



Circle
"CRY DANGER"



Lyric
SMILEY BURNETTE STAGE REVUE



Loew's
"VALENTINO"

Hope Has Title Role In 'Lemon Drop Kid'

Movie Based on Damon Runyon
Character to Open at Indiana

By R. K. SHULL

DAMON RUNYON, rustic rhythm, suspense shocker, Dick Powell on another manhunt, and "Valentino" re-scheduled comprise the theater entries for the week.

Here's where and when they'll open: "The Lemon Drop Kid" (Indiana, Wednesday), Smiley Burnette Stage Revue (Lyric, Thursday), "Seven Days to Noon" (Esquire, Friday), "Cry Danger" (Circle, Thursday), and "Valentino" (Loew's, next Saturday).

Timid Tout

In black and white.

BOB HOPE portrays one of Damon Runyon's favorite characters, "The Lemon Drop Kid," a Broadway race tout.

He makes the mistake of passing a bum tip to gangster Fred Clark, and Clark drops \$10,000 on a slow horse. Not a humorous bone in his body, Clark gives Hope 23 days, until Christmas Eve, to raise \$10,000.

Hope enlists the aid of Marilyn Maxwell in a scheme to raise funds for an old ladies' home, the funds for which he intends to borrow long enough to pay off Clark.

Hope and the other Broadway flossam don Santa Claus suits and soon drum up the necessary \$10,000. Another gangster, Lloyd Nolan, catches on to Hope's racket and relieves him of the cash. Marilyn snubs Hope for his chicanery.

When the Christmas Eve deadline arrives, Hope has to pull a rapid triple-cross to get the two gangsters off his back and Marilyn back in his arms. He does.

In Pony

IN THE DEPARTMENT OF how-to-turn-your-spare-time-into-



BANDSTER—Sunnie Anderson is the eye-filling vocalist with Jimmy Palmer's orchestra at the Indiana Roof for dances tonight and tomorrow night.

extra-profits, let it here be said in addition to a collection of stage cowboys slated for the Lyric, the theater will have a pony in the lobby, upon which Junior may have his picture taken—for a small charge.

This is a left-handed approach to the fact that Smiley Burnette (the sloppy gent who's played the "sidekick" role in a few thousand horse operas) will bring a Western revue to that theater's stage.

Of course, there'll be the usual line-up of gee-tar and bull fiddle specialists, a girl who gives dance interpretations of Western tunes and a pair of mimics who use face masks along with their imitations.

Still at It

In black and white.

FOR the first few years of his film career, Dick Powell was cast as a crooner, always smiling and innocent like a churchmouse. Then someone discovered he could balance a cigarette on his lower lip. Since then he's been a battered and bruised "searcher."

Always a lone wolf (the nasties usually kill his cohort in the first reel), Powell searches for missing witnesses, spies, crooked cops, criminals and sundry other characters. In "Cry Danger," his latest "search" picture, he's trying to nab a couple of crooks.

Seems that these two crooks framed him and his pal, so while his pal is still cooling his heels in prison, Powell starts searching.

As usual, Powell picks up a girl during the course of his searchings. This time it's Rhonda Fleming. She's the only one in the whole world who thinks he's innocent. And, y'know, in the last reel you find out she's right.

Slip's Showing

LAST WEEK this column contended that "Lullaby of Broadway," now at the Circle Theater, was filmed in black and white. It's not. It's in color.

But most of the blame can be placed on the adobe doorstep of Warner Bros. studios which neglected to mention the credit to the high-falutin' company which churns out the color film for them.

It was wholly unfair for this column to mislead the public on "Lullaby of Broadway," but when you think back to what Warner Bros. did to you on "The West Point Story," the pain is removed. When a company continually



Theater's

alternates the production of musicals between black and white and color, it's quite easy for anyone to be misled. In this progressive age, the film public goes to the theater on the assumption that a big-star musical will be in color.

On "April Showers" and "The West Point Story," Warner Bros. inadvertently duped you.

So that it won't happen again, each film hereafter mentioned in this column will be designated "in black and white" or "in color."

Big Deal

SOMETHING UNUSUAL for Hollywood will be the filming of an opus titled "The Great Moments," featuring all the big names of the American legitimate stage.

A film company has signed with the American National Theater and Academy to film the brightest stars of stage in excerpts from their greatest roles.

The filmsters will forego their profits and turn over the proceeds to ANTA (an organization which

FILM FARE—Attractions slated for downtown theaters during the coming week include: Dick Powell and Rhonda Fleming in "Cry Danger" (Circle, Thursday); Smiley Burnette, and his Western troupe, on stage (Lyric, Thursday); Eleanor Parker and Tony Dexter in "Valentino" (Loew's, next Saturday), and Bob Hope's girl friends, Andrea King, Aileen Stanley Jr. and Marilyn Maxwell, in "The Lemon Drop Kid" (Indiana, Wednesday).

benefits down-at-the-heels and up-coming thespians).

Membership of ANTA includes anyone who's anyone on stage.

Rudy Refreshed

In color.

AFTER LAST WEEK'S lengthy post-mortem on Rudolph Valentino's home life, little can be said other than the film biography has been postponed a week to make way for a holdover on "Royal Wedding."

