DIVERSE VIEWS ON TRADE SHOWINGS

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STUDIO SIZE-UPS

The Inside Story of What's Happening Behind Hollywood's Scenes

Reviews

'THIS MAN'S NAVY' GOOD WALLACE BEERY VEHICLE — 'THE SUSPECT' EXCITING SURPRISE HIT!
'I'LL BE SEEING YOU' STRONG SOB DRAMA FOR WOMEN
'LAKE PLACID SERENADE' LAVISH ICE SPECTACLE
'HOUSE OF FRANKENSTEIN' HORROR FANS FIELD DAY

And Others, Pages 9, 12, 17
'Twas the week before Christmas—but the Modernized Production of Cecil B. DeMille's

"The SIGN of the CROSS"

broke every opening-day, single-day, and first-week record in the history of Broadway's Victoria Theatre, scene of dual or moveover runs of some of the year's biggest advanced-priced attractions!
The Playbill: "Sign of Cross" Significantly Reappears

By OTIS L. GUERNSEY Jr.

WHEN "The Sign of the Cross" comes to the Victoria, it will be one of the best pictures along Broadway. Paramount is reissuing the film, not merely reviving it, and a whole new prologue has been added showing modern characters flying over Rome in an Army bomber...

It is modern enough so that there are no glaring technical imperfections to spoil enjoyment of it in 1944. At the same time, it is old enough to antedate most of today's coin of the Hollywood realm...

"The Sign of the Cross" has stood the test of time. It still measures up to standard. Laughton's version of the sadistic, orgiastic Nero is boldly realistic... Fredric March gives an excellent impression... Claudette Colbert is a perfect seductress...

But it is principally DeMille's approach to the subject that gives the film its timeless vitality. He has blood in his eye as he looks at the early days when tolerance for Christianity was won by sacrifice, and he pulls very few emotional or visual punches. There is no compromise made with death in the great Coliseum scene in which gladiators engage in a life-and-death struggle with other men, or wild beasts. Such a scene is a reminder that our modern melodramatics have become namby-pamby indeed. There is other 'spectacle' in the picture, too... thun-

Excerpts From Full-Column, Front-Page Sunday Drama Section Article

starring
FREDRIC MARCH
ELISSA LANDI
CLAUDETTE COLBERT
CHARLES LAUGHTON

And Cast of Thousands
From the Play by Wilson Barrett

at EXTRA Hit from Hit-making Paramount
A NEW TOP FOR THE COUNTRY

WARNERS

Hollywood Canteen

All of Hollywood's heart is in it and,

62 OF HOLLYWOOD'S STARS ARE IN IT!

JACK L. WARNER, Executive Producer
DIVERSE VIEWS ON TRADE SHOWINGS

An editorial in the December 11th issue of Film Bulletin asked and sought to answer the question: Why Don't Exhibitors Attend Trade Showings? We cited (1) early morning screenings, (2) too many previews in one day, and (3) lack of sufficient advertising of trade showing dates as the principal causes for the small exhibitor attendance.

Our observations brought forth a number of letters from readers, three of which we believe you will find of particular interest. They follow, without further comment by us.

Metro Seeks Increase

H. M. RICHEY
M-G-M Assistant to W. F. Rodgers
in Charge of Exhibitor Relations

Your editorial of December 11th is so obviously a sincere attempt to approach a trying problem that you certainly should be complimented on it. By getting clearance through one central source, most of the conflicts in trade showings have been avoided, and we have recently decided not to trade show two pictures in one afternoon. At least, that is the recommendation passed along to our field forces.

However, your suggestion that no trade showings be held in the morning is most interesting, and I expect to query our field on it. If they are of the same opinion, we will attempt to proceed along the schedule of one picture only, in the afternoon.

We are still working on our plans to increase attendance at trade showings because we are convinced that exhibitors many times pass up pictures we put in the lower brackets, and fail to give them the amount of playing time they deserved, only because they do not realize the value of the merchandise.

No one recognizes better than I that exhibitors are working under a tremendous handicap; however, after many years of demanding to "see 'em before I buy 'em", it might be possible and profitable for many more theatre owners to attend trade shows religiously, and I believe your fine editorial will be of industry service.

* * *

Blames Major Sales Policies

JOSEPH P. UVICK
Sec'y-Treas, Michigan Independent Exhibitors Association

Your editorial, "Attendance at Trade Showings", is very timely, and does bring to light some pertinent observations. May we add what appears to us the basic reasons why trade showings are regarded as a waste of time.

When trade screening was agreed upon, the aim was to grant relief from being compelled to take a whole year's product, sight unseen, or nothing. That such arbitrary demands could not bring general submission unless monopolistic control existed was implied by the very remedy agreed upon. Then, as now, either by amazing coincidence or design, the results were no different than they would be if actual collusion on sales policy were in fact proven or admitted.

To show that in the future they would not jam their respective product, with all the trimmings, down our throats, so to speak, they said, in effect: "We will show 'em before you buy 'em; only five at a time, and you can skip any group you don't want." Plainly some selectivity was thereby implied. What happened to our supposed right of selection? We soon learned that they well knew how to mix 'em in the right combinations. We drank their cocktail with the smelly percentage flavor right on top. If that gagged you, you found yourself scrambling for products the same as before trade showings. Do you know of an independent exhibitor that got a group of flat rentals before he swallowed the one or two loaded down with percentage and "you date them where we designate" dictatorship?

Trade showing is an integral part of selectivity because producers were not to condition the acceptance of one group upon another. Experience has shown producers can and do exactly the same with blocks and trade showings as they did with a whole year's product. What was done in one transaction is now effectively accomplished piecemeal.

There's nothing wrong with trade showings, or relying on our trade journals for rating pictures, if that actually were the vehicle, the means of inducing us to license product of the respective majors, but it has little or nothing to do with actual bargaining or selection of particular pictures. That is why enlightened exhibitors now demand that each picture stand alone on its own feet, detached from any other. Why? Because we have learned that unless you did buy a particular group containing percentage demands and pictures you don't want, you were unable to buy any group that was

(Continued on Next Page)
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(Continued from Preceding Page)

acceptable unless they rejuggled them so that you swallowed what you objected to first.

We repeat: To increase trade showing attendance, make sales policies consistent with the purpose of such screening. Our local distributor managers, fine gentlemen that they are, all wear straitjackets that appear to be made by the same tailor in New York. Only the color varies to distinguish one producer from another. That is why present trade showings are useless.

*  *  *

Says Previews Are Needless

ROBERT LYNCH
Branch Manager M-G-M, Philadelphia

In my 30 years in this industry I have learned that local trade shows, generally speaking, amount to very little. It is easy, however, to outline a very simple plan whereby any exhibitor, who so desires, can see all the pictures he buys in advance and can know how to advertise them.

Irrespective of what time you hold a trade show—morning, noon or night, you will always have exhibitors who cannot (or will not) attend. Exhibitors who really want to see the picture and get the feel of the audience should see it in a theatre. An exhibitor who runs his pictures on a 28-day run can see them first-run in his locality, which would give him plenty of time to advertise before they are available to him. He can see them any time from 1:00 in the morning, until 10:00 in the evening. That goes for the 28-day run accounts in any of our key towns in this territory. In fact, it goes for the whole United States.

The next bank of exhibitors, who run pictures 42 or 49 days after first-run, only have to look at them in the 28-day run house in their own neighborhood. The same thing follows right down to the last run exhibitors. By doing it this way each exhibitor looks at the pictures he actually buys and runs in his theatre.

In the majority of cases the exhibitor has the courtesy of walking into the earlier houses and seeing the pictures free of charge. In my opinion, this plan is so simple and practical that very few will take advantage of it, but here is an opportunity for you boys in the publishing business to give it a boost, if you so desire.

I would say to the exhibitors who refuse to see pictures before playing them—they do not have too much to worry about, for the reason that in any of the trade magazines today they can get a very fine and intelligent resume of the production, including cast, running time and the value of the picture at the box-office. Long before the average picture hits the 28-, 35- or 75-day run theatres, these banks of exhibitors know just about what it will do at the box-office.

Here's hoping the suggestion is worthwhile.

BROADWAY NEWSREEL

The Christmas-New Year's period saw records smashed at several of the Broadway first-runs and, with outstanding attractions everywhere in evidence, business continued big into the first week of 1945. Again it was the Radio City Music Hall, playing "National Velvet" and the theatre's annual holiday stage spectacle, which got the biggest play from patrons who formed waiting lines that completely encircled the block in the morning hours. The picture's third week, including New Year's Day, set a new high for the house by taking up $25,000, which, after the second stanza, including Christmas, had approached the previous record set by "Top Hat" in 1935. The total number of admissions for the first three weeks, the picture is now in its fourth, tallied approximately 450,000 with 161,000 during the holiday week ending January 6th. "Velvet" is expected to play through January before being replaced by "A Song to Remember....""Here Come the Waves" at the Paramount set a new all-time high for a Christmas-New Year's holiday attraction and became the fifth picture in the 18-year history of the theatre to top $100,000 in its first week, the others being "China," "Star Spangled Rhythm," "Going My Way" and "Beau in the Dark," the last holding the first-week attendance record of 155,000 compared to 153,600 for "Waves."

The three other stage-screen houses also came close to setting new records. "Winged Victory" and the Nicholas Brothers and Jack Durant on the stage, came only a few thousand below the record for 14,000 set by "Gypsy's All Here" for the holiday period in 1943. Picture is now in its third week and will continue during January...."Music for Millions," and Tommy Dorsey and His Orchestra in person, scored the highest gross for any M-G-M picture to ever play the Capitol and business is continuing at hit proportions during its second week. "The Thin Man Goes Home" will follow late in January...."Hollywood Canteen" and Lon Chaney, Jr. and His Orchestra on the stage, is still packing them into the Strand during its third week and the play will hold until "Objective, Burma" opens on January 26th....Even Loew's State, with the second-run "Mrs. Parkington" and a vaudeville show, had a big holiday week and is still going strong with "Together Again" also a second-run after the initial Music Hall engagement.

"Can't Help Singing," which opened on December 25th, broke all attendance and box office records at the Criterion with a total of over 64,000 paid admissions for the week ending New Year's Day and a new all-time high of $51,000 for the seven days ending New Year's Eve...."The Sign of the Cross," after breaking four house records at the Victoria, including the biggest opening day's business, single day take, week-end gross and week's business of any film ever shown there, was even bigger in its second week which topped the first by about $5,000. A spectacular sign-change-theatre sign is attracting attention all along Broadway...."House of Frankenstein" embracing all the Rialto's favorite horror characters, broke all existing records at this small house and is holding for a fourth week and possibly longer...In its sixth week, and ideal for the holiday trade, "Meet Me In St. Louis" went to a new all-time high for the week between Christmas and New Year's, the former record-holder being the previous M-G-M film, "Klondike."

After a gala invitation premiere on December 28th, "Keys of the Kingdom" opened to long lines on the following day and business has continued strong for the entire first week ending January 4th. The previous Rivoli occupant, "Frenchman's Creek," showed a huge profit during its 14-week engagement here...
The long-run "To Have and Have Not" was stronger than ever in its 12th-holiday week and the Bogart film will complete 14 weeks before being followed on January 17th by "Roughly Speaking....""The two United Artists films playing opposite on Broadway, "Tomorrow, The World" had a strong initial week at the Globe, held up exceptionally well during its second week ending January 4th. The picture will continue for at least two more weeks, while "A Family" had a mild first week at the Gotham and picked up only slightly during the holiday period. "Mr. Emman-uel," first of U. A.'s GFC British films, replaced the latter on January 6th...."Espionage," which opened December 29th at the Palace had a good initial week and will continue...."Lake Placid Serenade" is also holding for a third week at the Republic despite the fact that business was just fair during the first two manasses.

FILM BULLETIN
M-G-M...1 in Tenth Block (Total 7)

'THIS MAN'S NAVY' GOOD WALLACE BEERY VEHICLE

Rates • • as top dualler

M-G-M

100 minutes

Wallace Beery, Tom Drake, James Gleason, Jan Clayton, Selena Royle, Noah Beery, Sr., Henry O'Neill, Steve Brodie, George Chandler, Donald Curtis, Arthur Walsh, Will powell, Richard Crockett, Paul Cavanagh.

Directed by William A. Wellman.

A well-paced programmer, built around the little-known lighter-than-air arm of the Navy, "This Man's Navy" gives Wallace Beery one of his better scripts. Again playing what has come to be known as a "typical Beery role," the rubber-faced actor receives good production values and in ingratiating supporting cast to make this palatable not only to his fans but also to general audiences. The story is amply diversified, serving up quantities of humor, action, romance and occasional heart-tugs. However, the plenteous of ingredients has served to extend the film inordinately, making it long for the average dual bill. Although not essentially a war picture, the film serves up some exciting battle scenes, first as the blimp sinks a submarine and later in a scrap with Jap planes. The bulk of the film, however, concentrates on Beery's attachment to young Tom Drake, his verbal tussles with James Gleason, and a pleasant romance between Drake and a charming newcomer, Jan Clayton. "This Man's Navy" should make a good top dualler, if coupled with a short feature, in naborhood and action houses. Where the Beery name means something--the marquee, it is strong enough to stand alone.

Wallace Beery, veteran chief aviation pilot at the Lakehurst Blimp Station, is prodded into proving one of his tall tales when pal James Gleason, talking about having a son. Beery parochuates onto the farm of Tom Drake and his widowed mother, Selena Royle, after falling from a bl.loon. When he learns that Drake has a crippled leg, he persuades a Navy doctor to effect a cure, then has Drake placed at Lakehurst as a trainee and the grateful boy pretends that Beery is his father. On sub-patrol, Drake, now an officer, and Beery sink a sub, but during the action, the young- ster shows a cowardly fear, which Beery covers up, and Drake is decorated for the mission. Ashamed, Drake leaves Lakehurst to become a transport pilot and meets up with Beery again in India, where Drake takes on the job of flying a British ambassador through Jap air lines to Chungking. When Drake's plane is shot down by Japs, Beery takes his blimp to the rescue and fights off Jap planes to complete Drake's mission and reunite them.

Wallace Beery has a made-to-order role which he carries off with good results. The character is a thoroughly sympathetic one and the braggadocio he displays only enhances his performance. Tom Drake is an up-and-coming young actor who is destined for bigger things and Jan Clayton is attractive and charming as his girl. James Gleason is perfectly cast as Beery's foil and skeptic. William A. Wellman's direction keeps things moving, using a nice change of pace to maintain interest.

STINE

'THE SUSPECT' EXCITING SURPRISE HIT!

Rates • • • where exploited

Universal

85 minutes

Charles Laughton, Ella Raines, Dean Harens, Stanley Ridges, Rosalind Ivan, Henry Daniell, Molly Lamont, Raymond Severn, Maude Ebarne, Clifford Brooke, Eve Am-ber, Vera Lewis.

Directed by Robert Siodmak.

Universal and the exhibitors who play "The Suspect" should shout to the house-tops the praises of this tense and absorbing melodrama, brilliantly directed by Robert Siodmak and vividly acted by Charles Laughton and a well-nigh perfect cast. It is one of the finest films of its type—superior even to "Gaslight." Critical acclaim and favorable word-of-mouth will boost grosses in all locations, but the picture will need heavy exploitation to do the business it merits. The gaylith era, with its gloomy backgrounds and ol-'fashioned costumes, is again the ideal setting for a murder story which holds terrific suspense despite the fact that the audience is aware of the r-e- l-ec- tivity of the murderer and even feels kin'd'vn toward him. Although unhappy circumstances force him to kill, Laughton's middle-aged London tobacconist is an intensively likeable, gentle and sympathetic soul and he gives a flawless characterization deci-de-ly at variance with his many blustering portrayals. He almost escapes to a new-found life of happiness and it is actually with a sense of regret that the spectator sees him voluntarily surrender himself to justice in the finale. The romantic moments between the middle-aged Laughton and Ella Raines, a lonely young working girl, are discreetly handled and the incidental comedy touches never detract from the gripping quality of the highly-dramatic tale. Photography and musical score are both of high caliber.

Charles Laughton, gentlemanly manager of a London tobacco shop in 1922, returns home one evening to find that his son, Dean Harens, is leaving due to the eternal nagging of his mother, Rosalind Ivan. Seizing this opportunity, Laughton then moves into Harens' room and, later, the lonely man strikes up an innocent friendship with Ella Raines, a friendless girl seeking a position. He finds her a job and sees her frequently without telling her he is married. However, his wife learns of the relationship and, when he asks her for a divorce she refuses and threatens to expose him and Miss Raines and make them both lose their positions. Driven insane by her goading, Laughton murders his wife and makes the death appear accidental. Stanley Ridges Scotland Yard inspector, starts to investigate the case but, when Laughton marries Miss Raines, he is unable to make the latter testify against her husband. Later, when Henry Daniell, drunken nextdoor of Laughton's threatens to blackmail him, he is forced to murder him also. Laughton and his wife are about to sail for Canada when Ridges tells him that Daniell's wife has been arrested for the murder of her husband. It is then that Laughton's innate sense of de- cence asserts itself and he voluntarily gives himself up to prevent an innocent woman from suffering for the crime he committed.

With her portrayal of the young heroine, Ella Raines establishes herself as one of the screen's most appealing and talented actresses. Rosalind Ivan, as the shrill-est wife; Henry Daniell as the crafty blackmail; and Stanley Ridges, as the inven-tible Scotland Yard man, each contribute an outstanding performance and Raymond Severn has a splendid bit as Laughton's office-boy.

DENLEY

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JANUARY 8, 1945

• POOR • AVERAGE • GOOD • EXCELLENT
VERA HRUBA RALSTON

A Miracle of Entertainment

IT'S A REP
Lake Placid Serenade

featuring
EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR

with
WALTER CATLETT • LLOYD CORRIGAN • RUTH TERRY
WILLIAM FRAWLEY • JOHN LITEL • LUDWIG STOSSEL
ANDREW TOMBES
and RAY NOBLE AND ORCHESTRA
HARRY OWENS and HIS ROYAL HAWAIIANS

Ice Specialties
MCGOWAN AND MACK • TWINKLE WATTS
THE MERRY MEISTERS
with GUEST STAR
ROY ROGERS
KING OF THE COWBOYS

STEVE SEKELY — DIRECTOR
Original Story by Frederick Kohner
Screen Play by Dick Irving Hyland
and Carl Gilbert

IC PICTURE
'I'LL BE SEEING YOU' STRONG SOB DRAMA FOR WOMEN

United Artists (Selznick-International)
85 minutes
Ginger Rogers, Joseph Cotten, Shirley Temple, Tom Tully, Spring Byington, Chill Wills, Dare Harris, Kenny Bowers.
Directed by William Dieterle.

A timely and unusual problem drama, dealing with the romance and rehabilitation of two misfits, "I'll Be Seeing You" is a serious fare which will exert powerful appeal to women patrons. Produced with the usual Selznick care and almost too much attention to detail and containing three top-flight names, this should do good business generally. The film, which was adapted from "Double Furlough," one of Charles Martin's weekly radio plays, often reveals its air-waves source by unrolling at a deliberate pace and being inclined to stress the sob-story technique. The story contains many strong emotional sequences and tender, heart-warming touches, and one scene, as a shell-shocked army man in a mental hospital, is almost too realistic for comfort. There is scarcely a laugh in the entire picture. Despite this, the main theme, which brings together a sergeant under treatment as a neuropsychiatrist and a girl on Christmas furlough from the prison where she is serving a manslaughter sentence, is sufficiently gripping. Even if this is the antithesis of escapist fare, its name value and popularity should assure good grosses in most locations. The popular title song, which is briefly played during a party sequence, provides another selling angle.

On a train bound for the small town where her future bridegroom is serving a manslaughter sentence, Ginger Rogers meets Joseph Cotten, a lonesome sergeant on furlough from the Army hospital where he is under treatment for a neuropsychiatric disorder after combat in the South Pacific. Having no particular friend to visit, Cotten's train is stopped in the middle of nowhere and he is invited to dinner with her aunt and uncle (Spring Byington and Tom Tully) and their young daughter, Shirley Temple. This pleasant evening in a small town family group is a steaming influence on Cotten and he and Miss Rogers learn to love each other. Miss Rogers has served only three years of a 6-year sentence for the accidental death of her employer when she was protecting her honor and she fears that the disclosure of these facts might alter Cotten's feeling toward her. When Shirley inadvertently blurts out the truth, Cotten is hurt and the prospect of their love is smothered. Although they part at the end of the double furlough, Cotten is waiting for her when she re-enters the prison to tell her he will be finally doing time and await release.

Both Ginger Rogers, as the embittered heroine grasping at few moments of happiness, and Joseph Cotten, as the shell-shocked sergeant who lacks confidence in the future, give outstanding performances with the latter deserving the greater credit for his brilliant handling of an extremely difficult role. Shirley Temple, as a chattering young 'teen-ager, provides the film's few-and-far-between lighter moments and Spring Byington and Tom Tully are perfectly cast as a sympathetic small town couple. The freshness of the actors carries the picture—the rest are merely bits.

DENLEY

'HOUSE OF FRANKENSTEIN' WITH ALL THE MONSTERS ASSEMBLED

Rates • • • in action and ballyhoo spots; OK dualler elsewhere

Universal
70 minutes
Boris Karloff, Lon Chaney, John Carradine, J. Carrol Naish, Anne Gwynne, Peter Coe, Edward Atwill, George Zucco, Elena Verdugo, Sig Rumann, William Edmunds, Charles Miller, Philip Van Zandt, Julius Tannek, George Lynn, Olaf Bytten, Frank Reicher, Brandon Hurst, Michael Mark, Glenn Strange, Hans Herbert.
Directed by Erle C. Kenton.

A horror fans' field day—employing a dosed full of Universal's monsters in a makeshift story—"House of Frankensteiin" can't help but pile up huge grosses in spots with a "psycho-bloody" type of film is popular. The mad scientist, Dr. Boris Karloff and his hunch-backed assistant (J. Carrol Naish) bring to life such Universal stand-bys as Frankenstein's Monster, Dracula and the Wolf Man, in a wild fantasy script which even gives some footage to Count Dracula's bat-like forays. Only The Mummy is absent but he's hardly missed!

With all these fantastic creatures as principals, a rational story probably would be all right, but with the lines the ghoulish performers disperse and his cast of sure-fire menaces finds itself foreshadowed by the ridiculous plot. However, the sets are impressively shadowy and the horrendous characters look as frightening as the directorintended. Fans should have themselves a screaming good time. Too corny for the deluxers, but with its marquise names and strong exploitation possibilities, it will click for big grosses in the action and transient ballyhoo houses.

After being imprisoned for many years because of his Frankenstein experiments, Boris Karloff, a mad scientist, escapes with his hunch-backed assistant, J. Carrol Naish. Encountering George Zucco, who owns a traveling circus with horror-themed sideshow, Count Dracula's skeleton, Karloff kills him and then brings the bat man back to life to murder Sig Rumann, the man responsible for his imprisonment. Dracula, who tries to kidnap Anne Gwynne, Rumann's daughter, again turns into a skeleton when the sun shines, but Karloff and Naish continue to the ruins of Frankenstein's castle. There they find the frozen figures of both Frankenstein's monster and the Wolf Man (Lon Chaney) and when the latter is brought to life he resumes human form. The Wolf Man vies with Naish for the affections of a gypsy girl, but when the moon is due she turns into a werewolf and attacks her. Naish then blames Karloff for the girl's death. When the Monster is finally brought to life by an electric shock, he kills the hunchback and carries Karloff to the swamp where both are engulfed in the quicksands.

Boris Karloff and Lon Chaney give effective portrayals in their long-familiar roles and J. Carrol Naish has the most sympathetic role as the deformed man who loves the gypsy girl. John Carradine, who steps into Bela Lugosi's Dracula outfit, Lionel Atwill and George Zucco add name value, but are seen only briefly. Anne Gwynne and Peter Coe take part in a palpital romantic sequence.

'STRANGE AFFAIR' FAST AND FUNNY MYSTERY-COMEDY

Rates • • • as dualler generally

Columbia
78 minutes
Directed by Alfred E. Green.

A murder-mystery with the accent on comedy, 'Strange Affair' is a fast and frequently funny programmer which will furnish next support for a top dramatic feature. The minor league husband-and-wife sleuthing team of Allyn Joslyn and Evelyn Keyes, who first appeared in "Dangerous Blondes," here continue their nonsensical approach to solving a crime. While the dramatic plot becomes too complicated and the motives are not always clear, the ending proves that the amateur sleuths were on the right track from the start. Allyn Joslyn's sarcastic wisecracks and Evelyn Keyes' feather-brained jibes have many laughs as the pair clash with the police while tracking down enemy agents and mysterious ladies. Both Joslyn and Miss Keyes are above their low comedy roles and the supporting cast, which includes Edgar Buchanan, as the usual exasperated police lieutenant; Frank Jenks, as his comic sidekick; Hugo Haas, as a loving gypsy woman, and Hugo Haas, Tonio Selwart and Erik Rolf, as suspicious-looking figures, lend the production a good square footage. Director Alfred E. Green gets the maximum amount of laughs from a routine script.

Allyn Joslyn, creator of a comic strip detective character, considers himself an amateur detective to much the consternation of his flighty wife, Evelyn Keyes. The latter, who is arranging a dinner party for the relief of refugees, decides to indulge her husband by asking him to meet Ivan Triesault, a doctor from an internment camp, who has declared his life is in danger. On route to the dinner, Joslyn loses Triesault and, soon after the guests are seated, the latter collapses and is declared dead from Mexican pneumonia. Triesault's autobiography reveals that he was poisoned, all the dinner guests and even the doorman, Hugo Haas, are under suspicion. Later, Erwin Keller, as a refugee, appears with the funds, but Joslyn refuses to accept the police theory of his guilt. He continues on his round until he arrives at the head-quarters of the real underworlder, who is held prisoner and Haas is presiding as leader of the gang. Miss Keyes, meanwhile, is trysting with her husband and the ifaces so much trouble at the police station that they decide to investigate her story and arrive in time to save Joslyn and round up the enemy agents.

LEYENDECKER

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STRANGE FEAR AND DANGEROUS SECRETS

STALK HER HUNGRY HEART

IN "Experiment Perilous"
A Dangerous Love Story
daringly told . . . screened
in super suspense and heart-
thrilled mystery from the
gripping pages of Margaret
Carpenter's sensational
best-seller!

"Experiment"
Perilous

Hedy Lamarr
George Brent
Paul Lukas

with Albert Dekker, Carl Esmond, Olive Blakeney, Margaret Wycherly

Produced by Robert Fellows
Directed by Jacques Tourneur
Screen Play by Warren Duff
NATIONALLY ADVERTISED
in magazines totaling
16,345,192 CIRCULATION
including full pages in

CIRCULATION

LIFE 
WOMAN'S HOME COMPANION 
LIBERTY 
ENTIRE FAN LIST 

4,040,300
3,586,231
1,262,296
7,456,365
'LAKES PLACID SERENADE' LAVISH ICE SPECTACLE HAS SLIM STORY

Republic
85 minutes
Vera Hruba Ralston, Eugene Pallette, Vera Vague, Robert Livingston, Ruth Terry, Walter Catlett, Stephanie Bachelor, Lloyd Corrigan, William Frawley, John Litel, Lugwig Stossel, Andrew Tombes, Chester Clute, Ray Noble and Orchestra, Harry Owens and His Royal Hawaiians, McGowan and Mack, Twinkle Watts, the Merry Mcestors and Roy Rogers as Guest Star.

Directed by Steve Sekely.

As glittering and attractive as a tinsel Christmas tree ornament — and just about as substantial in regard to story values — "Lake Placid Serenade" is a lavish and tuneful skating musical made-to-order for entertainment-minded patrons seeking escape from any serious thinking. The old Cinderella plot — even down to the lost slipper (attached to a skate) has been resurrected to furnish a vehicle for Vera Hruba Ralston, Republic's blonde. The star, who appears to excellent advantage in the many ice ballet and figure skating sequences. However, the romantic story is childish and handled in unimaginative fashion, while the attempted humor misses badly at times. Such capable comedians as Vera Vague, Walter Catlett, William Frawley and Eugene Pallette are forced to toss about moss-covered gags with only Pallette managing to achieve any real laughs, mainly because of his familiar gruff delivery of lines. Several songs, including the popular "Winter Wonderland" and the standard "Deep Purple" and Smetana's "The Moldau" are used as the basis for elaborate production numbers. The visual high spots are the specialties by McGowan and Mack, Twinkle Watts, Ray Noble and Orchestra and Harry Owens and His Royal Hawaiians. However, the appearance of Roy Rogers, Republic's cowboy star, seems dragged in to provide additional name appeal. This dazzling picture is certainly not for sophisticates but it's good entertainment for naborhood audiences generally. The abundance of marquee names and selling angles should make this above-average as a top dualler after it leaves the first-runs.

Vera Hruba Ralston, figure-skating champion of Czechoslovakia, turns down a lucrative offer to leave the stage and accept an invitation to skate at the Lake Placid Carnival in the U. S. A. Although she is a sensation at Lake Placid, Miss Ralston abandons her career and attempts to secure passage home. Miss Ralston looks to return home when she learns that Ger-

'END OF THE ROAD' NEAT LITTLE CRIME YARN

Rates o • as suuocooing dualler

Republic
51 minutes
Edward Norris, John Abbott, June Storey, Jonathan Hale, Pierre Watkin, Ken Dun-

Directed by George Blair.

Here is an off-the-beaten-track crime picture dealing with an interesting psychologi-
cal approach. "End of the Road" is lacking in name value and will fit only in the support-
ing slot on naborhood and action duds. As adapted from Alva Johnson's New Yorker store, the film soon makes audiences aware of the identity of the killer, but Di-
rector George Blair maintainsausnense while an amateur sleuth forces a confession

from the guilty party before an innocent man goes to the chair. Barr ing a few slow spots in the introductory scenes, the action keeps to an even pace and finally ends up in a blaze of melodramatic and high-
theatrical excitement with a chase, via fire-
 escapes, to the roof of a high building. John Abbott again contributes a splendid acting job as the jittery killer and Edward Norris is attractive and capable as the crime writer who uses a sympathetic approach in his writing. June Storey, who contributes a first-rate performance, furnishes a minor romantic appeal, and the others give routine performances. The brief running time (51 minutes) will be an asset if the main feature is an over-long musical.

After a death-house interview with a man condemned for a florist shop murder, Ed-
ward Norris, crime magazine reporter, visits

the store and becomes suspicious of the clerk, John Abbott. Norris trails Abbott to a restaurant where he has become friendly with the waiters, June Storey. Norris pre-
tends a liking for Abbott, moves in with him and then tells him he has been talking in his sleep about a dead girl and a florist shop. With Miss Storey's aid, Norris fur-
ther unnerserves Abbott by faking a facht in which a man is apparently killed. He then plays on Abbott's sympathy by telling him he must get away. Abbott then confesses that he, too, committed a murder — in a florist shop. When he realizes that Norris has tricked him into the confession, Abbott makes a getaway over the roofs but he is finally caught and the condemned man is freed.

'DENLEY

'ROGUES GALLERY' WEAK DUALLER

Rates o • as supporting feature in minor houses

PBC Pictures
60 minutes
Frank Jenks, Robin Raymond, H B. War-
ner, Ray Walker, Davison Clark, Robert Homans, Frank McGlynn, Pat G'ason, Earl Deaver, William Keane, Milton Kibbee, George Kirby.

Directed by Albert Herman.

Just a supporting filler — and a weak one in regard to story, acting and direction. "Rogues Gallery" will get by in the cheaper naborhood spots only. The film, which has been handled in an attempted light comedy style, has murders aplenty, but Director Al-
bert Herman always seems intent on creating confusion instead of plausibility. The

only laughs stem from Robin Raymond's hard-boiled delivery of her "newspaper gal" dialogue, although she is neither a convinc-
ing actress nor a name draw. Frank Jenks, in one of his typical dim-witted roles, and H B. Warner, who contributed a first-rate portrayal as a close-mouthed inventor, are the best-known players in a generally weak cast.

Robin Raymond, girl reporter, and Frank Jenks, news photograper, are assigned to a story regarding a listening device invented by H B. Warner and sponsored by the Emerson Laboratories. Rebuffed by War-
ner, the pair leave onl to return later and scuffle with a mysterious figure who has stolen the blueprint of the invention. Miss Raymond recovers the blueprints and uses

them to get an exclusive story from Davison Clark, head of the Emerson Foundation. As Jenks and Miss Raymond leave, a murder is committed but, after the police are called, the body disappears. James Pender, Albert Herman's "goon" disappears. The police find that, although the listening de-
vice has been smashed, Warner had re-
corded his conversations on wax and these reveal the identity of the killer. Jenks and Miss Raymond are then reinstated on their paper.
RAW STOCK QUOTA CUT

The motion picture industry will have approximately 20,000,000 feet less raw stock for use in the first quarter of 1945 than its quota in the last three months of 1944. It was learned, as figures compiled by the War Production Board showed that a new 10 per cent cut from normal raw film usage during 1944 must be imposed for the current quarter.

Lincoln V. Burrows, head of the WPB photographic division, disclosed that the industry will receive slightly more than 300,000,000 linear feet for the quarter. Whether the cut is to be applied equally among the companies or graded on their ability to bear a reduction was expected to be worked out with the Producers and Distributors Industry Advisory Committee meeting with Burrows late last week.

The reduction in film for industry use is necessary to meet the increased demand for other types, particularly X-ray film for Government and Army use. Civilian consumption of X-ray film will be cut to 75 per cent of last year. Civilian consumption of 16mm film, now restricted to one million linear feet a quarter, was 65 million feet before 1942. For military purposes alone, 170 million linear feet of 35-mm, 142 million feet of 16-mm and 24 million feet of 8-mm will be needed. Requirements for Army and Navy 16-mm film are 8,500,000 feet in excess of the industry's present capacity, the WPB report stated.

