall finishes will offer photographic and decalomania type wall coverings.

An allied field is that of acoustic materials which will be available not only in the familiar neutral tones but in good modern colors and interesting textures. These will require no further treatment, in some cases, to make them fit into a custom-made interior.

Laminated woods are also coming up fast to offer advantages in modern building to the theatre industry. It is within the realm of possibility that 1946 may see an all-wood theatre erected from structural beams, to outside panel walls, to interior partitions, flooring, seating, and decorations, all in the medium of laminated wood. This material is now highly fire-resistant and the industry is ready to offer much in the way of speedy, economical, and thoroughly modern construction.

Another new medium to look forward to is light metals, especially in the stainless types which will be much in demand for walls, doors, seat standards, lighting fixtures, and even sculptural effects.

LIGHTING EFFECT

And the last is lighting, in which there is already a world of new decoration possibilities because of the invention of new gases for tubes and the vibrant new color effects that can be obtained in new-type bulbs. Because there will be closer control of color in lighting and a closer correlation of lighting to color decorations, theatre decorations ought to benefit with some entirely different effects.

All of the above briefly suggest the materials becoming available for use gradually. Some of them are already freely on the market, others are promised shortly, but all have that distinctive stamp of "postwar" that can be the assets of the established theatre, with a little thought and planning, as well as of the completely new theatre.

WRITE FOR SAMPLES AND INFORMATION

FIBERGLAS®

Fiberglas fabrics are used in all ships of the U. S. Navy (Bureau of Ships Specification 27 C 7). Listed by Underwriters' Laboratories, Inc. as "Non-combustible Fabric," approved by the Bureau of Standards and Appeals, City of New York.

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Another GoldE advancement in stereopticon design! This modern, trouble-free Stereopton withstands constant operation—heat absorption filter gives slides added protection from heat damage. Precision optical system uses the finest ground and polished lens. Shows standard 3½" x 4" slides. Compact—conveniently portable.

Available through Theatre Supply Dealers

GoldE Manufacturing Co.
129 West Madison Street, Dept. A, Chicago 7
Prospects Loom Brighter for Theatre Carpet and Flooring

Among the most diligent producers of war materials—in the job up to their necks, in fact—were the peacetime manufacturers of carpet. They turned with a vengeance and fury to the production of cotton duck and blankets for the armed forces, and these were products which were demanded in almost unlimited quantities over the many long years of the war.

Small wonder then that there was little or no theatre carpet produced during the period. In fact, the situation was discouraging to consumers and their former suppliers. However, the war production job accomplished was such that none are more deserving of the country's appreciation than the men and women who worked at the looms.

But the war ended quite suddenly last August; so suddenly, in fact, that the carpet people, as well as most others, were taken quite by surprise. Changes came rapidly and they all had their effect upon what the looms were producing. Naturally, too, production of such items as the looms were turning out could not be halted immediately just because hostilities had ceased. Therefore, the effect was quite drastic, as pointed out by a number of spokesmen for the mills.

Reconversion Plans

However, prospects for early reconversion to peacetime production began to brighten and it was not long before the plants were putting their plans into operation. In the beginning, it was estimated that readjustment, reconversion of equipment and securing necessary materials and supplies would consume three or four months.

Therefore, it was and is expected that an increase in the production of carpets for civilian use might be effected before the end of this year. At any rate, acceleration of production will come early in 1946, and normal operations should be achieved by the end of the year.

The securing of materials for carpet production has offered a bit of a problem, but it is now expected that these will be available within a reasonable period of time. The two most difficult materials to obtain are kraftcord and cotton yarn, yet these also will be eased through very shortly, it is predicted.

At present and for the near future, the carpet producers do not promise any revolutionary changes in designs or products. They will devote their time and energies to the production of types of merchandise which will be brought forth as early as is deemed advisable. The mills have not been entirely disinterested in the future of their peacetime operations.

With reconversion now well under way in carpet manufacture, let us consider the style trend in theatre carpet as it will be produced and become available in the very near future. When you are again able to purchase and install theatre carpet, what will you be offered?

Trend to Modern

The manufacturers of this commodity seem agreed that you have gone predominantly modern in your style demands and that they will be fulfilling that demand to the best of their ability and quickly. So strong is this design trend for theatres and other places of public gathering and entertainment that it overshadows all else.

Yet, lest you think this trend too limited in scope, the producers hasten to assure you that their floor covering materials will offer a new modern adaptation. Their products will be modern not only in pattern—which by the way will be a far cry from the geometric and garish modern of first inception—but also modern in texture and adaptability to individual decorative schemes.

Indeed, the time has come when decorating from the ground (floor) up has again become practical for the consideration of theatre planners. Carpet design can set the pace for a theatre’s entire decorative scheme insofar as pattern, color scheme and styling are concerned. Individualized treatments with the sureness of good design can thus be accomplished by tying in all elements of interior decoration with the dominant factor—the carpet.

New texture for theatre carpets is also to be expected. Floor coverings with the longest wearability will assume added importance inasmuch as it has been shown during the war years how this product contributes to a theatre’s appearance or dowdiness. The houses which appear in best repair and well maintained now are the ones in which the best carpeting was installed a number of years ago before the war. It was a sterling investment then and good carpet that was selected with foresight will continue to be worth more as a long-term investment.

We would advise every theatre man to consider his future floor covering requirements carefully. With luxurious carpet again to be soon available and with the many practical resilient and hard-surfaced flooring materials also vying for attention, the theatre operator will find himself more than amply appealed to on many sides.

An Expanding Market

In the modern theatre, and especially in the multiple enterprise theatre project, there will be more places in which modern carpets and other floor coverings should be utilized. Their purposes are manifold; to provide luxury, quietness, distinction, novelty and beauty. Each part of the theatre or multiple enterprise project will offer its own best reasons for the selection of one type of floor covering over another, as to style, adaptability, quality and economy in the long run.

All new theatre projects will be in the market for more carpet and other floor covering materials than were ever demanded by such projects before. And we would estimate that 90 per cent of existing theatres, including many of those which were constructed via priorities during the war, will be clamoring for flooring materials as well.

It is hoped that the buyers of theatre carpets and other floor coverings will not compromise their demands for quality and satisfaction in the materials they select just in order to be first to install them. Carpeting and other floor coverings are too important to the appearance and appeal of any theatre project to be selected indiscriminately. Be guided by your experiences with carpet and flooring during the war, when it had to last, and keep quality always in the forefront of your mind when making new purchases, which can and should last and look good for an equal number of years.

For supply sources refer to "The Key to Better Buying" at the rear of this issue.
Lobby design based on a sales idea by Bigelow Carpet Counsel

Selling next week's show is important to every theatre owner. The lobby shown above is designed so that the maximum amount of traffic will pass by or meet at a miniature screen showing coming features.

The Bigelow carpet is especially woven for heavy theatre use.

Further details may be obtained by writing Bigelow Carpet Counsel.

BIGELOW-SANFORD CARPET CO., INC.
140 MADISON AVENUE, NEW YORK 16, N. Y.
New Lighting Techniques for the Modern Theatre

SO IMPORTANT has illuminative technique become to the modern theatre that it might be said to act as the mainspring for presentation, exploitation, decoration and numerous other elements in which it serves most readily. Always of major importance to theatrical usage, lighting becomes ever more so as it takes over more of the attraction qualities by reason of new techniques and efficiencies.

From front to rear, proper illumination with the latest techniques can make a theatre the focal point in its surroundings. Consider the exterior or front of a building and what light can do for it. In exploitation, new lighting techniques applied to architecturally designed facades will provide the point-of-sale advertising which brings crowds into the theatre.

In this connection, we would advise that consideration be given to the selling ability of shiny new facade materials, doors, metal facing materials, glass holding construction, brilliantly designed marquees and so forth, with which new lighting techniques are designed to work so well. Silhouette sign letters and their accessories must also be mentioned in connection with lighting technique as applied to modern theatres.

NEW LIGHTING TOOLS AVAILABLE

The features of standard fluorescent lamps, which have been constantly improved since introduced commercially in 1938, are known to the majority of theatre men. However, since they have been available only for replacement during the war years, a brief review of what fluorescent now offers may be of interest to those theatre owners and operators who are planning new houses, remodeling old ones or merely adopting the latest lighting techniques.

The standard fluorescent lamp produces 2½ per cent more light for the current consumed than the incandescent or filament type lamp, and only 1/5 the radiant heat. Cooler light is a comfort in every building and it takes on an additional economic importance in those interiors in which air conditioning is used. Since fluorescent is a relatively low-brightness source, less complete shielding is needed for visual comfort, permitting a higher utilization of the light generated for useful illumination.

Standard fluorescent lamps are available in three qualities of white light and an abundant variety of color, permitting more decorative interior effects. A previously impossible peak of economy and efficiency in illumination is reached with modern fluorescent light sources. Varying tube lengths and diameters permit new flexibility in novel installations.

SLIMLINES AND VARIETY

Because of manufacturing restrictions that have only recently been removed, new war-born lines of extremely thin fluorescent lamps are still comparatively unfamiliar to many theatre men. The longest unit measures only an inch in diameter and is nearly eight feet in length. Included in these lines offered by leading lamp manufacturers are two ¾-inch-in-diameter sizes, one approximately ¾ feet long, and the other 5½ feet in length. Another 1-inch-in-diameter lamp is approximately 6 feet in length. Eight-foot lengths are in early prospect.

All lamps of this type will be instant-starting, and starters will be eliminated in their operation. Each of the lamps in the new group has an estimated life rating equal to that of the 40-watt fluorescent lamp, from 2,500 to 6,000 hours, depending upon the frequency of on-and-off lighting in service. The light output is considerably more than that of the standard fluorescent lamp. And they are suitable for operation either singly or in multiple with ballasts, or in series circuits with a high-voltage transformer.

These latest additions to the fluorescent line of lamps provide for services not...
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Accommodates the largest letters and lifesize
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and glass can be cleaned or replaced without
removing frames . . . No flimsy soldered parts
. . . No shopwork necessary in the event of
glass breakage . . . The most economically
maintained frame made.

WAGNER TRANSLUCENT COLORED PLASTIC LETTERS

The modern means of attracting business. Aafford
a vivid, colorful display—impossible with old fash-
ioned opaque letters. Gorgeously brilliant when light
shines through them, they assume sharply silhouetted
third dimensional effect by day . . . Available in 4" and
10" sizes in fonts of assorted colors (red, green, blue,
amber and opaque black) from 76 letters up.

WAGNER LOBBY DISPLAY UNITS

Available in any length. Constructed of sheet steel, with attrac-
tive white enamel finish. Easily installed. Letters are mounted on
the bars in the middle or firmly held by clips at the top and bottom.

THERE'S NOTHING THAT ATTRACTIONS LIKE COLOR

17" letters available shortly. The colors go all the
way through, cannot fade, chip or scale. Never re-
quire painting. Strong, Durable . . . Plastics are on
an allotment that falls far short of our demands. This
condition probably will be corrected soon. Aluminum
letters available in any size for those who must have
letters immediately.

WAGNER DISPLAYS SELL EVERY SHOW!

Literture and name of nearest dealer sent on request.
New Lighting Techniques
For the Modern Theatre

(Continued from page 40)

previously possible with the tube lengths in the standard lamps or larger diameter. They offer a new range of possibilities where small diameter and longer length are needed. Moreover, these lamps are designed to operate over a range of currents, giving a flexibility in operation which multiplies the usefulness of each lamp in the line. Because of their dimensions, the new slimlines will provide the answer to many situations where uninterrupted lines of light are desired for functional or decorative purposes.

Circular Lamps Announced

Another new type of fluorescent lamps has been announced recently. These will comprise three lamps in circular design having an outside diameter of approximately 8, 12 and 16 inches. Development work on this new line of lamps has now progressed to the point where it is possible to permit announcement of the technical data on the first that will be put into production: the 12-inch size. It will be of 32 watts, 1,600 lumen output in the form of a tube of 13/16-inch diameter. Test data indicates a rated life corresponding to the standard 40-watt T-12 fluorescent lamp.

When the line is complete, it will be possible to place all three sizes concentrically in one plane. Architects and designers have been quick to grasp the new decorative and functional advantages that this new light source offers, but a wide variety of applications has been suggested by those who are planning to modernize with light.

