"CROSSFIRE" TAKES NEW YORK BY STORM!

Rivoli Theatre Records Broken as Public and Press Alike Proclaim Courageous Dore Schary Production

Prosecutors, Defense Lawyers and Judges Debate Guilt of Fonda In "Long Night"

Boston—Although still three weeks away from the premiere performance of the Hakim-Littvak thriller Terry Turner's field men, working under the direction of Supervisor Harry Reiners, have already started prominent judges, district attorneys and criminal lawyers debating over the air and in the columns of the newspapers throughout New England and upper New York state the guilt of Henry Fonda in his role of Joe Adams in THE LONG NIGHT. Many of these influential members of the bar will participate in the mock trials which will be held in key cities tied in with Boston on the world premiere.

"Crossfire" had its world premiere at the Rivoli Theatre Tuesday and burst on the Broadway scene in a blaze of glory. Spurred by a banner ad campaign, crowds started storming the theatre hours before opening, despite rainy weather. Soon after the opening, there were standees in the back of the house, with manager Monty Salmon happily reporting to Bob Mochrie that first day's gross was the highest of any RKO picture to play the Rivoli. A slight idea of the tremendous box-office draw may be gathered from the fact that the opening day figure on "Crossfire" was twice that of the popular "The Farmer's Daughter."

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The Stunt Is A Sellout

LONG NIGHT OPENS TWENTIETH CENTURY BUFFALO AUGUST SIX. MOCk TRIAL SCHEDULED AUGUST 14. YET ANN MCLHENNYS STORIES IN COURIER EXPRESS OF TRIAL AND PICTURE HAS BEEN SO STRONG LAST TWO WEEKS THAT REQUESTS FOR TWICE AS MANY SEATS AS KLEINHANS MEMORIAL WILL HOLD HAVE BEEN RECEIVED TO DATE AND AT $2.20. A SEAT IN OTHER WORDS THE STUNT IS A SELL OUT A MONTH BEFORE IT HAPPENS.

TERRY TURNER

"CROSSFIRE" OPENING
(Continued from Page One)

When the full impact of the rave newspaper reviews starts to
take effect, plus strong word-of-mouth advertising, the Rivoli Thea-
tre will be the magnet for all types of people throughout the entire
Metropolitan area. In fact, a glance at the line in front of the theatre
waiting to buy tickets brought home the fact that here was a true
cross-section of all types of people attesting to the GENERAL appeal
of this unusual film.

Robert Ryan (left) is congratu-
lated by Montague Salmon,
managing director of the Rivoli
Theatre for his superlative per-
formance in CROSSFIRE. Up-
per and lower photos show box-
office queue on opening day
despite inclement weather.

CRITICS HAIL "CROSSFIRE" WITH RAVES!

PM—"The valuable thing about 'Crossfire' is that it's primarily
and above all an exciting movie . . . a knockout job of movie-
making . . . Robert Ryan is especially vivid as the murderer.
His is the screen's most hateful portrait in a movie that has
as much constructive truth and honor as it has genuine, good
movie excitement."

Heralding it as RKO's blitz against intolerance, the Daily
Mirror describes "Crossfire" as "An important, stirring film
. . . Robert Ryan gives one of the performances of the year."

Daily News: "Under Edward Dmytryk's direction the action
is fast . . . Cast helps to make the melodramatic action ex-
citing."
The Herald Tribune termed it a "Savage melodrama which
keys the problem of race hatred into an unusual murder story
. . . Well-knit script, vivid, revealing direction by Edward
Dmytryk, and with characters sharply etched in a round of
excellent performances. 'Crossfire' is as grimly realistic as a
brass-knuckled punch in the jaw."

New York Times: "An unqualified A for effort in bringing to
the screen a frank and immediate demonstration of the bru-
tality of religious bigotry . . . Edward Dmytryk has handled
most excellently a superbative cast . . . 'Crossfire' a credit to
Dore Schary and everyone else at RKO who had a hand in
making the picture."

N. Y. World-Telegram: "'Crossfire' is the first in what seems
likely to become a cycle of pictures dealing with anti-Semitism
. . . Intriguing story pattern . . . Excellent cast . . . As the first
to dare the crusade it should be greeted with unreserved
cheers."

N. Y. Post: "'Crossfire' is not merely a step forward. It's
a step into another world of thinking and doing . . . It is a
right-thinking, brave and worthy film. This is a film to be
praised, praised again, and seen by all."

Journal-American: "'Crossfire' is exciting, arresting melo-
drama. The first picture to bring the subject of anti-Semitism
to the screen, the film is a hard-hitting murder story that sets
hate as the motive for killing. Expert handling on all counts
keeps the film moving at a headlong pace. Here are high sus-
pense and gripping realism, for which credit goes to everyone
concerned in the picture's making."

N. Y. Sun: "RKO has beaten every one else to the punch . . .
It's a good forceful film, its propaganda never concealed but
delivered by Robert Young in a well written scene . . . This
is engrossing melodrama, with suspense and excitement all the
way. The direction is straightforward, the acting honest."

Holy Name Society (Charles A. Oxton): "'Crossfire' covers a
subject that should have been treated long ago. It is excellently
acted and, I believe, will receive a most enthusiastic response
from the press and public alike."
Courtesy Adrian Scott Papers, American Heritage Center, University of Wyoming-Laramie.