EXHIBITORS PAY DEFAMATION CHARGES

Mr. and Mrs. Fulton Cook, owners of the Bungalo Theatre, St. Maries, Idaho, had to dig down in their pocket for $10,000 for calling Ralph V. Browder, Ross Federal checker, a "stool pigeon, a peeping Tom and a Jekyll and Hyde." A Federal Court jury in Coeur D'Alene, Idaho, awarded Browder that sum after he brought suit against the exhibitors, the jury ruling that the language used by the Cooks was defamatory. Browder originally brought suit for $25,000. The judge awarded Browder $500 because of a story printed about him in the St. Maries Gazette-Record.

Browder has been a regular authorized Ross checker for many years and is also local postmaster.

BIOFF FREED OF TAX EVASION

Income tax evasion charges against William Bioff, former executive of IATSE, were dismissed by the Government last fort- night, following a release of Bioff and a $500 fine on the part of IATSE, from Federal prison after having served three years of an eight-to-ten years sentence. Dismissal of the indictment alleging evasion of some $85,000 in income taxes for 1935 and 1937 came on a motion of the best Attorney General's office on the grounds that Bioff's income tax case had been re-examined by the Department of Justice in the light of evidence disclosed in the New York trial of seven alleged labor union racketeers in which Bioff and Browne were witnesses.

The move for release of Browne and Bioff was made by their counsel Edward J. Behrens and John J. Dalley, Jr., former U. S. Attorneys, stating that Browne was a model prisoner and under ordinary circumstances would have been released in two years. The Government did not oppose the release of the two former labor leaders on the grounds that they aided in the prosecution and conviction of the seven men found guilty last year of a similar extortion, Federal Judge John L. Knorck, who issued the release order, said the two men's testimony was of considerable aid to the Government and that "there may not have been convictions without their testimony." The Government was also impressed with the fact that their testimony was given despite threats of death and physical harm from racketeers. Both men are out on five years probation.

"GOING MY WAY" N. Y. CRITICS CHOICE

"Testa" for 1944 began last fortnight with selections by New York Film Critics and National Board of Review. The New York Critics chose Paramount's "Going My Way" as the best picture of 1944, while the NBDR's first choice was RKO's "None But the Lonely Heart" with "Going My Way" running second.

The New York Critics triply honored "Going My Way," giving it, in addition to best picture honors, best performance by an actor—Bing Crosby—and best direction, Leo McCarey. Of the six votes cast, eleven went to the Paramount film, four were given to 20th-Century-Fox "Wilson" and other films in the running included "Hail the Conquering Hero" (Paramount), "Double Indemnity" (Paramount) and "Thunder Rock." Tallulah Bankhead received the award as the best female actress for her performance in 20th-Century-Fox "Lifeboat." Special recognition was voted to the U. S. Army for factual films of the war, with special commendation for "Memphis Belle" and "Attack.

Running second to Fitzgerald for best actor was Bing Crosby, also in "Going My Way" and Alexander Knox for "Wilson." Ingrid Bergman and Barbara Stanwyck were voted the film stars of the year, Knox and third, respectively, among the best actresses. Preston Sturges won with four votes, William Wilder, three, and Henry Koster, one, were chosen, in that order, for best director. Following "None But the Lonely Heart" in the NBDR's selection were: "The Maltese Falcon," "The Malts," "Track of the Cat," "The Glenn Miller Story," "Autumn Leaves," "The Miracle of Morgan's Creek," "The Story of G.I. Joe," "The Big Clock," "The Time Traveler" and "The Iron Petticoat.


SCTOA COUNSEL STRICKEN IN NEW YORK

Albert J. Law, executive secretary and general counsel of the Southern California Theatre Owners Association, was stricken dead with a heart attack in New York on New Year's Night. Law, who had consented to discuss the SCTOA's trade grievance conciliation plan with major company sales executives, was 40. The body was sent to Los Angeles for burial. He was to have returned to the West on Tuesday. In sessions held the weekend prior to his death, Law met with sales and distribution executives for the purpose of explaining the plan, comprising a three-point formula for settling exhibitor-distributor disputes without resorting to or displacing arbitration board procedure. The plan, which was understood to have been looked on with favor by the Department of Justice, should it meet with the approval of the companies, has a possibility of being incorporated in the Collective Decree, aiding in the simplification of arbitration, it was stated.

CLEVER STUNT ON 'GUEST'

Louis Pollock, United Artists advertising and publicity chief, engineered one of the season's neatest publicity stunts when he induced A. R. Boyd, of Boyd Theatre Circuit in Allenatown, Pa., to sign a two-column, 113-line ad in the local Morning Call, headed "We Didn't Get the Picture!" asking movie-goers to go see "Guest in the House" at the competitive Rialto Theatre, operated by Wilmer and Vincent.

The ad, over Boyd's signature, said, in part: "Months ago, we first heard about the release of "Guest in the House" in Hollywood. The reports were wonderful. We moved Heaven and earth trying to get it — but we failed. . . The picture is so good we certainly want all Allen- town to see it even if they have to go to a competitor's theatre to do so. It is a picture that is coming to the whole industry.

P. S.—Reports indicate the grosses on "Guest in the House" were quite a lift as a result of the stunt.

SEARS NAMED WAC DISTRIB. HEAD

Gradwell W. Sears, vice-president and general manager of United Artists, was unanimously elected chairman of the Distributors Division of the War Activities Committee of the Motion Picture Industry at a special meeting of the Distributors Division held last week in New York. Sears fills the spot recently vacated by Ned Depinet, president of RKO-Radio Pictures.

Ten district chairmen and a staff of 32 exchange area chairmen were selected by Sears following the election and in a message to distributors, called for a "rekindling of the spirit of patriotic service which has characterized the outstanding accomplishments of my predecessors and their area chairmen." He named E. E. Schnitzer of his company as assistant to the chairman, succeeding Leon J. Bamberger. Herman Gluckman continues as assistant to the chairman of the distributors division at WAC in addition to his duties as National Treasurer.

GOLDEN PREDICTS POSTWAR EXPANSION

Predicting huge expansion in the postwar motion picture industry, Nathan D. Golden, chief of the motion picture unit of the Department of Commerce foresaw little possibility that reduction of war production could affect the industry in the immediate future. Postwar VE day would have great effect on the industry. Although he did
The story opens as private dick Phillip Marlowe (Dick Powell), badly beaten up and temporarily blinded, tells the police his strange tale of a girl, a jewel, a dame, a mug and some plain killers.

"MURDER, MY SWEET" ... RKO's Exciting 'Sleeper'

RKO has come up with one of those tense, tingling movies that will send paying customers and critics into exclamations of excited surprise. And as the word gets around, the jingle of coins will grow louder at the box-office of each subsequent run. Murder, My Sweet is one of those "sleepers" that give exhibitors pleasant dreams. Tradeshown under the title, Farewell, My Lovely (a misleading tag, quickly changed), this thriller is very much on the order of The Maltese Falcon, which made a potful of dough for Warner Bros. and their customers back in 1941-42, not to mention that it resulted in the "discovery" of Humphrey Bogart. In Murder, My Sweet, Dick Powell plays the hardboiled, cynical private detective who becomes involved in a fascinating and sometimes brutal game of love and murder. The ex-crooner makes it a crackling crisp role. However, chief credit goes to Director Edward Dmytryk for tying up all the diverse strange characters and the involved situations into a taut, gripping film package. It will need selling — and merits all any exhibitor will give it.

(Continued on Next Page)
Private detective Marlowe (Powell) is visited by three clients. First is huge, dim-witted ex-convict “Moose” Malloy (Mike Mazurki) who wants Marlowe to find his girlfriend, Velma. Malloy is followed by a Mr. Marriott, seeking a valuable jade necklace he says was stolen from the young second wife of wealthy, elderly Mr. Crayle. On the latter assignment, Marlowe is slugged and Marriott is killed. Marlowe’s third client is the pretty daughter of Mr. Crayle, Ann (Anne Shirley). She pleads with Marlowe to stop investigating her father and offers to pay him heavily.

Through Mrs. Crayle, who has fallen for him, Marlowe gets on the track of Jules Amthor (Otto Kruger) quack psychologist and blackmailer, who has convinced Malloy that Marlowe knows the whereabouts of Velma and that he (Amthor) can make Marlowe talk.

Malloy and one of Amthor’s henchmen beat up Marlowe, drug him and shanghai him to a “rest home,” where he is given “treatments” to make him divulge the whereabouts of the jade necklace.

Confronted by Marlowe’s charge that she is Velma, that she killed Marriott, that the necklace was never really stolen, Mrs. Crayle (Claire Trevor) is about to kill Marlowe when Crayle and Ann break in. Crayle shoots his wife, Malloy shoots Crayle, and Marlowe is temporarily blinded by the powder. His story finished, Marlowe is sent home by the police. In the cab, he senses the faint odor of Ann’s perfume and puts his arm around her.

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COLUMBIA

A financial report on the status of Columbia Pictures Corporation for the quarter ending September 30, shows a drop-off in the net of approximately $100,000 compared to the same period last year. Figures were: $380,000 net profit for 15 weeks ending September 30, 1944, and $482,000 for the same period in 1943.

Virginia Van Upp, who has built her name and reputation steadily as screen writer and associate producer, has now been given top billing as executive producer in charge of all top-bracket pictures. Miss Van Upp has been at the studio for two years. Her most recent effort is the Dunne-Bowery picture, "Together Again." Parenthetically, we might note that Columbia could do with a couple more producers of the caliber of Virginia Van Upp. The product generally continues to run consistently below par.

A new set-up of Irving Briskin productions was made known last week with the announcement that John Stone, Leonard Picker and Michel Kraike will head three separate units all functioning under Briskin supervision. Briskin becomes executive assistant to B. B. Kahane.

Two recent story buys indicate replenishment of the material department at Columbia. "The Inside Story," a psychological mystery story which ran recently in Liberty magazine and a new novel by Elliott Arnold called "Tomorrow Will Sing," which will be published next month are the added film fodder. An original by F. Hugh Herbert called "When I Come Back" is another recent purchase.

Pat Kirkland, daughter of Producer-playwright Jack Kirkland and Nancy Carroll, has won the lead in Sol Siegel's production of "Kiss and Tell." She will head three separate units all functioning under Briskin supervision. Briskin becomes executive assistant to B. B. Kahane.

Title Change: "Rough, Tough and Ready" is the new name for "Men of the Deep." "Men of the Deep" (Chester Morris-Victor McLaglen). Bob Haynes, crooner brother of crooner Dick Haynes, goes into "Ten Cents a Dance" early in January. Bob was recently released from the Army and this marks his first straight acting role. It will be interesting to see if the fans will accept him as heartily as they have his brother. Jane Frazee will be co-featured.

Number five in the Whistler series comes up from a Liberty Magazine yarn called "The Inside Story." "The Power of the Whistler," number 3 in the series, is just finished and "The Golden Key" is in final script form for number 4. No new production during the holiday season on this lot, but "A Thousand and One Nights" (Cornell Wilde-Evelyn Keyes) continues as does "The Fighting Guardsman" (John Loder-Anita Louise)... "Rockin' in the Rockies" (Mary Beth Hughes-Jay Kirby), "The Power of the Whistler" (Richard Dix-Janice Carter) and "Escape in the Fog" (William Wright-Nina Foch) all wound up during the holiday week.

METRO-GOLDWYN-MAYER

"Quo Vadis," an MGM property which has been on the tentative production list for some time, goes, temporarily at least, on the inactive list. This $4,000,000 budgeted production is being dropped for the same reason that Paramount gave the axe to DeMille's "The Flame." In simple terms, it costs too much. The cancellation of two expensive films cannot be called a trend, but certainly they can be considered as marking a tendency. Particularly, this one at Metro, where super-duper Technicolor musicals, and high-priced casts in straight dramatic films run production costs up to very high figures. If this studio is becoming aware of the situation, then it must follow that the lessee companies, too, will start programs to reduce production costs.

Studio Size-ups is all for artistic truth and perfection, but some producers and directors exercise their personal fetishes and their taste for spectacle to an extreme that adds undue expense to films. This is not artistic integrity — it is sheer waste. This department has always believed that film costs can be reduced — without sacrifice of product value and the boys originally tested for the role are now, many of them, in service. The requirements are still the same — a five foot boy, blonde, slim, blue-eyed with a soft Southern accent. The talent department is out searching. The dramatic coach in testing like mad this time maybe they'll find the boy they want.

There is going to be another Hargrove story with Robert Walker starred. This time it's "What Next, Corporal Hargrove?" Picture starts as soon as Walker finishes in the current "Her Highness and the Bellboy."

Confirming our recent story of disappointment in "Ziegfeld Follies" is the announcement that a new sequence featuring Katherine Grayson is being added. There might be more changes before the big musical is released.

Seven films continue in production with no new starters scheduled over the holiday week: "Her Highness and the Bellboy" in which Hedy Lamarr, Robert Walker and June Allyson appear; "The Hiding Place" (Edward Arnold-Frances Rafferty), "Hold High the Torch" (Elizabeth Taylor-Lassie), "Our Vines Have Tender Grapes" (Margaret O'Brien-Jackie Jenkins), "Twice Blessed" (The Wild Twin-James Craig), "Weekend at the Waldorf" (Ginger Rogers-Waller Pidgeon-Lana Turner-Van Johnson) and "Without Love" (Spencer Tracy-Katharine Hepburn) are the holders.

MONOGRAM

Though this studio has been completely inactive during the holiday season, three films are scheduled to hit the cameras during this month. "Pilot Dark" (East Side Kids), "Stranger in Santa Fe" (John Mack Brown-Raymond Hatton), a western, and an untitled Charlie Chan film starring Sidney Toler, are scheduled. These represent the three series that Monogram has found so profitable and satisfactory on its production schedule.

January will also see the release of five Monogram productions: "The Navajo Trail" (Brown-Hatton), "Army Wives" (Elyse Knox-Marjorie Rambeau-Rick Vallin), "Adventures of Kitty O'Day" (Jean Parker-Peter Cookson) and "They Shall Have Faith" (Gale Storm-Sir Aubrey Smith-John Mack Brown-Conrad Nagel-Mary Boland) and "The Jade Mask," a Charlie Chan feature.

With plans for more "A" product taking shape, Monogram executives have high hopes of releasing one important film each month of the new year. "They Shall Have Faith" is scheduled for January release, February will see "Dillinger," March brings "G. I. Honeyymoon," April has "China's Little Devils" penciled in and "Divorce" and "Sunbonnet Sue" are planned for May and June, respectively.
PARAMOUNT

Henry Ginsberg seems to be settling into a solid groove of production in his new capacity as production chief at the studio with an impressive schedule of films set to go before cameras in the near future. "The Lost Weekend," "The Virginian," "Good Intentions," "Maggie, the Daring One" in Mexico) and "Too Good To Be True." In January comes, "The Well-Groomed Bride" (Olivia DeHavilland will return to work in this one), and "Our Valentine, a Growing Relationship." Two big musicals are planned. Mark Sandrich will direct Irving Berlin's "Blue Skies" (Bing Crosby and Louis Harris will produce a South American musical. Critics, who are on the list: - "Helen was Charming," "Viggo, Grandadole," "The Bride Wore Boots" and "O'Halloran's Luck." All of these are slated for first rate productions and castings to match.

Hal B. Wallis has "Love Letters" (Jennifer Jones-Joseph Cotten) finished; "The Affairs of Susan" (Joan Fontaine-George Brent) nearly completed; "Don't Ever Grieve Me" set to go early in January, with John Farrow directing and Livseth Scott starred. Also on his schedule is "Whenever I Remember," to be made in England, and Lilian Hellman's "The Searching Wind." Buddy DeSylva plans to start his first independent production on the Paramount lot in March. It is "The Stork Club" with Betty Hutton starred.

Olivia DeHavilland will have Ray Milland and Sonny Tufts in the stellar male roles of her first picture at Paramount since 1940, "The Well-Groomed Bride," which starts shortly...Yehudi Menuhin, the famous Cellist, will play "Gypsy Airs" for a musical spot in "Duffy's Tavern," the all-starrer. Katina Paxinou, who won an Academy Award last year and hasn't worked in front of a camera since, is wasting valuable time in a mediocre Broadway play, "Sophie." Paramount shouldn't lose another moment in bringing this magnificent actress back to the studio. She can become one of the screen's greatest character stars.

With "Going My Way" capturing an amazing number of firsts in the myriad of "best" lists at the year's close and Bing Crosby rapidly rising to the top Ten of "money-makers," Paramount bosses are feeling quite satisfied. Bob Hope placed third on the same list. Crosby's next, "Here Come the Waves," is set for an April release, "The Enchanted Cottage," for June.

Two new starters this week: "Masquerade in Mexico" (Dorothy Lamour-Arturo de Cordova) and "Too Good To Be True" (Betty Hutton-Sonny Tufts). Continuing in production are "The Affairs of Susan" (Joan Fontaine-George Brent), "Good Intentions" (Veronica Lake-Eddie Bracken), "Lout Weekend" (Ray Milland-Jane Wyman) and "The Virginian" (Joel McCrea-Barbara Britton).

PRC

Approximately 70 per cent of the pictures now in preparation at this studio, comprising the balance of the 1945-46 program and the final plantings of the 1946-47 program, are to be produced by PRC itself, according to President Leon Fromkess. This is an increase of more than 30 percent over last season's program.

Seventeen PRC stories are now in preparation. Scheduled to go before the cameras in the next two months are: "The Phantom of 42nd Street," "Deadline," "Safe Conduct" and "Confidence Man," all PRC-Al Herman productions; "Queen of Burlesque," "I Ring Dorothy," "The Mourner," and "Once Too Often" on the PRC-Mooney schedule; "Quester," "Out West With Roubey," "Heritage" and "Transcontinental" are set for PRC-Boxer; "Mugger in Spades," a PRC-Gourfain; "A Night at Ciro's," PRC-faction; and three within the next two months are: "The Intruder," an original by Philip MacDonald and F. Ruth Howard, which was purchased this week by Leon Fromkess, Edmund Lowe and Brenda Joyce have been signed for the leads in "Enchanted Forest," the Jack Schwartz color production for PRC; ...Another casting announcement has Dave O'Connell, Kay Aldridge and Alan Mowbray going into "The Phantom of 42nd Street," murder-mystery.

With a general air of expansion on the PRC lot, the executives and staffs are promising a year's worth of production for 1945. Higher budget films, promotion and publicity campaigns seem to be the order of the day.

The studio has been quiet during the past fortnight, no production functioning over the holiday season.

REPUBLIC

Two new starters here despite the holiday hull: "Road to Alcatraz" (Robert Lowery-June-Storey-Grant Withers) and the musical, "New Faces of 1945" with a flock of unknown youngsters. Latter is budgeted at $100,000.

All other production wound up over the holiday weekend leaving the studio free for the new starters in work. Five more pictures, however, are scheduled for January starts: "Bells of Rosarita," "Return at Dawn," "Federal Operator 99," "Gang Law of Laredo" and "Amazing Mr. M." go during the month.

Republic's 1945 budget is fixed at a minimum of $20,000,000 for picture production and approximately $20,000,000 for studio expansion as material becomes available.

Furthermore this production on this stepped-up budget are "The Iron Master," starring Michael O'Shea; "Mexicana," a musical, and an untitled John Wayne starrer. These three are assigned to Albert J. Cohen as producer-director. John Wayne has purchased action for "The Amazing Mr. M." "Belle of the Gold Coast" and "Storm Over the Philippines" are also in work.

In the cutting room at Republic are: "Earl Carroll's Vanities" (Constance Beebe-Dennis O'Keefe), "Utah" (Roy Rogers) and "Hithehike to Happiness" (Al Pearce-Dale Evans-Brad Taylor).

The contract player list at Republic is also gaining stature. Name players under contract or commitment are: John Wayne, Ann Dvorak, Tito Guizar, Roy Rogers, Erich von Stroheim, Joseph Schildkraut, Richard Arlen, Vera Hruby, Ralston, Adele Mara, Linda Stirling, Grant Withers, Ona Munson, Michael O'Shea, Al Pearce, Gabby Hayes, James Lydon, Jane Froman, Nancy Carroll, Brad Taylor, Stephanie Bachelor, Ruth Terry, Roy Acuff, Sunset Carson, Dale Evans, Janet Martin, Allan Lane and Peggy Stewart.

Production is set for an elastic schedule set up no more than three months in advance according to a plan developed from the findings of a poll of exhibitors and exchange men recently concluded. War pictures are out. The poll indicated that musicals and escapist themes are preferred.

RKO-RODIO

Cutting room activity at RKO kept a fast pace, holiday or no holiday, with 25 films in various stages of preparation including 12 in the editing, four in for final polish, five shooting and four getting new insertls and music for foreign versions.


"Murder, My Sweet," is the final title of "Farewell, My Lovely." This is one of the season's real "sleepers" and the choice of the new title is a wise one, since the original tag was a complete misnomer, not giving any indication that this is a taut, exciting murder mystery.

Four in production here this week: "Invisible Army" (John Wayne-Philip Ahn), "Johnny Angel" (George Raft-Claire Trevor), "The Spanish Main" (Paul Henreid-Maureen O'Hara) and the Acme-International film, "Along Came Jones" (Gary Cooper-Loretta Young).

With the latter unit's Sonja Henie picture, "It's A Pleasure," in the cutting room, plans already are under way for the next one of them, from Producer William Goetz, purchased from the Tennessee Valley Authority a complete Knoxville ice-skating arena. The entire building and facilities will be moved to the Goldwyn Studios for "Climb to Monte Cristo." Purchase price was reported at $50,000. Miss Henie has just turned down $1,000,000 for 25 performances with her current ice show (opening in Madison Square Garden on January 17) in London and Paris. That's just lots of money to turn down, but the skater, well-known for her business acumen, must have known what she was doing.

FILM BULLETIN
**20th CENTURY-FOX**

No new starters, but four still in production at Zanuck’s plant this week are “A Bell for Adano” (John Hodiak-William Bendix), “Bull Fighters” (Laurel and Hardy), “Colonel Effingham’s Raid” (Joan Bennett-William Eythe) and “Captain Eddie” (Fred MacMurray-Lynn Bari-Lloyd Nolan). The latter, the story of Eddie Rickenbacker, began as “First, Last and Always,” but we knew that wouldn’t last. Apparently cognizant of the likelihood that “Sunday Dinner for a Soldier” will be no great shakes at theatre boxoffices, we understand that the 20th-Fox sales staff is endeavoring to induce exhibitors to hook this feature up as a dueller with the exciting documentary war film, “The Fighting Lady.” Thia Technicolor, hour-long story of life on an aircraft carrier is brilliantly presented with intelligent narration by Lt. Robert Taylor. The battle scenes, taken through a camera inserted in the guns of a plane are beyond description. This is not pleasant film fare, by any means, but audiences should see it. It will be rough on the families that have men in that branch of the service.

Lamarr Trotti, 20th’s ace writer-producer, is now a director, too. A new contract has just been given Trotti as a result of his showing on “Willie.” “A Bell for Adano” and other top 20th films are working under his direction. His next will be Somerset Maugham’s “The Razor’s Edge.”

This outfit has a backlog of 11 major projects either finished or in production or preparation now. Among those in preparation are: “Cluny Brown” with Jennifer Jones; “Dragnowky”; “State Fair,” a musical with Vivian Blaine, Jeanne Crain, Dana Andrews, Dick Haymes and Charles Winninger; “Anna and the King of Siam,” Captain from Castile,” “Forever Amber,” “The Razor’s Edge” and “Leave Her to Heaven.”

**UNIVERSAL**

Jones), “Invitation to Death” (Basil Rathbone-Nigel Bruce), Abbott and Costello’s “The Naughty Nineties” and Deanna Durbin’s “Lady on a Train.” These will give the lot six productions before the end of the month.

Another mystery story has been purchased for early production under the guidance of Joan Harrison. It is “The Third Eye.” First to be put into work by Miss Harrison, however, is “Uncle Henry” the Broadway stage hit, the new version of Universal’s big ones for 1945. “That’s the Spirit” will have five musical numbers in it with Peggy Ryan getting a new dancing partner in the person of young Johnny Coy.

Universal seems to have another surprise hit in “The Suspect” which this writer found intriguing and suspenseful. Charles Laughton has never been better and Ella Raines registers her strong personality indelibly once again. Both of these pictures are shining examples of the kind of entertainment that can be made on far less than six-figure budgets.

The Sherlock Holmes series is going to be continued for a fourth year at Universal. The studio renewed its option with the estate of the late Sir Arthur Conan Doyle and plans are made for three original works to be made in 1945. The budget on the three will be raised and each picture will be made an entity in itself. First to go is “Invitation to Death” in January.

**WARNER BROS.**

“Happily Ever After,” a new play by Donald Kirkley and Howard Burman, scheduled for a March 26 Broadway opening, has $40,000 of the Warner Brother’s money behind it. Another recent story purchase is “Too Young To Know,” presently running serially in the Saturday Evening Post. This time, Robert Hutton is penciled in for the leads. And still another story purchase, “Four Men of God,” has been completed recently by Jack L. Warner, producer. This is the true story of the four chaplains who gave away their life belts and went down with the transport ship as it was torpedoed. Lou Edelman will produce. No casting has been announced yet, though the picture is slated for early production.

Ann Sheridan has been suspended for her refusal to go into the top spot in “When Old New York Was Young.” Mark Hellinger will be the producer of “The Two Mrs. Carrolls,” Barbara Stanwyck and Paul Henreid are scheduled for the leading roles. Hellinger also has “Will Rogers” and “The Big Bow Mystery” on his program.

The Armed Services edition of “Roughly Speaking” has sold more than 60,000 copies. This film, seen in a projection room by your correspondent, rates cheers. It is long but rarely dull. Rosalind Russell is a true picture of the author and Jack Carson breaks down his handicap of buffoon to rate as a full-fledged actor. Nostalgia fans running in number should eat it up.

As a result of their success together in “The Very Thought of You,” Fay Emerson and Dane Clark become a new starring duo on the Warner lot. “Catch a Falling Star” is their first together and goes into shooting early in February. Louise Randall Pearson, of “Roughly Speaking” fame, wrote the screen play.


Seven plays, 12 published stories, two musical biographies and one straight biography are part of the backlog of production material available for filming in 1945 on the Warner lot. “Life With Father,” “Voice of the Turtle,” “The Two Mrs. Carrolls,” “The Wallflower,” “Chicken Every Sunday,” “The Visitor” and “Pillar to Post” were the plays purchased. The last name is already completed with Ida Lupino, William Prince and Sydney Greenstreet heading the cast. Of the 12 published stories, three are now in front of the cameras: “The Big Sleep,” “Mildred Pierce” and “Hotel Berlin.”

In production presently are five films: “Mildred Pierce” (Joan Crawford-Jack Carson), “The Big Sleep” (Humphrey Bogart-Lauren Bacall), “Berlin” (Andrea King-Helmut Dantine), “San Antonio” (Errol Flynn-Alexis Smith) and “This Love of Ours” (John Garfield-Eleanor Parker).

**UNITED ARTISTS**

Four films in production at this studio are holdovers — nothing new being scheduled until mid-January. “Blood on the Sun” (James Cagney-Sylvia Sidney), “Guest Wife” (Claudette Colbert-Don Ameche), “Story of G. I. Joe” (Burgess Meredith) and “Walk in the Sun” (Dana Andrews-Richard Conte) are the four in work.

Preston Sturges goes into independent film production with Howard Hughes financing and a United Artists release. The company is called Continental Pictures Corporation. Sturges will do pictures this season.

“The Outlaw,” Howard Hughes’ much-talked-of but unreleased picture, is to be released through United Artists early in 1945. This is the picture that the Hays office banned on moral grounds. Jane Russell and Jack Buetel are co-starred.

Alexander Korda revealed this week that reissues of his films, formerly handled by United Artists, have grossed $1,400,000 in the past year. These are the films turned back to Korda in settlement of claims and counter-claims on his distribution contract. It is said that Korda is seeking a representative to handle reissue rights in this country.

Not more than two years ago, United Artists had barely enough product for its exchanges to sell. Today, the company is turning out all except gilt-edge deals by producers seeking to release their product through its medium. There are 23 producing companies on the United Artists list today. This fact is reason enough for the closing of the doors to many producers who felt certain of this outlet. Now only the top producers will be considered with such favored members as David O. Selznick, William Cagney, Sol Lesser, Edward Small, Charles Rogers and a few others. Getting the inside track on Chief credit for the re-recuperation of airlines U. A. must go to Gradwell Sears, who has been uniring in his efforts to put the company back in the top films.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1944-45 programs unless otherwise noted. (T) immediately following title indicates running time denotes Technicolor production.

**PRODUCTION & RELEASE RECORD**

**COLUMBIA**

1944-45 Features (48) Completed (25) In Production (2)
Westerns (10) Completed (9) In Production (0)
Serials (5) Completed (1) In Production (0)

**THE POWER OF THE WHISTLER**
(Other Details Issue Dec., 25)
Story: Richard Dix as an escaped maniac suffers amnesia and tries to avoid his predicted death but to no avail.

**ESCAPE IN THE FOG**
(Other Details Issue Dec., 25)
Story: A Navy nurse and a United States Secret Agent outwit enemy spies seeking information they carry.

**THE ENDING GUARDSMAN**
(Other Details Issue Dec., 25)
Story: Willis Parker is a masked nobleman playing Robin Hood. Romance with Anita Louise almost wrecked by the King who in the end is deterred.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>IN Production</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Thousand and One Nights (T)</td>
<td>80 minutes</td>
<td>1943-44</td>
<td>John-Matthew, The</td>
<td>William-Jones,</td>
<td>6-29</td>
<td>5-13</td>
</tr>
</tbody>
</table>

**METRO-GOLDWYN-MAYER**

1944-45 Features Completed (27) In Production (7)

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>IN Production</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Hidden Eye</td>
<td>50 minutes</td>
<td>1944-43</td>
<td>Cagney-Bennett, The</td>
<td>Elisha-Young,</td>
<td>11-15</td>
<td>11-15</td>
</tr>
<tr>
<td>Hold Tight the Floor (T)</td>
<td>30 minutes</td>
<td>1944-43</td>
<td>Taylor-Dallas, The</td>
<td>Swayne-Smith, The</td>
<td>5-10</td>
<td>5-10</td>
</tr>
<tr>
<td>Night Have a Ball (T)</td>
<td>60 minutes</td>
<td>1944-43</td>
<td>Peabody-Strong, The</td>
<td>Blystone-Miller, The</td>
<td>4-14</td>
<td>4-14</td>
</tr>
<tr>
<td>Our Little Princess (T)</td>
<td>50 minutes</td>
<td>1944-43</td>
<td>Carolee-Merrill, The</td>
<td>Blystone-Miller, The</td>
<td>5-10</td>
<td>5-10</td>
</tr>
<tr>
<td>Song of Russia (T)</td>
<td>60 minutes</td>
<td>1944-43</td>
<td>Yul-Brynner, The</td>
<td>Yul-Brynner, The</td>
<td>4-14</td>
<td>4-14</td>
</tr>
<tr>
<td>Twilight in the Tropics (T)</td>
<td>50 minutes</td>
<td>1944-43</td>
<td>Montgomery-Gillum, The</td>
<td>Montgomery-Gillum, The</td>
<td>4-14</td>
<td>4-14</td>
</tr>
<tr>
<td>You Better Run Away</td>
<td>30 minutes</td>
<td>1944-43</td>
<td>Raye-Johnson, The</td>
<td>Raye-Johnson, The</td>
<td>5-10</td>
<td>5-10</td>
</tr>
</tbody>
</table>

**PRODUCTION**

Her Highness and the Bellboy (T)
William-Jones, The
Freda-Boyett, The
Cagney-Bennett, The
Elisha-Young, The
Taylor-Dallas, The
Swayne-Smith, The
Allyn-Powell, The
Lupino-Edwards, The
Peabody-Strong, The
Blystone-Miller, The
Carolee-Merrill, The
Blystone-Miller, The
Yul-Brynner, The
Yul-Brynner, The
Montgomery-Gillum, The
Montgomery-Gillum, The
Raye-Johnson, The
Raye-Johnson, The

**SPECIAL**

Tswilikan Victory (80) Documentary | 4-44 | 4-46 |

**RE-ISSUES**

Billy the Kid (T) | 5-9 | 5-9 |
Big Show, The | 3-8 | 3-8 |
Carolee-Carrigan, The | 4-14 |
Harrington, The | 4-14 | 4-14 |

**PIFIL BULLETIN**
REISSUE
Sign of the Cross (118).
Collect—March...4422...9-1

NOT DESIGNATED
A Medal for Benny
Dale Teeds...
Dubby's Tavern
John Quinlan...
Hard to Handle
Terence dipping...
Hap, Man, The
Lowry-DuBois...
Intrigue Blonds (7)
Hayden-Cordova...
Kitty
Sedgman–Milland...
Lost Lulu (8)
Fay Wray...
Masses of Sladge
Lafe-Love...
Marry, Kate
Monte Blue...
Out of This World
Evelyn-Lyon...
Rhythm Ranch
Hal Willard...
Road to Utopia
Max Baier...
Rosalie's Renegade
Robert Alda...
Two Years Before the Mast
Lida-Donaldson...
Uncle Tom's Cabin (47)
McRae-Russell...
Details under title: Fact

1945-15 Features (34)
Completed (15) In Production (0)

1945-15 Westerns (18)
Completed (8) In Production (0)

RELEASE CHART
Title—Runnin' Time
COMPLETED
1943-44
Brand of the Devil
O'Brien-Newell
5-1...7-30...458
Contender, The (65)
Crabbe-Judge
3-20...5-10...418..7-24
Feathered Daughters
Carlton-Gibson
5-3...8-10...416
Fig. 6
Dorothy-John
9-18...5-10...416
Guns of the Law (59)
Henderson-Lake
11-3...6-10...540
Machine Gun Mama
Jennie-Lake
4-11...8-13...421
Man of the Sea (48)
Lansdorff-Foreman
5-30...4-30...420
Monterey Trail
Dorothy-John
1-21...2-20...451..6-56
Monster Maker, The (62)
Walsh-McCoy
2-21...6-15...419..3-20
Piano Girl
Dorothy-John
5-30...5-10...416
Rider's Rider
Crabbe-John
5-30...5-10...416
Seven Doors to Death
Chandler-Cody
5-29...8-15...427..11-27
Shake Hands with Merder
Arden-Fawley
3-6...4-22...422..5-15
Spook Town
O'Brien-Newell
6-11...6-10...420
Details under title: Gun Town

1944-45
Barber of Red Gap
Crabbe-St. John
11-27...
Blackboard (70)
Carrador-Parker
6-12...11-10...
Castle of Crimons
Leal-Tilton
11-13...
Crime, Inc.
Leal-Tilton
11-13...
Dead Man's Trail
Dorothy-John
8-21...9-11...
Dixie Jamboree (71)
Carrador-Parker
5-29...
Fog Island
Arutt-Douglas
11-31...1-13...
Great Gildersleeves (56)
Arden-D'rion
6-11...9-3...
Green Street (73)
Dorothy-John
10-30...
Details under title: At the Post
His Brother's Keeper
Crabb-St. John
2-3...
The Kid Sister
Pray-Criner
10-31...2-4...
Hellbent for Vino
8-29...9-11...
I'm From Arkansas (68)
Adrian-Somerville
8-7...10-11...
I Am No Assassin
Dorothy-John
8-2...11-4...
Men Who Walked Alone, The
O'Brien-Aldrich
10-36...1-15...
Details under title: You Can't Sell Runaway
Marked for Murder
O'Brien-Killer
2-8...
Moth of Vengeance (57)
Crabb-St. John
12-9...5-56
Mongoose Gallery (60)
John-Chaney
3-5...12-4...
Strange Illusion
Ellen-Lyons
10-2...2-15...
Swine Monkeys (76)
Tilton-Collins
6-12...9-8...509..11-15
Whispering Skulls
Arden-D'rion
12-29...
Toby's Treasure (84)
Judd-Martin
12-12...
Wild Horse Phantom
Crabb-St. John
8-21...10-28...
Details under title: Phantom of Wild Valley

1944-45 Features (32)
Completed (30) In Production (2)

1944-45 Westerns (29)
Completed (16) In Production (0)

1944-45 Serials (4) Completed (2) In Production (0)

NEW PRODUCTIONS
ROAD TO ACATRAZ
Drama—Started December 23
Cast: Robert Lowery, June Storey, Grant Withers.
Director: Nick Grinde.
Associate Producer: Sidney Picker.
Story: Emmett Hunter, attorney who is murdered when his partner is found killed, traces down real killer.