Manufacture of the 12-inch circular lamp is under way and it is expected that the two others in the series will be in quantity production within a matter of months. Because of their decorative novelty and new design, circular fluorescent lamps will aid in achieving new effects and striking designs in remodeled theatres, where they will be found especially adaptable to smart foyers, lounges and lobbies.

Illuminative Drama

Alone, or in combination with other more conventional light sources, the new slim and circular lamps provide unique lighting tools and make available novel techniques to architects and designers. Prior to the advent of fluorescent types, lighting effects were limited by relatively small bulb dimensions and the spotliness which older light forms represented. Today, standard fluorescent, ably reinforced by the new slim and circular lamp types, removes virtually the last restrictions upon lighting design.

Instead of being compressed into narrow conventional designs, lighting fixtures for the first time can be adapted to long lines and panels of light, geometric patterns, artificial windows and skylights, and other striking forms, limited only by the designer’s creative planning. To the theatre, where light and color have always been effectively employed, and where most

(Continued on page 59)

Sun Shipbuilding & Dry Dock Company . . . world’s largest builders of tankers . . . installs Sunroc Water Coolers on the vessels it builds. These tankers are operated all over the world by Sun Oil, Texas Co., Gulf Refining, Atlantic Refining, Standard Oil of N. J., Standard Oil of Calif., Socony-Vacuum, and Pennsylvania Shipping.

"Sunship," like many other leaders in American business and industry, selected Sunroc Coolers because of their well-known superiority in design, construction, and economical, trouble-free operation.

Sunroc Water Coolers are the sole, highly specialized product of one of the pioneers in the water cooler industry. Experience in meeting rigorous Government specifications in war-time has further perfected the Sunroc models now offered for sale. For the complete Sunroc story, write Dept’ MT-11, Sunroc Refrigeration Company, Glen Riddle, Pa.

“There’s nothing like a cool drink of water”
New Beauty that defies Wear!

FOR UPHOLSTERY..WALL COVERINGS..SCREENS

Now the curtain rises on a new era of **smartness** and **wear-resisting toughness** in upholstery...with TOLEX for initial equipment or for re-upholstery. This new flexible plastic material has the look and feel of luxurious quality. Easy to clean, it far surpasses anything heretofore available in ability to withstand even the most destructive service conditions. A product of Research, TOLEX is available for theater seating in a wide range of weights, colors, grains and finishes. Write for further details.

Also, ask about Textileather for new richness, color and charm for WALL COVERINGS...and ideal visibility and long life for SCREENS. Textileather Corporation, Toledo, Ohio.

**At the front in War...out in front in Peace**

TEXTILEATHER

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Many Devices for Good Housekeeping are Now Available

ALTHOUGH good housekeeping for theatres was a major factor in keeping them in operation throughout the war, often the tools and materials for such maintenance were difficult to obtain or very scarce. The problem of securing the necessary devices and cleaning materials, or even of obtaining satisfactory substitutes, fortunately was one which was overcome with flying colors by most theatre operators.

However, soon again and even now, many new and old devices and cleaning materials will be available again and good housekeeping will continue, as always, to be one of the theatre man's chief stocks in trade. Sanitation and good appearance go hand in hand as attraction qualities for any place of entertainment.

Hygiene and sanitation, which required more than a modicum of the old-fashioned elbow grease during the war, will be achieved much more simply, speedily and effectively in the future through the application and adaptation of equipments, devices and materials developed or improved during the last few years of war production.

KEEPING DIRTY OUT

One sanitary measure which proves its effectiveness from the ground up, and which was largely unavailable during the war, is rubber floor matting. Once again, this furnishing is on the available list and, as pointed out by one producer, practically all of the outstanding type of floor matting which comprised prewar lines for theatres are now available for immediate shipment.

Designed for promoting safety, providing comfort for patrons, improving sanitation and reducing maintenance chores, such mats were largely out of production during the war. And although the materials which went into such furnishings were extremely long-lived, most theatre owners who had rubber matting will find that after the tremendous traffic borne by such mats during the war years they will have deteriorated in many respects, chief of which may be colorful appearance.

Probably of most importance to theatre management is the announcement of the availability of colored rubber link matting, which has always been so popular for use in theatre lobbies and at front entrances. Although the newer links which go into this type of matting are again to be had in some colors, all of the shades are not yet made. There are enough, however, for the fabrication of mats in which designs and names are to be included.

This type of matting is favored because it not only modernizes and beautifies lobbies and entrances but also because it traps the dirt at the door, keeping it out of sight and preventing the tracking of dust or slime throughout the entire theatre. This factor particularly can reduce cleaning costs and the frequency of redecoration necessitated by dirt whirled into the air by heating and cooling systems.

During the war, an excellent type of matting for ramps, stairways, landings and in front of boxoffices was developed in the instance of solid plastic friction matting. Although originally offered as a substitute material, this type of product affords good scrapeage, lies flat, and the sheets can be laid side by side for covering larger areas or trimmed for smaller or odd shaped areas. Because of its many efficiencies, it will continue to be offered.

Other types of matting which theatre operators can now order include counter-tread matting for use behind candy counters and popcorn machines, tire fabric matting, wide-ribbed corrugated matting, cross corrugated matting, safety stair treads and runners, sponge rubber matting, perforated, and link-type tire fabric matting.

PURIFIED ATMOSPHERE

A new device for sanitizing the air will be of interest and value to theatre operators. Developed and improved during the war, the sterilamp, utilizing ultraviolet rays of germ-killing intensity, can find ready adaptability to theatres, inasmuch as it has much to offer for the maintenance of greater hygiene in places where large bodies of the public congregate.

Air conditioning systems perform the important functions of cooling and heating interiors and providing fresh air, but they do not sanitize the air. The use of filters or the water washing of air removes dust and dirt particles, but neither device prevents mold and virus from being recirculated. Tests show that this constant re-distribution and multiplication of bacteria mounts to especially dangerous proportions in theatres and other places where people collect.

It is the risk of exposure to infection in such a situation which prompts public health officials to urge their communities to keep away from crowds during epidemics of colds and disease. Exhibitors who have seen attendance diminish after one of these official pleas can appreciate their effectiveness. Adding a bactericide to air conditioning systems assures delivery of virus destroying air. As the air stream passes the lamps on its way to the auditorium and elsewhere, the ultraviolet rays kill the bacteria. Properly installed, sterilamps can attain an efficiency of 98 per cent in their destruction of bacteria.

The use of sterilamps in rest rooms and lobbies also is strongly recommended. Not only are these areas of high bacteria count which should therefore be sanitized, but the soft blue glow of the lamp, mounted in plain sight, constitutes highly effective advertising. With the aid of a sign, the patron can be reminded that powerful ultraviolet rays of similar lamps in the air conditioning system protect him from infection by air-borne bacteria throughout the theatre.

WAR-IMPROVED DEVICES

Not to overlook other major sanitary requirements of the theatre, we would remind you that most hygienic equipment and applications have been modernized and greatly improved over the period of years represented by the severe restrictions of war. Plumbing fixtures in striking new design are again being presented for both the beautification and efficiency of modern rest rooms.

New receptacles for trash are being brought out in designs which are adaptable to the finest interior decoration. Drinking fountains have had a rebirth of beautiful design and improved operation. Hand-drying machines are returning and should be considered as built-in improvements for existing or new theatre buildings. All such devices have the appeal of novelty for patrons.

The equipment and devices with which theatres are cleaned and kept sanitary also are once again available. Most theatre maintenance men have found that their vacuum cleaning equipment took a trum-

(Continued on page 58)

FOR SUPPLY SOURCES REFER TO "THE KEY TO BETTER BUYING" AT THE REAR OF THIS ISSUE
ATLANTA, GA.—Erikson Co.; La France Industries.
Baltimore, MD.—La France Industries.
Boston, Mass.—Andrew Dutton Co.; La France Industries.
Buffalo, N. Y.—La France Industries.
Charlotte, N. C.—Mill Remnants Co.
Chicago, Ill.—La France Industries; Lite Products Corp.; Lustyky, White & Coolidge, Inc.; Reliable Textile Co.
Cincinnati, Ohio—H. H. Irvin Co.; Miami Rubber Co.
Cleveland, Ohio—B. Berger Company; La France Industries.
Dallas, Texas—Marshall & Moore.
Dayton, Ohio—Payne & Co.
Denver, Colo.—The Pawley Co.
Detroit, Mich.—La France Industries.
Ft. Wayne, Ind.—Mossman, Yardle Co.
Fort Worth, Texas—La France Industries.
Grand Rapids, Mich.—La France Industries.
High Point, N. C.—Carolina Fabrics.
Houston, Texas—High & Mitchell.
Jacksonville, Fla.—Excelsior Mills Corp.
Los Angeles, Calif.—Boething & Dunlap; La France Industries; Pacific Hide & Leather Co.
Louisville, Ky.—Fulton, Conway & Co.
Minneapolis, Minn.—La France Industries.
New Haven, Conn.—Roberts, Crozier & Hallou.
New Orleans, La.—C. V. Harrold Rubber Co.
Oklahoma City, Okla.—S. & J. Supply Co.
Phoenix, Ariz.—Keystone Bros.
Pittsburgh, Pa.—La France Industries.
Portland, Oregon—Ballou & Wright.
St. Louis, Mo.—La France Industries; Blue Iron Store Company; Specialty Fabrics & Supply Co.
St. Paul, Minn.—Farwell, Ormun, Kirk & Co.
San Francisco, Calif.—Keystone Bros.; La France Industries.
Seattle, Washington—Ballou & Wright; La France Industries.
Spartanburg, S. C.—Connor & Gregory.
Toronto, Canada—Anthony Foster & Sons.

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BOXOFFICE BAROMETER
Picture Screen Presentation Is Due for Many Improvements

by THE CONDUCTOR

Those of you who have been readers of this department during the past year, or perhaps throughout the four years in which the emergencies of war have forbidden the production of new projection and sound equipment, are asked to share our disappointment.

At Barometer time last year, with no immediate signs of the war’s end and a consequently expected early lifting of restrictions on manufacture, we presented our outlook on new equipment for the projection room with an implied hope that we might have much more to show you in the way of new developments at this time.

Constantly on the alert for new developments in projection and sound systems and accessories thereto, and having been given sneak previews and off-the-record promises of their early release for publicity, we were sure on VE-Day that an avalanche of important announcements would soon be forthcoming.

However, VE-Day passed and within the year VJ-Day and the end of hostilities. This we were sure would put us in position to present and appraise many new projection-sound developments in our review of engineering progress for 1945-46. Our disappointment is therefore doubly keen because this edition comes out about 90 days too early to cover more than a few of the outstanding developments herein.

We shall refer to some of these postwar product developments for better screen presentation later on in this article and certainly will be showing pictures and telling you more about them in the regular issues of The Modern Theatre section in the months to come. Meantime, let us review what has gone on in The Cine’ Clinic during the past year and endeavor to interpret the effects of our clinical discussions on the uplift of screen presentation standards.

Crusade Still On

Our crusade against over-age equipment started in June of 1944, still goes on unabated, is being discussed and debated regularly in each issue, and now that new equipment may soon be available we expect the seeds we have sown herein soon to bear fruit. New model projectors, arc lamps, sound systems, generators, rectifiers and so forth are coming along rapidly to replace the ratatrap we have long inveighed against—including thousands of old models and makes which have not been in manufacture during the past ten or twenty years.

War-worn apparatus of later model, which has been held together only by the ingenuity of repair men and the skill of conscientious projectionists, will also feel the effects of our crusade in these columns, in which both projectionists and far-sighted exhibitors have been liberal contributors.

Starting with the premise that ratatrap over-age equipment was the cause of enormous and increasing damage to film, thus preventing the maintenance of high standards of screen presentation in the eyes of the public, and consequent damage to the good will of the industry, the crusade has covered almost every facet of poor film handling from the producers’ studios through the exchanges, on route to and in the theatre projection room, and back again to the film exchanges.

Furthermore, and still in line with the prevention of both film damage and the detriment of poor screen presentation in all classes of theatres, such matters as competent operation, mechanical efficiency and maintenance, employee relations, safety, fire prevention, convenience and many other contributing factors to better projection have been and are still being discussed in these columns, where the projection problems of the industry are presented monthly.

Projection Room Plans

In a current issue, now on the presses, the architectural planning of projection rooms for greater efficiency on all points of operation is presented for discussion among projectionists who are being invited to submit further ideas and plans for improvement. Concurrently also, a prize “Camera Contest” is being conducted among readers of this department, who are being invited to submit pictures and particulars in proof of the efficiency of their projection rooms.