You'll see Tony Dexter and Eleanor Parker in the leading roles of "Valentino" starting next Saturday at Loew's instead of today.

Mule Train

TRYING to keep pace with television is giving the movie news-

reel boys a set of high compression ulcers. The movie people received their first blow when the Army Signal Corps decided to release all the Korean War film footage to teevee and the newsreels simultaneously. TV can screen its footage in a matter of minutes. For the movies it takes days.

Now the movie boys are facing the same sort of crisis on the home news front.

While television gave daily coaxial cable coverage to the Kefauver crime hearings, the movie boys were non-plussed for a method to meet the competition. To show the individual hearings in the theaters now would be about as savory as a glass of day-old beer.

So, the filmsters have smartened up. They've taken all their

footage from the entire series of New York and Washington hearings and edited it into one 52-minute feature. Idea, of course, is to give you a bigger, broader picture. Sole selling point is that if you can wait a few days, you can see the highlights of the whole investigation at one shot and spare the eye-strain of tuning in on teevee for each daily episode.

Remarkable speed has been shown by the film company which is putting together the movie house account of the hearings. A copy of the film covering the Kefauver investigation through last Tuesday's session arrived in Indianapolis Thursday morning, all ready to be shown.

Unfortunately, the local film wizzards don't realize the importance of this news story, and that's why they're going to wait one week, until Thursday, to open

it to the public. It's due to start at the Circle Theater in five days. The local handling of this film is an ideal test answer to the long-standing question: "What's wrong with the movies?"

Between now and Thursday, the local film people will yammer like housewives on Dollar Day with a thousand and one reasons why the film can't be shown before then. You know, budgets, commitments, and such palaver.

Well, here's big knife in the ribs of the movie boys, but don't forget that on occasions when the public so desired, WFEM-TV, has cleared its channel at a financial loss to bring Indianapolis special events, such as two championship fights, and, of course, the Kefauver hearings.

If television stations will bow to public opinion at a financial loss, why can't the local movie men give the public what it desires at a profit?

The theaters' indifferent attitude toward the public in this case, may be one good reason for the public's indifference toward the theaters.

By next Thursday when this film opens at the Circle, if you're still interested, you'll be able to see such sterling characters as Frank Costello (complete with face and smoker's hack), Virginia Hill, Joe Adonis, "Greasy Thumb" Guzik, Eye-shaded Senator Tobey and Senator Kefauver.

Most of the action takes place in the committee's New York chamber, with a few closing shots from its Washington headquarters where the cross-country crime junket finally wound up.

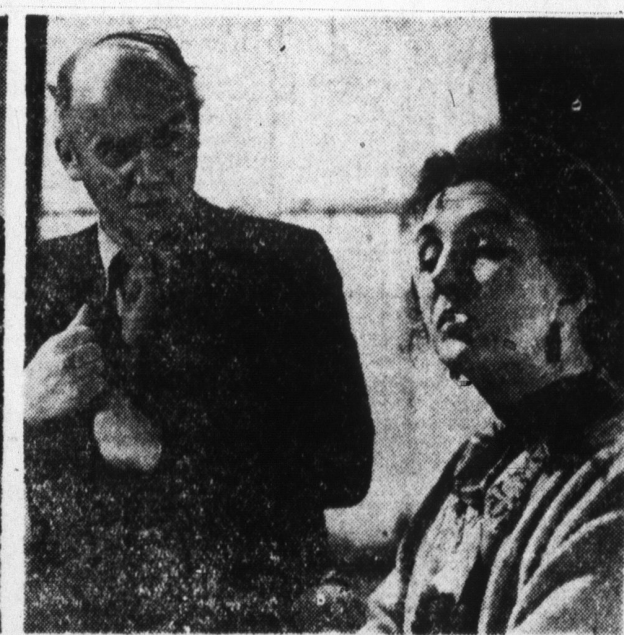
'Seven Days to Noon'



SUNDAY—Demented atom scientist Barry Jones flees from a London A-bomb research lab with one of the bombs in "Seven Days to Noon," opening Friday at the Esquire Theater. He warns a government official he'll blow up London unless atom bomb manufacturing is ceased.



MONDAY MORNING—Andre Morell of Scotland Yard, Sheila Manahan and Hugh Cross start the search for the scientist and the missing bomb. The prime minister calls a cabinet meeting to prepare for the evacuation of London in event that the bomb isn't uncovered before the deadline. Hysteria is in the air.



WEDNESDAY MORNING—Hiding in a rooming house, Jones makes the landlady (Joan Hickson) suspicious by his strange excited actions. Fearing she'll reveal him to the authorities, Jones flees and attempts to find shelter elsewhere. The government has hailed in all detecting agencies to aid in the great manhunt.



THURSDAY NIGHT—To confuse his pursuers, Jones takes up company with an aging variety star, Olive Sloane, and after making the rounds of unlikely pubs, they go to her flat. Following morning, officials begin to evacuate London, using all the wartime emergency measures to speed the people away.



SUNDAY MORNING—Detectives trace Jones and Olive Sloane to Westminster church, but Jones silences her when she tries to scream out. Jones attempts to escape the police at 11:45 a. m. and is shot down. With the scientist dead, the police have 15 minutes to locate the bomb.