FILM BULLETIN
1944-45 Features (55) Completed (26) In Production (5)

RELEASEx CHART

IN PRODUCTION

Title—Announce

Cost

Details

Release

Adventures of Mark Twain (130)

March-Such

7-13

...115

5-15

Between Two Worlds (132)

Coffin-Field

10-18

...500

11-1

Billy the Kid (135)

Graf-Bohn

6-30

...115

7-12

My Man, My Life (136)

Graf-Field

12-27

...37

9-4

Riding the Range (01)

Bohn-Fischer

12-27

...500

11-2

The King of the Underworld (212)

Baird-Field

12-27

...500

11-2

The Winner (213)

Baird-Field

12-27

...500

11-2

The Truth that Came (214)

Baird-Field

12-27

...500

11-2

This Love of Ours (215)

Field-Coffin

11-27

8-25

2-15

...500

3-15

8-25

2-15

9-24

2-0

Title—Announce

Cost

Details

Release

W AR NER B ROTH ERS

1944-45 Features (55) Completed (26) In Production (5)

RELEASEx CHART

IN PRODUCTION

Title—Announce

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This Love of Ours (215)

Field-Coffin

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8-25

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3-15

8-25

2-0

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2-0

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...500

11-2

This Love of Ours (215)

Field-Coffin

11-27

8-25

2-15

...500

3-15

8-25

2-0
'HERE COME THE WAVES' ANOTHER CROSBY CLICK

(PARAMOUNT) "...Chief ingredient is Crosby's incomparable vocal and comedy timing, and the result is a happy, tuneful new year at the Paramount...Spatter, funnier production numbers than are found in the average film musical...Crosby's picture from start to finish; and when you remember that there isn't a more reliable musical comedy star in America than Bing Crosby, you'll know what to expect from him for the mere fact of his presence on the Paramount screen." GUERNSEY, N. Y. HERALD TRIBUNE.

...Paramount and its favored son, Bing Crosby, are taking an agreeable turn together...Ambling along that vein of comedy, with vanished-in music, that Mr. Crosby used to rave...Humor is the best part of the picture." CROWTHER, N. Y. TIMES. -...
...Will do nicely until a better or funnier Crosby picture comes along. Beginning which shows Bing imitating Sinatra will put you in a mood to enjoy the subsequent light comedy. The fun following is consistent but not quite up to the first sequence...Easy-going, satisfactory musical comedy." HALE, N. Y. NEWS. -...
...While oodles of school-girl maids giggled their merry way through 'Here Come the WAVES' at its holiday-week at the Paramount, there was no rush to sign up with the WAVES when the show broke...One of the most contrived of plots...Dutiful inclusion of WVE footage...Nothing terribly inspirational...Some interesting novelties in set design and theatrics." MCMANUS, PM.

'HOLLYWOOD CANTEN1' BIG, JUMBLED, ENTERTAINING—COOK

(WARNER BROTHERS) "...Big, jumbled and entertaining variety show...In the dozen or so variety acts you are pretty sure to find a few very good and some others that will slip by pleasantly...For its entertainment value, the whole picture depends strictly on the quantity you want in entertainment — entertainment, that is, of the sort that is generally thrown together in an 'all-star benefit show'...then the Warners' grotesquely laden 'Hollywood Canteen' is for you...You'll probably love it if you're frankly susceptible to 'names'...But if it's quality you want in your entertainment beware the elaborate hocus-pocus of 'Hollywood Canteen.' There is not much worth in the show that binds the acts together is an embarrassing affair." CROWTHER, N. Y. TIMES.

...Sprawling star-fest which is jerky as a roller coaster...Production is laudable but repetitive...Gaudy package of variety sketches which come closer to a photograph of the canteen's activities than to a cohesive photoplay." BARNES, N. Y. HERALD TRIBUNE.

'TOMORROW THE WORLD' SERIOUS ATTEMPT TO NAZI PROBLEM

(UNITED ARTISTS) "...Savagely angry indictment of what the Nazis have done to German youth and the German people. The movie version has a much greater fury of indignation than the good play on which it is based...Skippy Homeier has brought the screen one of its own prettiest and most engaging numbers. NEW YORK TELEGRAM.

It certainly cannot be regarded as a film for "casual" view...Seems more flagrant than on the stage...Probably has a story worth broadcasting...But it is doubtful that this picture can provide reliable guidance in any of the situations that may come up in the future...Winston, N. Y. HERALD TRIBUNE.

...Nerve-tightening and explosive...Superbly produced, acted and well-thought out dramatization...Provides the most mature handling of Nazina...and theories that it takes to make a good screen musical except that eternal Hollywood lack, a sparkling story." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

'MUS' FOR MILLIONS' MILLION DURBIN MUSICAL OPERETTA OK'D

(3-M-G-M) "...Much of the same tender feeling and melodic felicity which Producer Joe Pasternak and Director Henry Koster got into their early Deanna Durbin films...Only some of the old zing is missing, and some new things have been added too...Gentle, youthful story dippity in tears...Chief fault is that its makers were never quite sure whether they were giving the show to Miss Allyson, Miss O'Brien, Mr. Iturbi or to our boy James...Makes up for shortcomings with its gorgeous music and individual scenes." CROWTHER, N. Y. TIMES.

...Merry and delightful musical melange...Combines classical compositions and swing nonsense...Tuneful and engaging...As engaging a photoplay as it is a photospecial...Little Margaret O'Brien is as cute a trick as she has ever been." BARNES, N. Y. HERALD TRIBUNE.

...Pasternak, with a script both resourceful and heartwarming, reiterates clearly and cleverly his everlasting point — that music is a universal medium under whose plangent auspices all peoples and nations can meet and have a whole of a time together." MCMANUS, PM.

...Abounding with whim, melody and mirth...Out-and-out tear-jerker but, because Director Henry Koster has wielded a light and engaging hand...The audience is apt to follow each throat lump with a guffaw. It's that neatly timed for sob and giggles...Although the outcome of the plot becomes obvious nevertheless does present something novel in the manner of "movie musical...Gratifying escapist entertainment." THIRER, N. Y. POST.

'CAN'T HELP SINGING' DURBIN MUSICAL OPERETTA OK'D

(UNIVERSAL) "...Aside from Deanna Durbin's still-fresh voice and a half dozen variously tender and rousing Kern-Harburg songs spaced throughout there is not much new or startling about 'Can't Help Singing.'...Deanna is dimpler than she has been in ever so slight, and there's too much of a sequence, too much of a lull, and too much emphasis on Technicolor. McMANUS, PM.

...Songs in abundance and par excellence are the best things in this gaudy color film...Except for a few comic moments, is pretty much run of the operetta mine...You may count on an hour and a half a division." CROWTHER, N. Y. TIMES.

...Deanna Durbin shares top honors with the scenery...With a creditible Jerome Kern score added to this expensive Technicolor, 'Can't Help Singing' is a successful operetta which makes it look as if Hollywood can make a good screen musical except that eternal Hollywood lack, a sparkling story." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

...Gx, colorful tunefulness...Best Durbin picture since Joe Pasternak ceased producing her vehicles...Deanna's costumes are gorgeous enough to give the feminine contingent of the audience a thrill, but each and every patron of the Criterion Theatre will respond heartily to the rhythms of the Kern tunes." CAMERON, N. Y. NEWS.
BAD BOYS MAKE GOOD!
“House of Frankenstein,” Universal’s horror classic starring all its Titans of Terror, has broken all existing records at the RIALTO THEATRE on BROADWAY, NEW YORK. This again proves that Universal knows when and how to make this type of boxoffice bonanza. We really believe that “House of Frankenstein” is headed for an all-time record for horror pictures... So, brother, don’t be wary of this scary. You, too, can play it!

starring

BORIS KARLOFF • LON CHANEY with JOHN CARRADINE • J. CARROL NAISH

ANNE GWYNNE • PETER COE • ELENA VERDUGO • LIONEL ATWILL

Screen Play by Edward T. Lowe • Directed by ERLE C. KENTON • Produced by PAUL MALVERN • Based on a Story by Curt Siodmak
There is only ONE Independent Exhibitors' trade paper...

... and 85 percent of the theatres in the U. S. are INDEPENDENTS
not deny that such an eventuality might be forthcoming. Golden felt that it would be of short duration.

The important factor, said Golden, was that the film industry will go into an era of expansion to catch up with the development which normally would have occurred during the past three years. With the release of critical material, he foresees the erection of 100 theatres, costing as much as $100,000,000 with the programmed expansion of Hollywood studio facilities involving another $20,-

000,000 to $30,000,000. He also discussed the possibility of prefabricated theatres, plans for which now are complete in all details, and in increase of drive-in theatres.

SIXTH WAR LOAN CLOSES

As one of the most successful drives ever participated in by the motion pictures industry completed its record-breaking run.

Harry Brandt, national chairman for the industry's Sixth War Loan Campaign, revealed that the success of the drive would not have been possible without the splendid cooperation shown by exhibitors, distributors, theatre managers and other industry personnel.

"I assure you," Brandt stated, "that at the beginning of this drive, the $14,000,000,000 goal looked pretty tough and there was a bit of a dobbi in my mind, but after the way the various industry workers pitched in, I soon felt confident that we would do a job. As a result the 6th War Loan will exceed its quota by approximately $8,500,000,000.

Brandt returned to his office and was scheduled for a short vacation after which he again will be active in another industry endeavor, the Red Cross campaign.

5,000,000 SEATS FOR 'DIMES' DRIVE

Alabama was the first state to go beyond its quota in the enrollment of theatres for the 1945 March of Dimes campaign, with Rhode Island running a close second. As national headquarters tabulated theatres enlisting in the drive, R. M. Kennedy and R. R. Wilby, co-chairmen for Alabama, reported three more theatres pledged than the total number in last year's drive.

Over 5000 theatres aggregating more than five million seats were pledged early last week, with every circuit replying signifying 100 per cent cooperation, Joseph R. Vogel, circuit chairman, disclosed.

National Screen will furnish participating theatres with a full-color lithographed one-sheet Citation poster signed by National Chairman Nicholas M. Schenck and Foundation President Basil O'Connor. The drive publicity committee has prepared a "Thank You" one-sheet which is being mailed with the campaign books.


NOVEMBER ADMISSIONS TAKE DROP

Federal taxes collected during November for October admissions fell slightly below those of the preceding month, totaling $30,183,655 against $31,097,641. Collections during November, 1943, were $15,288,858. The small drop reflected the seasonal trend.

The largest portion of the drop was due to a sharp decline in admissions from the Third New York (Broadway) District, where collections dropped from $4,873,946 to $4,015,458. Elsewhere, admissions held up normally.

The November collections brought the total Government revenue from ticket sales for the 11 months of 1944 to $269,332,834, compared with $152,581,903 for the corresponding period in 1943. Receipts for the year are expected to hit $300,000,000.

WAC SCHEDULES THREE

Three short subjects for January release were announced by the War Activities Committee. The first, scheduled for January 11th, is "Rearm Act," showing the Jap Navy's attempt to snuff out MacArthur's Philippine invasion. United Artists is releasing generally, except for Albany, Des Moines, Memphis, Oklahoma City and Portland, where MGM will handle the film.

The second, "What's Your Name," a War Department film stressing the vital need for manpower in war industries, will be distributed by 20th-Fox and is scheduled for January 18th release. The third is a Red Cross film, produced by March of Time, dramatizing the American Red Cross services to armed forces around the world. Release date is January 25th. RKO will distribute.

UA RELEASES FOR HUGHES, STURGES

United Artists will release Howard Hughes' "The Outlaw," probably in March, it was disclosed last fortnight by Gradwell L. Sears, UA vice-president in charge of distribution. It debuted four years ago. Hughes withheld the picture because of distribution difficulties encountered when the Hays office refused to permit the picture a seal unless Hughes deleted "objectionable scenes. Two years ago, he gave the Seal to the George, by广泛 publicity concerning Jane Russell, buxom star of the film, and played the picture, which carried a PCA seal.

The cuts indicated by the Hays office will be made before UA releases the picture, Robert Savini, Hughes' agent in the deal, declared.

Sears also announced a deal whereby UA will release two pictures to be directed and produced by Preston Sturges, following the latter's departure from the Paramount lot. The deal was concluded between Sears and Henry Henigson, representing California Pictures Corporation.

PEOPLE

Robert H. O'Brien will become special assistant to Barney Balaban, Paramount president, following his resignation as a member of the Securities and Exchange Commission which was accepted by President Roosevelt on Friday, Dec. 29th. O'Brien will serve as liaison between Paramount officers and the company president and will represent Paramount at organizational meetings.

Donald A. Henderson was elected Director and Treasurer of 20th Century-Fox Film Corp. to fill the vacancy occasioned by the death of Sydney Towell.


William Healy was named administrative assistant to Austin C. Kervouch, Paramount vice-president and general counsel. J. F. Wregge was appointed assistant to J. J. Unger, United Artists Western division sales manager, replacing Emanuel Silverstone, who has joined the foreign department in an executive capacity.

Mrs. Ethel Smith, wife of Martin Smith, president of Allied States Association and Ohio theatre circuit operator, died in Toledo January 2nd following complications caused from burns she received on Dec. 6th.

Bill Blowitz resigned from the Paramount public relations department to handle press relations for Mary Pickford, effective Jan. 8th.

SIGN THAT PLEDGE!

MARCH OF DIMES

JAN. 25-31

NEW JERSEY MESSAGER SERVICE

Member Nat'l Film Carriers

330 N. JUNIPTER ST.

PHILADELPHIA, PA.
WINGED VICTORY...Moss Hart's stirring saga of the Air Forces has been filmed under Darryl F. Zanuck's banner at 20th Century-Fox with the members of the original Army Air Forces cast that thrilled Broadway last season, plus the studio's starlets Jeanne Crain, Jane Ball and Jo-Carroll Dennison. Directed by George Cukor, the film tells of the struggles of three youngsters to make the grade in the Air Forces and their final assignment to combat.

TO HAVE AND HAVE NOT...When Warners, Bogart and Ernest Hemingway combine to produce melodrama, you have the makin's that spell Boxoffice with a capital "B". Particularly noteworthy is the appearance of Lauren Bacall, sultry newcomer, who, 'tis said, will make 'em sit up and take notice. In the film, the Hemingway novel has been altered to deal with the struggle between DeGaulleists and Free French on the island of Martinique. Howard Hawks directed.
STRANGE AFFAIR...Columbia's mystery thriller has Allyn Joslyn as an amateur detective, abetted, but not particularly aided by his lovely spouse, Evelyn Keyes, trying to round up a ring of internee-smugglers and coming quite close to an untimely end in the process while the beautiful wife struggles in a close-fitting straitjacket. In support are Marguerite Chapman, Edgar Buchanan, Nina Foch, Hugo Haas, Shemp Howard and Frank Jenks. Alfred E. Green directed.

THE CLIMAX...In a vein similar to Universal's previous success, "The Phantom of the Opera," this Technicolor horror melodrama stars Boris Karloff, Susanna Foster, and Hollywood's new glamour boy, Turhan Bey. The locale is the Opera House where Miss Foster becomes the victim of Karloff's evil machinations because of a soprano unfortunately similar to an earlier victim of Karloff. The cast includes Gale Sondergaard and Thomas Gomez. George Waggner directed.
TO EXHIBITORS OF AMERICA:

Again we are asked by the President of the United States to perform a needed, public service. Every motion picture theatre in America is asked to enlist in the 1945 March of Dimes (January 25-31).

You did a magnificent job last year. You poured into the National Foundation For Infantile Paralysis and its local chapters over $4,667,000! Some 9,000,000 seats participated—and averaged 54c per seat!

The President, the nation and your committee are grateful for the splendid results. You put your hearts into the drive; the results proved that. And the moviegoing public responded generously—and respected and honored you for your part in the crusade to save American children.

In 1944 savage epidemics swept many states. Great sums of money—thanks to you—were ready to be rushed to the assistance of stricken areas.

Now we must replenish those polio war-chests.

In the 1945 March of Dimes we'd like to have 17,000 theatres with 11,000,000 seats—and a $5,000,000 goal would not be impossible.

If you haven't already done so, please rush in your pledge. Just sign your name and theatre address to this coupon and mail it in.

GREER GARSON APPEAL TRAILER • TWO STYLES ONE-SHEETS • CAMPAIGN BOOK GRATIS • WHEN YOU SEND YOUR PLEDGE TO SUITE 188, HOTEL ASTOR, N. Y. C.
From the Heart of America's Children
To the Heart of America's Showmen...

"PLEASE, MISTER"
THE SHOWMA
SHOW THAT
GETS
TIMELIER
BY THE
MINUTE!

AN EDWARD A. GOLDEN PRODUCTION
Produced by ROBERT GOLDEN Directed by HERBERT J. BIBERMAN

with GEORGE COULOURIS • STANLEY RIDGES • OSA MASSEN • CARL ESMOND • NANCY GATES • MORRIS CARNOVSKY • GAVIN MUIR • PAUL GUILFOYLE

Screen Play by Herbert J. Biberman, Anne Froelick and Rowland Leigh

RKO RADIO PICTURES
TODAY — ten times more so than the few weeks ago when it first
hundered its shock drama to the first-run screens of America — "THE
MASTER RACE" becomes increasingly the "must-see" attraction for every
ollower of the headlines! . . . Here is the daring picture whose sensational
and thrilling theme continues to inspire an endless flood of newspaper
editorials, magazine articles and radio comment on "What shall we do
with the Germans after the war?" . . . Here is the picture whose stature as
important entertainment grows and grows with every showing — with
each new showing adding more praise to the parade of comment which
already has included reviews like: "ENGROSSING . . . SHOULD BE SEEN!"
Washington Times-Herald; "TIMELY AND POWERFUL!" Cleveland Plain
Dealer; "UNUSUALLY WELL-MADE PICTURE!" Time Magazine; "A VITALY
IMPORTANT THEME!" Cue; "EVERYONE SHOULD SEE IT!" St. Paul Dispatch;
"STRONG . . . TIMELY . . . EXCITING!" Charm; "VALID AND MOVING!" Red
Book; "FLASHES WITH EXCITING VIGOR!" Dallas News; "GENERATES
TERRIFIC TENSION!" Chicago Daily News. And WALTER WINCHELL devotes
an entire column to the brutal breed this picture so vividly portrays!

It's front-page hot and super-exploitable, so get
your copy of the Pressbook NOW and GO TO TOWN!
Motion Picture Herald
"Vera Hruba Ralston is back on skates again in 'Lake Placid Serenade,' dancing with the skill and grace which made her an Olympic champion. Around her Republic has placed a cast of competent performers. It's a large and attractive cast . . . impressive production, fully satisfying."

Boxoffice
"Eye-filling ice spectacles and tuneful numbers by two top name orchestras are the attractions of this production, upon which Republic spent a lot of money . . . the pitch of the entire production is a timely one . . . standout 'names' upon which the exhibitor may capitalize."

Harrison's Reports
"Those who enjoy watching graceful figure skating and lavish production numbers with ice-skating ballets should find much in 'Lake Placid Serenade' to please them. Miss Ralston is an excellent skater, executing her routines with the utmost of ease and grace."

Variety
"Republic has a nifty vehicle in 'Lake Placid Serenade.' Film is a lavish display of spectacle, specialty and girls. Pic, with its ice-skating background, is a timely seasonal film, and will do good biz. Lovely to look at, beautifully built, and a graceful figure on skates, Miss Ralston makes an appealing heroine."

Showmen's Trade Review
"Vera Hruba Ralston's build-up by Republic has been carried along intelligent, showmanly lines. The star never looked better than as a figure skating champion and the production numbers, built around her exceptional ability to carve graceful and intricate patterns in ice, are beautifully staged."

Motion Picture Daily
"'Lake Placid Serenade' achieves beauty and distinction that augurs well for the wintry box office."

The Independent
"GOOD ENTERTAINMENT. Miss Ralston is highly to be recommended. She is allowed ample opportunity to display the skating talent that made her the figure skating champion of her native Czechoslovakia."

The Film Daily
"Ice spectacle, skating wizardry of Ralston and musical content should prove the making of this picture. A musical cut skillfully to pattern. Fashioned along popular lines, the eye-catching production constitutes a show of ample proportions."

The Exhibitor
"Tuneful skating show is packed with selling angles. Republic has spent plenty of money on this ice show, and the results should justify the expenditure. Ralston is seen to advantage in the skating numbers, which are well-staged, and she gets good support."
BROADWAY!
SAY IT'S TERRIFIC!

VERA HRUBA RALSTON
in
Lake Placid Serenade

featuring
EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR

with
WALTER CATLETT • LLOYD CORRIGAN
RUTH TERRY • WILLIAM FRAWLEY
JOHN LITTEL • LUDWIG STOSSEL
ANDREW TOMBES

RAY NOBLE AND ORCHESTRA
HARRY OWENS
and HIS ROYAL HAWAIANS

Ice Specialties
MCGOWAN AND MACK • TWINKLE WAITS
THE MERRY MEISTERS
with GUEST STAR

ROY ROGERS
KING OF THE COWBOYS

STEVE SEKELY — DIRECTOR
Original Story by Frederick Kohner
Screen Play by Dick Irving Hyland
and Doris Gilbert

IC PICTURE
A GUIDE FOR FILM SHOPPERS
by BOSLEY CROWTHER
in N. Y. TIMES

First off, "National Velvet" at the Music Hall—provided, you don't mind waiting to get a seat. This Metro picture about a girl and boy who win a horse in a raffle and train the willful animal to run in the Grand National Steeplechase is as happy and thrilling a picture as you'll find on the holiday screens. Elizabeth Taylor is charming as the lassie who boots the winner home and Mickey Rooney is remarkably appealing as a race-shy jockey who trains her, the horse—and himself. You'll wait long to find a better picture.

A very worthy second for the whole family, neighbors and friends is Metro's "Meet Me In St. Louis," which is filling the Astor's screen. It tells a charming story of a St. Louis household back in 1904, with Margaret O'Brien and Judy Garland as two of four spirited daughters in this brood. Miss Garland sings several songs grandly (including the clang-clang "Trolley Song") and little Maggie is deliciously amusing as the mischievous "baby" of the house. As a matter of fact, little Maggie (that seems such a happy nickname) is also doing superbly in "Music For Millions" at the Capitol, another good film. In this one—a sentimental romance with music, from Metro too—she plays the kid sister of June Allyson, who needs a great deal of comforting because her husband is missing in the war. Jimmy Durante is another first-class comforter, and Jose Iturbi affords the blessing of rare music as balm for everyone, including you.

"Thanks, Mr. Crowther. 'National Velvet' is the all-time champ of the Music Hall, 'Meet Me in St. Louis' is tops in Astor Theatre history, and 'Music For Millions' is S. R. O. at the Capitol."

"I'm playing '30 Seconds Over Tokyo' to record biz right now, Leo. Your Parade of M-G-M hits spells happy 1945 for every box-office."
"PLEASE, MISTER"

The plea of the child on the cover of this issue is directed to YOU, Mister Exhibitor. The tot is asking you to do your best for her and all the other children who have been stricken by infantile paralysis — and for those who some day might face that dread peril.

Last year the motion picture exhibitors of America did a splendid job. Over four and one-half million dollars was collected and contributed by the theatres of the nation. President Roosevelt looks to our industry to do even better in the 1945 March of Dimes, January 25-31.

What can be your answer to that child's plaintive plea but a sincere, heartfelt, "I will do my best"?

WHAT TOM CONNORS MIGHT SAY

It was late that afternoon when we learned of the suggestion by Spyros Skouras and Tom Connors that they would like to attend the Allied board of directors' meeting in Columbus this week. The report had it that the 20th Century-Fox executives would address the independent organization's leaders at a dinner Wednesday night.

As the sun was lowering the shades of dusk over the office windows, we sat in the half-light dozing with thoughts of what these film men might have to say to a group of independent exhibitors. All manner of conjectures were popping in and out. Was there to be some new, radical sales policy promulgated? Was 20th Fox seeking to usurp Leo's status as the "friendly" fellow of the industry? Or, was it to be merely a good-will gesture?

The thoughts went whirling around in the dimness, but nothing seemed clear — until, suddenly, there we were at the festive board in Columbus, an undesired reporter, listening to Mr. Skouras, the President, plumb in the middle of his brief speech.

"And, furthermore, gentleman, it has always been the sincere aim of 20th Century-Fox to be fair to our customers, as well as to ourselves.

"Most of you are familiar with the recent action of Mr. Connors in notifying his sales organization to heed any exhibitor's claim of over-charging and to grant adjustments when justified. You might be acquainted, too, with the fact that I supplemented Tom's action with the following statement to our branch managers:

"'Immediately that you are presented with a complaint, and you are convinced of the justification of the exhibitor's attitude, prompt action should be taken by you by handing him a check, or giving him a credit, as the case may be.'

"I am sure, my friends of Allied, that this voluntary move by us will convince you that our company desires most of all to enjoy the good will of its customers, to deal with them on a basis of honesty and fair play, and that we will leave no stone unturned to earn the friendship of the independent exhibitors.

"And now it is my pleasure to turn you over to our vice-president in charge of distribution, who will tell you just how we intend to attain our goal of friendship with the theatremen of America. Gentlemen, Tom Connors!"

Big, broad-shouldered Tom rises slowly, mien serious. But, as he looks over the small audience, his luxuriant Lewisian eyebrows raise and his face breaks into a pleasant smile.

"I guess I'm a bad boy to a lot of exhibitors!" And his inflection really makes it sound like Lou Costello's classic line.

One of the Allied leaders mutters a subdued, "You're not kidding!" which everyone, including Connors, hears, and they all laugh. But the meeting quickly resumes its serious tone and Connors continues.

"The president of my company told you quite plainly that our foremost desire is to earn the good will and respect of our customers, deal with them on a basis of honesty and fair play. Gentlemen, we mean that so sincerely that I am going to start at a new beginning — to admit our mistakes and wrongs of the past, and to make an honest effort to avoid them in the future.

"The charge has been made that 20th Century-Fox has been guilty of "profiteering" by over-allocating many of our pictures during the past two seasons. It has been alleged that we have taken advantage of the product-jam brought on by the wartime boom in first-
E D I T O R I A L S

(Continued from Preceding Page)

run theatres to extract inordinate terms from the independent subsequent-runs. Frankly, I admit that this might have been the case.

"As I look back over the pictures we released last season and thus far during the current season, I realize that we did get top percentage and top outright terms for some features that would have sold for much less under normal circumstances. Now, when I glance over the list of releases, it becomes apparent that few of our pictures boasted top-ranking, high-salaried stars, that we used second-rate boxoffice names in most cases, or experimented with little-known newcomers. Although a number of our features were adaptations of hit plays and best-seller novels, it is true that the film versions have to stand on their own merits and that boxoffice strength still springs to a large degree from the value of star names.

"I have come to another conclusion. The quality of our musicals has fallen off sharply of late and the boxoffice returns reflect this. I readily admit that there can hardly be any justification for our asking 35 or 40 percent for a 'Something For the Boys' or an 'Irish Eyes' when Metro delivers a sock show like 'Two Girls and A Sailor' outright.

"You have my admission, too, that it was wrong to demand percentage terms for 'Buffalo Bill', that 'The Sullivans', on the basis of cost or star value, certainly did not merit the high allocation we accorded it.

"Perhaps I could mention more examples of what some people in the industry have termed our 'profitearing', but that will suffice. 'Profitearing' is a harsh word and we are determined to avoid any reason for it being directed at us again in the future. There will be no over-allocating by 20th Century-Fox from now on!

"During the past year or so, we have been attempting to force percentage terms for top pictures on all independent theatres, regardless of size and gross-capacity. I now realize that the average theatre cannot make any profit when paying 40 percent of the gross for film. I appreciate, also, that the rental for a top picture, played on preferred time at a top percentage is a most inequitable yardstick by which to judge a theatre's capacity to pay flat prices. We shall discontinue the policy of using such abnormal grosses as the basis for film prices.

"Mr. Skouras told you of our instructions to the sales staff about adjustments. Let me go further. I hope it will not be necessary for any 20th Century branch manager to give adjustments. I do not believe that exhibitors should be required to come begging an exchange for kick-backs. My instructions to all our sales people for the future is to avoid over-charging any exhibitor. And, furthermore....

Suddenly, someone was rapping sharply on the table at which I was sitting and Conners voiced pffft.

It was Weenie standing there in the doorway of the office. "Looks like you were catnapping", she grinned. "Now, about those proofs...."
20th CENTURY FOX...1 in Seventh Block (Total 2)

'HANGOVER SQUARE' LAIRD CREGAR'S FINALE SIMILAR TO 'THE LODGER'
Rates • • + generally; more in action spots

20th Century-Fox 77 minutes
Laird Cregar, Linda Darnell, George Sanders, Glenn Langan, Faye Marlowe, Alan Napier, Robert Emery, George Sanders, Alphonse B. Ford, John Litel,boats,

This weirdly fascinating thriller is directed by John Brahm and acted by the late Laird Cregar and George Sanders, the trio largely responsible for the success of last season’s "The Lodger." Like that psychological murder tale, this too, is laid in London's gaslight era and is similarly effective in many respects, including a steadily-mounting terror and suspense despite the fact that only the police and characters concerned in the picture — not the audience — are unaware of the identity of the strangler. Director John Brahm has stressed the picture's miscast quality throughout and such sequences as the public bonfire on Guy Fawkes Day and the climatic fire during the fashionable concert in which Cregar completes his piano symphony before perishing in the flames, are vivid highlights in a grim tale. The leading role is brilliantly enacted by Cregar whose unfortunate demise (brought on through noticeable loss of weight in order to play this more sympathetically) came soon after the completion of the film. While public curiosity regarding Cregar's last film may boost business in many spots, "Hangover Square" figures to garner above average returns generally. Rather too gruesome for the family spots, but it certainly rates extra selling in action houses.

Laird Cregar, talented London composer at the turn of the century, is afflicted with occasional mental lapses brought on by discordant sounds which cause him to commit murder. Although he has no recollection of these deeds when he returns to normal, on his return from one of his murderous excursions, Cregar finds Alan Napier, a musical connoisseur, and his daughter, Faye Marlowe, waiting and they urge him to complete his first piano concerto which they promise to introduce at a distinguished soiree in their home. Afraid of the consequences of his mental lapses, Miss Marlowe takes Cregar to see George Sanders, a doctor who gives him advice and takes an interest in the case. Later, while working on the concerto, Cregar meets Linda Darnell, a mercy dance hall singer, who plays up to him and urges him to write a song for her. Cregar becomes infatuated, neglects his concerto until he hears that Miss Darnell is unfaithful. He then goes into another mental lapse during which he strangles her and burns her body in the huge public bonfire on Guy Fawkes Day. When his real consciousness returns, Cregar completes his piano concerto and is about to play at Napier's musical soirée when Sanders arrives to confront him with evidence of his guilt in the death of Miss Darnell. Anxious to achieve his life's ambition, Cregar escapes from Sanders, but when the latter appears at the soirée, Cregar accidentally upsets a lamp and, amidst all the confusion and terror, he finishes playing the concerto before perishing in the flames.

George Sanders gives one of his customary suave portrayals, although he actually has little footage. Linda Darnell, who has apparently found her métier on the screen, is excellent as the sexy, conniving music hall singer. Faye Marlowe also does good work as the sympathetic girl of wealth. Glenn Langan also stands out as a debonair producer.