So the Cine’ Clinic with the good help of our many readers, has very adeptly, we think, prepared the way for the introduction and reception of the new postwar products of projection and sound engineering, most of which will be ready for discussion and distribution early in 1946. In justice to all manufacturers may we say that the delay is not of their choosing. They have wisely, we think, refrained from fully exploiting their new developments until they can foresee the dates of delivery thereof.

Slowness of reconversion generally, which at this time affects all manufacturing, is the bottleneck. Materials for tooling, dies and fabrication are not plentiful and until manufacturers are allotted or can forecast an assured source of supply for the production of their new models, they are naturally reluctant to announce them. Besides there is a substantial backlog of priority orders for new equipment, wisely placed by theatre owners, to be caught up with before delivery dates can be promised, plus the fact that most manufacturers are still contending with war work inventories which must be cleared out before they can get well under way on production for civilian use again.

Nor Long Now

But the situation is clearing rapidly and within 90 days most manufacturers in the projection and sound equipment classification will have announced their new products, policies and distributing points to the complete satisfaction of all concerned with improvements in screen presentation. As a matter of fact, in response to a last-minute request sent out by our managing editor for information to be used in this issue, a few manufacturers in this classification sent in particulars and pictures of their newest developments. The majority, however, courteously informed us that they were not yet ready to make disclosures, which as we have stated above, should not prejudice their position. They’ll be coming along, and soon, we suspect.

First in with information asked for on new postwar developments was Century Projector Corporation, who came in promptly with pictures of the new Century sound-projector, an as-yet-unchiefed, an assembly including the new Westrex sound reproducer, a "postwar" feature of which is the “Hydro Flutter Suppressor” described as a magnetic stabilizer, providing an entirely new

(Continued on page 48)
For the first time in the history of sound motion pictures, theater projectors and sound equipment have been engineered together for maximum efficiency.

Century Projector Corporation has led the field in the design of modern projection equipment and now, in cooperation with Western Electric Export Corporation, the finest in sound reproducing systems has been wedded to the industry's outstanding projectors.

 Entirely new designs of sound systems for larger theaters and excellent small equipments for smaller houses meet new Academy of Motion Picture Arts and Sciences recommendations.

The post-war Century Master Sound Systems are designed for easy adaptation in the field to any new Hollywood developments including automatic volume control, stereophonic or multi-track sound.

The Century Standard Sound Systems are especially built for the needs of the small theater.

Descriptive literature may be obtained from your independent theater supply dealer or from . . .

Century Projector Corporation
729 SEVENTH AVENUE, NEW YORK CITY, N.Y.
Screen Presentation is Due for Many Improvements

(Continued from page 46)

principle in flutter control. Full information on the complete Century-Western Electric assembly is now being released with the announcement that the complete assembly will be distributed in the United States and Canada through independent theatre supply dealers. Pictures of the Century-W.E. units are here reproduced.

Next in was DeVry Corporation with a new model sound-projector-system which made its debut at the dealer-distributor annual meeting in Chicago last month. Resplendent in a new dress of old ivory,

(Continued on page 50)
Do you have a hard nut to crack?

Is the problem:
Keeping "Box Office" at present levels?
Operating profitably the year 'round?
Keeping redecoration expenses low?
Attracting the most desirable patrons?
Being sure that your system operates without drafts, and to the satisfaction of your patrons?
Selecting an air conditioning system with the right costs for installation, operation and maintenance?

EASY ANSWER:

THE HAPPY ENDING to all these problems is Carrier Air Conditioning. See your Carrier representative about the remarkable new developments Carrier will have ready for postwar theater installations. Put your problem up to specialists. Carrier pioneered air conditioning, and backs every recommendation with 43 years' experience. Consult Carrier about your needs for air conditioning, refrigeration or unit heating NOW.
Carrier Corporation, Syracuse, N.Y.
Sound Equipment Needs Attention, too!

You keep your floors and theatre seats clean and in good repair— you should take just as good care of your sound and projection equipment. A breakdown could mean serious loss of business. Trouble is prevented when you contract for RCA Service—a periodic checkup that maintains old equipment at peak performance and keeps new equipment in top condition.

RCA offers you a continuing service that means getting the most from your equipment. The Service Company provides the same engineering skill for its theatre program that goes into the development and manufacture of RCA theatre, radio, television and other electronic products. The RCA Service and Replacement Parts Contract is your assurance against expensive overhauling and costly replacements—and at a cost equivalent to only a few admissions a day. For further details write: Box 70-183H RCA Service Company, Inc., Camden, N. J.

Screen Presentation is Due for Many Improvements

(Continued from page 48)

with chrome trimming, and with levers, switch buttons and adjustment knobs in bright red. DeVry's new "12000" series theatre projector-sound assembly made a marked impression on all who saw it and witnessed its demonstration. Many improvements were pointed out and explained to dealers who watched the demonstration of the units here pictured.

Currently released for trade announcement and also demonstrated at the theatre supply dealers meeting last month in Chicago was a new "Syncro-Dynamic" theatre projector by Weber Machine Corporation.

(Continued on page 58)

PROJECTIONISTS: The Cine Clinic Department is wide open to you for discussion of your present problems. Thru these columns you can either ask advice or give it. We'll gladly answer your questions or publish your suggestions for the good of all concerned and with comment and complimentary credit to you. Should you desire private information or advice, enclose stamps for reply. Address The MODERN THEATRE, 322 S. Michigan Ave., Chicago 4, Ill.
Above: Covers removed showing refrigerating section, two-stage evaporative condenser, and the section for cooling, dehumidifying and circulating the air.

Order usAIRco REFRIGERATED KOOLER-AIRE Now!

...to meet your air-conditioning needs next summer!

- ORDER AT ONCE to insure delivery of usAIRco Refrigerated Kooler-Aire when you want it. Increased demands for air conditioning equipment are being met by rapidly-expanded production.

usAIRco Refrigerated Kooler-Aire — the most economical, efficient and flexible unit for commercial and industrial air conditioning—is simple to install, low in cost to operate. All wiring and piping is complete in the packaged unit, ready to connect to water, air duct and electrical system. The compact, space-saving features of the Refrigerated Kooler-Aire give you more for your air conditioning dollar.

Made in eight sizes to meet load and design requirements of any air conditioning job, using single or multiple units, usAIRco Refrigerated Kooler-Aire leads the air conditioning field! Write today for further information.

UNITED STATES AIR CONDITIONING CORPORATION

2101 Kennedy Street Northeast Northwestern Terminal, Minneapolis, Minn.

Manufacturers of the most complete line of air-handling equipment • Factory representatives in principal cities
New Theatres Will be Engineered for Temperature Control

IT'S a bit too early at this particular time to discuss new product developments and product engineering achievements adaptable to theatre air conditioning. According to best information available another six months may elapse before manufacturers will be ready to announce numerous improvements in temperature control equipment for human comfort resulting from scientific research, experimentation and actual production of apparatus for use in the prosecution of the war, on land, at sea and in the air.

Throughout the great war effort air conditioning equipment was accurately engineered and in most cases especially designed and produced for specific needs. In the preservation of food for the armed forces as well as in the protection of critical medical supplies and blood plasma, air conditioning played an important role. But in the provision of physical comfort for our combat forces at sea, on land and in the air, as well as for war workers in the munitions plants of the nation, air conditioning has during the past four years confirmed its position as the greatest comforter of mankind.

The theatre-going public will probably be among the first to experience and enjoy the wartime developments of the air conditioning industry, which henceforth will be engineered more exactly to the individual requirements of all classes and sizes of theatres for all-season temperature control as the principal adjunct to better business at the boxoffices.

PLAN FOR RESULTS

Since we are unable at this time to present more than a mere hint of what's to come in the way of new product developments, suppose we discuss some of the fundamentals of true air conditioning to be accounted for in the planning of new theatres and the modernizing of old ones.

The theatre owner's, or prospective theatre builder's, first concern must be to determine the design conditions—decide what he wants the air conditioning to accomplish. Since air conditioning still is a highly specialized applied science, he will wisely consult with and follow the advice of men qualified and fitted for the task by previous experience.

The reputable and well-established local air conditioning contractor (he may be a heating and plumbing contractor as well) is the first man to consult when air conditioning is thought of in connection with a medium-sized or small theatre. In the case of large theatres, qualified engineers—either independent consulting engineers or engineers associated with manufacturers—are available for advice. In case of new structures or considerable revisions to old structures, the services of a qualified architect also may be invaluable.

In any case, the contractor, the contractor's engineer or the consulting engineer will need to have as complete a picture of the motion picture theatre's operations as possible. He will need to know, for example, how many people are to be accommodated in a given space and during which hours and for how long. He will need to know the heating and cooling requirements of all parts of the building—including such rooms as cocktail lounges and bowling alleys, if such are to be included.

SURVEYS ESSENTIAL

The contractor or engineer will then be in position to survey the structures for heat loss and heat gain, and to survey the heating and air conditioning system to see which parts are to be retained. Next, he can recommend the type of system to be installed and estimate its cost. Finally, if a contractor, he can accept the contract: do the work, and guarantee the job.

To the general public "air conditioning" means cooling. But it is important for the theatre owner to remember that cooling is only one function of air conditioning, which also includes the functions of heating, circulating by mechanical means, humidifying and/or dehumidifying, and air filtering. Since these latter four functions are operative a far greater proportion of the time than cooling, it is obvious that due attention must be given to them.

To provide the five basic functions mentioned above, the air conditioning contractor selects from hundreds of different types and sizes of equipment which must be properly specified and carefully assembled to achieve the net result of comfortable and unobtrusive indoor climate.

Among the products which may be involved are such items as boilers, blowers, air compressors, coils, ducts and fittings, air filters, fans, refrigerating compressors, condensers, controls of various kinds, motors, drives, and belts and bearings, pipe and fittings, insulation for pipes and ducts, cooling towers, pumps, refrigerators, tanks, thermostats, valves, air washers, diffusers and so forth and so on.

Also to be considered are such factors as available fuels, temperature of water, size of rooms, design of the building including obstructions and openings, and a multiplicity of other details which will have a bearing on original cost, operating cost and patron satisfaction.

Thus it is evident that the air conditioning problem is not one to be handled by the theatre owner as a hobby, nor to be entrusted to unqualified persons. Air conditioning is too important in terms of boxoffice receipts to justify anything but quality planning, installation and equipment.

The air conditioning contractor, or directing engineer or architect, will utilize "packaged" equipment to simplify the installation when possible. But air conditioning systems must be "tailor-made" approximately in proportion to the size and geographic location of the theatre.

STATEMENT OF FACT

On the whole general problem of theatre air conditioning the following statement by a leading manufacturer of equipment should be significant to theatre owners. The statement in part:

"In the postwar period many theatre owners will install honest-to-goodness year 'round air conditioning systems to replace 'air chillers' which they have not found satisfactory.

"They will be increasingly interested in the 'tailor-made' systems in contrast to those 'systems' which consist of stock equipment dropped indiscriminately into theatres of various sizes and capacities. They will want air conditioning systems scientifically engineered in accordance with the many varying factors of the individual theatre, and correctly designed to provide the optimum of air conditioning in consideration of those factors.

"There will be greater attention paid to controls on air conditioning systems. This branch of the air conditioning field provides the greatest opportunity for improvement. "Multiple-enterprise amusement projects will undoubtedly be numerous in postwar

(Continued on page 59)
Smart showmen know that even a 4-star thrill—passion, jealousy, or love—just won’t flame on empty seats. Cold drafts and stale air pockets empty seats—potential patrons shun these uncomfortable and unhealthful conditions.

ANEMOSTAT patented air-diffusers are especially constructed to prevent drafts and stale-air spots!

Give your patrons comfortable and healthful air-conditioning—install ANEMOSTAT draftless air-diffusers! ANEMOSTATS equalize temperature and humidity throughout crowded areas...dissipate the evaporation aura around human bodies...insure the comfort and protect the health of patrons.

You can install ANEMOSTATS—Wall or Ceiling types—on old as well as new ventilating systems, for less than 5% of the cost of the system. ANEMOSTATS have no moving parts...never need attention or replacement...harmonize with architectural design and decorative theme.

Distribute your conditioned or ventilation air through ANEMOSTATS—let your patrons really enjoy your pics! NOW is the time to install ANEMOSTAT draftless air-diffusers for better Box-office!

