

## MOVIES

Circle  
"DIPLOMATIC COURIER"Lyric  
"SCARLET ANGEL"

## Broadway—

Mike Todd  
Makes Sure  
Of Audience

By JACK GAVER  
United Press Staff Correspondent  
NEW YORK, July 19—Visitors to New York who have no idea where Jones Beach is or how to get there but would like to take in Mike Todd's show at the Marine Stadium may cease worrying.

Todd is making it easy for anyone to get out to the 8000-seat open air theater on the south shore of Long Island to see his extravagant production of Johann Strauss' operetta, "A Night in Venice."

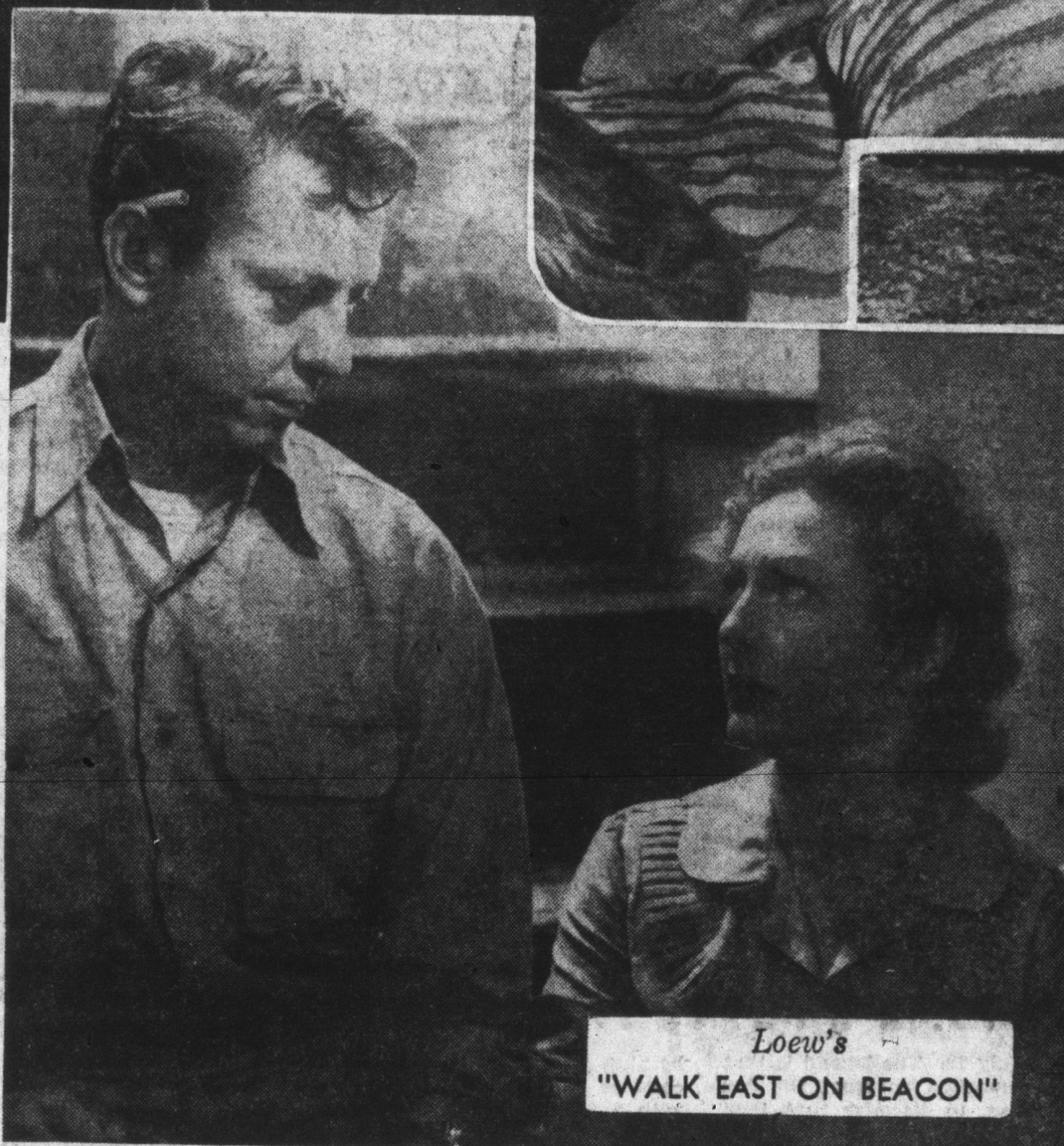
Tickets, of course, can be bought at the scene or by mail. However, to facilitate matters Todd has set up a box office sale in Manhattan at the Broadway Theater. He also has a deal with the Long Island R.R. whereby its trains and busses will take customers right to the stadium for a combination price of \$4.97 for the round trip, which includes the cost of one of the \$4.80 seats. That's quite a bargain.

