

Lana Crosses The Street, It's a Jam

When Lana Turner recently crossed the street in downtown Los Angeles, it resulted in the best organized traffic jam in the history of this car-clogged city. Turner stopped traffic—literally!

The project entailed the services of an M-G-M studio contingent, plus the City Planning Commission, twenty husky policemen, 115 workers and a preparatory campaign of several weeks, with New York City an innocent bystander in the deal. That city is the locale of "A Life of Her Own," the picture which brings Lana Turner back to the screen after a two-year absence, and whose opening scenes show her crossing a busy mid-town intersection.

Some weeks before the scene was to be photographed, unit manager William Kaplan laid the ground work. First he contacted the City Planning Commission for a permit to block off a city block in the center of Los Angeles, an area which took in the famed Biltmore Theatre and Biltmore Hotel. Next he visited the Police Department to reserve twenty policemen, all over six feet. Then he reserved fifty spaces in a nearby parking lot for the twenty studio vehicles which were to transport the camera, generator, lights, wardrobe and props needed to dress the set.

Four rooms at the Biltmore Hotel were reserved to serve as beauty parlor and dressing space for Miss Turner and Ann Dvorak, but there were more rooms to rent. For photographic effect Director George Cukor and Camera-man George Folsey needed several rooms in the adjacent hotel for the night scenes. So six additional rooms were rented—one on the twelfth floor, two on the eleventh and three on the eighth. In each the studio installed an electrician who at given signal flashed on the lights.

This was only the beginning. The unit manager had to hire the cigar store across the street and close it to the public. He also had to arrange to feed his troupe of 115 persons. Instead of trying to crash the dinner crowds, he arranged with a nearby coffee shop to serve 115 hot turkey dinners in exactly 23-and-a-half minutes.

However, Kaplan almost came a cropper because of the much vaunted California weather. One of the most important shots was to be taken at dusk, but twilight is almost unknown in the Los Angeles sector.

"With the help of the Weather Bureau," he explains, "we charted the light in that particular section for ten days previous to our shooting date. Through these charts we found that we would have dusk between 5:15 and 5:25 on the day we needed it. Exactly ten minutes to get what we wanted!"

Finally everything was set. The swank Biltmore suites were converted into make-up and dressing rooms, an elevator whisked Miss Turner in and out of the hotel in triple-quick time, the corner boot-black spoke with a Bronx accent, the news stand, featured New York headlines—and Even Monty Woolley, starring in "The Man Who Came to Dinner" on the theatre marquee, was blocked out by a planted "No Parking" sign so as not to date the scene. The twenty cops were placed at strategic points in the restricted area and all was ready for Turner to stop traffic.

As she walked across the street, horns blasted, brakes shrieked, taxis skidded, pedestrians stared. "What a fuss about a pretty girl crossing the street," commented a passerby, "you'd think it was Lana Turner!"

See Lana at the Vicar Theatre, Sunday, Monday and Tuesday.

Lex Barker Has New Jane Now

With Lex Barker again portraying the intrepid jungle king, Edgar Rice Burroughs' "Tarzan and the Slave Girl" comes to the screen in a melodramatic presentation by Sol Lesser. A mysterious lion-worshipping tribe in the heart of Africa, is encountered by the ape-man, who manages to turn its members from savagery after braving their hostility.

Decimated by a strange epidemic, the Lionians start raiding their neighbors for marriageable women to replenish their diminishing population. While "Tarzan" seeks the aid of a doctor to investigate the disease, his wife "Jane" and the doctor's nurse are captured by the Lionians. He sets out to rescue them and halt the epidemic, with exciting results.

A new "Jane" makes her appearance in the series. Vanessa Brown enacting the role of "Tarzan's loyal wife. Director Lee Sholem has also assembled an unusually strong cast in support, with Robert Alda as an American ne'er-do-well getting co-star billing. Featured are Denise Darcel as the nurse and Arthur Shields as the doctor. Hurd Hatfield, Robert Warwick and Anthony Caruso are cast as leaders of the "Lionians." An ensemble of pretty slave girls adds glamor to the production.

Striking settings in the huge stone temples and castles of the mystery tribe and in the prince's harem lends special color to the plot of the offering. Hans Jacoby and Arnold Beland wrote the screenplay, based on the characters created by Edgar Rice Burroughs. RKO Radio distributes "Tarzan and the Slave Girl," at the Marco Theatre Sunday and Monday.

Jobs At Peak Now Says Commerce Head
Secretary of Commerce Sawyer has announced that employment in August jumped 1,153,000 to reach a new record high of 42,367,000.