Write today for complete ANEMOSTAT details. There’s no obligation!
Vending Provides a Steady Source of Additional Income

If there is one thing that has grown up and become respectable in theatres, that thing is the purveying of confections and refreshments. A decade or so ago, the subject of confections, cold drinks and popcorn for theatre vending and consumption was something which was greeted with contempt by most theatre owners, and especially the operators of our better houses.

But when the going got a bit tough in the entertainment business and when no potential source of extra income could wisely be overlooked, it was discovered that confection vending could be done with refinement and even cleanliness if the subject were handled in the right manner and on a high plane. For a number of years now, practically every theatre has catered to its public’s taste for refreshment and with results which have been not only highly profitable but of good will for the house as well.

A Prediction
We would like to predict that in the future, the subject of vending will become even more important to theatre operation. It will branch out, so to speak. As theatres turn more and more to the multiple-enterprise type of operation, showmen will find new and better uses for vending machines, confection counters and popcorn machines with personable salespeople, and other extracurricular activities such as the provision of Juke boxes and even the popular amusement games.

These are all good money-makers which interfere in no way with the good operation of motion picture entertainment places. Indeed, they tend to exert their own appeal upon patronage and the theatre operator himself might as well profit by this appeal as see it satisfied by the competitive operators of other forms of entertainment and recreation in his immediate vicinity.

The Automatic Salesman
As a source of steady extra income and with perhaps most to recommend it for use in the average theatre is the automatic vending machine. Such a machine requires practically no attention aside from keeping its insides well filled and is a fine looking piece of furnishing as well. It also satisfies the requirements of refinement and impresses the need for cleanliness in the theatre upon its customers.

Such a machine can be a miniature store in itself, vending candy bars, cigarettes, mints, gum, cough drops, packaged peanuts and other items which may vary in price. Theatre owners who have installed such machines have always been more than satisfied with results and the public unfailingly goes for the novelty of slot machine operation and easy selection. As a silent and constantly on the job salesmen, such machines can’t be beaten for collecting extra coins and satisfying the refreshment needs of patrons.

In this same category are machines for the purveying of cold drinks. These have proved highly popular and profitable for theatre operation inasmuch as they require little attention and because of their neat and compact appearance can be said to impress care in handling cold drinks upon their customers. Machines vending drinks in paper cups which may be disposed of in a trash compartment of the machine itself have proved to be the most popular type for theatre installation.

Personal Attention
Confection and refreshment layouts require a salesperson or vendor are also highly to be recommended for theatre use. Many operators believe that the personal touch of an attractive salesgirl more than offsets her salary in profit made, and who can deny that a pretty girl has a marvelous effect upon the buying interest of the customers?

Popcorn machines and candy counters, as well as soft drink bars and so forth, require the attention of a salesperson who should also be able to prepare the refreshment for consumption. Such confection vending arrangements also should be convenient and accessible both for the salesperson and her customers. Cleanliness and attractiveness in both the equipment lay-out and the attendant are equally important and they will exert a good influence also upon the eating and trash disposal habits of the patrons.

As theatres become more multiple-enterprise in conception, such things as candy hunters, soft drink bars and popcorn machines will increase in import. Consider, for example, the many places in which they seem to fit. The theatre itself, the bowling alley, skating rink, dance pavilion—all will provide ideal places for the installation of confection vending machines or counters; and in fact, the very nature of such enterprises demands more refreshment service—all of which means a steady source of added income for the operator.

With the increase in provision of extra-income producing machines and sales layouts for all modern theatres sure to come within the shortest possible time, we would like to point out and stress an analysis of the subject made by a leading authority on coin machines and other vending devices. Although not confined by any means to the theatre field, the analysis should be helpful to showmen who may be contemplating this augmentation of their income possibilities at the present time.

Analysis of Motives
As elucidated, the four motives that govern coin machine play or, indeed, refreshment patronage of any type are: Habit, Taste, Fancy and Convenience. Under these motives, by way of illustration, some typical types of play are: Habit—Cigarettes, chance machines. Taste—Candy, sugar, ice cream. Fancy—Amusement games, music. Convenience, better defined in some instances as Necessity—Scales, coin lockers and so forth.

Habit is the strongest playing and selling motive, for habit forces repeat play. Cater to a habit motive and you have a must in patronage. Taste is next in value for taste, next to habit, governs the acts of most everyone. Taste is influenced chiefly by hunger or appetite. To cater to a popular taste is to enjoy a steady profitable business.

Fancy is a strong play motive and pays big dividends; but fancy is fickle, hence good judgment is required of operators who maintain machines or devices catering to play appeals that are influenced by fancy. However, in multiple-enterprise adjuncts of theatres, the novelty appeal of the fancy motive may exert its own influence and provide extra impetus.

Convenience or necessity is rated last in the appeals as regards their play impelling power. Convenience, or necessity, provides a steady dependable patronage but here again good judgment, strong capitalization and in inaffable service set-up are required as in the case of checking lockers, pay-station telephones, automatic picture (Continued on page 58)

FOR SUPPLY SOURCES REFER TO “THE KEY TO BETTER BUYING” AT THE REAR OF THIS ISSUE

The MODERN THEATRE SECTION
NATURALLY, patrons will enjoy your showings more if you have the quality of projection illustrated on the right, above.

Then why not use it? It costs little, if any, more. And Simplified High Intensity Projection, in any of its forms, will give you the last word in quality and quantity of screen illumination.

For instance, consider the many advantages of using "National" One-Kilowatt High Intensity Carbons:
- a brighter screen by 50-100%
- a snow-white light—especially suited for color pictures
- clearer, easier-to-see images on your screen

This will mean more relaxation, more enjoyment for your patrons. It will mean showings on a par with any top-notch movie house in the land! And that will pay off at the box office.

For more details on this type of High Intensity Projection, consult National Carbon Company, Inc. Also ask your supply house about the availability of High Intensity Lamps.

The word "National" is a registered trade-mark of National Carbon Company, Inc.

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation

General Offices: 30 East 42nd Street, New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
This department, suspended during the war owing to the almost total absence of new product developments, is resumed with this issue and will henceforth be featured in forthcoming issues of The MODERN THEATRE section. We hope to be able to keep it alive with the LATEST news of NEWEST product developments—The Editor.

**Fiberglas* Fabrics for Curtains and Drapes**

Wartime developments in inorganic materials have resulted in some beautiful drapery and curtain fabrics in a variety of weights and textures that are now available in printed patterns and handsome solid colors for theatre use.

Woven entirely of finely spun glass filaments, these Fiberglas fabrics never require flameproofing and always operate at 100% efficiency. They do not absorb smoke odors and if exposed to fire, will not emit choking fumes.

Identical in appearance with customary theatre textiles, the inorganic fabrics offer unusual possibilities for stage curtains, backdrops, portieres, valances, window draperies, wall and ceiling decorations. They permit spectacular effects with fire-safety, a protection that pays off in audience-interest and continuing patronage.

In addition to being noncombustible, Fiberglas fabrics have certain economic advantages: 1) great tensile strength; 2) are unaffected by moisture and heat; 3) will not shrink, stretch or rot; 4) resist the action of oils, corrosive vapors and common acids; 5) mildew-proof; 6) not subject to attack by moths or other natural-fiber eating insects.

Practical stage installations have been made in school auditoriums in New York, Chicago and in St. Louis schools. Effective use of their decorative possibilities has been made in such famous night spots as the Latin Quarter, the Bal Tabarin, and the cocktail lounge of the Beekman Towers Hotel in New York City.

The fabrics are being used in all ships of the U.S. Navy (Bureau of Ships Specification 27 C 7), listed by Underwriters' Laboratories, Inc., as "Noncombustible Fabric" approved by the Bureau of Standards and Appeals, City of New York. Samples and information may be obtained from Thortel Fireproof Fabrics, 101 Park Avenue, New York 17, New York.


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**Photo Transparencies**

**For Marquee Display**

Among a limited number of recent product developments listed as now available is the new and much enlarged window-type marquee display frame to accommodate multiple-size sign letters in black and assorted colors for use in combination with enlarged colored star photo transparencies. Thus the striking effect of colorful illustration is added to attraction board advertising day or night.

Here illustrated is one of the new window-type marquee frames in current use at one of Chicago’s loop theatres. As demonstrated, all parts of the sign may be serviced through open windows in the frame. The new frame, plastic letters and photo transparencies were recently introduced by Wagner Sign Service, Inc., of Chicago, and are now available.

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**A Covering Material**

**Of High Versatility**

Now that "Tolex," a new flexible plastic material produced by Textileather Corporation of Toledo, Ohio, has been honorably discharged from war duty in a host of military applications, it is marked for the attention of many peace-time product engineers and designers in numerous fields.

In the conversion of "Tolex" to peace-time requirements, the broad range of color, pattern and tone treatment in which it is available, suggests striking possibilities for theatre chair upholstery, wall coverings and such other uses where colorful, cleanable material is, along with good wearing quality, a theatre requirement.

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*The MODERN THEATRE SECTION*
New features that make Bodiform Chairs more than ever the symbol of world leadership

THE new 1946 American Bodiform Chairs, now in production, have greater patron-appeal than any theatre chair ever made before. In addition to striking new beauty and comfort, they introduce improved hazard-proof construction, newly designed end standards, greater provisions for housekeeping economy, and insure maximum wear with smooth silent functioning of all movable parts. Every feature has been rigidly tested.

Specialized Engineering Service
The practical assistance of our specialized seating engineers is available without obligation to you, your architect or your engineers. It will place at your disposal the technical resourcefulness of the world's largest and best equipped seating laboratory—and enable you to take advantage of the latest developments in clear vision seating, with new chair spacing economies. Act now to assure prompt attention.

American Seating Company
GRAND RAPIDS, MICHIGAN
WORLD'S LEADER IN PUBLIC SEATING
Manufacturers of Theatre, Auditorium, School, Church, Transportation and Stadium Seating
Branch Offices and Distributors in Principal Cities
Vending Provides a Steady Source of Extra Income

(Continued from page 54)

making machines, voice recorders and so forth.

In a sentence, people are slaves to habit, obedient to taste, pliable to fancy and amenable to necessity. With this analysis as a yardstick, the theatre owner who may be new to the subject of extra-income provisions can be guided in considering the machines, devices or layouts which he might wish to provide to cater to these motives.

But as in the past, we must caution theatre operators against the over-doing of any attempt to obtain extra revenue from his public. He will know that public best, and what it will desire or appreciate in the way of extra service provisions. Above all, keep the purveying of confections, refreshments and other extra income items on a highly refined plane and operate the provisions in a clean and sanitary manner. That's gold in them there hills, but it will take good operation to bring it out profitably.

Screen Presentation is Due for Many Improvements

(Continued from page 50)

which combines an entirely new projector mechanism and stand with an improved and redesigned Syncrofilm "400" sound system.

Coincident with the date of this issue, Altec Lansing Corporation announces the availability of a complete new system of theatre speakers under the caption, "The Voice of the Theatre." A selection of eight loud speaker assemblies are offered to suit the requirements of all sizes of theatres ranging in capacities from under 750 to more than 7,000 seats. Each unit is engineered to the exact requirements of the house for which it is designed and many unusual features are mentioned in the announcement.

Many Devices for Good Housekeeping Now Available

(Continued from page 44)

dous beating during the war and they will be anxious to replace it with the new improved models. Some few suction cleaners were produced and marketed during the war on a strict priority basis, but although the supply will be limited by the demand for some time to come, it is pleasant to know that production has increased greatly during the past few months and that the equipment will be readily available again soon.

Good housekeeping and sanitary maintenance will come easier in the postwar theatre, but their importance to good business will never diminish. Good old soap-and-water cleanliness will continue to be a rule of thumb in the entertainment business.
New Lighting Techniques for the Modern Theatre

(Continued from page 42)

ew methods make their debut to the public, the postwar tools and techniques of lighting will bring new opportunities for more serviceable lighting and more dramatic decoration.

Sign Lighting Improved

New lighting developments and accessories for advertising display have kept well in step with progress in new illuminating techniques for the theatre. Silhouette letters for larger and more functionally designed marquee attraction boards have grown in size and improved in effectiveness for more striking and far-reaching advertising display. Henceforth light and letters will more closely combine their efficiencies in attracting patronage to the boxoffice.