PAT ROONEY celebrated his 72d birthday on July 4, still going strong as Arvide Abernathy in "Guys and Dolls." He has been in show business since he was a youngster.

ONE OF the tougher problems on Broadway is finding a replacement for a leading player who has to leave a show. Not the least of the difficulties is that many top actors do not like to take over a part created by someone else.

However, those who see "The King and I" and "Paint Your Wagon" this summer should have no complaints. Celeste Holm, as the vacation substitute for Gertrude Lawrence in the former, and Eddie Dowling, as the permanent replacement for Jim Barton in the latter, are all anyone could desire.

ARTHUR KENNEDY is due to come back to the stage from Hollywood this fall. He has been signed for a leading role in "The Jaguar" by N. Richard Nash, which Lemuel Ayres and Whitfield Cook expect to open here in November. Kennedy was last here in "Death of a Salesman."

Loew's  
"WALK EAST ON BEACON"Esquire  
"CALIFORNIA CONQUEST"

FILM FARE—Playing at the downtown first-run theaters this coming week will be Tyrone Power and Patricia Neal in "Diplomatic Courier" (Circle, Thursday); Yvonne DeCarlo and Rock Hudson in "Scarlet Angel" (Lyric, Friday); Vilma Kurer and Jack Manning in "Walk East on Beacon" (Loew's, Thursday) and Teresa Wright and Cornel Wilde in "California Conquest" (Esquire, Wednesday).

## Theaters Have Varied Film Menu

By KATHLEEN CVENGROS  
TWO FILMS SET in the early days of California, political intrigue, comedy and crime-fighting are the choices set before the movie-going public for the coming week.

Opening Thursday at Loew's is "Walk East on Beacon," starring George Murphy, Virginia Gilmore and Finlay Currie.

The Times preview of the week is "Jumping Jacks" with those two comics Dean Martin and Jerry Lewis, opening Thursday at the Indiana.

"California Conquest" with Teresa Wright and Cornel Wilde opens Wednesday at the Esquire.

Tyrone Power and Patricia Neal costar in the intriguing "Diplomatic Courier," beginning Thursday at the Circle.

"Scarlet Angel" is the feature scheduled to open Friday at the Lyric. It stars Yvonne DeCarlo and Rock Hudson.

Rugged Woman

Current filmland trends indicate the "action woman" is vanishing from the Hollywood scene. Yvonne DeCarlo, recently named

Hollywood's "Belle of the Brawl," is considered one of the last remaining "action" feminine stars. In "Scarlet Angel," Yvonne plays the role of a colorful New Orleans dance hall siren and she takes part in several rip-roaring barroom brawls. Violent, brawling action highlights this post-Civil War period which spans the continent in unfolding its story.

California Intrigue

The story of the birth of California—told in blood, bullets and swashbuckling glory—is unfolded in "California Conquest."

The romantic adventure, filmed in technicolor, deals with a fiery Don of old California, who, weary of Mexican rule, desires to bring the Golden State into the United States.

Spy Hunt

The clues that led Federal Bureau of Investigation spy smashers to the heart of coast-to-coast espionage, and the unique investigation methods they used to smash the spy ring, are depicted in Louis de Rochemont's "Walk East on Beacon."

Suggested by FBI Director J. Edgar Hoover's article in Reader's

Digest, "The Crime of the Century," and produced with the co-operation of the FBI, "Beacon" is a graphic, seldom-told story of how the FBI operates.

"Beacon" revolves around "Operation Beacon," one of America's most closely guarded secrets. When the FBI has reason to suspect a spy plot is being hatched, an agent is assigned to the case and things begin to happen.

International Adventure

Set against the news-making background of Iron Curtain border countries in Europe, "Diplomatic Courier" hails the work of the State Department's "hot message" boys who operate under the cloak of anonymity as they travel the dangerous routes that lead to the capitals of every country on earth.

"I saw him one other time after he became a star. I was in the Air Force, during the war, and stationed at Walla Walla air base. One day I was on the rifle range and the guy next to me turned out to be Alan Ladd. We yelled at each other and shook hands as though we were long lost brothers. After that we spent what time we could together."

"Alan still has the same faculty for making friends now that he did when he was griping at the studio. He was a nice, easy-going guy then, and he still is," said Bacon. "The star's been on the lot just a few weeks and he knows at least a hundred of the backlot boys by their first names."

Alan Ladd Has  
Kept His Grip,  
Says Bacon

HOLLYWOOD, July 19—One of the boys who knew him when says Alan Ladd hasn't changed a bit since the days he worked on the backlot gang at Warner Brothers.

Lloyd Bacon is the studio locksmith at Warners but once he and Ladd worked together as grips at the Burbank studio.

"He's still the same nice guy," says Bacon. "First day he came on the lot he was driving over to his dressing room when he spotted me. He yelled, stopped the car and got out to give me a big handshake."