YORK

20th CENTURY FOX...1 in Sixth Block (Total 3)

'THE FIGHTING LADY' WAR DOCUMENTARY IN TECHNICOLOR IS SOCK THRILLER
Rates • • + as supporting dueller

Released by 20th Century-Fox 61 minutes

Undoubtedly the most exciting, most thrillingly photographed documentary of World War II, "The Fighting Lady," story of an aircraft carrier, its crew and its planes, is a "must" for all moviegoers — except those with weak hearts. Furious battle action, superbly photographed in Technicolor by U. S. Navy cameramen and cameras synchronized with guns in the planes, comprises the major portion of the film. However, spotted effectively throughout are brief breathing spells of life aboard the carrier, fraught with interest, that give the film continuity and point up the vivid action. Louis (March of Time) de Rochemont's production is responsible for editing that makes the film literally fly through its 61-minute running time. Under Commander Edward J. Steichen's supervision, color photography has rarely, if ever, been used to such striking effect. Aerial dogfights, bombings, strafings, miraculous landings, night-battles at sea and one heart-stopping moment when a Jap torpedo plane keeps coming through a deadly hail of fire directly at the plane-laden carrier, all are so realistic that the onlooker, at the film's close, is virtually a battle-fatigue case. This is strong stuff and many of the weaker sex will steer clear of it. However, the stirring and thrilling nature of "The Fighting Lady" will register heavily with male patrons and word-of-mouth will help make this a strong dueller generally.

The story, beautifully narrated by Lieut. Robert Taylor, begins when "The Fighting Lady" takes on her complement of planes, steams through the Panama Canal to her first objective, the bombing of Marcus Island, well inside the Jap ring of defenses. What makes the ship tick, the myriad of activities above and below decks, the intensive rehearsal for battle, all are beautifully and lucidly shown — then the first attack. Directed from the carrier by a boyish veteran flier of Guadalcanal, the planes leave Marcus Island in ruins. The carrier proceeds to Kwajalein in the Marshalls to provide cover for the invading Marines. From there, she goes to a rendezvous with innumerable other warships at a secret base, her next objective being the Marianas. Attacked by Jap planes, the fleet comes through without a loss, but 19 Jap planes are accounted for by the Fighting Lady alone. With practically no knowledge of the jealously-guarded Jap naval base at Truk, the carrier's planes take on the fortress as an objective and the scenes of the smoking islands after the Yanks are through — shown in this film — reveal Truk as an open book for future bombings and eventual landings. Finally, the elusive Jap navy is encountered and when the smoke clears, 17 Jap warships have been sunk or badly damaged, but many of the faces seen on the Fighting Lady will never be seen again.

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STINE

BOX OFFICE RATING: • Poor • • Average • • Good • • • Excellent

JANUARY 22, 1945
Republic's Roy Rogers

NUMBER 4
OF ALL TOP
MONEY-MAKING
MALE STARS

SHOWMEN'S
TRADE REVIEW

Leaders
OF THE
MOTION PICTURE INDUSTRY

AND OF COURSE, ROY IS No. 1
LEADING STARS
From Showmen's Leaders Poll

1. BING CROSBY
2. GARY COOPER
3. SPENCER TRACY
4. ROY ROGERS
5. CARY GRANT
6. ABBOTT & COSTELLO
7. BOB HOPE
8. VAN JOHNSON
9. HUMPHREY BOGART
0. MICKEY ROONEY

Takes A Bow

IN Leaders WESTERN POLL
'MR. EMANUEL' FINE ANTI-NAZI DRAMA FROM ENGLAND

Rates • • + if exploited; better in class houses

United Artists, (G.F.C. Films)
Auntly

Felix Aylmer, Greta Gynt, Walter Rilla, Peter Mullins, Ursula Jeans, Frederick Richer, Irene Handl, Frederick Schiller, Espeth March, David Baxter, Maria Berger, Yvan Deley, Norman Pierce, Myer Teichmiller, Lynel Watts, Arnold Marle, Guy Deghy. Directed by Harold French.

A heart-warming, frequently stirring tale of an old English Jew's excursion into the lair of the Nazis. "Actually, Emanuel" is first-rate dramatic fare which needs strong selling to overcome its absence of names or sensational aspects. First of J. Arthur Rank's British features set for United Artists' release in America, this is, in every way, a distinguished feature, unfortunately lacking in timeliness (the scene is Berlin just prior to World War II) but worthy of the attention of all serious picture-goers. This story, based on the novel by Louis Golding, is primarily a sympathetic character study and, only secondarily, a tale of terror and the persecution of Jews in Nazi Germany. The picture, handsomely directed by Harold French, the early scenes are tender and moving, even if slow in pace, but the picture becomes increasingly tense and suspenseful during the gentle "Mr. Emanuel's" false imprisonment and persecution as an international spy. There is pageantry and splendor in the functions given by Nazi officials and glamour in the episodes dealing with the Argyll cabaret station. The "Emmanuel" will score in class houses and, on favorable word-of-mouth should build in better class houses.

Mr. Emmanuel (Felix Aylmer), a retired professor, welcomes the chance to visit Elisabeth March in the south of England where she is looking after some German refugee boys. One, Peter Mullins, who is unhappy because his mother has not written him from Germany, attempts suicide, but Aylmer rescues him. He promises the boy that he will journey to Berlin and find out what has happened to his mother. In Berlin, he learns nothing and is about to despair when he sees that Greta Gynt, daughter of an old friend, is a non-Aryan cabaret star and sweetheart of Walter Rilla, a high Nazi official in Berlin. Meanwhile, the Nazi pig the assassin of a refugee child in the innocent old Aylmer and he is imprisoned and tortured. Miss Gynt persuades Rilla to use his influence to free him and, before he leaves, he learns that Mullins' mother has married a Nazi and renounced her boy. Back in England, Aylmer tells Mullins that his mother is dead and then he watches the relieved youngsters take his carefree school life.

Felix Aylmer, who subdues his British personality until he is the very personification of Mr. Emmanuel, the gentle, bewildered Jewish professor, gives a memorable performance. Peter Mullins, as one of the refugees, is a stand-out in the film. Greta Gynt makes a striking impression as the glamorous Berlin cabaret star and Walter Rilla's enamored Hitler official is created faithfully without becoming a caricature.

'THEY SHALL HAVE FAITH' EFFECTIVE DRAMA ON MEDICAL THEME

Rates • • + as top dryer generally

Monogram

83 minutes

Gale Storm, Sir Aubrey Smith, John Mack Brown, Mary Boland, Frank Craven, Conrad Nagel, Myrna Loy, Catherine McWilliams, Selmer Jackson, Matt Willis, Russ White-man, Billy Wilkerson, Maurice St. Claire, Leo Diamond and His Harmonizers. Directed by William Nigh.

A difficult medical theme has been handled in interest-holding fashion in "They Shall Have Faith," an outstanding Monogram re-lease. The story is good, cast names and high produc-tion values. Dealing with the treatment of infantile paralysis, the story more frequently stresses its serious side, but the picture's somber note has been offset by many comedy touches and effective production and dancing numbers. In addition to scoring in the terpsichorean department, Gale Storm, hitoerto featured in programs, displays great charm and gives a most sensitive performance. This picture should give her a big boost toward popularity. William Nigh does a good directional job throughout and his treatment of the several dream sequences is especially effective. The convalescent scenes and hospital operation sequences are authentically presented and will win the endorsement of public-spirited groups. In fact, the highly-publicized paralysis theme makes this a natural for tie-ups and selling angles while its above-average cast should insure good returns in all locations.

Gale Storm, spoiled young daughter of Conrad Nagel, prominent specialist, is active in charitable work for service men and hos-pitalized children, etc. Although engaged to Johnny Downs, she makes a play for John Mack Brown, a serious young doctor who has a new muscle re-inervation for the treatment of infantile paralysis in which Nagel has become interested. Brown, how-ever, devotes most of his time to his medi-
cal work until, at a society function being given for servicemen, Miss Storm collapses while performing on the dance floor. When Brown discovers that Miss Storm has contracted infantile paralysis, the girl's family is shocked and she becomes embittered. Brown has been preparing a youngster for a trial operation and, after Miss Storm is made aware of her selfish outlook on life, she insists that the young doctor perform the new treatment on her. The difficult operation is a complete success and, when Brown packs to leave for an assignment elsewhere, he finds Miss Storm waiting.

John Mack Brown temporarily discards his cowboy habit for an operating cape. When Brown discovers that Miss Storm has contracted infantile paralysis, the girl's family is shocked and she becomes embittered. Brown has been preparing a youngster for a trial operation and, after Miss Storm is made aware of her selfish outlook on life, she insists that the young doctor perform the new treatment on her. The difficult operation is a complete success and, when Brown packs to leave for an assignment elsewhere, he finds Miss Storm waiting.

One of the better program thrillers, "Mark of the Whistler" has an out-of-the-ordinary plot and a surprising buildup to the climactic scene without resorting to the customary killing or shooting. This is the second in the mystery series based on the popular CBS radio figure, "The Whistler," and, like the first, it is a well-made and absorbing melodrama. The title character, who acts as the voice of conscience, is appealing on the screen, but his influence is made apparent in the actions of the down-and-out hero who

'THE MARK OF THE WHISTLER' FIRST-RATE MYSTERY PROGRAMMER

Rates • • as dryer generally; more in action spots

Columbia

61 minutes

Richard Dix, Janis Carter, Porter Hall, Paul Guilfoyle, Matt Willis, Howard Freeman, Minerva Urecal, Matt McHugh, Arthur Space, Willie Best.

Directed by William Castle.

One of the better program thrillers, "Mark of the Whistler" has an out-of-the-ordinary plot and a surprising buildup to the climactic scene without resorting to the customary killing or shooting. This is the second in the mystery series based on the popular CBS radio figure, "The Whistler," and, like the first, it is a well-made and absorbing melodrama. The title character, who acts as the voice of conscience, is appealing on the screen, but his influence is made apparent in the actions of the down-and-out hero who

imersons another man in order to claim a $30,000 dormant bank account. The chain of events which follow this deed are occasion-ally implausible, but the action is packed with excitement and leads to a surprise ending. By making use of shadow lighting and camera clues, Director William Castle gets the maximum of chills despite his obviously-modest budget. Richard Dix gives a first-rate performance in the leading role — that of a drifter, broken in health and mind. Porter Hall scores in his few scenes as a grasping proprietor of a men's clothing store and Paul Guilfoyle is excellent as a bystander who is eventually revealed as the most important figure in the plot. Janis Carter makes a good impression as a live-wire girl reporter, even if the romantic interest seems dragged in. Will make a good dryer and is worth exploiting in the air.

Richard Dix, a broken-down drifter, recently returned from South America, picks up a newspaper advertising a bank's "dormant account" for a name similar to his. Deciding to assume the other man's identity, Dix looks up the family records, gets a loan of presentable clothes and convinces the bank that he is the rightful claimant for the money. He goes to a local lawyer's office and has a picture of Dix leaving the bank and, when this is printed in the newspaper, it is noticed by John Caivert and Matt Willis, enemies of Tom Cantrell, the lawyer. John Caivert, Paul Guilfoyle, offers to help the nervous Dix leave town, but the two brothers catch up with the fugitive. Dix manages to escape and finds refuge with Guiffoyle. Guiffoyle then explains that he is the rightful claimant who was afraid to risk being killed by his old enemies. After being rescued by the police, Dix is sent to prison for a short term, but he is sure of the friendship of Guiffoyle and of Miss Carter.

DENLEY

(Film Bulletin)
UNIVERSAL hits an energetic stride for 1945 with the biggest of all its productions "CAN'T HELP SINGING," paralleled by such boxoffice attractions as "THE SUSPECT," "HOUSE OF FRANKENSTEIN" and "SHE GETS HER MAN" all in circulation now...
OUR ENTHUSIASM FOR "CANT’ HELP SINGING" IS WELL FOUNDED

We felt that "Can't Help Singing" would be the biggest picture Universal has ever had. We also felt it would prove to be the most entertaining and the most satisfying to exhibitors and customers. All business returns prove this to be correct. "Can't Help Singing" has broken every record of every Universal picture in the engagements it has played so far.

It has also received fine critical acclaim, and we are very happy about the fact that many critics refer to it as the best Deanna Durbin picture ever made.

In the New York Daily Mirror, Frank Quinn referred to "Can't Help Singing" as "Filmdom's 'Oklahoma.'"

No wonder we "Can't Help Singing" the praises of "Can't Help Singing."

Deanna DURBIN

CANT’ HELP SINGING

IN TECHNICOLOR

with ROBERT PAIGE

AKIM TAMIROFF

Screen Play by LEWIS R. FOSTER and FRANK RYAN • Story by John Klater, Leo Townsend • Based on "Girl of the Overland Trail" by Samuel J. and Curtis B. Warshawsky
"THE SUSPECT" is a motion picture about a matter that every husband and every wife are keenly interested in but never talk about.
"House of Frankenstein," Universal's horror classic starring all its Titans of Terror, has broken all existing records at the RIALTO THEATRE on BROADWAY, NEW YORK. This again proves that Universal knows when and how to make this type of boxoffice bonanza.

We really believe that "House of Frankenstein" is headed for an all-time record for horror pictures... So, brother, don't be wary of this scary. You, too, can play it!
OUTDOOR SIGN LIGHTING

Outdoor sign lighting required for directional and identification purposes will be permitted also. Thus the only exterior lighting theatres will be permitted to use will be the 60-watt bulb under the marquee and the "Exit" sign required to provide light for these purposes. In addition to all other indoor commercial establishments and WPB officials estimated that the order will save three billion kilowatts of current annually and, consequently, about 2,000,000 tons of coal required to generate the power. This is less than 10% of the 25,000,000 tons saving called for by Byrnes.

The WPB asked immediate cooperation voluntarily of the new restrictions. Once the order goes into effect, the WPB may discontinue electric service wherever the consumer willfully disobeys the directive.

TREASURY ESTIMATES ADOPTIONS DROP

The President's budget message presented to Congress January 9th showed that the Treasury was pessimistic about theatre admissions during the fiscal year starting June, 1945. An estimated admission tax collection of $257,700,000 by the Budget Bureau was presented, a drop of $35,000,000 below the estimated receipts of $292,900,000 for the current fiscal year.

The drop is a natural result of the estimated drop in war expenditure by the Government, with a consequent drop expected in consumer spending. However, since it is generally accepted in the industry that theatre admissions are among the last of the non-essential industries to recover, the Treasury picture did not seem quite as black as it implicated. The estimated decline in taxes took in approximately $200,000,000. The Treasury expected that with such a decrease, it was expected that the industry would remain in a comparatively strong condition, still going over its one-billion-per-year admissions receipts.

WARNER GROSS UP, NET DOWN

Although its gross income increased by over nine million dollars, Warner Bros. reported a net profit decrease of $1,285,021 for the fiscal year ended August 31, 1944. The company showed a net profit of $8,993,462 for 1944 compared to $8,328,483 for the previous year. Gross income was $141,183,039 in 1944 compared to $131,825,540 in 1943. However, the largest portion of the increase in gross income was due to receipts from "This Is the Army" with all profits going to Army Emergency Relief, thus reducing the net profit. Federal taxes dropped from $13,890,000 in 1943 to $13,135,000 for 1944.

The annual stockholders report presented by Harry M. Warner, president of the company, noted the position of the company had improved in a number of respects during 1944. There were no gains, debt, or charge of sales of $21,185,906 of mortgage indebtedness were reduced by one and a quarter per cent, with maturity of this indebtedness extended to December, 1959. Also, the company acquired Leon Schlesinger Productions, car factories, and other properties, including five theatres. There was also an increase in cash holdings in the U. S. of $978,379, additional purchases of Government securities amounting to $6,714,566 and an increase in inventories of $8,966,241, mostly represented by completed but unreleased films. On August 31, 1944, it was stated, there were 16 completed productions ready for release.

LOU POLLOCK LEAVES U. A.

After serving as Director of Advertising and Publicity for United Artists since October, 1943, Louis Pollock suddenly tendered his resignation on January 4th. After delaying action for one week, Gradwell L. Sears, Vice-President in Charge of Distribution, finally announced acceptance of the resignation. Prior to his association with United Artists, Pollock was writing for films and radio in Hollywood. Before going to the (Continued on Page 34)

SKOURAS, CONNORS AT ALLIED CONFAB

It was learned late last week that Spyros, Skouras, president, and Tom Connors, vice-president, of 20th Century-Fox, had requested an opportunity to meet with the Allied board of directors during the meeting in Columbus on January 24-25. Arrangements have been made for the film executives to attend the board's dinner-meeting Wednesday night. There has been no indication of what Skouras and Connors intend to discuss with the exhibitors. It is not known whether they will bear a special message for independent exhibitors, or if the purpose is merely a goodwill gesture.

The Newsmen Digest
'GRISLY'S MILLIONS' SURPRISINGLY GOOD MURDER MYSTERY

Rates ★★★ + as dualler generally, if exploited

Republic
71 minutes

Directed by John English.

Under the strange title of "Grisley's Millions," Republic comes up with an original and suspenseful murder mystery — an above-average programmer suitable for almost any type of dualler in addition to rating extra selling in action houses. Against the background of a small town, where the grasping relatives of a lusty old millionaire are waiting for him to die, is unfolded a tense and melodramatic tale containing several unusual twists that will have even the avid whodunit fans guessing right up to the surprise climax. Director John English has interspersed some amusing bits and human interest touches in between the thrill sequences while the romantic interest is slight and never permitted to delay the progress of the main story. Several fine performances are starred, particularly among them Robert Barrat, as the 85-year-old Grisly; Clem Bevans, as his likeable old servant known as "Young Tom"; Francis Pierlot, Byron Foulger and, especially, Elisabeth Risdon, as Grisly's mild-mannered daughter-in-law who is finally revealed as a scheming killer. Although strong cast names are lacking, Virginia Grey, who makes an attractive heroine, and Paul Kelly, a convincing police inspector, add some mild marquee value.

On his deathbed, the 85-year-old millionaire Grissly Palmer (Robert Barrat) is attended only by his faithful servants and by his grand-daughter, Virginia Grey, who had returned home after an earlier marriage to Paul Fix had proved a mistake. Knowing that many other relatives are waiting only for him to die in order to get their inheritances, Barrat sends for his lawyer, Don Douglas, and changes his will making Miss Grey his sole heir. The latter's husband, who returns to blackmail his wife, gets into an argument with Barrat, who shoots him and then dies himself. Anxious to get Miss Grey's fortune, Douglas tells her she will be suspected of the murder and they hide Fix's body in Barrat's coffin and both bodies are buried together. Paul Kelly, an investigator trailing Fix, questions Miss Grey, and the disappointed relatives encourage his accusations against her. When Barrat's coffin is unearthed, it is revealed that he was actually poisoned and Kelly, who has become attracted to Miss Grey, helps her to trap the real killer.

DENLEY

'THE BIG BONANZA' SNAPPY OLD WEST MELODRAM

Rates ★★★ + in action spots; OK dualler for naborhoods

Republic
69 minutes
Richard Arlen, Jane Frazee, George "Gabby" Hayes, Robert Livingston, Lynne Roberts, J. M. Kerrigan, Bobby Driscoll, Mary Beth Simpson, Frank Reicher, Cordell Hickman, Roy Barcroft, Fred Kohler, Jr., Monte Hale, Howard Soo Hoo.

Directed by George Archainbaud.

This colorful and frequently exciting melodrama of the Old West is good fare for the action spots and its names will carry it as an average dualler in family houses as well. The story and its characters, which include a dance hall girl with a heart of gold and the well-bred school teacher heroine, are cut from a familiar pattern, but the competent performers do much to make these stock figures believable. The thrills include a buggy race between the two rivals for the heroine's affections, a pitched battle in the dance hall and a mine explosion. There's even a sentimental episode, nicely played by young Bobby Driscoll. For those who like music and gaiety, there are songs and dances by Jane Frazee, who displays charm, talent and the ability to put over such numbers as "When the Right Man Comes Along" and the old-time "Up in a Balloon." Miss Frazee's flashy role overshadowed that of Lynne Roberts, who is well cast as the pretty school teacher. Richard Arlen scores in a two-fisted part and George "Gabby" Hayes' grizzly old codger rarely fails to get some laughs. It's an above-average cast for a routine outdoor melodrama.

Unjustly accused of cowardice in a Civil War battle, Richard Arlen escapes from prison custody and with his pal, George "Gabby" Hayes, he travels to Nevada Springs where his kid brother, Bobby Driscoll, is staying with Robert Livingston. Arlen, who finds

'I ACCUSE MY PARENTS' EXPLOITABLE JUVE DELINQUENCY ITEM

Rates ★★ as supporting dualler in family and action houses

PBC Pictures
68 minutes

Directed by Sam Newfield.

Still another in the juvenile delinquency cycle, "I Accuse My Parents" is capably acted and produced, but lacking in originality and plausible situations. Best suited to the naborhood duals where its exploitable title will doubtless get more attention than the dull story. Vivienne Osborne is especially well cast as the boy's neglectful, pleasure-seeking mother and John Miljan and George Lloyd also breathe some life into their stereotyped roles. The story is filled with incongruities such as having a smart youth make big money working as messenger for a gang of jewel thieves without being aware of their criminal activities. "Love Came Between Us" is the best of the several songs given a blues rendition by Miss Hughes. If coupled with a light feature and exploited, this should be a fairly good grosser.

Accused of murder and complicity in other crimes, Robert Lowell stands before the judge in the courtroom and accuses his parents as he tells his story. A bright student whose parents were usually occupied with other interests, Lowell becomes embarrased and ashamed of his mother (Vivienne Osborne) when she shows up drunk at his school essay contest. Quitting school, Lowell gets a job in a shoe store where he meets Mary Hughes, a night club singer who persuades him to do outside work for George Meeker, leader of a bunch of jewel thieves. A watchman is probation while Lowell is driving a car for two holdup men and, when the police call on his employer, he tries to get his parents' advice but finds them absent. Lowell then leaves town and attempts to hold up George Lloyd, a kindly restaurant owner who befriends the boy and later persuades him to return home and face the music. Although Meeker is accidentally shot in a struggle with Lowell, the judge at the trial places him on probation for two years and then he exorcises the parents for their neglect of their child.

LEYENDECKER
Stromberg's film production of the Broadway stage hit has all the earmarks of a juicy exploitation plum for the enterprising showman. Guest in the House is the sensational and exciting melodrama about a pretty, fragile girl (vividly played by Anne Baxter) suffering from strange neurosis, who is welcomed into the home of a happy young couple and proceeds to infect the entire household with an insidious mental poison that disrupts the lives of everyone there. It is a fascinating story that merits full-scale ballyhoo barrage by the exhibitor.

United Artists admen have turned out one of the finest press sheets we've seen this season. The newspaper ads are cleverly diversified to cover every angle. The exploitation stunts are numerous and punchy. The publicity matter is outstanding. A wealth of fine sales material is ready-made for the showman. Execute it and your grosses should respond strongly.

The Proctor home contains happy, lively, worldly people. Douglas Proctor (Ralph Bellamy) is a successful commercial artist, quite happy with his wife, Ann (Ruth Warrick). His model, Miriam Darie McDonald), stays there, too, and a close friend, Mr. Hackett (Jerome Cowan), spends most of the weekends with them.

(Continued on Next Page)
Below are reproduced several of the newspaper ads taken from the press sheet. Note the striking diversity of angles they suggest. The ad titled "How Far Will Some Women Go?" is particularly effective as advance copy.

1 Douglas Proctor's doctor brother, Dan (Scott McKay), falls deeply in love with one of his patients, frail, lovely Evelyn Heath (Anne Baxter). To help her recover from a weak heart and an unbalanced nervous nature, he brings her to his brother's house as an all-summer guest.

2 Douglas and the others immediately take great interest in the girl, not realizing that she is already plotting to disrupt the family life and win Douglas' love.

3 Ann suddenly senses Evelyn's true character, but Douglas believes that his wife has become foolishly jealous and is trying to drive this poor, delicate girl out of their house. Evelyn fans the quarrel between husband and wife.

4 Ann leaves, taking her little daughter with her, but Douglas catches her at the railroad station. They know now that Evelyn must be sent away and that Dan must be told the truth about her.

5 Evelyn, however, already has sent for Dan, tells him she wants to marry him right away. Douglas tries to open his eyes to her malicious scheming by reading him passages from Evelyn's diary. Dan refuses to believe what he hears.

6 At this point, the Proctor Aunt Martha (Aline MacMahon) takes charge of Evelyn by using as a weapon one which she knows will bring near-madness to the unscrupulous girl, Aunt Martha for her to tell the truth.
COLUMBIA

It's too early yet to tell how well "Over 21" will go on film but it is interesting to note that this — one of Columbia's biggest efforts for the year — is being done on a single set. The entire action takes place in the interior of a bungalow court living room. If production costs have any bearing on film prices, the exhibitor—figure to buy this picture cheap.

Here we go again on the title change routine. "Counterattack," the Paul Muni-Marguerite Chapman film, is once again "Counterattack." If that sounds like double-talk, blame the studio. For in between the two "Counterattacks" was "One Against Seven." The stage play was called "Counterattak" but for some unknown reason the powers at Columbia thought "One Against Seven" a better title — now they've changed their minds again!

So it's much ado about nothing. Film Bulletin has long protested the futility and sometimes costly stupidity of changing valuable, publicized titles. Most producers agree. But the practice continues without rhyme or reason.

A new policy seems to be in effect at Columbia with writers getting a chance at production capacity. This time it is James Edward Grant who has been signed to write the screenplay and produce his original story called "A Mother for May." Virginia Van Upp and Sidney Buchanan both arrived at the Producer-by-title by way of screenplay writing.

The Chicago Defender, a large Negro newspaper, put Harry Cohn at the head of their list of people who rendered outstanding service in the cause of better race relations during 1944. The award was based on the characterization and treatment of the Negro soldier in " Sahara."

A recording of part of the film score from "Song to Remem-ber" has been sent to the Polish troops on the Italian front. This includes Chopin's Polonaise as played by Jose Iturbi, who did all of the beautiful piano playing for the picture.

Only one new starter at this studio: "Over 21," starring Irene Dunne and Alexander Knox. "Ten Cents a Dance" was slated to start, but was cancelled due to the illness of Jane Frazee. Continuing in production are "The Fighting Guardsman" (John Loder-Anita Louise) and "A Thousand and One Nights" (Cornel Wilde-Evelyn Keyes) in Technicolor.

METRO-GOLDWYN-MAYER

A look at the list of just-released and ready-for-release films at Metro indicates that there were more Technicolor films made at this studio in 1944 than in any previous year. Six color films were made last year and the 1945 schedule already shows ten set for tinting, with more probably to come. The current list includes "National Velvet," "Anchors Aweigh," "Ziegfeld Follies," "Son of Lassie," "Thrift of Romance," "Hold High the Torches." The Arthur Freed productions already in work are in color: "The Harvey Girls" and "Yolanda and the Thief." "Early to Wed" and "Brighton Beach" are two more set for early production. This studio has had consistently beautiful results in its Technicolor process and with the growing affluence of the public for tinted pictures, it is undoubtedly true that this studio and all others will strive for as much Technicolor product as possible.

Robert Montgomery is out of uniform and back in makeup. He has begun tests for his first role since 1941, which will be in "They Were Expendable." Commander John Ford will direct... John Hodiak left this lot.

Now that it appears possible to cleanse the James M. Cain novels to a point approved by the Hays office, Metro is planning to make his well-known book, "The Postman Always Rings Twice," into a film. Carey Wilson is set as the producer and five important stars, still unnamed, will be cast in top roles. Niven Busch is doing the adaptation.

Title change coming up (and this one is really something). It started out as "Woman's Army," then became "There Were Three of Us" and is now to be released (we hope) as "Keep Your Powder Dry." To avoid confusion (if it's possible), this is the story of the WAC in which Lana Turner, Susan Peters and Laraine Day have the leading roles.

Louis Bromfield has been hired to write a new novel with film possibilities in mind. The story will be called "Colorado" and Bromfield is confering with Producer Joe Pasternak on the details. The story is being done with Van Johnson in mind as the hero. It is laid in the 1890's and will be filmed in Technicolor.

Work on "Ziegfeld Follies" continues with all hands on deck to try to get the film into shape for early release. This is the film that we mentioned earlier as having come up unsatisfactorily despite the cast, director, production all being of top-notch class. Now, they've added Kathryn Grayson and William Powell to the cast. Powell will portray Ziegfeld and a special routine was written for Kathryn Grayson.

Edwin Knopf, who recently completed his production of "Valley of Decision" (Greer Garson-Gregory Peck), has three more pictures ready to start shortly. "For Better or for Worse," "The Secret Heart," and "The Dietaff Side" are in his hands in final screenplay form and casting will shortly be announced.

1945 started big at Metro-Goldwyn-Mayer with two of those big-budget musicals under way. "Yolanda and the Thief" stars Fred Astaire, with Lucille Bremer and Frank Morgan. "The Harvey Girls" boasts a big cast headed by Judy Garland, Ann Sothern, John Hodiak and Edward Arnold. Arthur Freed is producing both of these with Vincente Minnelli and George Sidney handling the directing, respectively. These two young directors have proven themselves strongly during the past year. Minnelli's "Meet Me in St. Louis" is currently being made big boxoffice. Sidney's "Bathing Beauty" clicked handsomely and his "Anchors Aweigh" starring Frank Sinatra, Gene Kelly and Kathryn Grayson is scheduled for early release.

Two holdovers on the production schedule are "Her Highness and the Bellboy" (June Allyson-Robert Walker-Hedy Lamarr) and "Weekend at the Waldorf" (Lana Turner-Van Johnson-Ginger Rogers-Walter Pidgeon).

MONOGRAM

Five Monogram productions go into release during January. They are: "The Navajo Trail" (Johnny Mack Brown-Raymond Hatton), "Army Wives" (Elyse Knox-Rick Vallin), "Adventures of Kitty O'Day" (Jean Parker), "They Shall Have Faith" and "The Jade Mask," a Charlie Chan story.

This company's third quarter report indicates a considerable increase over the same period last year. The figure this year showed a net profit after taxes and all charges of $33,159 as compared to $30,422 for 1943. The figures before provision for taxes were $106,634.21 for this year and $102,732.25 for last year. Which gives a concrete idea of the extent that taxes are making in film production profits — as elsewhere.

The studio ended its holiday lull by putting two pictures into work during the first week in January. "Docks of New York" is one of the East Side Kids epics and "Stranger from Santa Fe" is a Johnny Mack Brown-Raymond Hatton western in the usual formula.
PARAMOUNT

A bigger world market than the most enthusiastic film makers ever conceived is the prediction for the future made by David E. Rose, Paramount's managing director in Great Britain. Mr. Rose points out that in Great Britain, in 1939, 19,000,000 people attended pictures daily. Today that figure is $1,000,000. He believes that men and women in uniform have become much more film conscious by reason of training films. The great reputation they have found in this country is shown all over the world. In addition, of course, is the return of liberated Europe to the film market. The millions of people in occupied countries are starved for entertainment and should welcome our films wholeheartedly.

Mr. Rose pointed out that Hollywood must look for stronger competition from the old-time era, with England, Russia and France, to nothing of Mexico and the Latin American countries, turning serious attention to bigger and better film production.

There is much food for thought in Mr. Rose's comment. It seems pretty obvious that Hollywood is going to be obliged to concentrate on superior film making. While it is true that Holly-

wood has dominated the world film market in the past, the competition in the future promises to be much tougher. Good — better — product will be the one sure way for Hollywood to regain and maintain its preeminence in the European field.

"Going My Way" continues to sweep all contests and ratings before it with the latest acclaim coming from the coveted New York Film Critics' Award. In this one, Barry Fitzgerald took the best male performance for the year, Leo McCarey got first place for the direction of "The Awful Truth," rated at 7.

The recently completed Pine-Thomas picture has been changed in title from "Hard to Handle" to "One Exciting Night!"

Ten Paramount pictures are currently in the editing process being readied for early release. The list includes "Kitty" (Paulette Goddard-Ray Milland), "Salty O'Rourke" (Alan Ladd-Gail Russell), "Miss Susie Slagle's" (Sonny Tufts-Veronique Lake), "The Lost Weekend" (Ray Milland-Jane Wyman) and "Duffy's Tavern." Also, the two Hal Wallis productions, "Love Letters" (Jennifer Jones-Joseph Cotten) and "The Affairs of Susan" (Jean Fontaine-Gregory Peck), as well as three of Pine-Thomas epics "High Pow-
ered," "Scared Stiff" and "One Exciting Night!"

No new starters at the studio since the first of the year. But "Masquerade in Mexico" (Dorothy Lamour-Artoo de Cordova), "Too Good To Be True" (Betty Hutton-Sonny Tufts) and "Good Intentions" (Eddie Bracken-Veronique Lake).

PRC

"Enchanted Forest," which got the starting gun on January 8, is this studio's first color picture. It is also the first feature length picture using the new Eastman Bi-Pack color process. This is PRC's biggest film venture to date in budget, sets, and production. Jack Schwarz is producing with Lew Landers directing. Edmund Lowe, Brenda Joyce and Harry Davenport are featured.

The PRC January schedule calls for five productions to go, according to President Leon Fromm. "Phantom of 42nd Street" and "Enchanted Forest" are already off to a start. "Swamp Man" with Buster Crabbe, "Detour," a Fromkess production, and "Dead-

line" will all be on the sound stages before the month ends.

Since the entire 1944-45 schedule will be finished by April, this company has already planned its 1945-46 program and many of the pictures are already in preparation. "Heritage," "I Ring Door-
bells," "A Night at Ciro's," "War Marriages," "King of Proxy Street," "Once Too Often," "Transcontinental," "Kentucky Man-
sion," "Quebec" are all on the list. At least two from the Roth-

Green-Rouse unit and several from Henry Brash Productions are penciled in.

In production presently are: "The Phantom of 42nd Street" (Dave O'Brien-Kay Aldridge) and "Enchanted Forest" (Edmund Lowe-Brenda Joyce), as well as the latest Buster Crabbe-Al St. John western, "The Gangster's Den.