Noteworthy among the newer developments are advanced methods for better diffusion of light for the attraction boards, and improved means of maintenance, such as the new types of frame construction for supporting the new types of multiple-size silhouette letters, as well as the ease of changing both letters and lamps.

New Theatres Will Be Engineered for Temperature Control

(Continued from page 52)

years. New building in this line will open vast fields for those prepared to really do something about it. A great demand for air conditioning and ventilating equipment is apparent when projects of this type are planned.

"Systems capable of supplying warm air to one portion of the building and at the same time supplying cool air to another portion will undoubtedly be very popular. Generally speaking, there is going to be more of the best prewar equipment."

Just as we go to press an announcement is released by United States Air Conditioning Corporation of a new complete refrigerated air conditioning system engineered into a single unit, and available for the coming season in eight different sizes and capacities ranging from three to forty horsepower. This packaged unit comprises a complete system within itself, incorporating besides a refrigeration unit and necessary evaporators and circulation fans, a built-in evaporative condenser to conserve the high cost of water normally experienced with refrigeration systems.

...For Top-Flight Performance—

In realism of image and naturalness of sound these trouble-free, streamlined new units exceed the demands of the most critical audiences. They are built to standards far in excess of those generally accepted for motion picture sound equipment. Priced to enable ANY theater to afford NEW equipment. DeVRY know-how engineering, teamed with DeVRY precision methods in parts production and assembly, assures theater projection that is flicker-free, shadowless and steady as a searchlight. Top-flight performance for either black-and-white newsreel or technicolor feature. Your DeVRY includes a synchronized built-in Sound-Head.

DeVRY has the world's most complete peace-time line of motion picture sound equipment. Alto Hi-Fidelity Theater Amplifiers and Multi-Cellular Speakers. Before you buy, mail coupon to DeVRY...

DeVRY CORPORATION, Dept. MT-B11
1111 Armitage Ave., Chicago 14, Illinois
Please send details about the NEW DeVRY 35mm Theater Projectors and Sound Systems.

Name
Address
City State
Theater Capacity
HOW TO USE IT:

Refer to the department of theatre operation in which your requirements are to be used. These divisions are arranged alphabetically in the following directory and numbered in the order of appearance. Under each of these alphabetical headings, items are classified in alphabetical order and the manufacturer’s name and address is given together with letter symbols in parentheses to indicate nearest source of supply. “Majority with (D)” symbols have branches in all principal cities, to which inquiry may be directed. (D) means the manufacturer’s principal office, (C) through local contractors; while symbols (A), (I) and (N) indicate that the item can be purchased through local theatre supply dealers or other local supply sources indicated in the “Key” at right. See listing of Theatre Equipment and Supply Dealers immediately following this portion of the Directory and refer to the territory in which you are located.

Bold-face listing denotes advertisers in this issue. Reference to page on which advertisement appears is given. See THE ADVERTISEMENTS herein as well as those appearing regularly in THE MODERN THEATRE section of SD OFFICE, and in making inquiry please TELL THEM WHERE YOU SAW IT. Thanks!

I ADVERTISING

Advertising Novelties
Baush & Lomb Optical Co., 635 S. Paul St., Rochester 2, N. Y. (DCA)

Attraction Board Letters
Falk Glass Engraved Co., 3 Union Sq., New York 3, N. Y. (CINRA)
Ben B. Poblocki & Sons Co., 215 S. Kininnick Ave., Milwaukee 7, Wis. (D)
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind. (D)


Date Strips
One Bulletin Service, 1311 S. Wabash Ave., Chicago, Ill. (D)

Display Frames and Cases
Amea Metal Mfg. Co., Inc., 225 E. 144th St., New York, N. Y. (DCA)
Art Metal Mfg. Co., 310 Park Ave., St. Louis 4, Mo. (N)
Colossal Sign, Co., 528 Broadway, New York 10, N. Y. (N)
Ben B. Poblocki & Sons Co., 215 S. Kininnick Ave., Milwaukee 7, Wis. (D)
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind. (D)
Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (D)

Flashed Opal Glass
Falk Glass Engraved Co., 3 Union Sq., New York 3, N. Y. (CINRA)
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind. (D)

Fluorescent Signs
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (CINRA)
Ben B. Poblocki & Sons Co., 215 S. Kininnick Ave., Milwaukee 7, Wis. (D)
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind. (D)

Glass Letters
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y. (CINRA)

Insert Frames
Amea Metal Molding Co., Inc., 225 E. 144th St., New York, N. Y. (DCA)
Colossal Sign, Co., 528 Broadway, New York 10, N. Y. (N)
Ben B. Poblocki & Sons Co., 215 S. Kininnick Ave., Milwaukee 7, Wis. (D)
Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (D)

Lamp Coloring
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb. (DCIA)

Letter Mounting Units
Ben B. Poblocki & Sons Co., 215 S. Kininnick Ave., Milwaukee 7, Wis. (D)

Lobby Display Lights
Ben B. Poblocki & Sons Co., 215 S. Kininnick Ave., Milwaukee 7, Wis. (D)
Rambusch, 2 W. 45th St., New York 19, N. Y. (DC)
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind. (D)

Lobby Display Units
Adler Silhouette Letter Co., 209 Indiana Ave.,
Chicago 16, Ill. (CBINA). See page 58.
Art Metal Mfg. Co., 310 Park Ave., St. Louis 4, Mo. (N)
Columbus Show Case Co., 500 5th Ave., Columbus 8, Ohio (IRA)
Ben B. Poblocki & Sons Co., 215 S. Kininnick Ave., Milwaukee 7, Wis. (D)
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind. (D)

Marquees
Newman Bros., Inc., 660-70 W. 4th St., Cincinnati 3, Ohio (DCINAA)
Ben B. Poblocki & Sons Co., 215 S. Kininnick Ave., Milwaukee 7, Wis. (D)
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind. (D)
Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (D)

Neon Tubing & Chemicals
General Luminescent Corp., 642 S. Federal St., Chicago, Ill. (D)

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Seaporcel Porcelain Metals, Inc., 22-20 Borden Ave., Long Island City 1, N. Y. (DC)
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind. (D)

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F. D. Kees Mfg. Co., 24 High St., Beacon, N. B. (D)

Sign Controls
Sangoano Electric Co., Springfield, Ill. (INA)

Sign Letter Patterns
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Signs, Admission
Art Metal Mfg. Co., 310 Park Ave., St. Louis 4, Mo. (D)

Signs, Electric
Art Metal Mfg. Co., 310 Park Ave., St. Louis 4, Mo. (D)
Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (CINRA)
Ben B. Poblocki & Sons Co., 215 S. Kininnick Ave., Milwaukee 7, Wis. (D)
Rambusch, 2 W. 45th St., New York 19, N. Y. (DC)
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind. (D)

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Federal Electric Co., 8700 S. State St., Chicago, Ill. (D)
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These Symbols Indicate Source of Purchase:
(A) All Dealers; (B) Branch Offices; (C) Contractors; (D) Sells Direct; (I) Independent Supply Dealers; (N) National Theatre Supply Company Branches; (R) RCA Dealers.

See page 74 for names and addresses of all Motion Picture supply dealers in U.S.A. and Canada.

2 AIR CONDITIONING

Air Circulators
Trane Co., LaCrosse, Wis. (B)
U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (Cl). See page 51.

Air Conditioning Motors
Herter Electric Co., 1290 Elmwood Ave., Cleve-
lands, Ohio, 1325 (IRA)
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y. (B)
See page 64.

Washington Electric Corp., 306 Fourth Ave., Pitts-
borough 30, Pa. (CB)

Air Conditioning Systems
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

See page 69.

Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio (D)

Dunk, 721 W. Main St., Waynesboro, Pa. (DCB)

General Electric Co., Air Conditioning Dept., 5
Lawrence St., Bloomfield, N. J. (IRA)

McQuay, Inc., 1600 Broadway N. E., Minneapolis 13,
Minn. (DCD)

Trane Co., LaCrosse, Wis. (B)
U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (Cl). See page 51.

Washington Electric Corp., 306 Fourth Ave., Pit-
tsburgh 30, Pa. (CB)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Air Filters
Owens-Corning Fiberglas Corp., Nicholas Bldg.,
Tejon Office, San Francisco 21, Calif. (D)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (Cl). See page 51.

Washington Electric Corp., 306 Fourth Ave., Pitts-
borough 30, Pa. (CB)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Air Recovery Systems
W. B. Conner Engineering Corp., 114 E. 35th St.,
New York 16, N. Y. (C)

The MODERN THEATRE SECTION
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Drum Co., LaCrosse, Wis. (B)
E. Air Conditioning Corp., Northwestern Terminal.
Minn. St., Minneapolis 13, Minn. (Cl). See page 51.
(DCB)

Diffusers. Air
Anemosat Corp. of America, 10 E. 39th St., New
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
See page 39.
W. B. Conner Engineering Corp., 114 E. 32nd St.,
New York 16, N. Y. (C)
Trane Co., LaCrosse, Wis. (B)
Minn., Minn. (Cl). See page 51.
(DCB)

Fans, Desk and Bracket
Dobro Appliance Div., 391 Lyell Ave., Rochester 1,
N. Y. (D)
Dobro Mfg. Co., Funderer Plant, Somerville 1, N. J.
(CA)
Swanson-Nunn Electric Co., 420 S. E. 8th St.,
Bloomfield, Ind. (D)
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-
burgh 30, Pa. (CB)

Blast Coils
Wis. (D)
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
See page 49.
Frick Co., W. Main St., Waynesboro, Pa. (DCB)
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13,
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Trane Co., LaCrosse, Wis. (B)
Minn., Minn. (Cl). See page 51.
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-
burgh 30, Pa. (CB)

Blowers
Allen Billmyre Co., 433 Fayette Ave., Mamaroneck,
 support.
Ballantine Co., 1907-11 Davenport St., Omaha 2.
Wis. (D)
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
See page 49.
Frick Co., W. Main St., Waynesboro, Pa. (DCB)
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13,
Minn. (D)
Trane Co., LaCrosse, Wis. (B)
Minn., Minn. (Cl). See page 51.
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-
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Boilers and Furnaces
Chrysler Corp. Auto Div., 1119 Leo St., Dayton 1,
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Kewanee, Ill. (B)
(DCB)

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Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
See page 49.
Frick Co., W. Main St., Waynesboro, Pa. (DCB)
General Electric Co., Air Conditioning Dept., 5
Lawrence St., Bloomfield, N. J. (C). See page 35.
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13,
Minn. (DC)
Trane Co., LaCrosse, Wis. (B)
Minn., Minn. (Cl). See page 51.
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-
burgh 30, Pa. (CB)
(DCB)

Compressors
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
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Frick Co., W. Main St., Waynesboro, Pa. (DCB)
General Electric Co., Air Conditioning Dept., 5
Lawrence St., Bloomfield, N. J. (C). See page 35.
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13,
Minn. (DC)
Trane Co., LaCrosse, Wis. (B)
Minn., Minn. (Cl). See page 51.
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-
burgh 30, Pa. (CB)
(DCB)

Condensers
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
See page 49.
Frick Co., W. Main St., Waynesboro, Pa. (DCB)
General Electric Co., Air Conditioning Dept., 5
Lawrence St., Bloomfield, N. J. (C). See page 35.
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13,
Minn. (DC)
Trane Co., LaCrosse, Wis. (B)
Minn., Minn. (Cl). See page 51.
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-
burgh 30, Pa. (CB)
(DCB)

Cooling Equipment
Carbonado Div., Worthington Pump & Machinery
Corp., Harrison, N. J. (B)
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
See page 49.
Frick Co., W. Main St., Waynesboro, Pa. (DCB)
General Electric Co., Air Conditioning Dept., 5
Lawrence St., Bloomfield, N. J. (C). See page 35.
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13,
Minn. (DC)
Trane Co., LaCrosse, Wis. (B)
Minn., Minn. (Cl). See page 51.
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-
burgh 30, Pa. (CB)
(DCB)

Cooling Towers
Trane Co., LaCrosse, Wis. (B)
(DCB)

Dehumidifiers
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
See page 49.
McQuay, Inc., 1600 Broadway N. E., Minneapolis 13,
Minn. (DC)
Trane Co., LaCrosse, Wis. (B)
Minn., Minn. (Cl). See page 51.