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## In Hollywood—

His Rates Are Higher  
But He's Noisier, Too

HOLLYWOOD, July 19—Closeups and Longshots: The chatter of players on the adjacent Lakeside Golf Course was playing havoc with the sound recording of "Mississippi Gambler" on U-I's back lot. The director sent an assistant

over the fence to offer the players \$5 each if they'd cut the noise. The assistant came back with a sly grin and reported: "They all agreed except one guy. He held out for \$10. His name was Crosby—Bing Crosby."

THE UNTITLED story outlined by Samuel Fuller as a vehicle for Marilyn Monroe in a secret studio confab the other day bears more than a faint similarity to the life story of Jean Harlow. It has a Hollywood background, too.

THERE'S a mysterious clause in one of the contracts originally signed between Producer Frank Ross and the late Lloyd C. Douglas that prohibits Fox from casting any star who's been divorced or might be having marital woes in "The Robe." This has to be the toughest casting assignment in Hollywood history.

TENSION on the "Ruby Gentry" set with David O. Selznick bombarding Director King Vidor with wires and special delivery

## Film Shop—

Zany Lewis  
Gives Hogan  
Close Run

By BEN COOK  
United Press Staff Correspondent  
HOLLYWOOD, July 19—Ben Hogan, move over. Or maybe you'd better just take to the woods, where it's safe. Jerry Lewis is learning to play golf.

His comedy partner, Dean Martin, with whom he is starred in Hal Wallis' productions of "Jumping Jacks" and "Sailor Beware," taught him the game and both are so bugs on golf that they play from dawn to dark, with only time out for a quick lunch and a short nap. They seldom play together, however, because they make a practice of not seeing much of each other off the job.

Martin, who has played for five years, keeps his exact score a secret but is reported reliably to get around in the 70s. Lewis says he gets around "in pair of old pants and a shirt."

In the three months since Jerry learned to play, he has bought about 300 clubs. There are sets for his two cars, a couple at home and more at the Riviera Country Club, where he plays. He even has a set for traveling.

Well Equipped

"I'm a little sorry I taught him," Dean admitted. "When Jerry got interested in photography, he bought a camera shop that lost him a chunk of money. Now I'm afraid he'll end up buying a couple of golf courses."

As it is, Jerry has bought every contraption known—or unknown—to golfers, all in a vain effort to whittle his score.

All he hopes at this writing is to be able to stay on the course. The caddies who shag his wild ones feel the same way about it.

There's a method in Martin's secrecy about his good scores. He hopes some day to catch someone who doesn't know how good he is.

Then, he figures, he will start the job. . . . The grapevine's linking a Hollywood beauty named Maralou Gray with Miguel Aleman Jr., son of Mexico's former president.

Then once again comes the time for a routine workout for the outfit—jumps, parachute packing, etc. Everything goes smoothly and the two buddies find themselves in the air—Chic goes first—then Hap. But Hap has no chute. With luck he lands on Chic and the two ride safely to the ground.

## "Jumping Jacks"



Since Chic Allen (Dean Martin) left his song and dance partner Hap Smith (Jerry Lewis) to join the paratroopers, Hap continues the act with Betsy Carter (Mona Freeman). On the eve of a big audition Chic asks Hap to help put over a camp show in "Jumping Jacks," Indiana, Thursday.



Hap is dubious, but finally agrees. To pass as a regular soldier he wears the uniform he uses in his dance act and is given the credentials of a real soldier who agrees to stay out of sight. Hap, Chic and the troupe make a big hit with the General, who orders the show to play other camps under his own supervision, and with Hap's presence a must. The pseudo-soldier tries to escape, but his buddies are in too deeply to force anything go wrong at this late date. His fellow-conspirators force Hap to take on the other soldier's identity for the duration of the shows—the soldier agreeing to stay in hiding.



Hap reluctantly agrees to play the part of a paratrooper. He calls Betsy who threatens to quit the team if he doesn't report to the night club for the audition. Then his outfit gets orders to move on to the next camp. At a train stop Hap disappears and turns up at the night club on time. Chic tracks him down, and immediately falls for Betsy. He rushes the bewildered Hap to Camp Crutcher for their next show. In the meantime, the real soldier is discovered in hiding and questioned, as a spy. When the truth is learned, the search for Hap begins. However, there comes an order for instant maneuvers and Hap is caught in the swirl.



Hap is captured along with Chic and another soldier by the "enemy." By accident they escape from their guards and Hap unwittingly drives away a jeep containing Commanding Officer Gen. Bond—the enemy leader. In the confusion, Hap blows up a bridge and gets high praise from Gen. Timmons. Hap, tired of deception, confesses all, and tells the General he's a performer, not a soldier. The General, however, is much impressed with Hap's prowess. He offers to take Hap into the service. Then Hap admits he has a defective ear. Examination reveals that the jump Hap made corrected his war ailment. He's sworn into the service.



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