REPUBLIC

Activity at this studio has soared with 17 pictures ready or being readied for early release. Included in the longest list this studio has ever had at one time are: "Bath & Sarrollo's Vanities" (Dennis O'Keefe-Constance Moore), "Utah" (Roy Rogers), "Tell It To The President" (Glen Cavender-Terry-Robert Livingston), "Steppin' in So-
ciety" (Edward Everett-Horton-Gladya George), "The Vampire's "The Ghost" (Adele Mara-John Abbott), "The Chicago Kid" (Don Barry-Lynne Roberts), "The Phantom Speaks" (Richard Arlen), "The

Big Show-Off" (Arthur Lake-Dale Evans), "The Great Flamingo" (Eric Von Stroheim-Mary Beth Hughes), "The Big Bonanza" (Richard Arlen-Jane Frazee), "Jealousy" (John Loder-Jane Ran-
dolph), "Aryana" (Sonny Tufts-Joan Barry), "Rose-Caryl Walker", "Three's A Crowd" (Charles Gordon-Pamela Blake), "Swinging on a Rainbow" (Jane Frazee-Brad Taylor), "Gangs of the Water-
front" (Robert Armstrong-Stephanie Bachelor), "Johnny Marks" (Richard Arlene-Lane Smith), "The Lights of Old Santa Fe" (Roy Rogers-Dale Evans) ...

"Flame of the Barbary Coast" (Ann Dvorak-John Wayne) and "Hitchhike to Happiness" (Roy Rogers-Dale Evans) are completed and ready for immediate release.

Two new starters join "Road to Alcatraz" (Robert Lowery-June Haver) and "Ne-Mac-Jule" (Kaye Dowed-Robert Duke). On the production schedule. They are "Fatal Witness" with Evely

Ankera, Barbara Everest and Richard Frazee, and "Return at Dawn" with William Terry, Lynne Roberts and Peter Cookson.

This studio's expansion plan announced some time ago seems to be taking shape more concretely. A big 25,000 square foot building, 300,000 Dollars set aside for the program, $400,000 has been allocated to the music department. This amount will cover the construction of a complete recording stage comparable in size and equipment to the best in Hollywood. A new building is also planned to house the music department and its affiliates.

RKO-RADIO

Six productions are scheduled for work during January. The first of these, "The Popeye Endearing Young Charms," is already under way, with Robert Young and Laraine Day in the leading roles. Others to go are: 'The Bells of St. Mary's" which Leo McCarey will produce and direct with Bing Crosby in the starring role; "Man Alive," starring Pat O'Brien; "George White's Scandals of 1945," starring Jack Haley and Joan Davis; "Mama Loves Papa," starring Leon Errol, and "The Great Adventure," a mystery thriller under Herman Schlim production.

Columnist Drew Pearson is appearing in a special prologue to "Betrayal From the East" (Lee Tracy-Nancy Kelly) with the foot-
age being shot in New York. "Anything Can Happen," the new novel by George and Helen Papshvilly, choice of the Book-of-the-Month club for January, has been purchased for film production by RKO.

Interesting to note that Sol Lesser has signed a new deal with Edgar R. Burroughs to continue the Tarzan pictures. This character has already been on film for 27 years. The first Tarzan picture was made by National Film Corporation of America in 1918. Nine different actors have played the title role with 10 different companies producing. Johnny Weismuller, who began doing the part in 1932, is committed for the next two years. The next episode will be called "Tarzan and the Intruder." The steady, consistent success of the Tarzan series is another great lesson in what can be done if a series is suitably handled without the expenditure of millions of dollars.

Only new starter on the RKO lot this week is the afore-

mentioned "Those Endearing Young Charms" (Robert Young-Laraine Day). Continuing on the production schedule are: "The Invisible Army" (John Wayne-Philip Ahn), "Johnny Angel" (George Raft-Claire Trevor), "The Spanish Main" (Paul Henred-


International Pictures

This company has only one film in active production presently, "Along Came Jones" (Gary Cooper-Loretta Young). Winding up 1944, its first year in business, the organization, however, points to a reasonably good record of achievement. "Casanova Brown" (Gary Cooper) was its first effort. The "Kid From Chicago" (Edward G. Robinson-Joan Bennett). Currently releasing is "Belle of the Yukon" (Gypsy Rose Lee-Randolph Scott-Dick Scott). "Alibi Boys" is in trouble under this banner, "It's A Pleasure." This sets a good pace for an in-

dependent company and William Goetz is planning his 1945 pro-

gram to keep that pace. Also slated for an early start is "Tomor-

row Is Forever" with Claudette Colbert, Orson Welles and George Brent set for top roles.

In a recent statement to the press, Mr. Goetz pointed out that "good entertainment costs a lot of money. "Good entertainment," he stated, "is worth whatever it costs because the public recognizes only fundamen-

tally good movies. Mr. Goetz finds no argument with this basic statement, but we would like to add our own ob-

servation: good entertainment and outstandingly expensive budgets do not always go together. The Wall Street Journal has stated that two million dollar picture must necessarily be good entertainment should be sharply avoided.
20th CENTURY-FOX

Producer William Perlberg has seven pictures on his immediate schedule of production. First to go is "State Fair," which will be done as a musical in Technicolor. Then comes "Junior Miss," "The Bandwagon," another Technicolor musical; "Forever Amber," also in color; "Jean Valjean"; "Claudia and David" and "Another Claudia.

This studio generally is looking toward an extremely busy picture production schedule, the months ahead and 17 directors are now working on material already shooting or in preparation. Scheduled for early starting are: "Dragonwyck," which Joseph Mankiewicz will direct in Technicolor; an unnamed musical which Walter Lang is preparing; "The Dolly Sisters," with Irving Cummings directing, and "Junior Miss" to be directed by George Seaton. John Stahl will do "Leave Her To Heaven," Otto Preminger is reading "September with a Bullet" and Mort Sahl has been given "Two-Faced Quillian" and Robert Webb will handle "The Caribbean Mystery." Darryl F. Zanuck said this week that the studio will continue its policy of buying as many of the current best-sellers as possible. In 1944, 20th Century-Fox acquired more properties from the best-seller list than almost all other studios combined. This is an expensive project, Zanuck pointed out, but it is also true that high salaried stars are not being used in these pictures and production costs are thereby held down considerably. "The Song of Bernadette," "Laura" and "My Friend Flicka," three of 20th's biggest boxoffice hits, were all adapted from best-sellers, but none involved top rank stars. At Metro, for instance, the valuable property stories they get valiantly cast to add justice to their starring material.

Only new starter in work is "State Fair," the Technicolor musical, with Dana Andrews, Jeanne Crain, Dick Haymes and Vivian Blaine in the leading roles. Continuing in production are: "A Bell for Adano" (John Hodiak-William Bendix), "Colleen Ethingham's Raid" (Jean Bennett-Wilhelm Eythel), "Captain Eddie" (Fred MacMurray-Lynn Bari).

UNITED ARTISTS

The Hollywood branch of this outfit was startled by the sudden announcement that Lou Pollock had resigned his post as director of advertising and publicity. He rated high with the producers and generally had been conceded to have done a good job in a difficult spot.

A new $5,000,000 corporation has been formed by Sol Lesser for film production and stage plays in 1945. The company will have a stock company to be organized under the direction of Jean Hersholt, a member of the board of directors. Players already signed include Lon McCallister, Johnny Weissmuller, Brenda Joyce, John Sheffield, Cheryl Walker and Marjorie Riordan.

Another deal announced this week is the one between the Skibral-Manning production company and Don Ameche. Ameche has signed to do a series of pictures for this unit, the first one to be "Genius in the Family." Ameche is currently working in "Guest Wife," with Claudette Colbert, for the Skibral-Manning outfit. This unit just completed "It's in the Bag" (Fred Allen-Jack Benny). Future plans also include a Romberg-Hammerstein musical, "French Town."

There are 14 pictures on the United Artists work sheet presently. Three are now shooting and three more are scheduled to roll during January while eight are in editing or awaiting release. The Constance Bennett production, "Paris—Underground," is one of the January starters. "Captain Kidd" (Randolph Scott) is a Fred Niblo production. "Duel in the Sun," scheduled to begin January 29. In wind-up status are: "The Great John L" (Crosby), "Spellbound" (Bette Davis), "Breaker's Millions" (Edward Small), "Delightfully Dangerous" (Charles R. Rogers), "Hold Autumn in Your Hand" (Producing Artists), "It's in the Bag" (Jack Skibral and "Bedside Manner" (Andrew Stone).

Selznick International has seven pictures scheduled for 1945 production. "Duel in the Sun," starring Jennifer Jones, will be first. Then comes "Scarlet Lily" (Ingrid Bergman-Joseph Cotten), "Desh," "A Little Time," "Sarah Bernhardt," "Notorious" (Ingrid Bergman) and "Danton." Ed Edward Small is another U. A. affiliate who has big plans for production. During the next two years, he plans to produce not less than ten pictures at a cost of $10,000,000. The first to go on the list will be Dumas' "Capitano," starring George Sanders. This is scheduled for March. Other plans include "Ella Donna," with Louis Hayworth in the top role, "A Time To Be Born," "Crime on My Side," from George Sanders' book; the long-talked of "Valentine"; Booth Tarkington's "Kate Fennigate"; "The Ghost of Monte Cristo;" "Lucrezia Borgia;" "D'Artagnan" and "The Notorious Nancy Grey." Most of these are very tentative.

Charles R. Rogers has announced the production of four features on a $5,500,000 budget. First will be "My Wild Irish Rose," a Technicolor musical introducing radio singer Lee Sullivan, in June, "An Angel My Shoulder," starring Brian Donlevy, will go; "Varga Girl," in Technicolor and with a reputed budget of $2,000,000, and "One Man's Family" are also on the list.

Mary Pickford is laying plans for "One Touch of Venus," her film version of the Broadway musical hit which Sam Coslow will produce for her. Agnes De Mille, famous choreographer, will stage the dances. Shooting is slated to start in June.

UNIVERSAL

Three features are scheduled for the January program at this studio. In addition to the three already in work are: "In Vition of Death," "The Haunted," starring Jeanne Crain, and "Forever Nineties," with Abbott and Costello, and the next Danna Durbin starrer, "Lady On A Train," which also has Allen Jenkins and Edward Everett Horton in comedy roles. Already shooting are: "That's The Spirit" (Jack Oakie-Peggy Ryan), "Night in Paradise" (Merle Oberon-Turhan Bey) in Technicolor, and the new starter, "Sensirta from the West" (Bonita Granville-Allan Jones).

WARNER BROS.

One of the first official acts of 1945 was the "creating" of six new stars to be added to the star-contract list officially. They are: Lauren Bacall, Dane Clark, John Dall, Faye Emerson, Robert Hutton and William Prince. Strange, isn't it, but we had some silly idea that stars were created by the public, not by an edict from a studio.

Each of these new "stars" (Bacall might be classed as one) has been assigned a picture. Lauren Bacall, just finishing "The Big Sleep," draws the coveted role in "Fountainhead." Dane Clark and Faye Emerson will be co-stars in "Catch A Falling Star." Robert Hutton goes into "Janie Gets Married." John Dall, who made his film debut in the still unreleased "The Corn Is Green," goes into "Ethan Frome." Prince Wilson co-stars with Ida Lupino in "Happiness."

Unique in the annals of world premieres is the one accorded "Saratoga Trunk." It was held in France, a few miles from the front lines, for the 38th Engineering Regiment...Full page ad exploitation in 15 national fan magazines has been set for three Warner releases. "Hollywood Canteen," "To Have and Have Not" and "Objective Burma" are the three due for the special hype in the March issues of the week. This follows close on the national radio spot announcement campaign used for "To Have and Have Not" in conjunction with its general release. The radio campaign cost $100,000 and blanketed every section of the country through leading stations in more than 300 key cities.

Howard Hawks has just purchased "Dark Page" from Sg. Santley, a British. The plot is of the Invaders the French Resistance force when the check reached him. Hawks plans the story, a psychological drama, for early production.

Joe Santley, formerly with Republic, has begun a term-contract as director at Warner Bros. His first picture will be "Shadow of the Woman," with Alexis Smith, Helmut Dantine and Craig Stevens.

A recently published financial statement shows Warner Bros. ending their year with a net of $6,953,426. This is a decrease of $1,285,000 over last year due to the turn over of the entire net receipts of "This Is The Army" to Army Emergency Relief. The gross for the year just ended was $114,183,639, an increase of almost ten million dollars over the previous year.

Only new starter at the studio is "Three Strangers." Sidney Greenstreet, Geraldine Fitzgerald and Peter Lorre are in top roles. Continuing in production are: "Mildred Pierce" (Joan Crawford-Jack Carson) and "This Love of Ours" (John Garfield-Eleanor Parker).
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1944-45 programs unless otherwise noted. (1) immediately following title and running time denotes Technicolor production.

### COLUMBIA

#### 1944-45 Features
- (48) Completed (27) in Production (1)
- (10) Completed (9) in Production (6)
- Serials (3) Completed (1) in Production (0)

### NEW PRODUCTIONS

**TEN CENTS A DANCE**
Comedy with Music—Started January 4
Cast: Jane Frazee, Jimmy Ford, J. Carly, Robert Scott, Joan Woodbury, Dorothy Kent.
Director: Will Jason
Producer: Michel Kruke Story: Two girls run a 24-hour pass-out, pass-out pass-out. A young man runs away from home and wins a millionaire's son.

### OVER 12
Comedy—Started January 9
Director: Charles Vidor
Producer: Sidney Buchman
Play: Marjorie, a New York school play. White ghost-writer editors for husband in the service. Publisher makes her editor when he discovers the subterfuge.

### RELEASE CHART

#### Title—Running Time

| Foughter, The | Dyer—Lapic | 12-11 |
| A Thousand and One Nights (T) | Wilens—Hayes | 11-13 |
| **1944-44** | 
| Address Unknown (72) | Lukas-Christian | 11-15 |
| Hollywood, The (Costal) | North-Patterson | 7-16 |
| Carmina Blues | Faust-Patterson | 3-120 |
| Cry of the Wombat (65) | Roper-Hill | 5011 |
| Details under title: Battalione Blues | Massey-Robbins | 5-120 |
| The Immortal (93) | Loomis—Buck | 7-120 |
| Ever So Young | Hunter-Saccio | 5-9 |
| Details under title: Beauty for Sale | Johnson-Saccio | 12-14 |
| The Haunted House (91) | Sturges—Altman | 5-5001 |
| Details under title: Soldiers in Suits | 
| Seal of a Monster (63) | North-Maddox | 6-14 |
| Details under title: Death Walks Alone | 
| Sinking in the Suds | Maroney—Newton | 6-10 |
| They Live in Fear | Wyler—Parish | 4-10 |
| Details under title: America's Children | 
| U-Boat Prisoner (63) | Bates—Taylor | 
| **1944-45** | 

- Black Arrow (Serial) | Scott-Jernigan | 9-4, 10-13, 6-120 |
- Both Barren Blows | Darbo—Taylor | 6-12 |
- Bird Dogs under title: Texas Bills | Snider—Shaw | 2-12 |
- Brenda Starr, Reporter | Woodbury—Riddick | 10-2, 16-120 |
- Cowboy of Last Chance |ASTIN—Shaw | 6-14 |
- Crime Doctor's Courage | Briscoe—Baker | 11-23 |
- Details under title: Doctor's Name | 
| Details under title: Frontier Rangers | 
| Details under title: Fry in the Fog | 
| Details under title: The Immortal | 
| Details under title: Moccasin Toe | 
| Roger, Head and Tail | 
| I Love a Mystery | 
| Lenny Has a Wrench | 
| Lost in the Woods | 
| Let's Go Steady | 
| Mere Living Whistle, The (61) | 
| Details under title: Dormant Amount | 
| Rough, Tough and Ready | 
| Details under title: Men of the Dern | 
| Wooden Nickles (60) | 

### METRO-GOLDWYN-MAYER

#### 1944-45 Features
- Completed (32) In Production (1)

### YOLANDA AND THE THIEF (Technicolor)
Musical—Started January 12
Director: Vincente Minnelli
Producer: Arthur Freed
Story: A wealthy young lady in a mythical South American country falls in love with a gentleman who plans to rob her. When he learns of her love, he discards her and seeks her fortune for other окружающим.

### THE HARVEY GIRLS (Technicolor)
Musical—Started January 12
Cast: Judy Garland, Ann Sothern, John Held, Edward Arnold, Ray Bolger, Virginia O'Brien, Selena Royal, Marion Main, Mary Mallen.
Director: George Sidney
Producer: Arthur Freed
Story: In the early days of the Santa Fe, Fred Harvey brought girls west to tend to the Harvey House. Yer, the newcomers find on her legs all ends well. This is the saga of the Fred Harvey system crossings...

### RELEASE CHART

#### Title—Running Time

| films | Cast | Details | Rel. No. | 
| **1944-44** | 
| Block No. Seven | 
| Andy Hardy's Blonde Trouble (107) | Kammerer—Stear | 7-26, 5-44, 423-4 |
| Arliss, The | Duvall—Bates | 6-14, 5-44, 423-6 |
| Meet the People (103) | Goodman—Stear | 7-26, 5-44, 423-7 |
| Three Men in a White (65) | Thompson—Johnson | 12-17, 6-44, 423-9 |
| Two Girls and a Sailor (126) | Johnson—Almy | 9-9, 6-44, 423-6 |
| **Bolt No. Eight** | 
| Bubbling Beauty (T) (103) | Skeeter-William | 9-6, 7-44, 420-5 |
| Details under title: Co-Ed | 
| Details under title: Nite | 
| Details under title: The Sheik | 
| Details under title: The House | 
| Details under title: Ten Years | 
| Details under title: Our Wandering Daughter | 

### ANNIVERSARY SPECIALS
- Dream Seed (145) | Humbert—Norton | 11-15, 8-44, 500 |
- White Cliffs of Dover, The (136) | Dunne—Huntley | 6-28, 6-44, 491 |

### SPECIAL
- Teeny, Wintey (80) | Documentary | 

### RESUMES
- Billy the Kid (T) | Taylor | 
- Big Shaw, The | Moore | 
- Christmas Carol, A | Humphrey | 
- Come Live With Me | Lamar-Sherwit | 
- Kansas | Shaw | 

#### FIM BULLET
24
NEW PRODUCTIONS
THE PHANTOM OF 42 STREET
Mystery—Started January 5
Cast: Dave O'Brien, Vivian Dillridge, Alan Mowbray, Frank Jenks, Iris Adrian, Ethel Elliott, Jack Mulhall.
Producer: Al Herman

ENCHANTED OASIS (handicolor)
Fantasy—Started January 8

THE GANGSTER'S DEN
Western—Started January 5
Cast: Buster Crabbe, Al St. John, Sullivan Logan.
Producer: Sig Neufeld

RELEASE CHART
Title—Running Time

IN PRODUCTION
New Features (1945) 1944-45

COMPLETED
New Features (1945) 1944-44

NEW PRODUCTIONS

FATAL WITNESS
Mystery—Started January 5
Cast: Evelyn Ankers, Barbara Everest, Richard Fraser, Colin Campbell, Frederick Worlock, George Leigh, Virginia Farmer, Crawford Kent, Barry Bernard.
Director: Leslie Schoenberg
Producer: Rudy Abel

RETURN AT DAWN
Comedy—Started January 6
Director: Jack English
Producer: Joseph Bercholz

RELEASE CHART
Title—Running Time

IN PRODUCTION

1944-45 Features (32)

Completed (32)
Completed (16)
Completed (6)
Completed (2)

1945 Features (34)

Completed (34)
Completed (17)
Completed (6)
Completed (1)

IN PRODUCTION

1945 Features (34)

Completed (34)
Completed (17)
Completed (6)
Completed (1)
**RELEASE CHART**

**In Production**

**FILM TITLE**

- 4/1 for Adam (A)
- Colonial Elephants' Raid
- Captain Eddie

**Cast**

- Hodak-Berdix
- Bennett-Cyle
- McMurtry-Burl

**Details under title: First Last and Always**

**Completed**

- 1943-44

**BLOCK NO. ELEVEN**

**Cursled to Algiers (65)**
- Max-Lemm/Manly
- Faye-Baker

**Details under title: Good Neighbors**

**In the Midnight, Dancing (72)**
- Crist-Lamore

**Night Rider (65)**
- Foster-Taylor

**SPECIAL**

**Battle of Bots (80)**
- Governor-Douglas

**Release Date**

- 11-15

**Music**

- 11-29

**Stage of Benedita (156)**
- Florence-Wright

**IN PRODUCTION**

**cast**

- Abe-Andrews
- Bennett-Cyle
- McMurtry-Burl

**Details under title: First Last and Always**

**Completed**

- 1943-44

**BLOCK NO. ONE**

**Take It or Leave It (70)**
- Bicker-Massow

**Wing (71)**
- Meredith-Arnold

**BLOCK NO. TWO**

**Dangerous Journey (73)**
- Dennis-Bennett

**Greenwich Village (157)**
- Andrews-Williams

**Sweet and Lowdown (73)**
- Richard-Geoff

**BLOCK NO. THREE**

**Big Noise, The (75)**
- Laurel-May

**Breadline (65)**
- Crist-Lamore

**NO. FOUR**

**Laura (76)**
- Timony-Andrews

**Something for the Boys (T) (87)**
- Miranda-O'Shea

**Block No. Five**

**Sunday Dinner for a Solder (86)**
- Boker-Winkler

**O'Brien-Crate**
- 6-26

**BLOCK NO. SEVEN**

**Fighting Lady, The (61)**
- O'Connell-Barker

**NOT DESIGNATED**

**Hanesville (68)**
- Gaffney-MacLean

**Mule Train (72)**
- Nature-Front

**Mud Mill (72)**
- Joe-Harriman

**Because We Can't Go Home (T) (73)**
- McCurtis-Burke

**Ten Wilson (T) (153)**
- 10-20

**NEW PRODUCTIONS**

**PARIS UNDERGROUND**

**Drama—Started January 8**

**Cast:** Constance Bennett, Gracie Fields, Kurt Krueger.

**Director:** Gregory Ratoff

**Producer:** Constance Bennett

**Story:** Two women meet tragedy and heroism as members of the French underground.

**RELEASE CHART**

**IN PRODUCTION**

**Title—Running Time**

- In Production (3)

**Cast**

- Small (Sml.)
- Rogers (Rog.)
- Vanguard (Van)
- Crosby (Chv.)
- Sherman (Shm.)
- Pressburger (Psb.)
- Warners (Wnr.)
- Riles-Monter (R.M.)
- Boggs (Bog.)
- Strassberg (Smg.)
- Keyes (key.)
- Cowan (Caw.)
- Stone (Stn.)
- Selznik (Szk.)
- Nebenzahl (NOb.)
- Lesser Les.)
- Low-Hakim (L. I.)
- Skirball (Skd.)
- Eagle-Lion (G. F. D.)
- Cayne (Cay.)
- Brownson (Bm.)
- Hughes (Hug.)

**UNITED ARTISTS**

**1944-45 Features Completed (26)**

**IN PRODUCTION**

**State Fair (Technicolor)**

** Musical—Started January 3**

**Cast:** Dana Andrews, Jeanne Crain, Dick Haymes, Vivian Blaine,

**Director:** Walter Lang

**Producer:** William Perlberg

**Story:** The original Phil Stain novel set to music.

**20th CENTURY-FOX**

**1944-45 Features Completed (26)**

**IN PRODUCTION**

**TITLE**

- In Production (4)

**Cast**

- Bickel-Massow
- Bennett-Cyle
- McMurtry-Burl

**Details under title: First Last and Always**

**Completed**

- 1943-44

**BLOCK NO. ONE**

**Take It or Leave It (70)**
- Bicker-Massow

**Wing (71)**
- Meredith-Arnold

**BLOCK NO. TWO**

**Dangerous Journey (73)**
- Dennis-Bennett

**Greenwich Village (157)**
- Andrews-Williams

**Sweet and Lowdown (73)**
- Richard-Geoff

**BLOCK NO. THREE**

**Big Noise, The (75)**
- Laurel-May

**Breadline (65)**
- Crist-Lamore

**NO. FOUR**

**Laura (76)**
- Timony-Andrews

**Something for the Boys (T) (87)**
- Miranda-O'Shea

**Block No. Five**

**Sunday Dinner for a Solder (86)**
- Boker-Winkler

**O'Brien-Crate**
- 6-26

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- O'Connell-Barker

**NOT DESIGNATED**

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- Gaffney-MacLean

**Mule Train (72)**
- Nature-Front

**Mud Mill (72)**
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- 10-20

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**IN PRODUCTION**

**Title—Running Time**

- In Production (3)

**Cast**

- Small (Sml.)
- Rogers (Rog.)
- Vanguard (Van)
- Crosby (Chv.)
- Sherman (Shm.)
- Pressburger (Psb.)
- Warners (Wnr.)
- Riles-Monter (R.M.)
- Boggs (Bog.)
- Strassberg (Smg.)
- Keyes (key.)
- Cowan (Caw.)
- Stone (Stn.)
- Selznik (Szk.)
- Nebenzahl (NOb.)
- Lesser Les.)
- Low-Hakim (L. I.)
- Skirball (Skd.)
- Eagle-Lion (G. F. D.)
- Cayne (Cay.)
- Brownson (Bm.)
- Hughes (Hug.)
The New York Times
Tore the Words Right Out of Our Mouth!

"We confidently predict this picture is one of the best we will see this year!"

Journal-American —

"Taut and gripping drama...sustains a tense and compelling mood!"

Daily Mirror —

"One of the most noteworthy cinemas now on Broadway...shivery, simon-pure suspense will glue you to your seat!"

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Post —

"Warm and stirring...touche the heart-strings and calls forth teary-eyed laughter!"

"Mr. Emmanuel" wins a welcome he's the kind of man it is good for all of us to meet!

G.C.F. presents

"Mr. Emmanuel"

FELIX AYLMER with GRETA
GYNT and WALTER RILLA

from a novel by Louis Goudring, Directed by Harold French, Produced by William Sitron

A Two Cities Films Production

Made in London, England

Yes, Mr. E. (that's you, Mr. Exhibitor), it's from U.A.!
'NIGHT CLUB GIRL' MUSICAL QUICKIE FOR DUALS

Rates • • — as supporting dueller

Universal
61 minutes


Directed by Eddie Cline.

One of Universal's minor musical programmers. This one, with songs aplenty but few genuinely-amusing moments, will get by as a naborhood supporting dueller. At least, the youngsters and the swing fans, who will enjoy Judy Clark's Betty Hutton-like rendition of "I Need Love" and Vivian Austin's singing and tap dancing, will also get some laughs from the fast-paced and utterly nonsensical plot. The actual highspots, which most patrons will appreciate, are the Mulecays, playing "Pagan Love Song" on their harmonicas, and the Delta Rhythm Boys' smooth rendition of the popular tune "One O'Clock Jump." Less said about the slapstick comedy moments the better. The youthful leads, Vivian Austin and Billy Dunn, are lacking in name value but such reliables as Maxie Rosenbloom, Minna Gombell and Andrew Tombes are as funny as their makeshift roles permit them to be.

The tip-off on the story's plausibility is the fact that it opens in the Missouri town of Windebaggo where the mayor and townsfolk are giving a big send-off to Vivian Austin and Billy Dunn, a brother and sister dance team on their way to Hollywood. When they arrive, they have no luck in getting studio jobs and are down to sleeping in the park when Edward Norris, a columnist, gets them a chance to do a guest turn in Maxie Rosenbloom's night club. Having over-eaten on hot dogs, Vivian is too sick to dance, but Minna Gombell, check room supervisor, befriends them and gets them jobs as page boy and souvenir doll peddler. They get into numerous difficulties with Rosenbloom, who resents them, but they manage to hang on to their jobs until they receive a wire saying that the Mayor and a delegation from Windebaggo are arriving to see them do their act. While Norris is getting Rosenbloom out of the way so the kids can dance in the show, Vivian teaches the chef her home-town recipe for soupy haas, which is put on the menu and goes over big with the club customers. After the kids go on and score a hit, a big food manufacturer makes a deal with the Windebaggo delegation to manufacture soupy haas for the world to enjoy.

DENLEY

'OATH OF VENGEANCE' ROUTINE WESTERN QUICKIE

Rates • • — in action houses

PRC Pictures
58 minutes

Buster Crabbe, Al (Fuzzy) St. John, Mady Lawrence, Jack Ingram, Charles King, MarinSais, Karl Hackett, Kermit Maynard, Hal Price, Frank Ellis.

Directed by Sam Newfield.

The cowboy team of Buster Crabbe and Al (Fuzzy) St. John goes into its second season of western films with "Oath of Vengeance," a routine, low-budgeted horse opera. Crabbe makes a handsome, two-fisted riding hero and St. John, veteran of custard-pie comedies, plays an amusing old codger who gets laughs by blundering, falling down, etc. Both deserve a better plot than this one — dealing with the oft-used theme of a range war between farmers and cattlemen. Such familiar portrayals of bad men as Charles King, Jack Ingram and Kermit Maynard give the tip-off on their villainous sympathies on their first entrance and, while the story has shooting action, suspense is only mild. Although Mady Lawrence's romantic role is a palid one, Marin Sais contributes a lusty performance as a man-hating old pioneer woman. For the western houses only where Crabbe's popularity will get it by.

Al (Fuzzy) St. John, who sells his ranch to buy a general store, soon finds that a local range war between farmers and cattlemen has tied up all his assets in credit extended to his customers. His pal, Buster Crabbe, arrives and decides to help out by trying to make peace between the warring factions. All the trouble is being caused by Jack Ingram and his gang of cattle rustlers who cover up by throwing suspicion upon the farmers. When one of the cattlemen is killed, Karl Hackett, leader of the farmers, is made to appear guilty. Crabbe rescues Hackett from the infuriated mob and insists on a fair trial for him. Afraid of this, Ingram tries to get Hackett out of jail and, after a fight with the double-dealing rustlers, Crabbe exposes their activities to the warring factions.

LEYENDECKER

Check Some FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of ACCURACY.

FILM BULLETIN

THE INDEPENDENT TRADE JOURNAL

30
THE NAZI WAY vs. THE AMERICAN WAY

Don’t let it happen here!  
With him it can’t happen here!

FIRST LINE OF DEFENSE
AGAINST RACE INTOLERANCE-
THE BOY SCOUTS OF AMERICA!

How much is it worth to you?

Yes, here’s another call for money! But you couldn’t spend it better than to help the boy of today become the good citizen of tomorrow. Never before has the need for THE BOY SCOUTS OF AMERICA been so vital. In a time when juvenile delinquency turns to desecrating the house of worship, remember that America’s future lies in its youth! While their brothers fight, Scouts serve in vital home-front duties, gathering waste paper and scrap; selling War Bonds; assisting in hospitals and more! They know no race or creed distinction in service to humanity. That’s the kind of democracy worth supporting.

Be a good scout! Salute the wonderful work of the Boy Scouts from the pocket-book as well as the heart!

Make your check payable to Gerald F. Beal, Treas. G.N.Y.C. Boy Scouts and mail to Amusement Division, B. S. Moss, Chairman, 218 W. 49th St., New York 19, N.Y.
'KEYS OF THE KINGDOM' FINE, STIRRING BUT LONG, IS VERDICT

(20TH CENTURY-FOX) "...Sweet and charming, and again poignant and stirring screen drama—a personal triumph, indeed, for Gregory Peck...Lengthy, highly dramatic, entrancingly photographed production which certainly bears seeing...Stahl has captured a delicate spiritual quality, and at the same time managed to give the action sequences a biting tang." THIRRER, N. Y. POST.

"...A man of God receives dubious tribute...The Gregory Peck portrayal of a missionary gives triumphant accents to this screen translation of A. J. Cronin's novel. The translation itself is more episodic and contrived than dramatically convincing...Comparatively unconventional and is, always sincere, but it is a bit fragmentary for comfort." BARNES, N. Y. HERALD TRIBUNE.

"...Fine and faithful but far too long at 2 hours, 18 minutes length arrived at after ruthless editing...Because of this cutting, the film now contains numerous loose ends and incomplete portions which may prove extraneous and bewildering to those who have not read the book...Drags rather pointless for its first half hour then for the rest of the time becomes an absorbing, well-humored and gratifying experience that I, for one, regretted to see end." McMANUS, PM.

"...Novel given devoted treatment but it had its greatest good fortune in being played by Gregory Peck...Fledging movie actor tossing in one of the soundest and most intelligently presented performances of a year that has abounded in those merits...Picture of this quality is the right conclusion to a year whose movie achievements have been so much greater than most." COOK, N. Y. WORLD TELEGRAM.

"...Inspiring and heart-warming...Peck's sensitive portrayal is one of this year's outstanding character portraits to reach the screen...Told with humor as well as a touch of pathos under John Stahl's sympathetic direction. While it is primarily the story of a clergyman it is also a human document that will appeal to all sorts of people..."

-CAMERON, N. Y. NEWS.

"...Long and mellow film is but a surface shadow of the substance that was so finely wrought...In a two-hour-and-seven-minute picture, one might reasonably expect a great deal more insight into character and its conflict than is offered...Much of the dialogue that is cautiously arranged...Is tedious, since it lacks real depth or point." CROWTHER, N. Y. TIMES.

'EXPERIMENT PERILOUS' LAMARR-LUKAS-BRENT MELLER GETS GOOD NOTICES

(RKO) "...Grapples with one of the screen's tougher hazards—Intelligent, subtle psychological drama—and comes off very well...Effective set of shudders even if it does run a little slow at times...Jacques Tournier, the director, specializing in violent horror stories, has turned out a hard-hitting picture that can move a lot of people...Romantic melodrama..."...Psychological thriller of no mean shivery proportions...Dark domestic intrigue to keep the audience on tenderhooks...Belongs in the front rank of the year's mystery thrillers." GUERNSEY, N. Y. HERALD TRIBUNE.

"...Essay one of the better psychological melodramas...Unfortunatly that the producers of this film elected to explore the warped mind of Nick Bederaux more in narrative than cinematic terms, for it just isn't a good movie-making when the microphone proves to be more important than the camera...Skillful performance of Paul Lukas which holds 'Experiment Perilous' together until the violent and exasperatingly routine climax...Well calculated to hold your attention, despite its excessive talkativeness." T.M.P., N. Y. TIMES.

"...Absorbing story...Only the idea of this new picture can be likened to 'Gaslight'...Doesn't pack quite the wallop that the Boyer-Bergman melodrama did. But it is equally as interesting and just as well produced and acted. It's doubtful that it will be as popular," HALL, N. Y. NEWS.