Fans, Exhaust
Allen Billmyre Co., 433 Fayette Ave., Mamaroneck,
N. Y.
Barlow Co., 333 N. Michigan Ave., Chicago 1, Ill. (DC)
Wis. (D)
(DC)
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
See page 49.
Debow Appliance Div., 391 Lyell Ave., Rochester 1,
N. Y. (D)
Dobro Mfg. Co., Funderer Plant, Somerville 1, N. J.
(CA)
Swanson-Nunn Electric Co., 420 S. E. 8th St.,
Bloomfield, Ind. (D)
Trane Co., LaCrosse, Wis. (B)
Minn., Minn. (Cl). See page 51.
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-
burgh 30, Pa. (CB)

Grilles and Registers
Tuttle & Bailey, Inc., Corbin Ave., New Britain,
Conn. (CA)
Minn., Minn. (Cl). See page 51.

Westinghouse
PLANTS IN 25 CITIES
OFFICES EVERYWHERE
Westinghouse Electric & Manufacturing Company,
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Recticon Bulbs

Westinghouse Electric & Manufacturing Company,
Bloomfield, N. J.

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Chrysler Corp., Airtemp Div., 1191 Leo St., Dayton 1, Ohio (DC)

Delco, Appliance Div., 391 Lyell Ave., Rochester 1, N. Y. (DC)

McQuay, Inc., 1600 Broadway N. E., Minneapolis 13, Minn. (DC)

Trane Co., LaCrosse, Wis. (B)


York Ice Machinery Corp., Roosevelt Ave., York, Pa. (B)

**Oil Burners**

Chrysler Corp., Airtemp Div., 1191 Leo St., Dayton 1, Ohio (DC)

Delco, Appliance Div., 391 Lyell Ave., Rochester 1, N. Y. (DC)

Frick. Iron Complete Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio. (B)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (B)

**Refrigeration**

Carbodile Div., Worthington Pump & Machinery Corp., Harrison, N. J. (B)

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

Chrysler Corp., Airtemp Div., 1191 Leo St., Dayton 1, Ohio (DC)

Frick Co., W. Main St., Wayneboro, Pa. (DCB)


McQuay, Inc., 1600 Broadway N. E., Minneapolis 13, Minn. (DC)

Trane Co., LaCrosse, Wis. (B)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (C). See page 51.

Westinghouse Electric Corp., 306 Fourth Ave., Pittsburgh 30, Pa. (CB)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (B)

**Spray Nozzles**

Bayley Blower Co., 1817 S. 66th St., Milwaukee 14, Wis. (D)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (C). See page 51.

**Stokers**

Chrysler Corp., Airtemp Div., 1191 Leo St., Dayton 1, Ohio (DC)

Cotta Transmission Corp., Econ-O-Col Stoker Div., 2440 Eleventh St., Rockford, Ill. (C)

Delco, Appliance Div., 391 Lyell Ave., Rochester 1, N. Y. (DC)

**Temperature Control Devices**

Frick Co., W. Main St., Wayneboro, Pa. (DCB)

Trane Co., LaCrosse, Wis. (B)

**Unit Heaters and Coolers**

Bayley Blower Co., 1817 S. 66th St., Milwaukee 14, Wis. (D)

Carrier Corp., 50 Geddes St., Syracuse I, N. Y. (CB) See page 49.

McQuay, Inc., 1600 Broadway N. E., Minneapolis 13, Minn. (DC)

Trane Co., LaCrosse, Wis. (B)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (C). See page 51.

Westinghouse Electric Corp., 306 Fourth Ave., Pittsburgh 30, Pa. (CB)

**Valves, Safety Relief**

Farris Engineering Co., 384 Commercial Ave., Painesville 2, Ohio (C)

**Ventrilating Systems**

Accurate Mfg. Works, 2338-38 Milwaukee Ave., Chicago 47, Ill. (D)

Arm Co., 333 N. Michigan Ave., Chicago 1, Ill. (DC)

Butt Mfg. Co., South & High St., Akron 11, Ohio (DC)

Carrier Corp., 50 Geddes St., Syracuse I, N. Y. (CB) See page 49.

McQuay, Inc., 1600 Broadway N. E., Minneapolis 13, Minn. (DC)

Trane Co., LaCrosse, Wis. (B)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (C). See page 51.

Westinghouse Electric Corp., 306 Fourth Ave., Pittsburgh 30, Pa. (CB)

**Ventilators, Roof**

Accurate Mfg. Works, 2338-38 Milwaukee Ave., Chicago 47, Ill. (D)

**Water Cooling Systems**

Carrier Corp., 50 Geddes St., Syracuse I, N. Y. (CB) See page 49.

Perdue & Sons, 390 W. Main St., Wayneboro, Pa. (DCB)

McQuay, Inc., 1600 Broadway N. E., Minneapolis 13, Minn. (DC)

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  - Simplex High Lamps
  - Hertner Transverters
  - Walker Screens
  - American Seating
  - Crestwood Carpet

**Acoustical Materials**

Armstrong Cork Co., Lancaster, Pa. (C)

Carbodile Div., Worthington Pump & Machinery Corp., Harrison, N. J. (C)

Geo. R. Hill & Sons, 515 Fifth Ave., New York 18, N. Y. (D)

Johns-Manville Corp., 22 E. 40th St., New York 17, N. Y. (D)

Owens-Corning Fiberglas Corp., Nichols Bidg., Toledo 1, Ohio (C)

United States Gypsum Co., 300 W. Adams St., Chicago, III. (C)

Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill. (I)


**3 FURNISHINGS**

**Aisle Lights**

Art Metal Mfg. Co., 310 Park Ave., St. Louis 4, Mo. (C)

Femin Seating Co., 62 E. 13th St., Chicago 5, Ill. (D)

Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (CINNA)

Rothschild Bros., 325 W. 45th St., New York 19, N. Y. (DC)


**Carpets**


Chase Carpet Co., 295 Fifth Ave., New York 16, N. Y. (A)

Hardwick & Morse Co., 650 W. Lehigh Ave., Philadelphia 55, Pa. (CIA)

A. & M. Kropfmann, Inc., 295 Fifth Ave., New York 16, N. Y. (CB)

Levi-Cothran Co., Inc., Bridgeport, Pa. (C)


Alexander Smith & Sons Carpet Co., 285 Fifth Ave., New York 11, N. Y. (D)

**Carpet Cushions**


Chase Carpet Co., 1840 Merchandise Mart, Chicago 14, Ill. (CINNA)


United States Rubber Co., 1200 Sixth Ave., New York 19, N. Y. (C)

Millet Corp., 635 Fifth Ave., New York 29, N. Y.

**Directional Signs**

Art Meta Mfg. Co., 310 Park Ave., St. Louis 4, Mo. (D)

Hub Electric Co., 2219 W. Grand Ave., Chicago 12, Ill. (CINNA)

Klages Bros., 321 W. 50th St., Chicago 8, Il. (DC)

Kambara, 2 W. 45th St., New York 19, N. Y. (DC)

Scarpel Porcelain Metals, Inc., 22-20 Borden Ave., Long Island City, 1, N. Y. (D)

**Door Plates & Bars**


**Draperies and Curtains**

L. C. Chase & Co., 295 Fifth Ave., New York 16, N. Y. (A)

J. N. Clancy Co., 1610 W. Belden Ave., Syracuse 4, N. Y. (D)

Great Western Stage Equipment Co., Box 2037, Kansas City 12, Mo. (D)


Mohair Plush Corp., 130 W. 46th St., New York 18, N. Y. (DCINA)

Metropolitan Scenic Studios, Inc., 1611 Davenport St., Chicago 1, Ill. (DCINA)

Novelty Scene Studios, Inc., 220 W. 48th St., New York 21, N. Y. (C)

Volland Studios, 5555 Suburban St., St. Louis 12, Mo.

I. Weiss & Sons, 415 W. 45th St., New York 19, N. Y. (DC)

**Drinking Fountains**


Trane Co., LaCrosse, Wis. (B)

Dunkling & Sons, 300 Fourth Ave., Pittsburgh 30, Pa. (CB)


**Exit Signs**

Art Metal Mfg. Co., 310 Park Ave., St. Louis 4, Mo. (D)

**The Modern Theatre Section**
Rombach, 2 W. 45th St., New York 19, N. Y. (DC)
Federal-Swann-Runn Electric Co., 430 S. E. 8th St.,
Evansville, Ind. (D)
(DCA)
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-

**Dimmers and Controls**

J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4,
N. Y. (DINA)
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1,
Wis. (DCINA)
Federal Electric Co., Inc., 8700 S. State St., Chi-
icago 19, Ill. (DC)
Great Western Stage Equipment Co., Box 2097, Kan-
sas City, Mo. (DCA)
Hub Electric Co., 2119 W. Grand Ave., Chicago 12,
Ill. (CINNA)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
(DCA)

**Fluorescent Lamps and Fixtures**

Continental Electric Co., 188 W. Randolph St.,
Chicago 1, Ill. (IN)
Federal Electric Co., Inc., 8700 S. State St., Chi-
icago 19, Ill. (DCA)
Fleur-o-Les Manufactory, 2116 Keith Bldg., Cleve-
land 15, Ohio. (DCB)
General Electric Co., Lamp Dept., Nela Park, Cleve-

**Fluorescent Lamps**

Art Metal Mfg. Co., 3110 Park Ave., St. Louis 4,
Mo. (DIA)
Dial Mfg. Co., Findemore Plant, Somerville 1, N. J.
(DCA)
Federal Electric Co., Inc., 8700 S. State St., Chicago
19, Ill. (DCA)
Fleur-o-Les Manufactory, 2116 Keith Bldg., Cleve-
land 15, Ohio. (DCB)

**General Electric Co.**

Hub Electric Co., 2119 W. Grand Ave., Chicago 12,
Ill. (CINNA)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
(DCA)

**Incandescent Lamps**

Swann-Runn Electric Co., 420 S. E. 8th St.,
Evansville, Ind. (D)
Swann-Runn Electric Co., Inc., 306 Fifth Ave., New
York 17, N. Y. (D)

**Incandescent Lamps and Fixtures**

Westinghouse Electric Corp., 306 Fourth Ave., Pitts-

**Lighting Fixtures**

Art Metal Mfg. Co., 3110 Park Ave., St. Louis 4,
Mo. (DIA)
Dial Mfg. Co., Findemore Plant, Somerville 1, N. J.
(DCA)
Federal Electric Co., Inc., 8700 S. State St., Chicago
19, Ill. (DC)
Fleur-o-Les Manufactory, 2116 Keith Bldg., Cleve-
land 15, Ohio. (DCB)

**Lighting Fixtures, Adjustable**

Dial Mfg. Co., Findemore Plant, Somerville 1, N. J.
(DCA)

**Lighting Plants, Emergency**

Joe Citron, Inc., 41 Wachusett St., Boston 16, Mass.
(DCA)

**Lighting Plants, New**

Delco Appliance Div., 391 Lyell Ave., Rochester 1,
N. Y. (DC)
National Emergency Light Co., 522 Bement Bldg., Pitts-
burgh 22, Pa. (DCA)

**Reflectors**

Bausch & Lomb Optical Co., 635 S. Paul St., Roches-
ter, N. Y. (DIA)
Hub Electric Co., 2119 W. Grand Ave., Chicago 12,
Ill. (DCA)
Rombach, 2 W. 45th St., New York 19, N. Y. (DC)
Swann-Runn Electric Co., 420 S. E. 8th St., Evans-
villa, Ind. (D)

**Reflectors, General Electric Co.**

Westinghouse Electric Corp., 305 Fourth Ave., Pitts-

**Spot and Flood Lights**

General Electric Co., Lamp Dept., Nela Park, Cleve-

**Spot and Flood Lights, Ceiling Type**

Swann-Runn Electric Co., 420 S. E. 8th St., Evans-
villa, Ind. (D)

**Spotlight Lenses**

J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4,
N. Y. (DINA)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
(DCA)

**Storage Batteries**

Delco Appliance Div., 391 Lyell Ave., Rochester 1,
N. Y. (DC)

**Switchboards**

Hub Electric Co., 2119 W. Grand Ave., Chicago 12,
Ill. (CINA)
Swann-Runn Electric Co., 420 S. E. 8th St.,
Evansville, Ind. (D)

**Transformers**

Swann-Runn Electric Co., 420 S. E. 8th St., Evans-
villa, Ind. (D)

**Wiring Materials**

J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4,
N. Y. (DINA)

**5 MAINTENANCE**

Air Conditioning Maintenance

Frick Co., W. Main St., Wayneboro, Pa. (DCB)
Westinghouse Electric Corp., 306 Fourth Ave., Pitts-
burgh 30. Pa. (CB)

Bolt, Expansion and Toggle

Chicago Expansion Bolt Co., 2240 W. Opleen Ave.,
Chicago 13, Ill. (IN). See page 78.