Clifton Webb and Jeanne Crain in a tender scene between father and daughter from "Cheaper By The Dozen," the true to life story of a wonderful American family adapted from the best-seller written by Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey. Myrna Loy also stars in this picture, which was brought to the screen in Technicolor by Twentieth Century-Fox, and is coming to the Marco Theatre on Tuesday and Wednesday.

Webb Wonderful In 'Family' Film

Clifton Webb has taken a rest from Belvedere roles, but not from making wonderful movies. The hero of "Sitting Pretty" and "Mr. Belvedere Goes To College" scores his greatest hit in "Cheaper By The Dozen," the Twentieth Century-Fox Technicolor film which opens at the Marco Theatre Tuesday.

It was, of course, to be expected. Along with Jeanne Crain and Myrna Loy, Webb romps through one of the most delightful stories of our time, the true story of a family of twelve children based on the recent best-seller by Frank B. Gilbreth, Jr. and Ernestine Gilbreth Carey.

Eagerly awaited by the millions who had read the book or heard of its fame, "Cheaper By The Dozen" proved worth waiting for. The uproarious tale of the shenanigans that go on in this over-sized family, it is also a moving and compelling story of how a lovable family meets life's prob-

lems. Though rarely have we laughed so much or so loudly, there were tears mixed with our laughter, and when we left the theatre, we knew that what we had seen was a wonderful piece of Americana brought to the screen.

Webb is superb as "Dad," the eccentric time and motion expert who refuses a request for a dog, "because any pet which doesn't lay eggs, is an extravagance," and buys a victrola for the bathroom so the children may listen to French and German language records without waste of time. Still very definitely a character, he is more warm and human than the acidulously precise Mr. Belvedere. His is an outstanding humorous performance, yet an outstanding heart-warming one, too.

Returning to comedy, for which we knew her best with her fine portrayals in "Marge" and "Apartment for Peggy," Jeanne Crain makes a most lovable and appealing sixteen-year-old girl, who rebels against her father's Victorian ways. A very different role from her dramatic triumph in "Pinky," Miss Crain

Bogart's New Role As Movie Writer

It takes more than a kiss to change the opinions of a man like Humphrey Bogart, when those opinions deal with the subject of kissing.

Lovely Gloria Grahame is Bogart's romantic lead in his new suspense drama, "In a Lonely Place," and she joined forces with director Nicholas Ray in a deliberate and laudable effort to change Bogart's opinion from "movie kisses—phooey" to "movie kisses—ah!"

As a result, Hollywood believes, the love scenes in "In a Lonely Place," at the Watts Theatre, probably are the most incendiary since "Casablanca." A Santana Production for Columbia Pictures, the new film is the relentless story of a man of violence, and of the girl who tried to change him. The theme alone was sufficient to super-charge the romantic passages of the picture, but there is even more to it than that. Bogart stars as a Hollywood writer whose savage furies help to make him a suspect in a murder case; Miss Grahame appears as the part-time actress who is at first his principal alibi and then the only woman in his life.

Expertly directed by Walter Lang, "Cheaper By The Dozen" was produced by Laman Trotter, who also wrote the screenplay.

As stated, "movie kisses—ah!" was the major concern of Miss Grahame and of director Ray, and their efforts naturally affected Bogart. After all, he had to co-operate in the kissing! And "movie kisses—ah!" has been the response of "In a Lonely Place" audiences wherever the picture has been screened.

Mr. Bogart, though is a tough man to convince.

He still says "phooey!" Every time he kissed Miss Grahame, director Nicholas Ray had his own face a foot or so away from the ardent pair, checking on their performance. But, even worse, Bogart complained: "About the think you work yourself up to think this might be pretty nice, some big lug jostles you while he moves an arc light around to another position, or a grip yells in your ear, or a director says 'cut!' You can see just how exciting that makes movie kissing. In fact," the star declared, after a cautious look around to see if Miss Grahame was in hearing distance, "I don't care how beautiful the lady is, anyone who

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Cigarettes Will Cost More During the Coming Year

While the cigarette-smoking public will spend an extra \$125,000,000 in this fiscal year, as a result of the penny-a-pack boost announced in July, the nation's smokers consumed a total of 335,000,000,000 cigarettes in the year ended June 30—a new record, being some 3,000,000,000 more than in the previous year. A total of 5,500,000,000 cigars were smoked, a little more than three per cent fewer than in each of the preceding years.

wants this kind of kissing can have it."

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