"...You can't help finding 'Experiment Perilous' greatly remindful of 'Gaslight'...Theme is provocative: performances compelling." THIRRER, N. Y. POST.

'MR. EMMANUEL' BRITISH FILM HAS MIXED RECEPTION

(UNITED ARTISTS) "...British-made simple and stirring little film is the sharpest damnation of Nazi 'kultur' that the screen is likely to show any time soon...Tension increases in intensity until it becomes a truly terrifying spell...Exceptional dramatic strength...Very likely to be one of the best pictures we have seen...We confidently predict that this picture is one of the best that we will see this year." CROWTHER, N. Y. TIMES.

"...Angry drama from England, denouncing the vicious brutality of the Nazi...Laid on a little more heavily than in American films with the same theme...perhaps because of the vigor of the playing...Proceeds at the leisurely pace of English movies, turned to shrewd advantage in this case by giving the story an air of a carefully documented narrative...Dismaying, paralyzing impact on the emotion." COOK, N. Y. WORLD TELEGRAM.

"...In a leisurely, let's-suppose vein seeking to stimulate thought and discussion about the issues of the war through the medium of the entertainment film...Mr. Emmanuel is magnificently portrayed by Felix Aylmer and there are some scenes in the film which leave deep and lasting impressions...McMANUS, N. Y. TIMES.

"Latest British melodrama is a slow tale...Lacking in the curt, straightforward style of presentation which has won American admiration for the British thriller fans...Its story is slow and doddering like its central figure, rather than swift and dramatic...Has some excellent performances and is based on an interesting notion: but as stated in 'Mr. Emmanuel,' it is just a little too much of a truism." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"...Warm and stirring story...A film which is as interesting and well produced and acted as it is as entertaining...Hopeful...Thoughtful and increasing in expression. Although it tells a slight believable tale—one which touches the heart-strings, rouses the ire of good people, and again calls forth teary-eyed laughter—Mr. Emmanuel is essentially a screen study of a rather remarkable character..." THIRRER, N. Y. POST.

'LAKE PLACID SERENADE' FOR SKATING ADDICTS

(REPUBLIC) "...Miss Ralston's frozen figure is graceful enough, though conservative as cinema gilding goes...Nothing new an different...Similar ice routine with other faces in the parts. Undistinguished like similar pictures as it is, 'Lake Placid Serenade' is for the skate-crazy fans only..." GLENN STONE, JR., N. Y. HERALD TRIBUNE.

"...Glimmer ice show as pretty as a Christmas card and just about as familiar...Fortunately, Miss Ralston and company stay on the ice for a majority of the picture's eighty-five minutes...Unfortunately, it is when the skaters leave the ice that they and the film come a cropper...Carefully large quota of unfunny gags...McMANUS, N. Y. TIMES.

"ILLUMINATIONS silver skates一条龙 band which needn't have cost nearly that much...Ice ballets and routines abbreviated, montaged and sometimes scarcely glimpsed because of the over-long and obviously less expensive romantic involvements." McMANUS, PM.

"...Customary for movies to treat skating fans as moderately dopy people who like silly little trivia in the stories around which skating pictures are built, 'Lake Placid Serenade' came to the Republic this morning to hold up the animation. Still, the film should have been as entertaining as it is as an afterthought. Although it tells a slight believable tale—one which touches the heart-strings, rouses the ire of good people, and again calls forth teary-eyed laughter—Mr. Emmanuel is essentially a screen study of a rather remarkable character..." THIRRER, N. Y. POST.

'3 IS A FAMILY SLAPSTICK COMEDY TAKES A PANNING

(UNITED ARTISTS) "...Series of howls, not from the audience but from a procession of infants...Plot just labors on and on, wit oneingenue, another after popping in the door in maternity costume and one gag-man after another exhausting his talents to make a living..." HALL, N. Y. NEWS.

"...A lot of laughter is spilled as the town bristles with clownishness, and silly little faces smile at the camera...A W. N. Y. TIMES.

"...For a bit of holiday fun, I recommend '3 Is A Family'...Excellent cast help put over the amusing situation of the plot and garner many laughs as the comedy is worth." CAMERON, N. Y. NEWS.

What The Newspaper Say
HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

FILM BULLETIN
THE FIRST COMPLETE STORY OF PHILIPPINE NAVAL VICTORY!

A gratis short that will hold audiences spellbound!

'BROUGHT TO ACTION'

The industry salutes the Navy with this thrilling film record of America's greatest sea-air victory. It's a picture your audiences will thank you for putting on your screen, not only because it's great entertainment but because it packs a terrific patriotic heart-thrill.

Produced by the Office of Strategic Services in cooperation with the United States Navy. Distributed by United Artists (M-G-M, in Albany, Des Moines, Memphis, Oklahoma City and Portland, Ore.)

** SPONSORED BY WAR ACTIVITIES COMMITTEE OF MOTION PICTURE INDUSTRY, 1501 BROADWAY, NEW YORK CITY **
West Coast, he had served six years as Eastern Advertising and Publicity head of Universal Pictures. Preceding his advent into the film industry, he was a newspaperman in Chicago.

Pollock will shortly announce a new connection in the film advertising field. Meanwhile, the World Publishing Company, this week announced the publication of his book, "Your Baby, Sir," for publication in the Fall. Plans are being made to have this hilarious story of an expectant father illustrated by one of the country's outstanding cartoonists. Several film producers have indicated their interest in the book.

**PRODUCTION STILL “ESSENTIAL”**

Film production was continued on the War Manpower Commission's list of essential activities as the WMC last week presented its revised schedule of critical and essential jobs in order to raise the 900,000 men called for the Armed Forces by July 1st. The revised list will serve as a guide for Selective Service officials in the drafting of men in the 26-29 age group.

Technical, scientific and research workers in the picture industry retain their A-1 priority. However, no specific jobs were mentioned in other categories. Called essential, but not critical, was the "production of motion pictures, including technical and vocational training films for the Army, the Navy and war production, film processing, newsreels and the development of sensitized film."

According to the terms of the manpower priorities announced by OWM chief James Byrnes, industry workers in the 26-29 group in the above jobs will hold priorities 1, 2, 4 or 5. Hollywood considered the position precarious for actors under 30, since these were not considered irreplaceable. Technical men under 30 were also considered ripe material for Selective Service plucking.

**SELZNICK, GOLDWYN INTO ASTOR**

David O. Selznick and Samuel Goldwyn completed arrangements last week for the use of the Astor Theatre in New York as a first-run showcase for their independently-produced product under a 30 months' deal with the City Investing Co., owner of the Astor and other Broadway film houses.

The Astor, which had been showing M-G-M pictures exclusive under a lease with Loew's which expired December 31, will alternate the Selznick and Goldwyn product, with first film under the new arrangement Goldwyn's "Princess and the Pirate" which will open February 9. Selznick's "Spellbound" will follow the Goldwyn film. "Meet Me in St. Louis," the current Astor offering, will continue until February 4, following which the theatre will undergo a modernization program, including the addition of some 200 seats. The house will be restaffed with Maurice Maurer taking over as manager under the new setup.

James A. Mulvey, representing Goldwyn, and Neil Agnew for Selznick, jointly stated that the deal solved the problem of the Broadway Theatre shortage for the producers and indicated that similar arrangements may be made in other cities encountering similar problems.

**THANK YOU**

for your cooperation in the handling of film.
It is working out swell.

**NOW SAVE PAPER**

This is an important War Effort. Do not throw them aside.
Return all posters properly marked, labeled and wrapped. Don't throw them loose in the lobby.

**YOU DO YOUR PART! WE'LL DO OURS!**

HIGHWAY EXPRESS LINES, INC.

236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penn. LOCust 4311

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"WAY" TOPS FILM DAILY POLL

Paramount's "Going My Way" topped The Film Daily's annual poll of critics from 384 newspapers, magazines, wire services, syndicates and radio commentators. The "Ten Best" in the poll were: "Going My Way," "Song of Bernadette" (20th-Fox); "Since You Went Away" (UA); "Madame Curie" (M-G-M); "Dragon Seed" (M-G-M); "White Cliff of Dover" (M-G-M); "Geisha" (M-G-M); "A Guy Named Joe" (RKO); "Story of Dr. Wassell" (Paramount), and "Lifeboat" (20th-Fox).

Multiple credits were registered by Leo McCarey, who wrote, produced and directed "Going My Way," by David O. Selznick for screenplay and production of "STYNA" and by Cecil B. DeMille who directed and produced "Wassell," the last being the only one produced in Technicolor.

Under the rules, only features released for exhibition between November 1, 1943 and October 31, 1944 were eligible. Pictures presented on a roadshow basis at advanced admissions and especially shown were not considered unless the respective distributors believe there had been sufficient playdates to insure a fair vote.

**CRESCENT APPEAL DENIED**

The U. S. Supreme Court denied the appeal of the Crescent Amusement Co. for a rehearing in the appeal from last year's Circuit Court ruling which upheld the Government's contentions in the anti-trust suit. Crescent filed a petition the week before for rehearing, alleging three errors of fact. The Court refused the petition and refused to offer any discussion. Since the original decision was by a 5-1 margin, it was considered substantial enough to refuse to grant a rehearing.

**FORM INDUSTRY WMC**

An industry war manpower committee to confer directly with Washington on the present critical labor shortage was formed by Mr. Fabian, chairman of the WAC theatres division. The new group will provide assistance and information to local committees whose problems are related to the national situation.

Heading the committee is Harry Brandt and associates are: Harry Kalmie, assistant general manager of Warner Theatres; Edward Pugoff of Pugoff and Becker; Jay Emanuel, exhibitor and publisher of The Exhibitor; and William Crockett, president of MPTO of Virginia.

**PEOPLE**

Hugh Owen resigned the post of general sales manager of Vanguard Films, Inc., to return to Paramount as divisional sales manager of the newly-created New York and Southern Division

Harold LeSueur was appointed Advertising Manager of United Artists by Louis Pollock, before the latter's resignation as director of advertising and publicity for the company.

Frank P. Rosenberg, director of ad-publicity for Columbia was elected chairman of the eastern division of the Public Information Committee of the Motion Picture Industry. He succeeds Hal Horne, 20th-Fox ad-publicity head.

Ray Wylie was promoted to branch manager at United Artists, New Haven exchange. He was formerly salesman in the Buffalo territory. Wylie succeeds William S. Shartin who was transferred to the Pittsburgh territory.

Jack Wrege was appointed assistant to J. J. Unger, United Artists Western division manager.

Ned E. Deplin and Leon J. Bamberger were presented with plaques by the WAC motion pictures division in appreciation of their services with the distributors division. Presentations were made by WAC Chairman George J. Schaefer.

Bernard M. Kamber was appointed assistant chairman with Edward M. Schnitzer to Gradwell L. Sears, WAC Distributo chairman.

Reeves Espy, general manager of the Myron Selznick Agency last week joined B. G. DeSilva Productions at Paramount a general manager.

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**SIGN THAT PLEDGE!**

MARCH OF DIMES

JAN. 25-31

NEW JERSEY MESSERGENDER SERVICE

Member Nat'l Film Councils 250 N. JUNIPER ST. Philadelphia, Pa.
"WHAT'S YOUR NAME?"

THAT'S THE TITLE OF A THRILLING PICTURE TO RUN WHILE BRAVE BOYS HOLD THE LINE ON THE WESTERN FRONT

"I might have saved lives by staying on my job!"

ARE 9 MINUTES OF YOUR SCREEN-TIME WORTH ONE LIFE?

The most thrilling, timely film of the day—"WHAT'S YOUR NAME?" It will hold your audience spellbound and simultaneously inspire them to be faithful to the boys dying on the Western Front. That's what's in your power to do! "WHAT'S YOUR NAME?" is absorbing to watch—and you'll be doing your nation a service in the war's critical phase by faithfully showing it.

AVAILABLE GRATIS AT ALL 20th CENTURY-FOX EXCHANGES
Presented by the War Dept. Produced by Army Pictorial Service, Signal Corps.

*** Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N.Y.C. ***
In 1944 the Greer Garson Trailer provided the extra punch that raised $4,500,000 for polio victims. That's 45 million dimes. Miss Garson raises the ante to $5,000,000... and hopes that you'll raise her... that's 50,000,000 dimes!... Greer Garson's heartrending new 1945 trailer, "The Miracle of Hickory", tells briefly of the polio epidemic that hit Hickory, N. C., last summer. It answers the question of "What becomes of the money we give?" It shows children actually being saved... dimes marching into action against the enemy... The four and a half million dollar wallop of 1944 amply proved the selling power of GOOD trailers, and how they soften people's hearts and open their purses... WE have the proud privilege of distributing this film of mercy... YOU have the inestimable opportunity of showing it to your patrons... to their applause of your public spirit... CONTACT YOUR NEAREST NSS BRANCH AT ONCE!... MARCH OF DIMES WEEK — January 25-31.
A WARNING
The Department of Justice Will Force the Issue of A Trial Or A New Consent Decree

ALLIED’S BOARD MEETING
The Columbus Confab Reaffirms Organization’s Right To Speak For the Nation’s Independents

MOVE OVER, MAJORS!
Republic Steps Into Limelight

EDITORIALS by MO WAX
Pages Three - Four
NOW IN TWO INSPIRING REELS FROM WARNER!

Pledge to Bataan

IN TECHNICOLOR

Ready this very minute... and timely as today's communiqué.

JACK L. WARNER, EXECUTIVE PR

Produced by GORDON HOLLINGSHEAD - Directed and Photographed by DAVID GRIFFI
FIRECRACKER!

One way to make a mule move is to set off a firecracker under his belly.

Attorneys for the five defendant film companies involved in the anti-trust suit have been playing mule in the matter of evolving an ad interim consent decree to place distributor-exhibitor relations on some stabilized basis during the period pending disposition of the suit. No amount of tugging and pushing by the Department of Justice, the Court and by exhibitors has been able to budge the eminent and high-priced counsel for the film companies.

Now it appears that Uncle Sam is squaring his jaw and fixing to do something about this awkward situation. We hear that he will adopt the old method of setting off a firecracker under those film lawyers. Matter of fact, it is likely that by the time this is being read the Department of Justice will have filed in Federal court a petition for an injunction revolutionizing accepted clearance principles, especially for distributor-controlled theatres.

What a pity that responsible film leaders accept legal advice that regards it as politic and not unpatriotic to refuse their Government cooperation in its efforts to unravel the gnarled affairs of this industry.

ALLIED BOARD MEETS

It would be a tonic for all the nation’s independent theatre men to attend a meeting of Allied States Association’s Board of Directors such as was conducted in Columbus on January 24-25, if only for the fact that it would endow them with the comforting feeling that each of them does not stand alone in facing the exigencies that invariably arise in the trade and in his relations with the other branches of the industry.

The Columbus conclave was thorough, pointed, practical. Throughout, from A. F. Myers’ erudite annual report on the state of the industry down to the discussion of a seemingly minor topic like the dangers in serial numbering of admission tickets, an impressive tone of getting-down-to-cases pervaded the sessions.

Mr. Myers’ report, the high points of which are covered in the News Digest on page 11, is an enlightening document. His discussion of the Government’s anti-trust suit and the necessity for and advantages of an equitable and interim consent decree should be read and taken to heart and head by the defendant distributors’ attorneys. On the film situation, Mr. Myers analyzed the possible effects of the new stock cut and suggested how the producers can avoid any further curtailment of product and prints. He had some interesting things to say about cooperative film buying by exhibitors and the dangers potential in intertemporal adoption of this type of organization when sponsored by “self-seeking promoters.” The Allied Caravan came in for praise from the Chairman of the Board for its service to exhibitors on film terms and sales policies.

A special session of the Columbus meeting was devoted to hearing Spyros Skouras, president of 20th Century-Fox, express his views on certain industry problems, particularly theatre divorcement. Mr. Skouras declared his belief that independent exhibitors will not profit by divorcement, that production will suffer as the result of the elimination of large circuit buying. In addition, he told of his fears that television may be used by the film companies against exhibitor interests if they are deprived of their theatre holdings.

Most members of the Allied Board appeared to gather the impression that Mr. Skouras was holding out an olive branch on behalf of the major distributors, offering sales policy concessions if exhibitors would withdraw their support from the Government’s avowed intention of forcing divorcement. The general opinion seemed to be that the distributors were too late with such a proposal and that trade practice concessions would have to be made by the distributors regardless of the divorcement issue.

The Board explored a number of problems vitally affecting independent exhibitors, but about which the rank and file have comparatively little knowledge.

For instance, the threat of increasing competition by 16mm films, a danger which looms much larger in the post-war era when the 16mm equipment manufactured for the armed services is thrown on the civilian market.

Allied leaders Don Rossiter, H. H. Lowenstein and Nathan Yamins have made a thorough study of this subject. Their report indicated that efforts to stifle the growth of competition by "rolling theatres" with 16mm films against established theatres have won the support of some major distributors, but that others give Allied’s campaign only lip service. Columbia, for one, persists in the distribution of these films to any and all buyers. Allied will continue to combat this menace and the fact that it today does not pose a more serious problem to theatres, especially in small towns, can be attributed directly to the organization’s vigilance.

(Continued on Next Page)
EDIToRIALS

(Continued from Preceding Page)

Martin G. Smith, who was persuaded to accept another term as national president, raised the question of the campaign to extend the life of the War Activities Committee after the termination of the war—a move which has been receiving a strong propaganda buildup in some quarters. It was unanimously agreed that independent exhibitors should regard the WAC as exactly what its title denotes, a war emergency body which should cease to function when the emergency ends. Mr. Smith, Allied’s chief representative in WAC affairs, praised its accomplishments, but pointed out that they were made possible largely by the wholehearted patriotic cooperation of the country’s exhibitors. However, Allied condemned some of the methods used by WAC heads and recommended that “the Committee can better serve the industry and better exemplify the principles which we are all driving to defend and maintain, if organization responsibilities and functions were clearly defined and its affairs conducted along representative and democratic lines.”

This action of confining the existence of the War Activities Committee to the duration of the war already has brought repercussions along the familiar lines of charges of “obstructionism,” etc. These cries need not be heeded. The independent exhibitors of America have contributed a full share to the war activities of their industry. They are under no obligation—they would be guilty of naivete—to allow themselves to be propagandized into some shallow scheme for post-war “unity” in which they would play the role of step-cousins.

The requirement that serially numbered admission tickets be issued consecutively has occupied the attention of Allied for some time and Col. H. A. Cole, chairman of a special committee, reported to the board at Columbus that his group had directed a letter to the Commissioner of Internal Revenue setting forth the ways in which Regulation 43 might be used to invade the privacy and jeopardize the investments of theatre owners. He explained how simple it is for distributors, for competitive exhibitors and for real estate promoters to ascertain the gross receipts of any theatre merely by purchasing opening and closing tickets. Cole’s committee requested the Revenue Department to allow the staggering of ticket rolls in order to thwart such invasions of the exhibitor’s private business.

Observing for two days as this organization’s directors worked on these and many other problems, and watching the manner in which they planned ways and means of correcting conditions unfavorable to independent exhibitors, one could not resist the thought that this organization speaks for the independents—all of them—and that it EARNs the right to the support of every independent theatreman. Further, that the other branches of film business would make a real contribution to that intra-industry harmony they profess so fervently to desire if they recognized the growing strength of Allied and dealt with that body in an atmosphere of mutual respect and on a basis of common purpose for the future good of the industry at large.

MOVE OVER, MAJORS

The progress of Republic Pictures through the span of its first ten years was accentuated sharply by the announcement on Friday that Frank Borzage has signed a long term producing-directing contract with this company. He will organize a special unit for the production of deluxe features budgeted at a minimum of one and a half million dollars each.

Borzage is one of the topflight directors in Hollywood. Outstanding among his numerous successes were the memorable “Seventh Heaven” and “Stage Door Canteen”. Currently he is working at RKO on the Technicolor spectacle, “The Spanish Main”. His acquisition by any major studio would be a noteworthy event; to Republic, Borzage represents the company’s “coming of age”.

In his announcement of the deal, president Herbert J. Yates said, “The Borzage arrangement is but the first of many great forward strides which are being taken, and which are being planned in the near future, on the occasion of our Tenth Anniversary in May, all aimed at even greater objectives during the second decade.”

Particularly in these times, with the major companies curtailing and hoarding their product, will exhibitors welcome pictures of the Borzage quality from Republic. Mr. Yates might have added to his statement: “Move over, majors!”

TITLE SWITCH

We find it difficult to comprehend the motive for Monogram’s decision to change the title of “They Shall Have Faith” to “Forever Yours”. Perhaps business in the triple premiere in Los Angeles was not up to expectations and this might have impelled the Monogram people to make the switch. Whatever the reason, it is our opinion that in the majority of situations grosses will be adversely affected, rather than increased, by the change of title.

“They Shall Have Faith” is an intriguing title, imparting an appropriate and provocative tone to a dramatic story dealing with the scourge of infantile paralysis, whereas “Forever Yours” has all the sound of some innocuous, trite romantic yarn.

Punchy, exploitable titles have been one of Monogram’s forte in recent seasons. This latest move, however, seems a step in the wrong direction. We believe a poll of exhibitors who will play the picture would show an overwhelming preponderance in favor of the original title. Monogram’s executives should have shown greater faith in their first judgment.
"A Tree Grows in Brooklyn" is a fine adaptation of one of 1944's best-selling novels. It is a great human document accenting tragedy and sentiment in a manner to play upon the heartstrings of young and old alike. While the picture retains all of the true-to-life, earthy qualities which Betty Smith put into her novel of a poverty-stricken, frustrated family living in a Brooklyn tenement, most of the vulgar language and sordid incidents have either been glossed over or entirely eliminated. The spectator virtually lives with this little group — an improvident father, hard-working mother, their two lovable youngsters and their warm-hearted, much-married Aunt Sissy — and experiences their few joys and many sorrows for more than two hours. Although the unhappy sequences seem to follow in quick succession — especially toward the end of the film — women fans will enjoy their inevitable "good cry" and the majority of male patrons will find it a warm and realistic picture. Only a few will complain that some lengthy dialogue passages and pedestrian action makes it a bit long. Director Elia Kazan seems to have found an amazing understanding of his characters and the locale and the myriad details of the dingy tenement and the dirty Brooklyn streets and backyards are faultlessly reproduced and photographed to perfection. The book's millions of readers furnish pre-sold audiences who will find no fault with its picturization. Business should be strong generally and should attain smash proportions in most naborhood spots. It will be weakest in action spots.

The main incidents in the story show how Peggy Ann Garner and Ted Donaldson, young children of James Dunn, a likeable, improvident singing waiter, and Dorothy McGuire, his stern, hard-working young wife survive and grow in the most squarial section of Brooklyn. While the little girl loves her happy-go-lucky father and her aunt, Joan Blondell, who has a penchant for being named "Bill," she never feels close to her mother. Dunn manages to get a few singing jobs and has a happy Christmas until his wife tells him that, despite his hopes for his children, they will never rise above their poverty-ridden existence. After encouraging Peggy in her dream of becoming a writer, Dunn leaves home and is later found dead from pneumonia. After the funeral, Miss McGuire confesses that she is the mother of the colt, Flicka, and after the death of the horse, Sissy, the worthy Mrs. Gilbert, and the mother of the colt, will have to leave school and go to work. However, she manages to continue school during her mother's confinement and the birth of the colt. After the birth of Flicka, Sissy, the mother of the colt, will have to sell her closer to Miss McGuire. Miss Blondell, too, has a baby and, after Peggy's graduation, Lloyd Nolan, a friendly policeman, asks Miss McGuire to be his wife. So Peggy and her little brother thrive in the midst of hardship just as their backyard tree takes root and grows between the cracks in the cement.

Peggy Ann Garner (seen only in "Jane Eyre"), whose sensitive portrayal of the pathos of the teen age Francis is outstanding, should be in the running for next season's Academy Award. Another noteworthy performance is that of James Dunn, whose bawajah-acting Johnny Nolan is an inspired acting job — one that should put him back into the big-time after several years of eclipse. Dorothy McGuire is excellent as his down-to-earth wife, Kate, and Joan Blondell contributes most of the picture's lighter moments as the warm-hearted Aunt Sissy. Ted Donaldson, as the soft-hearted Elia Kazan, the saloon-keeper, and Ferike Boros, John Alexander and Ruth Nelson also stand out in important roles. Lloyd Nolan has scarce film footage, but is handsome and capable as McShane, the neighborhood cop.

"THUNDERHEAD, SON OF FLICKA" SEQUEL BETTER THAN ORIGINAL

"Flicka," comprise a pre-sold audience for "Thunderhead" and the favorable word-of-mouth which was stimulated by the former film, too late for many those to benefit should accrue to this new picture. Grosses will be good generally, outstanding in rural areas.

Roddy McDowall is surprised to find Flicka with a snow-white colt, having expected her to foal a black or brown after mating her with a neighboring ranch's racehorse. Roddy's father, Preston Foster, traces the colt's ancestry to an albino, a wild stallion that had been terrorizing the area some years before and had disappeared. Roddy, despite the colt's wild and stubborn nature, finally succeeds in breaking him and persuading to let him enter Thunderhead in a race. The horse, after a bad start, leads in the stretch, then darts his leg and loses the race. Back at the ranch, they discover that the albino has returned and is raising havoc with the horse herds. When their beloved Banna, leader of the herd, is killed by the albino, they grimly set out to track him down. After a long search, Thunderhead breaks away and runs off. Roddy, searching for his horse, comes upon the albino with his herd of mares rounded up after years of raids. The albino attacks Roddy, but Thunderhead intervenes at the critical moment and, in a violent battle, kills the albino. Taking charge of the herd, Thunderhead leads them back to the ranch then "asks" for freedom. Roddy grants it, feeling that by virtue of having killed the outlaw king, Thunderhead deserves the throne.

Roddy McDowall does a fine job as the boy who understands and loves the horse, although his Oxford accent seems just a little incongruous in the Western setting. Preston Foster and Rita Johnson are also natural and appealing in their roles as the boy's parents. King's knowing and expert direction deserves high praise for this fine animal film.

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STINE
WARNER BROS.... 2 Not Set

'ROUGHLY SPEAKING' WOMEN MAY LIKE IT

Rates ★ ★ — generally; less in action spots

Warner Bros.
128 minutes

Directed by Michael Curtiz.

"Roughly Speaking" is a long-winded picture, although it is something of a personal triumph for Rosalind Russell. Louise Randall Pierson's best-seller was the heartwarming autobiographical story covering a 36-year period in the life of a courageous American girl who refused to let life "get her down." But, while the book elaborated on many human and amusing incidents, the film adaptation only shows us the highlights and the result is a shallow, repetitious and occasionally dull movie. The film, which opens in 1902 and ends with this country's entry into the World War, has a nostalgic charm, many tender and pathetic moments and a fine attention to detail throughout. The story encompasses too many episodes which start out hopefully and wind up unhappily, but this will carry appeal to women patrons who will admire the heroine's brave spirit and willingness to carry on. Humorous touches are few and far between and even Jack Carson tones down his natural comic manner to play an irresponsible hero. Director Michael Curtiz handles this rambling tale in a leisurely fashion and the picture would benefit by cutting. Playing up Rosalind Russell and Jack Carson in their new and finer portrayals, plus the popularity of the book, will result in good box office business where the feminine trade predominates. Too slow for the action houses.

Louise Randall is 12 when her father dies, leaving his family little but fond memories. At 18, Louise (Rosalind Russell) is an attractive, intelligent and independent young lady who enrolls in Beecher College to prepare for a business career. She quits school to take a secretarial job at Yale, where she meets and marries Donald Woods, stuffy son of a wealthy banker. Although their personalities constantly clash, they have four children. Her real first tragedy comes when all four youngsters are stricken by infantile paralysis, three recovering completely, while Louise, Jr. remains crippled. Her independence and her husband's conservatism finally become irreconcilable and they are divorced. Several months later Rosalind meets and quickly falls in love with Jack Carson, an irresponsible playboy, but they are kindred spirits and enjoy great happiness in their madness. They have one child, a son. They plunge into several joint enterprises, all of which end in failure. The children grow up, the sons go off to war, Carpenter is working in a war plant and the crippled daughter is learning to walk with a cane as the story of Louise Randall Pierson draws to a close. With her husband, she faces the future, uncertain, but unafraid.

Rosalind Russell dominates this film as an outspoken young woman who retains her sense of humor in the face of hardships. Her breezy style enlivens many scenes and she is equally effective in the dramatic moments. Jack Carson is likewise excellent as her playboy second husband and Donald Woods, as the first — a serious-minded spouse; and Kathleen Lockhart, Ray Collins, Mary Servoss, Alan Hale and Ann Doran stand out in a large cast — most of them well-played bits. The five children are each shown at three stages and are played by 15 actors of which John Sheffield and Mona Freeman are best.

'OBJECTIVE, BURMA' GRIM, POWERFUL WAR FILM

Rates ★ ★ ★ — generally on appeal to male audiences; more in action spots

Warner Bros.
142 minutes

Directed by Raoul Walsh.

Here is an outstanding war film! Detailing the bravery of our American paratroopers, "Objective, Burma" must take its place with Warner's own, "Destination, Tokyo" and other memorable action films of World War II. Giving a picture of war at its grimmest and most realistic, this is a straightforward account of the pain suffering experienced by a small group of men in a jungle campaign during which the agony becomes almost too strong for the squeamish fans to bear. Although it is ideal fare for male audiences, Errol Flynn's name will be the chief, and the only, guarantee of its appeal to the feminine fans. For, unlike Flynn's adventure vehicles, this is stark drama, enacted by an all-male cast, without even a passing mention of romance and almost entirely unrehearsed by comedy touches. There are flashes of human interest, of course, but Director Raoul Walsh deserves great credit for keeping the personal story in the background while focusing attention on the minor-scale skirmish which opened the way for the invading army's recapture of Burma. That the film is so close to a documentary is due to the technical advice of Major Charles S. Galbraith, U.S. Army Parachute Troops, who insured the picture's authenticity. Dialogue has been held to a minimum during the harrowing marching sequences and the tense and exciting battles skirmishes. Although one's interest doesn't waver, the close to 2½ hour footage is somewhat too long for such a grim subject. The title, critical acclaim and word-of-mouth will exert a powerful pull for males but a strong selling campaign on Flynn will be needed to overcome the harsher aspects of the film for women.

At their base in India, Errol Flynn and his group of American paratroopers are made aware that something "big" is in the air when they are informed that they are to be dropped behind the Jap lines in the Burma jungle to destroy an enemy radar station. Accompanying the 50 paratroopers is Henry Hull, middle-aged war correspondent, and two native guides and this group destroys the first objective before starting the long trek back to a landing strip where planes are to pick them up. Because the Japs are searching for them, Flynn радио the pilot to meet them at a designated map reference. But the planes are unable to land there and Flynn and his men are forced to march through 150 miles of Jap-infested jungle. The Yanks scatter in the jungle, their radio equipment is smashed and they run short of food and experience intense hardship and death before they are finally picked up. When they see countless parachutes billow to earth, they realize that their fighting off the enemy has made the new invasion of Burma a success.

Henry Hull's splendid acting job seems outstanding mainly because his role as a middle-aged war correspondent who experiences all the hardships without having the stamina of the younger men wins exceptional sympathy. Errol Flynn, who gives subdued and natural performance as the commanding officer, and William Prince, as his likeable lieutenant, are likewise excellent. George Tobias, who adds a few com touches; James Brown, Warner Anderson and Tony Caruso — to mention only the more prominent players — also contribute fine performances.

DENLEY

BOX OFFICE RATING: ★ Poor ★★ Average ★★★ Good ★★★★ Excellent

FILM BULLETIN
TRADE PRESS THUNDERS WELCOME TO WALT DISNEY'S SPECTACULAR NEW SCREEN THRILL!
**Motion Picture Daily:**

"A wondrous film that delights for every second of its 70 minutes. Disney dazzles with color and sound and delights with comedy and story incident . . . A felicitous combination of live action and animation, it weaves a spell of enchantment. Disney has come up with something truly spectacular, yet wholly sound boxoffice. It will catch the imagination of young and old and will serve as a source of endless enjoyment."

**Variety:**

"Walt Disney reveals a new form of cinematic entertainment wherein he blends live action with animation in a socko feature production . . . Gay, colorful, resplendent . . . Punchily interspersed are socko songs, surefire for hitdom . . . There's no question that Disney has brought to the screen a technique which is revolutionary and significant."

**Boxoffice:**

"In 'The Three Caballeros' the past master of animation has planted, production-wise at least, another milestone . . . Carries fantasy to a new and almost unbelievable high . . . Sequence after sequence breathtakingly beautiful . . . Boundless artistry and technical perfection should make the feature a winner."

**Motion Picture Herald:**

"As in the case of 'Snow White,' the cue for showmen is to shout from their housetops that Disney, The Great, has pioneered again and counsel them to come and see what he has wrought . . . The picture has commanding stature."

**Showmen's Trade Review:**

"Another full-length Disney feature for the enjoyment of his followers . . . Should do well at the boxoffice . . . A dazzling, swiftly-moving comedy . . . has plenty of entertainment."

**Hollywood Variety:**

"Contrived with the perfection of a revolutionary new screen technique . . . A swiftly-shuttling, feature-length musical comedy combining live action and animation, potent with song and dance and seductive beauties . . . Will hold any audience spellbound."

**Hollywood Reporter:**

"Has moments of enchanting beauty, other moments of richly hilarious comedy, and some of the most remarkable technical camera feats ever achieved in a motion picture."
Disney's Technicolor Feature in Riotous The Three Caballeros

FOR THE FIRST TIME ON THE SCREEN!

Donal Duck • Joe Carioca • Panchito

Gander ing the girls again!

That Jiving Jitterbird!

The Cocky Mexican Casanova!

And, in the flesh,

Aurora Miranda

Brazil's great singing and dancing star

Dora Luz

Mexico's Sweetheart of Song

Carmen Mdlina

Sensational star from South of the Border

Gala Nationwide Premiere Set for Feb. 22nd!
nationally advertised to
22,655,121

circulation

That’s the coverage in big national magazines with full page ads in full color or in black and white.