The MODEST THEATRE SECTION
Rug and Upholstery Cleaner

Ripstow-Sanford Carpet Co., Inc., 140 Madison Ave.,
New York, N. Y. (C) See page 28.

Fenwick Soating Co., 62 E. 18th St., Chicago 5, Ill.
(DD). See page 73.

(DI).

Pynol Co., 615 Jersey St., Quincy, Ill. (DI).

Theodore B. Robertson Products Co., Inc., 70-704 W.
Division St., Chicago 10, Ill. (IN).

Selco Co., 342 Marietta St., Atlanta 1, Ga. (D).

Safety Ladders

Dayton Safety Ladder Co., 121 W. Third St., Cincin-
natian, Ohio. (DI).

Sherwin-Williams Co., 101 Prospect Ave. N. W.,
Cleveland 1, Ohio (DBIN).

Sound & Projection Maintenance

Allco Service Corp., 250 W. 57th St., New York 19.
N. Y. (DBA). See page 82.


Terrazzo Cleaner

Theodore B. Robertson Products Co., Inc., 700-704 W.
Division St., Chicago 10, Ill. (IN).

Selco Co., 342 Marietta St., Atlanta 1, Ga. (D).

Sherwin-Williams Co., 101 Prospect Ave. N. W.,
Cleveland 1, Ohio (DBIN).

Vacuum Cleaners

Allen Billmyre Co., 433 Fayette Ave., Mamaroneck,
N. Y.

General Electric Co., 1285 Boston Ave., Bridgeport,
Conn. (DI).

National Super Service Co., Inc., 1946 N. 13th St.,
Toledo 2, Ohio (DBA). See page 88.

Selco Co., 342 Marietta St., Atlanta 1, Ga. (D).

Spencer Turbine Co., Hartford 6, Conn. (D). See page 87.

Venetian Blind Cleaner

Theodore B. Robertson Products Co., Inc., 700-704 W.
Division St., Chicago 10, Ill. (IN).

Selco Co., 342 Marietta St., Atlanta 1, Ga. (D).

Sherwin-Williams Co., 101 Prospect Ave. N. W.,
Cleveland 1, Ohio (DBIN).

Wall Cleaner

Mersch Wall Products, Inc., Dyer, Ohio. (CB).

Theodore B. Robertson Products Co., Inc., 700-704 W.
Division St., Chicago 10, Ill. (IN).

Selco Co., 342 Marietta St., Atlanta 1, Ga. (D).

Sherwin-Williams Co., 101 Prospect Ave. N. W.,
Cleveland 1, Ohio (DBIN).
FOREST arc-light PRODUCTS

SUNSET PRODUCTS

6 MISCELLANEOUS

Beauty Shop Equipment
Royal Metal Mfg. Co., 175 N. Michigan Ave., Chicago 1, Ill. (A)

Bowling & Billiards
Brunswick-Balke-Collender Co., 623 S. Wabash Ave., Chicago 5, Ill. (DCB)
Royal Metal Mfg. Co., 175 N. Michigan Ave., Chicago 1, Ill. (A)

Candy and Confections
Paul F. Reich Co., Bloomington, Ill. (D1)
Keyline Co., 29 E. Madison St., Chicago 2, Ill. (D)
See page 72.

Candy Display Cases
Columbus Show Case Co., 850 W. Fifth Ave., Columbus 8, Ohio. (INA)
Manley Inc., 1920 Wyandotte St., Kansas City 8, Mo. (D). See page 67.

Candy Vending Machines
United Amusement Co., 310 S. Alamo St., San Antonio, Tex. (DB)

Coin Changing Machines
Johnson Tote Box Co., 4819 Ravenswood Ave., Chicago 40, Ill. (A)
United Amusement Co., 310 S. Alamo St., San Antonio, Tex. (DB)

Electric Motors
Diehl Mfg. Co., Findernie Plant, Somerville 1, N. J. (CA)

Fireproof Safes & Files
Mocker Safe Co., Grand Blvd., Hamilton, Ohio. (DCB)

No-Parking Signs
Textile, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)

Paper Cups
Dixie-Vortex Co., 24th & Dixie Ave., Easton, Pa. (I)

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7 PROJECTION

Carbon Savers
Cross Machine Shop, 2918 Pennsylvania St., Detroit 7, Mich. (DIN)

Droll Theatre Supply Co., Ohio St., Chicago, Ill. (B1)

Film Cabinets
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (A)

Carbon Waste Cans

Change-Over Devices
Ace Electric Mfg. Co., 4438 Shakespeare Ave., Bronx 15, N. Y. (INA)

Condensing Lenses
Brasch & Lamb Optical Co., 635 St. Paul St., Rochester 1, N. Y. (INA)

Cue Marker
Cline Photofunge Products, 282 E. 214th St., Euclid 19, Ohio. (DIN)

Dowser
Moteograph, Inc., 4431 W. Loke St., Chicago 24, Ill. (B). See page 8.

Film Cement
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B1)
DeVry Corp., 1111 Armature Ave., Chicago 1, Ill. (CBH). See page 59.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (A)

Film Cleaners and Preservatives
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B1)
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (A)

Film Fire Prevention
Ace Electric Mfg. Co., 4438 Shakespeare Ave., Bronx 15, N. Y. (INA)
General Detroit Corp., 2722 E. Jefferson Ave., Detroit 7, Mich. (DIN)

Film Handling Devises
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (A)
Cline Photofunge Products, 282 E. 214th St., Euclid 19, Ohio. (DIN)

Film Reels
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B1)
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (A)

Film Rewinders
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B1)

The MODERN THEATRE SECTION
Projection Analyzer
Weston Electrical Instrument Corp., 614 Frankin-
house Ave., Newark 5, N. J. (D)

Projection Arc Lamps
C. S. Ashcraft Mfg. Co., 47-31 35th St., Long Island
City, N. Y. (N)
Bell 

Ballestine Co., 1707-11 Davenport St., Omaha 2.
 Mich. (R)

 Ill. (CBI). See page 59.

 Ill. (CBI). See page 59.

 Ill. (CBI). See page 59.

Ballestine Co., 1707-11 Davenport St., Omaha 2.

Ballestine Co., 1707-11 Davenport St., Omaha 2.

Ballestine Co., 1707-11 Davenport St., Omaha 2.

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9 SOUND

Amplifiers
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Amplifier Tubes
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Hearing Aids
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.
RCA Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Horn Lifts & Towers
Kroll, 3533 Suburban Tract, St. Louis 12, Mo. (D).

Intercommunicating Systems
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Lamps, Exciter
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Sound Equipment, Complete
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.
RCA Corp. of America, RCA Victor Div., Chicago 41, Ill. (IN).

Lense Assemblies, Sound
Bausch & Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y. (D).
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Microphones
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B).
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Microphone Connectors and Stands
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Photoelectric Cells
Commercial Electric Co., 188 W. Randolph St., Chicago 3, Ill. (IN).
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Public Address Amplifiers
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.

Public Address Systems
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.
Rauland Corp., 4245 N. Knox Ave., Chicago 41, Ill. (IN).

Sound Heads
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B).
Radio Corp. of America, RCA Victor Div., Camden, N. J. (B). See page 2.
Wurlitzer Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I).

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7 mm. x 9". 8 mm. x 12". 14".
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DeForest's Training, Inc., 2533 N. Ashland Ave., Chicago 14, Ill. (D)

Speakers
Bell & Howell Co., 1101 McCormick Rd., Chicago 45, Ill. (B)
Radio Corp. of America, BCA Victor Div., Camden, N. J. (B). See page 2.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y. (I)

Television Devices
Allen B. Dubost Laboratories, Inc., 2 Main Ave., Passaic, N. J. (I)
Radio Corp. of America, BCA Victor Div., Camden, N. J. (B). See page 2.
Radio Corp. of America, BCA Victor Div., Camden, N. J. (B). See page 2.
S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 19, N. Y. (D)

Two-Way Horn Systems
Radio Corp. of America, BCA Victor Div., Camden, N. J. (B). See page 2.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y. (I)

10 STAGE EQUIPMENT

Curtains
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)
Joe Honschwitz, Inc., 530 Nineteenth Ave., New York, N. Y. (DI)
Metropolitan Scene Studies, Inc., 1611 Davenport St., Omaha 2, Neb. (DCA)
Volland Studios, 5533 Suburban Tracks, St. Louis 12, Mo. (D)
Weiss & Sons, 445 W. 45th St., New York 19, N. Y. (DC)

Curtain Controls & Tracks
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y. (DBA)
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)
Metropolitan Scene Studies, Inc., 1611 Davenport St., Omaha 2, Neb. (DCA)
Volland, Inc., 252 Bluff St., Akron, Ohio. (A)
Volland Studios, 5533 Suburban Tracks, St. Louis 12, Mo. (D)
Weiss & Sons, 445 W. 45th St., New York 19, N. Y. (DC)

Stage and Effect Lighting
Art Metal Mfg. Co., 3110 Park Ave., St. Louis 4, Mo. (D)
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y. (DBA)
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)
Hub Electric Co., 2119 W. Grand Ave., Chicago 12, III. (CINRA)
Klein Bros., 321 W. 50th St., New York 19, N. Y. (DC)
Metropolitan Stage Equipment, Inc., 1611 Davenport St., Omaha 2, Neb. (DCA)
Rambusch, 2 W. 45th St., New York 19, N. Y. (DC)
Volland Studios, 5533 Suburban Tracks, St. Louis 12, Mo. (D)
Weiss & Sons, 445 W. 45th St., New York 19, N. Y. (DC)

Stage Hardware
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y. (DBA)
Edwin Paul Lewin, 134 N. LaSalle St., Chicago 2, Ill.
Lisberg & Kaplan, 710 McKnight Bldg., Minneapolis, Minn.
Marr & Holman, 701 Statham Bldg., Nashville 3, Tenn.
N. Strauss & Noyes, Alamo Nat'l Bank Bldg., San Antonio 1, Tex.
N. A. Ranke, 1811 Devonport St., Omaha, Neb.
Vincent G. Koney, 239 Post St., San Francisco, Calif.
Rapp & Rapp, 230 N. Michigan Ave., Chicago 1, Ill.
Victor A. Fugaut, 5471 Carol St., Pittsburgh, Pa.
Suliman & Spillum, Hicks Bldg., San Antonio, Tex.
Erie G. Stillwell, Inc., Hendersonville, N. C.
Charles D. Strong, 416 C. A. Johnson Bldg., Denver, Colo.
Welsh & Harrison, 508 Shops Bldg., Des Moines, Iowa.
Paul R. Williams, 3757 Wilshire Blvd., Los Angeles, Calif.