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On the air every day and every night—all the biggest stars and orchestras broadcasting "YOU BELONG TO MY HEART" — "THE THREE CABALLEROS" — "BAIA" — "MEXICO" "THE CACTUS POLKA" and others of the sixteen great song numbers in the picture!
THE NEWS DIGEST
A Bi-Weekly Review of the Trade's Events

ALLIED BOARD DISCUSSES INDUSTRY PROBLEMS, HEARS SKOURAS

The meeting of the board of directors of National Allied in Columbus on January 24 and 25 was highlighted by a frank discussion of trade problems between members of the independent organization’s board and Spyros Skouras and Tom Connors, president and vice-president, respectively, of 20th Century-Fox. Skouras has requested that he and Connors be permitted to address the meeting.

Skouras’ talk, delivered Wednesday night at a dinner, centered around what he termed would be the dire effects of theatre divestiture upon the industry. He expounded on some length upon how production would suffer, if the government lost the assurance of large scale circuit buying. Another point the Fox executive made was the threat of television and the possibility of the major producers transferring their allegiance to that medium for home consumption rather than in connection with theatre. Skouras implied that if the independent exhibitors did not press the divestiture issue they might be able to gain, in exchange, some concessions on sales practices from the distributors.

He recommended that a committee be named by Allied to discuss the matter further.

Connors talked on 20th Century-Fox’s forthcoming product and then attempted to answer questions from the floor about his company’s sales policies.

A. F. Myers, chairman of the board and general counsel of Allied, read his annual report, devoting a considerable portion to the activities of the Department of Justice in pursuing its antitrust suit against the Big Five and the efforts to evolve an interim consent decree until the case can be brought to trial. He charged the defendant distributors with following a “still-necked attitude” designed to obstruct any settlement of the issues. Myers declared, “apparently is dictated by the hope (1) that the delay will enable them to neutralize the necessary influence to stay the Attorney General’s hand and (2) that measures of a purely legalistic nature will be evolved which will so discourage the independent exhibitors that they will abandon their efforts to secure needed reforms in industry organization and practice.”

A. F. Myers

ALLIED RE-ELECTS SMITH, MYERS

The entire slate of incumbent officers of National Allied, headed by president Martin Smith, was re-elected by the board of directors at the meeting in Columbus January 25th. Abram F. Myers was again named chairman of the board and general counsel. The other officers are: William Ainsworth, treasurer; Roy Harrod, secretary, and P. J. Wood, recording secretary.

The executive committee will consist of Martin Smith, chairman, M. A. Rosenberg, H. A. Cole, Sidney Samuelson, Jack Kirsch and Nathan Yamin. The by-laws were amended to provide for an increase in the membership of the executive committee to permit the election of Yamin.

Members of the Caravan committee re-elected are Samuelson, Cole and Ainsworth. Giving his health as the reason, M. A. Rosenberg asked to be relieved of his Caravan duties.

Col. H. A. Cole, chairman of the special committee dealing with serial ticket numbering, reported that a petition had been filed with the Commissioner of Internal Revenue asking for the elimination from Regulation 43 the requirement that serially numbered tickets must be issued consecutively. Cole’s letter told the Revenue Department that this method of issuing tickets placed exhibitors in their gross business readily available to the film distributors, to competitors and to real estate promoters who might seek to stimulate the building of competitive theatres.

Harry H. Lowenstein, of New Jersey Allied, issued a detailed report on the encroachment of 16mm film showings in competition with established theatres.

Sidney E. Samucelson, chairman of the Caravan Committee, made lengthy reports on talkies and policies of their group dealing with film terms and sales policies. The committee was congratulated on its splendid job.

The Finance Committee report was made by treasurer William Dinwiddie. New England’s unit volunteered to increase its quota to the national body.

There was a lengthy discussion of the manner in which the War Activities Committee has functioned. President Martin Smith, who has represented Allied in War Affairs, expressed the opinion that independent exhibitors did not receive appropriate recognition in the operations of the industry body and that this should be pointed out to WAC heads. The question of whether the committee should continue to function after the war was also raised and it was evident that the Allied board members favored its disbandment with the coming of peace.

A resolution was unanimously passed to the effect that the War Activities Committee “is not representative of the industry as a whole” and that the body, “created for the war emergency, will have no reason for continued existence after the termination of that emergency.”

Allied of Eastern Pennsylvania, in annual meeting last Tuesday, unanimously approved the findings and actions of the national board at the Columbus meeting.

GOLDFYN BLASTS HOARDING

Samuel Goldwyn, calling the problem of rationing raw film stock by the War Production Board more important than any previous issue the industry has faced, said in New York last week that independent producers should receive direct allocations of raw stock from the WPB, rather than look to distributors for their supplies.

The producers, whom he called the “original creators of the industry, have not received ration cards, such as were given to distributors. Goldwyn demanded a “standing which will permit them to survive” without looking for their handouts from the distributor.

There were no complaints, he stated, because of an insufficiency of raw stock. However, producers are kicking because “during a war the vast accumulations of finished films by the producer-distributor combinations is in effect a most dangerous and unsound hoarding.” Many of the completed features are more than a year old, he said. He called the accumulations of completed products “a sort of thing that will estrange the creative effort of the independent producer at the very time when his importance in this industry is greater than it has ever been.”

Goldwyn indicated that his unit was receiving enough raw stock, but that he was speaking for numerous independent producers who had been making product and now could not receive raw stock unless a distributor agrees to give it to them out of his own allocation.

Washington, the film companies were scheduled to receive final information on their raw stock allocations at a meeting late last week bringing together Motion Picture Industry Advisory Committee and WPB officials. Among those in attendance were M. P. Lehron, RKO; Howard Tomlinson, Paramount; R. E. Brown, Columbia; W. C. Michel, 20th-Fox; James Mulvey, Samuel Goldwyn Productions; Roy Disney, Walt Disney Enterprises; Grad Sears, United Artists; Neil Agnew, Vanguard; William Kelly, M-G-M; John J. O’Connor, Universal and Walter Titus, Republic.

(Continued on Page 33)
'WHAT A BLONDE' SLAPSTICK FARCE GETS SOME LAUGHS

RKO-Radio . . . 1 in Third Block (Total 5)

Rates • • • as supporting dualler

RKO-Radio 71 minutes
Leon Errol, Richard Lane, Elaine Riley, Michael St. Angel, Veda Ann Borg, Clarence Kolb, Lydia Bilbrooke, Emory Parnell, Ann Shoemaker, Chef Milani, Dorothy Vaughan, Jason Robards, Bryant Washburn, Larry Wheat.

Directed by Leslie Goodwins.

This is slapstick farce — pure and simple — with Leon Errol's sure-fire comedy antics and Leslie Goodwins' swift-paced direction combining to make it a fairly-funny programmer. Much of the action takes place in and around various bedrooms occupied by scampared husbands, wives and scantly-clad chorines. Despite this seeming risque atmosphere, it remains an innocent mix-up throughout. "What A Blonde" resembles RKO's "Mexican Spitfire" series — without Lupe Velez, but with Veda Ann Borg well cast as a hard-boiled raucous-voiced blonde trouble-maker. Richard Lane shows a neat sense of timing as a double-crossing butcher and Michael St. Angel and Elaine Riley contribute a smattering of romantic interest. Although none of this is original, it serves its purpose to get some laughs as the supporting dualler to a dramatic top feature. Leon Errol, a wealthy, hen-pecked manufacturer of ladies' underwear, is having trouble getting raw silk and in getting additional gas coupons for his car. The ration board finally agrees to give him the coupons if he obtains riders to share his daily car ride to the city and Errol finally obtains Michael St. Angel, who is trying to sell a process for making artificial silk, and Veda Ann Borg, an out-of-work showgirl. With him are, Lydia Bilbrooke, Errol reluctantly agrees to let Miss Borg and four other chorines stay in his house temporarily. However, this causes an embarrassing mix-up when Clarence Kolb, a straight-laced raw silk tycoon, and his wife arrive for a visit and mistake Miss Borg for Errol's wife. The latter also turns up and Errol is forced to palm her off to Kolb as his housekeeper. After Kolb and his wife decide to stay overnight, there is much scooting in and out of bedrooms and Errol gets in bad with everyone in turn. When he learns that St. Angel can supply him with his needed silk material, Errol kicks Kolb out of the house — and then learns that he can't get the silk until 6 months after the war.

DENLEY

'TONIGHT AND EVERY NIGHT' Lavish Musical Retarded by Plot

Rates • • • generally

Columbia 92 minutes

Directed by Victor Saville.

Judged solely on its merits as a musical, "Tonight and Every Night" offers much that is good — spirited dancing, some good songs, lavishly mounted production numbers, gorgeous Technicolor photography and Rita Hayworth — all of which add up to boxoffice. On other counts, however, the film fails most disappointingly. In brief, it is far from being another "Cover Girl." Its story, based on the long-run London play, "Heart of a City," inherent with dramatic possibilities, never clicks, remaining a shallow, unbelievable backstage tale. The love affair between Miss Hayworth and Lee Bowman is also purely a surface structure as is a secondary romance involving Marc Platt and Rita Hayworth. The result, it is easy to forget. Musical values, color and Rita Hayworth make this a good boxoffice bet, but it will not be an outstanding grosser generally.

Told to a reporter from Life, assigned to get the story of a theatre in London which remained in operation all during the blitz, the film tells how a young dancer, Marc Platt, joins a musical revue, aided by Rita Hayworth and Janet Blair, hoofers in the show. When the blitz comes, the show continues and during an air raid, Hayworth meets Lee Bowman, RAF officer. Despite Hayworth's coolness, he falls in love with her and finally melts her down, much to Platt's annoyance. Blair, in turn, is in love with Platt. When Bowman is called away on a secret mission, Hayworth assumes that he has forgotten her, but Bowman's father, Philip Merivale, comes to the theatre and proposes by proxy for the flier. About to leave for Canada, Bowman and Hayworth are shocked by the news that Platt and Blair have been killed by a direct bomb hit in a pub across from the theatre. Hayworth determines to take over Blair's spot in the show, to keep it going without missing a performance. Bowman agrees to wait for their honeymoon until Hayworth is no longer needed.

Producer-director Victor Saville's handling of the musical and stagey scenes is exceptionally fine. His treatment of the story and the film as an entity, tilts the scale the other way, however, and the net result leaves much to be desired. Marc Platt is sensational in his opening number in which he dances to a variety of music and even to a speech delivered by Hitler. Janet Blair satisfies visually and musically. There is little comedy, but Professor Lambert, particularly in a xylophone act, in which he is aided not a little by Miss Hayworth's partial strip act, is good for a number of laughs.

STINE

'REPUBLIC

'THE BIG SHOW-OFF' SILLY FARCE

Rates • • — as supporting dualler in neighborhood and rural spots

70 minutes

Directed by Howard Bretherton.

An utterly nonsensical farce-comedy which probably hits a new low in credibility. The plot, which asks the audience to believe that the skinny, hollow-chested Arthur Lake could pose as a husky masked wrestler, known as "The Devil," and actually fool his girl friend, should never have been permitted to go beyond the rough script stage. There's rushing about and confusion aplenty during the film, but the only genuine laughs are supplied by Lionel Stander, whose gravel-voiced delivery of lines is always amusing. Dale Evans, who sings her own songs, is a novelty, "There's Only One You" and a novelty, "Koops My Dear," is the picture's saving grace as she again demonstrates her capabilities in both the musical and the acting fields. Arthur Lake, saddled with one of his customary miqque-tosist roles, is unable to make it believable. The musical interludes furnished by Anson Weeks' Orchestra and Miss Evans, plus Stander's comedy, should enable this to get by as a supporting dualler in the least-mobbed spot.

Arthur Lake, shy young pianist who plays for Dale Evans' night club numbers, is losing her romantically to the suave master-of-ceremonies, George Meeker. In an effort to foster Lake's romance, Lionel Stander, owner of the night club, tells Miss Evans that the pianist is really the masked wrestler known only as the "Devil." At a wrestling match, the real "Devil" (Paul Hurst) breaks in, and Lake is then forced to wear a mask. Terrified at the thought of Lake's indulging in the vicious sport, Miss Evans tries to persuade him to give up wrestling. Before he can make a clean breast of Stander's plot, Lake is arrested on a trumped-up assault and battery charge against Hurst. When he is finally barred from wrestling, Lake is made as happy as Miss Evans, who agrees to marry him.

YORK

FILM BULLETIN
A SONG TO REMEMBER' FINE CLASSICAL MUSIC, NOT FOR MASSES

RATES ● ● generally; more in class houses; weak for action spots

Columbia 110 minutes
Paul Muni, Merle Oberon, Cornel Wilde, Stephen Bekassy, Nina Foch, George Coulouris, Sig Atto, much admired by music lovers, Ronald Drake, Frank Puglia, Claire DaBrey, Ivan Triesault, Fay Helm, William Post, Jr., Sybil Merritt, Maurice Tazin.

Directed by Charles Vidor.

Columbia's "A Song To Remember" very definitely belongs in the prestige picture category—but its boxoffice performance will not be impressive in most locations. It is a lavish costume musical which excels in classical music rather than in entertainment values for mass audiences. The tragically short life of the great Polish composer, Frederic Chopin, is the basis for this gorgeously Technicolor film which elaborates on his romance with the selfish Madame Sand and introduces Liszt, DeMusset, Pagannini and other notables of the period, while staying close enough to historical fact. Although the early scenes of Chopin's rise to fame have vigor and fascination and his tempestuous romance with Madame Sand is dramatically effective, Director Charles Vidor was unable to make much of the picture postcard pageantry come to life. After the first hour, the film becomes dull and somewhat repetitious, especially during the pianist's final tour of Europe's capitals. This last is marred by the cheaply-shot ballet dances in Rome, Amsterdam, etc.—a sequence with no too magnificent to listen to as Chopin plays some of his immortal compositions. The piano playing, including Chopin's "Polonaise," "Etude in E Major," and "Nocturne in C Minor," to mention a few, are as beautiful as they should be a strong selling point for music-lovers and devotees of the concert stage. Jose Iturbi, who does the off-screen playing is neither seen nor given official screen credit. The Paul Muni-Merle Oberon marque draw will insure fair-plus grosses in first-runs and the better naborhood houses, but business will dwindle in rural and action spots.

In the 19th Century, Paul Muni, a music master who recognizes genius, arranges to take Frederic Chopin (Cornel Wilde), his 11-year-old prodigy, to Paris but it is not until 11 years later that he and the young pianist finally reach that city. The Polish-born Chopin had been forced to leave his native city because he had refused to perform before his country's Russian oppressors. In Paris, he finds the friendly aid of Franz Liszt and, through him, the meets the beautiful and eccentric George Sand (Merle Oberon), who takes an interest in his career. Disregarding Muni's warnings, Chopin goes to Madame Sand's island retreat where he tries to compose light music instead of his concertos. When one of his Polish friends arrives in Paris with the news that Chopin is not only about to get his revolutionary countrymen out of prison, he breaks with the selfish Madame Sand. Chopin then embarks on a long concert tour, despite his falling health, and after earning huge sums for his Polish compatriots, he dies with Muni at his bedside although Madame Sand refuses to attend his last hours. Cornel Wilde, who makes an extremely handsome, if not very colorful, Chopin, is certain to capture the attention of feminine fans. His role is often subordinate to that of Paul Muni, who occasionally over-acts as his whimsical, absent-minded music teacher, but generally gives a most sympathetic portrayal. Merle Oberon, who is strikingly gowne and photographed, is an inspired choice for the haughty, regal authoress, George Sand. Stephen Bekassy, as Chopin's friend, Liszt, is another happy casting choice and Maurice Tazin stands out as the youthful Chopin while George Coulouris, the French tenor, and George Mavredy also do good work.

LEYENDECKER

'SHE GETS HER MAN' JOAN DAVIS GIVES IT A LIFT

RATES ● ● as dueller generally

Universal 74 minutes

Directed by Erle C. Kenton.

Joan Davis mugs and romps her way to good laugh returns in "She Gets Her Man," a nonsensical murder-mystery which will make a fair dueller generally. This top-notch comédienne has long deserved a film break which will make her as popular on the screen as she is on the airwaves, but, unfortunately, this silly programmer won't give her a boost. Although some of the situations have genuine humor, slapstick and stale gags predominate and manage to kill any suspense from the who-dun-it angle. At least, the pace is swift and noisy.

'CASTLE OF CRIMES' TYPICAL BRITISH-MADE MYSTERY

RATES ● ● in minor action spots only

PRC Pictures 60 minutes

Directed by Harold French.

A typical British-made murder-mystery with a company of players of which eventually reaches a logical—enough denouement. "Castle of Crimes" will satisfy only the most avid mystery addicts. Several murders take place and the clues, situations and secret passageways of an old English mansion build up a fair amount of suspense during the film's hour-long running time. And even if the eminent Paris detective's sleuthing may seem slow to American minds, his methods result in the trapping and capture of this murderer (to divulge the killer's sex). While Kenneth Kent is suave and cautious—the very antithesis of the American detective—even both Louise Hampton, as a hateful old dowager who is found murdered, and Diana Churchill, her beautiful niece, both contribute to the Americanization of the British cast of unfamiliar players, most of whom speak in clipped British accents. The picture's mystery theme remains its only saleable attribute in this confusing spot, where it will be a mild supporting dueller. Originally released in England as "House of the Arrow," this deals with the murder of Louise Hampton, a wealthy chronic invalid who lived in Maison Grenelle, an old British castle, with her niece, Diana Churchill, her charming companion, Belle Chrystal. Kenneth Kent, a Paris detective, arrives on the scene to unravel the mystery and finds that Miss Hampton had been killed by a deadly weapon which everyone believed to leave no trace. Kent also learns that an anonymous letter-writer, known as "The Scourge," has been threatening both girls and, after uncovering several more clues, he builds up his case against the guilty party. By risking the life of Miss Chrystal, he forces Miss Churchill to confess to the killing.

LEYENDECKER

(Notes and Reviews on Page 16)
MEET THE NEW

Dick Powell
Claire Trevor
Anne Shirley

Murder, My Sweet

(Tradeshow and reviewed as "Farewell My Love")
What a power-house he is!... Smashing through a new kind of murder mystery... hunted for the very crime he tries to solve!

Forget That Feeling... She's Got Murder in Her Heart!
THUNDER ROCK* INTERESTING, SERIOUS BRITISH FILM

Rates • • — in class spots only; much less generally

English Films, Inc.

90 minutes

Michael Redgrave, Barbara Mullen, James Mason, Lilli Palmer, Finlay Currie, Jean Shepard, Bernard Emmer, A. E. Matthews, Sybil Smith, and Norma Shearer.

Directed by Roy Boulting.

A serious, thoughtful drama which mixes fantasy with cold, hard facts. "Thunder Rock" is a British-made film of unusual quality and one which will carry a strong appeal to the intelligentsia. Ideally spotted in class houses here, it will draw critical praise and comment as, along with the absence of marquee names it handicaps it generally, it can be exploited to do fair business in many of the better naborhood spots. Based on Michael Arndrey's play which failed on Broadway but achieved a long run in London during the first years of the war, the film is sincere effort to show the struggles of all prophetic liberals. Even if this may seem slow-moving and ponderous to some, Michael Redgrave (remembered as "The Lady Vanishes" and the more-recent "Jeannie") does a splendid acting job as a British journalist who returns from England to become lighthouse keeper on Thunder Rock. While reading the log-book of a vessel which had been murdered, he realizes, via flashback, that each of the dead passengers had progressive ideas which would have benefited the world. Their individual tales are interwoven and each character is exceptionally well acted, especially by Barbara Mullen (who played the title role in "Jean Andrews"), and Michael Redgrave, as a doctor who vainly attempts to fight the prejudice against anaesthesia. Although there are lengthy dialogue passages and the tragic tale is unrelieved by humorous touches, it is imaginative fare for serious-minded audiences.

Michael Redgrave, a newspaper correspondent whose warnings of another impending World War are ignored by his superiors prior to 1939 and whose book and lectures on the subject fail to interest the British people, exiles himself from the world by taking a job as a lighthouse keeper on Thunder Rock. While reading the log-book of a vessel which had been murdered, he realizes, via flashback, that each of the dead passengers had progressive ideas which would have benefited the world. Their individual tales are interwoven and each character is exceptionally well acted, especially by Barbara Mullen (who played the title role in "Jean Andrews"), and Michael Redgrave, as a doctor who vainly attempts to fight the prejudice against anaesthesia. Although there are lengthy dialogue passages and the tragic tale is unrelieved by humorous touches, it is imaginative fare for serious-minded audiences.

LEYENDECKER

UNDER WESTERN SKIES* ROUTINE MUSICAL-WESTERN PROGRAMMER

Rates • • — as supporting dueller

Universal

57 minutes


Directed by Jean Yarbrough.

Although the title suggests a cowboy film, "Under Western Skies" is actually a run-of-the-mill musical programmer with a plot far too farrish than Westerns. To its credit, the film is a halfway attempted attempt to satirize opera-bred mad plots. While some of this is mildly amusing, it remains little more than a filler suited only to the supporting spot on naborhood duals.

BROADWAY NEWSREEL

Broadway grosses have jumped back to smash proportions in many of the Broadway first-run spots and, despite the bitter cold at least two of the new stage-and-screen shows had near-record initial weeks. Again the Radio City Music Hall led all the rest with the waiting crowds for "A Song to Remember" and a class stage show willing to brave the icy winds in Rockefeller Plaza during the morning and evening hours. The first week's $120,000 gross indicates the Columbia picture will stay at least four weeks. The previous attraction at the world's largest theatre, "National Velvet," set a record with $655,000 total gross for the six week run.

Not only did the first-week business for "Observe, Butts" fail a narrow for the Strand but the turnaway was the biggest in the history of the house, according to the management. With many school children off last week, the Strand was not patronized at 7:15 p.m., but this reporter noted, during the day that the ratio in the waiting lines at this war film averaged 20 males to one female... Also big is "Sunday Dinner for a Soldier" and a strong stage show headed by Bill Robinson, Louis Armstrong and Band and the Cafe Zanzibar revue, which is booked into the Roxy for two weeks and will be followed by "Hangover Square" and Milton Berle on the stage with a "George White's Scandals" — the latter than any other than except "Yankee Doodle Dandy" at this house... The "Keys of the Kingdom" is holding up well in its fifth week at the Astor and "Killing Time" after Hal Wallis' production of "The Affairs of Susan" will have its world premiere... Another Paramount film, "The Man in Half Moon Street" dropped considerably on its holdover opening week at the Rialto... The current British "Message in a Bottle" on Approval," at the Republic is merely mild despite the New York draw of Beatrice Lillie, who is packing them in... In Billy Rose's "Seven Lively Arts," only a few blocks away...
"OBJECTIVE, BURMA!"

The Brothers Warner, leaders in the field of production of starkly realistic film melodramas, appear to have scored again with powerful war movie about a group of paratroopers who are dropped behind the Jap lines in Burma to lay the groundwork for a large scale invasion. The reviews tell us "Objective, Burma!" is stern stuff—no kid-glove war story—fashioned from the terror and the brutality and the gallantry of war. The exhibitor who has been hearing so much about the public being satiated by war films might feel that here is "just another" one, and might let it go at that. But, on the other hand, he might give this picture the sort of two-fisted campaign it calls for and reap a harvest at the boxoffice. Don't hesitate to tell 'em that this is one of the GREAT war films of all time. And don't pull any punches in socking across the idea that this is a strong, nerve-wilting drama of courageous men risking, and giving, their lives. Don't tone it down; say it—and loud—in your ballyhoo on "Objective, Burma!"

(Continued on Next Page)
At an advanced base in India, a group of American paratroopers know something big is in the air when they are suddenly called together by their commanding officer, Captain Charles R. Nelson (Errol Flynn).

The party consists of Captain Nelson, a Chinese liaison officer, Lt. Jacobs (William Prince), second in command, Mark Williams (Henry Hull), a middle-aged newspaper correspondent, two native guides and 50 paratroopers. They are to be dropped 180 miles behind Jap lines to destroy an enemy radar station.

The entire Jap garrison is reduced without loss of a single Yank, then the men start a long trek to reach an abandoned landing strip where planes are to pick them up and take them back to the Allied base. The Japs, however, prevent the planes from landing.

Captain Nelson radios the pilot to meet them later at a designated spot. Unfamiliar with the terrain, he splits the men into two groups, one led by Jacobs.

5. Jacobs' group fails to appear and Nelson finally finds the men, dead, ambushed in a Burmese village by the Japs.

6. His radio equipment wrecked, Captain Nelson drives his men on for days in a gruelling march through the swamps of Jap-infested jungle to a hilltop, where they dig in and fight off the enemy. Next day, countless parachutes billow through the sky as the Allies begin their invasion of Burma. But only 11 of Nelson's band are alive to witness it.

Above are several of the advertisements used to herald the opening of the picture at the Strand, New York.
EVERY so often I like to tell you about people you may not know, but who are truly big people in the industry.

As for example, Hunt Stromberg, a veteran producer who has organized his own production company and is making pictures for United Artists. The indifference of the public to the property of a certain favorite heart has always baffled me. When a man goes out to buy a new suit of clothes, he usually insists on the product of a certain favorite factory. Yet when he shops for entertainment, he pays no heed whatever to the "manufacturer".

Consider Stromberg, for example. During his 20 years with MGM he produced many of that Company's outstanding hits. His pictures have won a grand total of 45 awards.

He is the man who persuaded Hollywood that operettas were potential screen material, and proved his point with Nelson Eddy-Jeannette MacDonald musicals. He was responsible for long location jaunts for authentic settings. He has developed a dozen top-notch stars. You could count his failures on the fingers of one hand.

Obviously his name on a picture is a guarantee of quality, yet I doubt that one percent of the people who have enjoyed his films was shrewd enough to look for the Stromberg trademark.

Next time you start looking for "a good movie" look for a "guarantee" like DeMille. Selznick, Stromberg.
And Now...

ANOTHER “GUARANTEED” SCREEN SENSATION!
HUNT STROMBERG’S DARING, DIFFERENT, DYNAMIC PRODUCTION OF THE STAGE SMASH!

Look at these nine people . . . they are people you know! They would not talk to each other about the things they will confide to you . . .
Nine people . . . Nine!—in the most unusual situation the screen has ever known!
Her twisted thoughts and desires spread destruction as they whispered their way through a lovely home.

Hunt Stromberg's

GUEST IN THE HOUSE

ANNE BAXTER with RALPH BELLAMY

Aline Mac MAHON · Ruth WARRICK · Scott McKay · Marie Mc DONALD

JEROME COWAN · PERCY KILBRIDE · MARGARET HAMILTON · CONNIE LAIRD

From the Stage Play by Hagar Wilde and Dale Eunson · Screen Play by Ketti Frings · Director of Photography, Lee Garmes, A.S.C. · Directed by JOHN BRAHM
10 out of a Hundred Reasons Why

*Guest in the House*

will be a Boxoffice Champion

1. In the first place, it will knock your hat off when you see it—it’s *that* different, *that* shocking!

2. It’s a word-of-mouth Honey! No one who has seen it can stop talking about it for weeks . . . *it’s that* provocative, *that* thrilling!

3. It’s a production gem—made by a man who has won the BOXOFFICE Blue Ribbon Award for 13 consecutive years!

4. Its producer’s pictures have attracted a *billion* dollars to the world’s boxoffices, according to American Magazine! With “Guest in the House” the record is on the way to the *second* billion!

5. It deals with human nature—and that takes in *every* man, woman and child in *every* audience *everywhere*!

6. It has impact—as strong as the smashing of *all* the Ten Commandments in public would be!

7. It is based on one of the greatest smash hits in Broadway stage annals!—one that kept audiences taut for 45 weeks!

8. It has been *pre-sold* to 82 million Americans in national magazines, daily newspapers and radio publicity!

9. Its stars and players turn in performances that the public will call sensational, and that the Academy Award Committees can class no differently!

10. It is riding the crest of a new cycle of successful pictures—*Realism!* . . . and it is the most realistic of them all!
COLUMBIA

After much preliminary conjecture and some delay, "Kiss and Tell" has finally gone into production under the aegis of Sol Siegel, George Abbott and F. Hugh Herbert. A last-minute change in casting put Shirley Temple, borrowed from David O. Selznick, in the leading role, instead of Pat Kirkland who was rumored being sent out from New York for the part. Selznick previously had been adamant in his refusal to loan out Shirley for the part. Jerome Courtland, the boy who had his first film role in "Together Again," has the lead opposite Miss Temple. Walter Abel has the role of her father... The only other new starter on the lot is "Boston Blackie Booked on Suspicion" (Chester Morris-Lynn Merrick). There's one title that's certain to be changed if exhibitors are to get it on a marquee...Continuing in production: "Ten Cents A Dance" (Jane Frazee-Jimmy Lloyd), "Over 21" (Irene Dunne-Alexander Knox), "The Fighting Guardsman" (John Loder-Anita Louise-Willis Parker), and "A Thousand and One Nights" (Cornel Wilde-Evelyn Keyes), the latter two in the wind-up stages.

Harry Cohn, president of Columbia Pictures, announced this week that employees of the studio and the corporation exceeded their $3,400,000 bond quota in the Sixth War Loan by $403,462.50.

In connection with the exploitation on "Song To Remeniber," Columbia's exploiters are going in for some classy stunts, which hardly seem designed to aid the average exhibitor. They have obtained the use of the comments of Deems Taylor, Leopold Stokowski and Fritz Kreisler in the advertising program. In addition, Mr. Stoloff and Saul Chaplin have conceived a popular song based on one of the Chopin etudes, with words by Sammy Cahn. The song is already receiving exploitation via radio programs. Still another idea involves a "George Sand Memorial Talent Search." This award has been established by Columbia with many stations of the CBS network and will launch an amateur actress on her professional career. The contest will run until May 15.

"Dark Hour," an original story by Aubrey Wisberg, has been purchased by Columbia as the basis for its fifth picture in the Crime Doctor series in which Warner Baxter is starred... Albert Olsen, former Republic writer and producer, has been given a production unit here. His record at Republic was not very imposing.

METRO-GOLDYNN-MAYER

Producer Joseph Pasternak continues to head the biggest production schedule on the lot. In preparation he has "Brighton Beach," which will have Kathryn Grayson, June Allyson, Jimmy Durante and Lauritz Melchior in the cast; "Holiday in Mexico," starring the return to the screen of Iona Massey, with Jane Powell, Jose Iturbi and Xavier Cugat, and "Colorado," from an original screenplay being written by Louis Bromfield, to star Van Johnson and Esther Williams. In addition, he plans a sequel to the musical click, "Two Girls and A Sailor," with the same young actors. Currently shooting on the Pasternak schedule is "Her Goodness and the Bellboy" (Hedy Lamarr-Robert Walker-June Allyson). He recently completed "Anchors Aweigh" (Frank Sinatra-Gene Kelly-Kathryn Grayson) and "Thief of a Romance" (Van Johnson-Esther Williams). In release is Pasternak's "Music for Millions" (Margaret O'Brien-June Allyson-Jose Iturbi-Jimmy Durante). This is certainly the most ambitious schedule claimed by any producer in Hollywood.

A complete frontier town, including a Santa Fe station and an adjoining Harvey House, has been constructed on the back lot of this studio for use in "The Harvey Girls," now in the early stages of shooting under Director George Sidney. The cast of the picture includes Judy Garland, Ann Sothern, John Hodiak, Ray Boller, Preston Foster, Virginia O'Brien and Kenny Baker. The entire musical score was written by Harry Warren and Johnny Mercer.

Gregory Peck has been assigned the role of Penny Baxter in the on-again production of "The Yearling," which Sidney Franklin is producing and Clarence Brown is directing. The much-talked-of role of the boy has not as yet been announced.

MGM executives apparently feel strongly the importance of story material and writers in shaping future product. Recent weeks have seen several notable writers added to the reservoir of MGM assets. Niven Bush, ace author in his own right, has been signed to do the adaptation of James M. Cain's "The Postman Always Rings Twice." Already mentioned is Louis Bromfield's stint on the screenplay "Colorado." And now comes word that Ferene Molnar, Hungarian playwright, has been signed to do an original screenplay titled "Daddy Is A Wolf." The writer roster of this studio is already filled with prominent names and the constant addition gives additional assurance that MGM is determined to maintain its reputation as the top production unit in the industry.

"The Green Years," current best-seller by A. J. Cronin, has been handed to Leon Gordon for production. Gordon is looking for a boy between eight and ten years of age to portray the key role of the story... John Van Druten's play, "The Damsel Cheek," has been assigned to Katherine Hepburn as her next starring vehicle. Production is slated for early summer.

No new starters at this studio in the past fortnight. Continuing in production are: "Yolanda and the Thief" (Fred Astaire-Lucille Bremer), "The Harvey Girls" (Judy Garland-John Hodiak), "Her Highness and the Bellboy" (Hedy Lamarr-Robert Walker-June Allyson) and "Weekend at the Waldorf" (Lana Turner-Van Johnson).

MONOGRAM

The sudden switch in the title of "They Shall Have Faith" to "Forever Yours" has a lot of people puzzled. It is pretty generally agreed, except, apparently, by the Monogram execs, that the first title is the better of the two.

The only two new starters here this week are continuations of series pictures. "Radio Mystery" is another in the Charlie Chan series and "County Fair" is an East Side Kids epic. These are the only films currently in work on the Monogram lot.
PARAMOUNT

Heading into the new year, Paramount has 14 pictures in preparation under the guidance of eight producers. Fred Kohlmeyer has "The Well-Groomed Bride" in work for Ray Milland, Olivia de Havilland and Sonny Tufts, "Prince Charming" for Milland and "June Bride" for Diana Lynn. John Houseman is working on "Victoria Grandiose," "Not All Your Tears," and an untitled murder mystery. Mark Sandrich is readying "Blue Skies" for Bing Crosby. Harry Tugent has "Cross My Heart" and "California." Charles Brackett is working on "Bill of Goods." Seton I. Miller is writing "Calcutta." Louis Harris has an untitled musical with a South American background on his schedule. Danny Dare is working on "Our Hearts Were Growing Up" for Gail Russell, Diana Lynn and Brian Donlevy. "O'Halloran's Luck," a short story by Stephen Vincent Benet, has not yet been assigned for production.