Boxoffices
Ben B. Poblock & Sons Co., 2159 S. Kinlinckinni Ave., Milwaukee 7, Wis. (D)

Door Control Devices
Ellison Bronze Co., Inc., Jamestown, N. Y. (C)
Glyn-Johnson Corp., 1821 Berteau Ave., Chicago, Ill. (DCB)
Norton Lsier Co., 468 W Superior St., Chicago 10, Ill. (C)

Electric Eye Doors
Stanley Works, Magic Door Div., New Britain, Conn. (DC)

Facing Materials, Exterior
Kawneer Co., Niles, Mich (C)
Libbey-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio. (C)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)
Seaport Coal Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y. (DC)
Textile, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)

Facing Materials, Interior
Marsh Wall Products, Inc., Denver, Ohio. (C)
Seaport Coal Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y. (DC)

Flexible Glass
Liberty-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio. (C)
United States Plywood Corp., 103 Park Ave., New York, N. Y. (DCB)

Flooring Materials
Armstrong Cork Co., Lancaster, Pa. (C)
Cambridge Tile Mfg. Co., P. O. Box 71, Cincinnati 15, Ohio. (C)
Johnson-Mannville Corp., 22 E. 40th St., New York, N. Y. (CB)
National Terrazzo & Mosaic Ass'n, 1420 New York Ave., N. W., Washington 5, D. C. (C)
Puritan Rubber Mfg. Co., Perrine Ave., Trenton 2, N. J. (CA)
Tuf-Tec Corp., 1220 McKinley Ave., Chicago Heights, Ill. (C)
Tufrete Corp., 623 S. 9th St., Des Moines 9, Iowa. (D)

Glass Blocks
Owens-Illinois Glass Co., Insulux Products Div., Ohio Bldg., Toledo 1, Ohio. (C)
Pittsburgh Plate Glass Co., -Grant Bldg., Pittsburgh, Pa. (DCB)

Insulation Materials
Allied Chemical & Dye Corp., Barrett Div., 40 Rector St., New York 6, N. Y. (DCI)
Armstrong Cork Co., Lancaster, Pa. (C)
Celotex Corp., 120 S. LaSalle St., Chicago, Ill. (C)
Geo. R. Hill & Sons, 515 Fifth Ave., New York 18, N. Y. (DC)
Johns-Mannville Corp., 22 E. 40th St., New York, N. Y. (CB)
Owens-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, Ohio. (C)
Rubberoid Co., 500 Fifth Ave., New York, N. Y. (C)
Pacific Lumber Co., 100 Bush St., San Francisco 4, Calif. (C)
United States Gympsum Co., 300 W. Adams St., Chicago, Ill. (C)
Universal Zoldelle Insulation Co., 135 S. LaSalle St., Chicago 2, Ill. (C)

Metal Entrance Doors
Kawneer Co., 301 W. Brown St., Chicago 1, Ill. (C)

Mouldings and Trim
Ames Metal Moulding Co., Inc., 225 E. 144th St., New York, N. Y. (DCIA)
Colonial Sales Corp., 928 Broadway, New York 10, N. Y. (DCA)

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Colotex Corp., 300 W. Adams St., Chicago, Ill. (C)

Plastic Materials
B. F. Goodrich Co., 500 S. Main St., Akron 18, Ohio. (B)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Plate Glass
Libby-Owens-Ford Glass Co., Nicholas Bldg., Toledo, Ohio. (I)
Nurro Corp., Inc., 1665 S. College Ave., Bloomington, Ind. (DCB)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Porcelain Enameded Panels
Ingam-Richardson Mfg. Co., Beaver Falls, Pa. (DCI)
Kawneer Co., 2911 Front St., Niles, Mich. (C)
Ben B. Poblocki & Sons Co., 2155 S. Kinneickinnic Ave., Milwaukee 7, Wis. (D)
Swapcor Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y. (DCI)
Textile, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)

Roofing Materials
Allied Chemical & Dye Corp., Barrett Div., 40 Rector St., New York 6, N. Y. (DCI)
Colotex Corp., 129 S. LosAngeles St., Chicago, Ill. (C)
Johns-Manville Corp., 22 E. 49th St., New York, N. Y. (CB)

Rubberoid Co., 530 Fifth Ave., New York, N. Y. (C)

Stainless Steel
Ames Moulding Co., Inc., 225 E. 144th St., New York, N. Y. (DCI)
Libby-Owens-Ford Glass Co., Nicholas Bldg., Toledo, Ohio. (I)
Nurro Corp., Inc., 1665 S. College Ave., Bloomington, Ind. (DCB)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Structural Glass
Libby-Owens-Ford Glass Co., Nicholas Bldg., Toledo, Ohio. (I)
Nurro Corp., Inc., 1665 S. College Ave., Bloomington, Ind. (DCB)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Theatre Fronds
Art Metal Mfg. Co., 3110 Park Ave., St. Louis 4, Mo. (D)
Kawneer Co., 2911 Front St., Niles, Mich. (C)
Libby-Owens-Ford Glass Co., Nicholas Bldg., Toledo, Ohio. (I)
Nurro Corp., Inc., 1665 S. College Ave., Bloomington, Ind. (DCB)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)
Ben B. Poblocki & Sons Co., 2155 S. Kinneickinnic Ave., Milwaukee 7, Wis. (D)
Swapcor Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y. (DCI)
Libby-Owens-Ford Glass Co., Nicholas Bldg., Toledo, Ohio. (I)

Tiles
Cambridge Tile Mfg. Co., P. O. Box 71, Cincinnati 15, Ohio. (C)

Ventilators, Roof
Accurate Mfg. Works, 2336 Milwaukee Ave., Chicago 47, Ill. (D)

Wallboards
Marsh Wall Products, Inc., Dover, Ohio. (CB)

Waterproofings
Allied Chemical & Dye Corp., Barrett Div., 40 Rector St., New York 6, N. Y. (DCI)

American-Marietta Co., 43 E. Ohio St., Chicago 11, III. (I)

Wood Veneers
Marsh Wall Products, Inc., Dover, Ohio. (DCI)
Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (N)
United States Plywood Corp., 103 Park Ave., New York, N. Y. (DCB)

Valves, Safety Relief
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THEATRE EQUIPMENT AND SUPPLY DEALERS

GEOGRAPHIC DIRECTORY OF ESTABLISHED EQUIPMENT & SUPPLY SOURCES IN THE UNITED STATES & CANADA

NEW ENGLAND

BOSTON
Capitol Theatre Supply Co., 29 Piedmont St.
Copley, J., Inc., 44 Winchester St.
Independent Theatre Supply Co., 29 Winchester St.
Massachusetts Theatre Equipment Co., 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
Standard Theatre Supply Co., 72 Broadway.
Theatre Service & Supply Co., 20 Piedmont St.

NEW HAVEN
Modern Theatre Equipment Corp., 130 Meadow St.
National Theatre Supply, 122 Meadow St.

PROVIDENCE
Rhode Island Theatre Supply, 357 Westminster St.

EAST

ALBANY
Empire Theatre Supply Co., Inc., 1003 Broadway.
National Theatre Supply, 962 Broadway.

AUBURN, N. Y.
Auburn Theatre Equipment Co., 5 Court St.

BALTIMORE
J. F. Dumars, 213 N. Calvert St.
National Theatre Supply, 417 St. Paul Place.

BUFFALO
Becker Theatre Supply Inc., 492 Pearl St.
National Theatre Supply, 505 Pearl St.
United Projector & Film Corp., 228 Franklin St.

NEW YORK
Amusement Supply Co., Inc., 341 W. 44th St.
Cable Motion Picture Supply Co., 630 9th Ave.
Crystal Motion Picture Supply, 346 W. 44th St.
Hornstein, Inc., 630 9th Ave.
National Theatre Supply, 156 W. 44th St.
S. O. S. Cerea Equipment Co., 449 W. 42nd St.

PHILADELPHIA
Blumberg Bros., Inc., 2105 Vine St.
National Theatre Supply, 1205 Vine St.
Penn Theatre Equipment Co., 309 N. 13th St.

RICHMOND, VA.
Elmer H. Briant, 115 Broad-Grove Arcade.

WASHINGTON
Ben Lust, 1001 New Jersey Ave. N. W.

MIDWEST

DES MOINES
Des Moines Theatre Supply Co., 1121 High St.
National Theatre Supply, 1002 High St.

FARGO, N. D.
McCarthy Theatre Supply Co., 55 Fifth St.

KANSAS CITY
Missouri Theatre Equipment Co., 115 W. 18th St.
National Theatre Supply, 222 W. 18th St.
Shreve Theatre Equipment Co., 217 W. 18th St.
Stieffel Theatre Equipment Co., 1804 Wyandotte.

MINNEAPOLIS
French Theatre Supply Co., 111 Currie St.
National Theatre Supply, 36 Glenwood Ave.
Western Theatre Supply Co., 65 Glenwood Ave.

OMAHA
Quality Theatre Supply Corp., 1911 Davenport St.
Scott-Ballantine Co., The, 211 W. 16th St.
Western Theatre Supply Co., 214 N. 15th St.

SIoux FALLS, S. DAK.
American Theatre Supply Co., 316 S. Main Ave.

WICHITA, KAS.

WEST

BUTTE, MONT.
Western Theatre Equipment Co., 107 Granite St.

DENVER
Graham Bros. Theatre Equipment, 546 Lincoln St.
National Theatre Supply, 211 Champa St.

LOS ANGELES
Brock Photoplay Supply Co., 1020 7th St.
Filbert, John F., Co., 2270 S. Vermont Ave.
Motion Picture Accessories Co., 2201 S. Vermont Ave.

CHICAGO
Abbott Theatre Equipment Co., 1311 S. Wabash Ave.
Chicago Theatre Supply Co., 1245 S. Wabash Ave.
Droll Theatre Supply Co., 111 S. Wabash Ave.
Movie Supply Co. Ltd., 1131 S. Wabash Ave.
National Theatre Supply, 436 N. Illinois St.
St. Louis Theatre Supply, 111 S. Wabash Ave.

INDIANAPOLIS
Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

MILWAUKEE
National Theatre Supply, 1027 N. 8th St.
Milwaukee Theatre Supply, 1100 W. Oneida St.
Theatre Equip. & Supply Co., 641 N. 7th St.
Tri-State Equipment Co., 710 W. State St.

ST. LOUIS
Bush Theatre Supplies, 1015 S. Vermont Ave.
Cine Supply Company, 3310 Olive St.
Lowe Bros. Optical, Co., 526 Olive St.
Exhibitors Supply Co., 526 Olive St.
National Theatre Supply, 2012 Olive St.
Rockenstein, L. I., Co., 342 Olive St.

SOUTHEAST

ATLANTA
Capital City Supply Co., 181 Walton St., N. W.
National Theatre Supply, 387 W. Washington St., N. W.
Will-Kin Theatre Supply, Inc., 150 Walton St., N. W.

BIRMINGHAM
Queen Feature Service, Inc., 1912½ Morris Ave.

CHARLOTTE
Bryant Theatre Supply Co., 127 E. Church St.
Dixie Theatre Supply Co., 324 S. Church St.
National Theatre Supply, 304 S. Church St.
Will-Kin Theatre Supply, Inc., 321 Church St.

DALLAS
Hardin Theatre Supply Co., 714 South Hampton Rd.
Herber Bros., 498 S. Harvard Ave.
Modern Theatre Equip., 314 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
Southwestern Theatre Equipment Co., 1110 Jackson St.

GREENSBORO, N. C.
Standard Theatre Supply, 104 E. Washington St.

MIAMI
Joe Horstein, Inc., 1415 N. E. Second Ave.

NOFOLK
Norfolk Theatre Supply Co., 206 Colley Ave.

SOUTHWEST

HOUSTON
Southwestern Theatre Equipment Co., 1416 Main St.

MEMPHIS
Monarch Theatre Supply Co., 492 S. Second St.
National Theatre Supply, 612-14 S. Second St.

NEW ORLEANS
Delta Theatre Supply Co., 210 S. Liberty St.
Hallishaw Supply Co., 201 Magazine St.
Hedges Theatre Supply, Inc., 350 Gravier St.
National Theatre Supply, 220 S. Liberty St.

OKLAHOMA CITY
Howell, W. H., 12 S. Walker Ave.
National Theatre Supply, 111 S. Wabash Ave.
Oklahoma Theatre Supply Co., 708 W. Grand Ave.

SAN ANTONIO
Independent Film Exchange, 332 E. Commerce St.

TAMPA
United Theatre Supply Corp., 110 Franklin St.

CANADA

CALGARY, ALTA.
Sharpe's Theatre Supplies, Film Exchange Bldg.
Western Theatre Service, 1217 Second St.

HALIFAX, N. S.
Dominion Sound Equipment Ltd., 86 Hollis St.

MONTREAL, QUE.
Dominion Sound Equipment, Ltd. (head office), 1620
Notre Dame St., N. W.
Dominion Sound Equipment, Ltd., 5791 Monkland Ave.
General Theatre Supply Co., 316 Mayor St.
Perkins Electric Co., Ltd., 1007 Steury St.

ST. JOHNS, N. F.
Chas. Hutton & Sons, 222 Water St.

TORONTO, ONT.
Colemain Electric Co., 358 Victoria St.
Dominion Sound Equipment, Ltd., 114 Bond St.
General Theatre Supply Co., 104 Bond St.
Perkins Electric Co., Ltd., 1007 Steury St.
United Electric Co., Ltd., 847 Davis St.

VANCOUVER, B. C.
Dominion Sound Equipment, Ltd., 820 Cambie St.
Empire Agencies, Ltd., 543 Granville St.
Theatre Equipment Supply Co., 506 Demerzel St.

WINNIPEG, MAN.
Canadian Theatre Supply Co., 1070 Canada Bldg.
Dominion Sound Equipment Ltd., 658 Dorie St.
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