Twenty-nine features are listed for production in 1945 at this studio, if film stock permits. Sixteen of this list will be Paramount productions, B. G. DeSylva will contribute two, Hal Wallis four. C. B. DeMille will do one and the Pine-Thomas unit six.

Seventy-five thousand dollars was turned over to the Navy Relief Society as a second payment from the returns of "The Story of Dr. Wassell." The first check was in the amount of $500,000.

Hal B. Wallis has purchased screen rights of "The Perfect Marriage," by Samson Raphaelson, and will borrow Barbara Stanwyck from WB for the top role. This brings to four the only properties Wallis is working on, with two pictures already completed since his inception as independent producer on the Paramount lot. The completed films are: "The Love Letters" (Jennifer Jones-Joseph Cotten) and "The Affairs of Susan" (Joan Fontaine-George Brent). Wallis has signed Robert Cummings and Ann Richards for roles in future films. Cummings recently won a court decision releasing him from his Universal contract.

In spite of ambitious production plans for the coming year, the current week finds the Paramount sound stages almost empty with only two pictures in work. These are: "Masquerade in Mexico" (Dorothy Lamour-Arthur De Cordova) and "Too Good To Be True" (Betty Hutton-Sonny Tufts), both of which started early in January and are nearing the finish line.

PRC

Five pictures, including two of the company's Fifth Anniversary specials, are in the final stages of preparation for early preview. President Leon Fromkess announced this week. "Crime Inc." (Leo Carrillo-Tom Neal-Martha Tilton) and "Strange Illusion" (James Lydon-Sally Eilers-Warren William) will be released sometime during the anniversary period of March 1 to April 5. "Fog Island," "The Man Who Walked Alone" and "Hollywood and Vine" are the remaining three being readied for release as early as possible.


PRC now has one of the famous Westmore's at the head of its makeup department in the person of Buddy, who will function for all independent producers on the lot as well as on all PRC pictures.

In addition to "Enchanted Forest" (Edmund Lowe-Brenda Joyce), now in its fourth week of production, two new films hit the sound stages this week: "Undercover Girl" (Mary Beth Hughes-Hugh Beaumont), a mystery story revolving around a female nightclub photographer, and "A Stranger in the Family" (J. Edward Bromberg-Frank Jenks), which deals with murder in the publishing business.

Eleven pictures are scheduled for starting during the next two months. "The Amazing Mr. M." is the first to go, with Joseph

REPUBLIC


The Roy Rogers film boasts the appearance of all of Republic's western stars in guest shots.

Reports from the regional sales conference held here last week revealed some interesting figures for the record of this studio in 1944. More than nine million dollars was spent in production during the year, marking an increase of more than 2½ million dollars over 1943. The advertising budget absorbed $1,033,000. An advertising budget for the current year of $1½ million dollars has already been established. Sixty percent of this goes to newspapers, trade papers and magazines and the remainder to radio. Plans for the coming year include two proposed Technicolor pictures and a big exploitation program covering the tenth anniversary of the company in May, for which $250,000 has been budgeted.

It was also revealed that "Wild" Bill Elliott, whose pictures have shown an increase in gross of more than 300 percent will be dignified by the billing as William Elliott for his starring role in "The Fabulous Texan."

RKO-RADIO

The 1945 schedule at this studio has already reached the halfway mark and activity this week is at peak with five pictures in production. In the cutting room presently are: "Having A Wonderful Crime," "The Enchanted Cottage," "China Sky," "Betrayal from the East," "Pan-Americana," "The Body Snatchers," "Isle of the Dead," "What A Blonde," "West of the Pecos," "Tarzan and the Amazoness" and "Sing Your Way Home."


On the sound stages now are: "George White's Scandals of 1945" (Joan Davis-Joseph Hale), "Man Alive" (Pat O'Brien-Ellen Drew) and "Toivisible Army" (John Wayne-Philip Ahn) and "The Spanish Main" (Paul Henreid-Maureen O'Hara), in Technicolor, continue toward their windups. Also, entering its fourth week of production is "Those Endearing Young Charms" (Laraine Day-Robert Young-Ann Harding).

Rumor was strong that "Breakfast at Sardi's" had been bought by Producer Edward Golden for early film production. Golden has a releasing arrangement with RKO. He made "Hitler's Children" and "The Master Race"...Leo McCarey has borrowed Elizabeth Taylor, the "National Velvet" girl, from Metro for the cast of "Bells of St. Mary's," which will co-star Crosby and Ingrid Bergman.

International

W. Somerset Maugham's novel, "Ashenden, British Agent," has been added to International's story properties for production by Nonnally Johnson.

William Goetz and Leo Spitz have approved a pre-selling advertising budget of more than $200,000 to cover the late Spring release of "It's A Pleasure" (Sonja Henie-Michael O'Shea). This budget brings the total for International's first four releases to $965,000 for advertising and exploitation.

Will Gary Cooper's "Along Came Jones" completed, there will be no production by this unit until March when "Tomorrow Is Forever," with Claudette Colbert, Orson Welles and George Brent, starts production under David Lewis, Irving Pichel directing.
20th CENTURY-FOX

Plans are already underway for the 30th anniversary celebration to be held during April. An anniversary year trailer is being prepared for exhibitors and complete tieups with trades, movie magazines, newspapers and radio have already been set in motion.

In keeping with this ballyhoo program for the studio in the New York stage players and likely Hollywood talent. When "One Touch of Venus" goes into production in April, these newcomers will be given their chance. Kurt Well has been signed to write additional music for the picture version.

Three pictures in production on the lot. The new one is "Benedict Bogeau" "Captain Kidd" (Charles Laughton-Randolph Scott-Barbara Britton-Gilbert Roland) on a budget of $1,500,000. Still going are: Skirball's "Guest Wife" (Claudette Colbert-Don Ameche) and "Paris Underground," the Constance Bennett production with the producer co-starred with Gracie Fields. Casting on this picture has proved a problem since Miss Bennett insists upon authentic accents for even minor players. Gregory Ratoff is directing.

UNIVERSAL

Five pictures in work at the studio. Felix Jackson has opened production on the next Deanna Durbin film, "Lady On A Train," a mystery film, with Ralph Bellamy and David Bruce sharing the leading roles with Miss Durbin. Also, "The Seven Keys to Baldor's" (Basil Rathbone-Nigel Bruce), another of the Sherlock Holmes stories, "The Nutty Nineties" is the next Abbott and Costello vehicle which is the first film in which the two do not work as a team. "That's The Spirit" (Jack Oakie-Peggy Ryan) continues in production. Also still going is Walter Wanger's Technicolor film, "Night In Paradise," in which Merle Oberon and Turhan Bey are featured.

Dorothy Hughes, author of "The Fallen Sparrow" and "The Blackbirders," has been signed by Producer Iselin Auster to write the screen adaptation of "The Black Angel." This property was recently purchased by the studio from the author, Cornell Woolrich. It was a Crime Club selection last year. Woolrich, who also used the name of William Irish, was the author of "Phantom Lady," one of Universal's 1944 mystery films.

WARNER BROS.

Five productions will be started during February on this lot. "Danger Signal," with Zachary Scott, Bruce Bennett and Rosemary DeCamp cast thus far, is set to go. "Too Young To Know" will have Joan Leslie, Robert Hutton and Dolores Moran.

"Shadow of a Woman" is scheduled with Alexsis Smith, Helmut Dantine and Craig Stevens, although at this writing Alexsis Smith is on suspension from the studio, Bette Davis' next, "Stolen Life," is to start this month, as is "Night and Day," the Cole Porter story with Cary Grant and Monty Woolley as the only announced castings thus far. Michael Curtiz will direct the latter film.

Ida Lupino gets the top role, played on the stage by Elizabeth Bergner, in "The Two Mrs. Carolles." Zachary Scott will have the male lead. Barbara Stanwyck, originally set for the Bergner role, goes instead into the top spot in "Fountainhead."

A newspaper and trade paper advertising budget will allow normal expenditures by $200,000 is announced by Warner Bros. for "Hotel Berlin," which Jack L. Warner is rushing for release to take advantage of its timeliness. With Russian units nearing the German capital, "Hotel Berlin" Warner expects it to be as well-timed as "Casablanca."

In addition to the special advertising budget for newspapers and trade publications, exploitation funds have been earmarked for key city campaigns by the Warner field men. Equipped with advertising exploitation folios, the field exploitation force started out last week to plan advance roto, magazine and Sunday material.

Warner releases run this way: Feb. 17, "Objective Burma"; March 3, "Roughly Speaking"; March 17, "Hotel Berlin"; April 7, "God Is My Co-Pilot."

Only two pictures in work at press time: "Mildred Pierce" (Joan Crawford-Jack Carson) and "Three Strangers" (Geraldine Fitzgerald-Sydney Greenstreet).

A new UA unit has been organized by Fred MacMurray and Leslie Fenton under the name of Mutual Pictures. Its first venture will be a comedy written by Patterson McNutt to be produced this Spring.

Mary Pickford has announced the formation of a stock company, the pick up of young New York stage players and likely Hollywood talent. When "One Touch of Venus" goes into production in June, these newcomers will be given their chance. Kurt Well has been signed to write additional music for the picture version.

FEBRUARY 5, 1945

UNITED ARTISTS

David O. Selznick, who is starting Niven Busch's "Duel In The Sun" this week, has just purchased another book from the same author for production by Dore Schary. "Duel In The Sun" is being made Technicolor with Jennifer Jones, Gregory Peck, Lionel Barrymore and Lillian Gish in the chief roles. King Vidor is directing.

Jules Levey has announced a set budget of $2,300,000 to cover the production of two films during 1945. The first of these will be "The Homesteaders" in which Randolph Scott will star. The second property has not as yet been announced.

If the current idea for the premiere of "Story of G. I. Joe," just completed by Lester A. Cowan, materializes, there will be a 10-city premiere of the film tied up with Associated Press, King Features, United Press and the NPA and a percentage of the proceeds from the premiere will be set aside as a fund for returning newsman and correspondents.
COLUMBIA

1944-45 Features (48) Completed (27) In Production (6)
Serials (3) Completed (9) In Production (6)

NEW PRODUCTIONS

KISS AND TELL
Comedy—Started January 18
Director: Richard Wallace
Producers: Slevin, George Abbott, F. Hugh Herbert
Story: A teenage girl's trouble, begun when a visit for her young sister-in-law to the local observatory is misconstrued. The comedy of errors continues.

BOSTON BLACKIE BOOKE ON SUSPENSION
Mystery Drama—Started January 23
Cast: Chester Morris, Lynn Merrick, Steve Cochran, Richard Lane, George Stone, Frank Sully
Director: Arthur Drelliss
Story: The gentleman-crook in trouble again.

METRO-GOLDWYN-MAYER

1944-45 Features Completed (52) In Production (4)

RELASE CHART
Title—Running Time Cast Details Ref. No. Rev.
Meets Bluest Bobby Sohls
Mixing Jar, The
Neville-B dev
(8-1-45)
(10-3-45)
(12-25-44)
(10-2-45)

Blythe Beaudry Trouble (107)
Gaslight (114)
Meet the Neighbors (100)
Three Men in White (85)
Two Girls and a Sailor (126)
One Mysterious Night: The Dormant T
The Diamond of the Range (27)
Secret Command (80)
Tell Me a Tale, You Blue
Soldiers in Sable
Soldiers in Sable Are
Soldiers in Sable Who
Soldiers in Sable They
Soldiers in Sable America's Children
Soldiers in Sable Bennett-Ruff

(1944-45)

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FILM BULLETIN
"OBJECTIVE BURMA" MAGNIFICENT WAR FILM — HERALD TRIBUNE
(WARNER BROS.)...You can start your 1945 list of 10 best pictures right now with 'Objective Burma'. Should have a prosperous stay at the Strand...Harsh picture, a harrowing experience to sit through...full of excitement at a pitch the screen cannot often achieve...Not a picture for weaklings. But if your emotional stamina can stand up under the impacts, 'Objective Burma' has a memorable and revved-up experience awaiting you. COOK in 'Y. WORLD-TELEGRAPH'.

"Deftly...Stunningly...Flynn...Neither...Sense...Almost..."Good..."... Doesn't...Technicolor...achieve...very...cessive...human...pense...our...TWENTIETH-CENTURY...intriguing...two...movie...cherished...be...superior...truth...action...draw...up...account..."Story..."...Heartaches,...SOLDIER'...implosions...by...CENTURY-FOX)..."...Best...the...picture...of...your...life..."...Any...murderous...past,...when..."the...woman...in...the...Window"...is..."...Engrossing...by...William...McMANUS,..."...Best...entertainment..."...Might...be...enjoyed...movies...of...supers...and...Hollywood...will...have...something...of...a...job...duplicating...its...authentic...and...dramatic...effect...EARNES, N. Y. HERALD TRIBUNE..."...Some...of...the...most...spectacular...aircraft...pictures...yet...made...Every...aspect...of...the...grim...daily...routine...aboard...the...flat-tops...is...mirrored...in...fascinating...detail...A...picture...every...American...should...see."...T.M.P., N. Y. TIMES.

"A SONG TO REMEMBER" DISTORTED BIOGRAPHY, LOVELY MUSIC
(COLUMBIA PICTURES)..."A Song to Remember" is not a motion picture to remember...contains lovely concert piano numbers cleverly staged by Charles Vidor, but the cinema portrait of the noted Polish composer is vague, souless and often dull...Liberties may be taken with historical details if the cause of drama is served thereby — but fiction has not turned out to be more stimulating than truth in the glossy monotone of 'A Song to Remember'. GUERNSEY, JR., N. Y. HERALD TRIBUNE...

"Happy conjunction of the musical and cinematic art forms...a treat for those who are addicted to concerts and a most pleasurable way of acquainting others...Handsomely (almost too much so) produced in Technicolor tones...Effect of this picture upon the senses of sight and sound is altogether delightful. But its script is a dramatic hodge-podge...Stunningly beautiful and melodious entertainment, should provide you with a memorable screen experience..."...T.M.P., N. Y. TIMES.

"Aimed at the same audience that has cherished 'Blossom To Be' so devotedly...flowing of the picture...neither so large or so frantic, but it will be sufficient to keep the Music Hall well filled for a few weeks to come...Drama with piano interludes...Technicolor backgrounds and costumes flunt their effectiveness...Decidedly not for serious admirers of either Chopin or his music."...COOK, N. Y. WORLD-TELEGRAPH..."...not a masterpiece...but it sustains a fair degree of interest...Seems like such a vicious waste of money, effort, talent, biographical material to make a passing show of this kind when nothing more was needed, except concern for the truth, to create a permanent and valuable record."...WINSTEN, N. Y. POST.

"THE WOMAN IN THE WINDOW" A HUMDINGER, BUT NO LIKE FINISH
(RKO)..."Humdinger of a mystery melodrama...Superlatively directed...We couldn't imagine a better set of performers...it wasn't for the unsporthing ending, 'The Woman in the Window' would rank high among the best of mystery films. Even as it is, it deserves a place of honor on your movie shopping list."...T.M.P., N. Y. TIMES.

"Intelligently suspenseful and completely intriguing murder mystery...Deftly directed and remarkably well performed throughout, it is mostly tensely grim...and occasionally is highlighted by a splash of spot color action...A treat...for all concerned except the little kiddies."...THIRER, N. Y. POST.

"...Though most of its length belongs among the season's very superior murder stories...Compact completely engrossing...Left without any real finish to the story because of the influence of two offices...Hays and box...You have a wholesale time but come away feeling a little cheated..."...COOK, N. Y. WORLD-TELEGRAPH..."...certainly one of the masterpieces of its kind. There are times in it when the hot breath of detection practically scalds you out of your seat...Just when you can't possibly stand any more and are about ready to scream out a confession yourself, the movie ends in its own outrageous way."...McMANUS, PM...

"...Good entertainment...Murder mystery packed with suspense, it might easily have taken its place beside 'Double Indemnity' the best of last season's melodramas. The fact that it doesn't lie due entirely to the last five minutes of the film, which has what the studio calls a 'surprise finish'. For the rest — and there's more than enough — 'The Woman in the Window' is well worth seeing...Edward G. Robinson has seldom, if ever, been better."...WINSTEN, N. Y. TIMES.

"THIN MAN GOES HOME" SERIES RENEWAL UP TO FORMER PAR
(MGM)..."Comes out of hibernation after four years, with no appreciable dulling of their sparkling banter and sophisticated domesticity...Every bit as gay, funny and busy with murders as they were...Neither as dangerous nor exciting as some of their earlier escapades."...Masters, N. Y. NEWS..."...Perhaps a little more plot than usual, but not much gain is achieved thereby...In the end, this is still 'the family of Nora-Asta-Woody-Glenda'...McMANUS, PM...

"...The raw material, both murderous and humorous, is rather meager...But with William Powell and Myrna Loy playing the debonair detective and his wife 'Thin Man' is dressed up in solid entertainment...Doesn't rate the artifices superlatives, but there is no one like Nick, Nora and Asta for a gay, dependable whodunit."...GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"SUNDAY DINNER FOR A SOLDIER" TOUCHING FAMILY FARE
(TWENTIETH CENTURY-FOX)..."Warm, sentimental little tale told simply and tenderly...May be somewhat too long for the slight story...Not at all easily overshadowed shortcomings...Odds are that you'll leave the Roxy in a very friendly mood indeed...We haven't enjoyed being around movie kids so much in a long time,"...T.M.P., N. Y. TIMES.

"Not an important or significant picture...Has, however, an irresistible appeal to the heart, as it goes its charming and amusing way...Chief attraction lies in its delightful characterizations."...CAMERON, N. Y. NEWS.

"...Wealth of charm and a touch of pathos...Warm, human tour de force performance...Strength of a wholesome atmosphere...Story good, can't make a trace of formula or glitter...A notable achievement in film making, an engaging fairy tale."...GUERNSEY, JR. N. Y. HERALD TRIBUNE.

"...Heartaches, crises and mishaps galore...Hodiak, in one of his pleasantest if briefest roles...One of the warmest and fullest and happiest endings ever."...McMANUS, PM.

"...There is something sweet about 'Sunday Dinner for a Soldier'...Idea is so cute, so cunning and so sweet, that it has to be extremely good not to seem overdone...Might have been an affirmation of faith in poverty and family love and affection...Ran into cross-currents that upset the voyage to enchantment."...WINSTEN, N. Y. TIMES.

"THE FIGHTING LADY" COLOR WAR DOCUMENTARY GETS RAVES
(TWENTIETH CENTURY-FOX)..."A film no American with his heart and soul in this war can afford to miss...Fighting scenes are without compare...Technicolor has the effect of adding the dimension of personal participation to the spectacle...Wildest combat fighting I have ever seen on film."...McMANUS, PM.

"...Extraordinarily beautiful, exciting and true picture of combat action...It's your loss, and a serious one, if you miss seeing a picture like this...The war comes up and sits in your lap. And if it were possible to duplicate it, it would be a living history of the history of the world..."...Memorable and moving record of the war. There has been more than one brilliant documentary celebrating the deeds of our fighting men, but none as powerful and engrossing...Splendid film as well as a magnificent testament to the flattops...Crescendo of war scenes is tremendous. The human drama, unrehearsed and frequently terrible, takes on heroic proportions...All of a piece and terrific, Hollywood will have something of a job duplicating its authentic and dramatic impact...EARNES, N. Y. HERALD TRIBUNE..."...Some of the most spectacular aerial combat pictures yet made...Every aspect of the grim daily routine aboard the flat-tops is mirrored in fascinating detail...A picture every American should see."...T.M.P., N. Y. TIMES.
PREVUES

A CACO SORROW... Perhaps the most popular, and the most successful, star. Vera Paton, has been in the business for over ten years. Her new film, "The Caco Sorrow," is due for release next month. Paton began her career in the early thirties as a child actress, and has since become one of the most popular stars in the industry. She has appeared in several successful films, including "The Caco Sorrow," which was released in 1935.

AND NOW TOMORROW... The latest news from the set of "The Caco Sorrow" is that Alan Ladd is back! A member of the supporting cast, Ladd has been working on the film for several weeks. The story revolves around the young doctor who cures the wealthy Miss Young, who has allegedly hopeless deafness. In the supporting cast are Susan Hayward, Barry Sullivan, Beulah Bondi, Grant Mitchell and Cecil Kellaway. Irving Pichel directed the Fred Kohlmar production.
CAPRA-BRISKIN PRODUCER UNIT

A new production partnership was announced last week in Hollywood, involving Col. Frank Capra and Lt. Col. Samuel Briskin, effective at the time the Army releases Col. Capra. Briskin was recently placed on the Army's inactive list. Once it gets under way, the new unit, Capra-directed feature annually in addition to supervising a number of additional features with high-ranking directors.

Setting up plans for a speedy start once Capra is released, Briskin opened his offices in Hollywood and will proceed with the releasing arrangements, story deals and production plans. No name has been selected for the new outfit.

GOLDMAN WINS 7-DAYS RUN

The clearance complaint filed by William Goldman, Philadelphia independent downtown operator, against the Warner Circuit and three distributors, Paramount, RKO and 20th Century-Fox, was settled by arbitration last week, with Goldman's Karlton and Keith's Theatres being awarded a run seven days after the Warner first-runs. Clearance previously granted the Warner houses by the defendant distributors was 14 days.

This settlement does not affect Goldman's monopoly suit against Warner Theatres and the distributors, which is scheduled to come up in U. S. Circuit Court of Appeals on February 8th.

NATION'S THEATRE-FRONS DIM

Marquee lighting restrictions ordered by the War Production board to conserve coal, as well as all outdoor lighting not inimical to public safety, went into effect on February 1. The restrictions were eased slightly to conform with a number of appeals from businessmen and municipal leaders that the order as it was originally stated conflicted with public safety.

The WPB outlined the procedure for exhibitors to follow where the lighting restrictions caused unreasonable hardship to them or where he believed public safety would be endangered. Where the exhibitor believes this to be the case, he should submit a request in writing to the local WPB office, noting all pertinent facts. These should include a statement of the necessity for the lighting, exactly where the lighting is needed and, the amount of lighting and for how long each day. It was emphasized that where lack of lighting caused financial hardship only, this would not be considered a valid complaint. Where the marquee caused a hazard to public safety, the complainant should get a certificate from the local fire, police or health department and submit that also. If an appeal is pending, lighting must be restricted as ordered until the appeal is granted.

Severe penalties were attached to violators of the order, including discontinuance of electrical service and a fine. Since the order applies to all electrical lighting, it included neon or fluorescent lights as well as filament bulbs. Neon-lit marquees are also restricted to 60 watts.

Exemptions to the brownout order were revealed for five of the nation's areas including parts of upper New York State; the Pacific northwest and a large portion of Texas. Appeals for exemption were denied to Louisiana and Oklahoma areas.

The order was expected to remain in effect until June 30th.

THANK YOU

for your cooperation in the handling of film.

It is working out swell.

NOW SAVE PAPER

This is an important War Effort.

Return posters sent to you in error.

Do not throw them aside.

Return all posters properly marked, labeled and wrapped.

Don't throw them loose in the lobby.

YOU DO YOUR PART! WE'LL DO OURS!

HIGHWAY EXPRESS LINES, INC.

236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna. LOCust 4311

THE NEWS DIGEST

(Continued from Page 11)

COAL CRISIS HITS THEATRES

As the coal crisis became more acute in the New England, Middle Atlantic and Mid-Western sections of the country, theatres in many localities were forced to close, at least for a few days of the week. In some cases, this was done to conserve the coal supplied on hand, in others, because there just wasn't any.

In line with a Washington directive issued by Secretary of the Interior Harold Ickes, city officials ordered the dealers in the affected areas to clamp down on all but the essential use of coal, principally household. Among the non-essential users were theatres and other places of amusement. The order was issued to cut down and, in some cases, eliminate, coal consumption in all places where it could be expected without damage to health.

The exceptionally severe winter and heavy snows have slowed down and even halted fuel transportation in many areas. Relief was not foreseen for some time, although the situation in some territories was expected to ease.

In Albany, acting mayor Frank S. Harris ordered the closing of all theatres in the city on January 22nd in compliance with the Washington directive. Warner and Fabian houses remained closed, but some other houses reopened after 24 hours. The same order also closed schools and night clubs. In Cleveland, theatres voluntarily closed one and two days a week following the acceptance of Mayor Thomas A. Burke of a proposal offered by Ernest Schwartz, president of the Cleveland Exhibitors Association. In Cincinnati, all amusement houses closed last week by order of Health Commissioner and Mayor.

The St. Louis, Chicago, New Haven and Baltimore territories have not been seriously affected, receiving coal on a week-to-week basis which was expected to continue unless local deliveries were held up.

DISTS FILE PERCENTAGE SUITS

Charging false returns on percentage pictures, eight major distributors filed suit in Boston against the Thompson Square Theatre Co.; Loew's, Warners, 20th Century-Fox, Paramount and Universal entered a similar action against Albert D. Rudenstein, operator of the Capri, Malden; Capitol, Bridgewater and the Stoneham, in Stoneham.

The complaints alleged the defendants intentionally falsified gross receipts on rentals due from various percentage pictures and submitted inaccurate statements on such receipts. Also it was alleged that the exhibitors induced checkers to verify the false reports. The charge was made that the exhibitors intended to obtain lower terms on future flat and percentage pictures on the basis of the allegedly false reports.

An injunction was asked by the distributors to restrain defendants from disposing or altering any of the theatre records pending an audit showing actual grosses on the pictures involved; a court order demanding the defendant permit audit of theatre receipts as stated in his contract and a final decree that the exhibitor pay the distributors unpaid balances due on the percentage pictures, with interest.

GALLUP 'UNVEILS' AUDIENCE TESTERS

Dr. George Gallup, head of Audience Research, Inc., unveiled last week for the first time his "Preview Jury System and Machine used for previewing movies and radio shows to determine audience reaction in advance."

Gallup explained that the machines test audience reaction virtually second-by-second, utilizing an average movie-going audience to determine his previous research. The master machine, the Hopkins Electric Televiewing System, determines the average of an entire audience's reaction; another machine, the Unit Ballot Analyzer, gives an individual reading. Combined with his weekly analysis of theatre audiences, the two machines, Gallup can determine best selling points, in addition to over-all reaction to the film.

Gallup revealed that he was taking the machines to Hollywood for his clients to use, not only for pictures already completed and ready for showing, but also for individual scenes and as an aid to editing films.

SIGN THAT PLEDGE!

MARCH OF DIMES

JAN. 25-31

NEW JERSEY

MESSENGER

SERVICE

Member Nat’l Film Carriers

250 N. JUNIPER ST.


E F R U V A Y 5, 1945

33
Tahiti Nights - It's Jinx Falkenburg in a sarong in this Columbia South Sea Islands musical. Jinx is the chief's daughter, betrothed by her father to neighboring royalty, Dave O'Brien. Not knowing the handsome Dave, Jinx runs away, falls for her betrothed without knowing his identity and finally marries the lucky guy. Mary Treen, Florence Bates and Cy Kendall have featured roles and The Vagabonds supply some Hawaiian swing.

Hollywood Canteen - Warners' Big Bertha of stars and specialties is based on the Hollywood version of the Stage Door Canteen. Practically everybody on the Warner lot is represented in this super-musical plus a galaxy of headliners from the stage, screen and radio. The story connecting the big doings concerns Robert Hutton and Dane Clark, buddies back from the South Pacific, enjoying the hospitality of the Canteen, with Hutton winning the heart of Joan Leslie.
ONE BODY TOO MANY ... A comedy mystery from the Pine-Thomas studios at Paramount, this stars Jack Haley, Jean Parker and Bela Lugosi with other weird characters and assorted corpses portrayed by Blanche Yurka, Bernard Nedell, Douglas Fowley, Dorothy Granger, Lyle Talbot and others. It's about an insurance salesman who finds his client already deceased and becomes involved in the heirs' schemes and murders. Frank McDonald directed.

MR. EMMANUEL ... Produced in Great Britain by William Sistrom and released by United Artists, "Mr. Emmanuel" tells of an old Jewish humanist, armed only with his ideals, his British passport and his pince-nez, who goes into pre-war Nazi-land to find a young refugee's mother. Felix Aylmer portrays the title role, while Greta Gynt is seen as the boy's mother, a beautiful woman whose principles fail to match her charm. Harold French directed the Two Cities Films production.
THE BIG BONANZA

STARRING
RICHARD ARLEN
ROBERT LIVINGSTON
JANE FRAZEE

WITH
GEORGE "GABBY" HAYES
and LYNNE ROBERTS
and BOBBY DRISCOLL
J. M. KERRIGAN

BUY U. S.
WAR BONDS

GEORGE ARCHAINBAUD - Director

Screen Play by
DORRELL and STUART McGOWAN and PAUL GANGELIN

Original Story by
ROBERT PRESNELL and LEONARD PRASKINS

A REPUBLIC PICTURE
PEACE OR WAR!

The Major Distributors Must Make A Decision

EDITORIAL by MO WAX
Page Five
The Beginning . . .

of a triumphant boxoffice
career! Selznick International’s

heart-touching romance sets the

success pattern for the nation’s

boxoffices in its record-breaking

openings in San Diego,

Los Angeles (three theatres,
simultaneously) and Minneapolis!
BE SEEING YOU is one of greatest boxoffice attractions in history this theatre. People clamored for admission many of them waiting in lobbies and outside this thousand seat theatre under adverse weather conditions. Favorable press notices and splendid audience reaction both overshadowed by tremendous enthusiastic demand of ticket buyers. Selznick International Pictures and United Artists are all to be warmly congratulated. You have a great boxoffice hit on your hands. Personal regards.

John J. Friedl

MINNESOTA AMUSEMENT CO.

Thanks—
To a Great Showman!

SELZNICK INTERNATIONAL presents

GINGER ROGERS

JOSEPH COTTON

SHIRLEY TEMPLE

"I'LL BE SEEING YOU"

Directed by WILLIAM DIETERLE • Produced by DORE SCHARY
Screen play by Marion Petronnet • From a story by Charles Martin

RELEASED THRU UNITED ARTISTS
"WE DON'T HAVE TO EAT OUR WORDS!"

We said "MEET ME IN ST. LOUIS" and "NATIONAL VELVET" are COLOSSAL! GREAT!

Yes, indeed! "Meet Me In St. Louis," the Gold-mine of 1945, holds over 2 weeks, 3 weeks and more!

"National Velvet" (all-time Champ of the Music Hall) is a true Champ in its first nationwide dates: Miami, Indianapolis, Salt Lake City, Des Moines—all of them COLOSSAL! GREAT!

(Flash! Los Angeles, Philadelphia and other openings ditto!)
PEACE OR WAR?

Within the next two weeks the men who control the film industry and the most powerful section of theatre business must make a decision. It is for them to decide whether there is to be peace or a continuation and intensification of the war that has wracked our industry for too many years now.

On March 5th the five major film companies charged with anti-trust violations by the United States of America will be afforded another—and probably their last—opportunity peacefully to adjust their differences with exhibitors and with the Government by accepting a fair and practical consent decree. If, on the other hand, they stand adamant in their refusal to yield any of the advantages accumulated through the years of their domination, the Department of Justice can be expected to pull out all the stops in its drive to break their power. Beyond that, too, will be a renewal of efforts by organized independent exhibitors to win relief through legislation in the various states and in the national Congress, as well as by judicial opinion in the courts of the land. In brief, the alternative to a consent decree is that the industry shall remain everlastingly a house divided against itself, and, ultimately, all within it must perish.

Can anyone say this is a healthy industry, for all its prosperity? What other industry in this nation functions in an atmosphere of such hostility, such litigious strife, such degenerating disunity?

Why?

Could it be that our business has grown much faster and bigger than many of the men who dominate it? Could it be that some of the so-called leaders of the industry are a trifle scared by the enormity of the power they possess? Skeptical of their own ability to wield it, yet fearful of losing even one grain of it and jealous enough to desire further personal aggrandizement, they employ the keenest legal brains available to protect and advance their interests.

We have nothing against the gentlemen of the bar. (Matter of fact, some of our best friends are lawyers.) For a fee, lawyers serve their clients. In a legal sense, they

(Continued on Next Page)
New York's brown-out has had little or no effect on the business at Broadway film palaces and even the recent snow storms and the advent of Lent have not kept any appreciable amount of customers away from such houses as the Radio City Music Hall, the Roxy or the refurbished Astor Theatre. The latter, with a new modern lobby and a flashy house front for the opening of "The Princess and the Pirate," set a record gross during the first week, the previous high being for the fifth week of "Meet Me in St. Louis" during the New Year's period. The Goldwyn picture, which has a quick turnover, is continuing strong for its second week. The M-G-M 20-year tenancy of the Astor ended on February 4th after the company's productions had played a total of 716 weeks during that period...Columbia's "A Song to Remember" is now in its fourth week at the Music Hall with the business for each previous stanza being a few thousand higher than the last. Long waiting lines have been in evidence outside the theatre every day in the morning and early evening...The Roxy, too, has had half-block-long lines each day for the first week of "Hangover Square," but most of the people are probably more interested in seeing the especially strong stage bill headed by Milton Berle. The house took in over $100,000. The show, now in its second strong week, is limited to a three-week booking and will be followed by "A Tree Grows in Brooklyn," starting February 28th...Another picture to benefit from a strong stage bill is Loew's State, which played one of its occasional first-runs, "She Gets Her Man," and Earl Carroll's "Vanities of 1940" heading the vaudeville program. The previous week, with the second-run "Music for Millions" and Eddie "Rochester" Anderson in person, also did smash business.

Although not up to the terrific gross of "Here Come the Waves," which completed six weeks at the Paramount, the theatre's new entry, "Ministry of Fear," and Johnny Long's Orchestra on the stage, had a highly-profitable opening stanza and is continuing for at least three weeks..."Objective, Burma," and Arlie Shaw and His Orchestra showed unusual strength during its third week at the Strand and the bill will continue until Warners' widely-heralded "Hotel Berlin" is rushed through for a March 2nd opening. The Capitol's three weeks of "The Thin Man Goes Home" and Frankie Carle and His Orchestra and Marilyn Maxwell in person held up exceptionally well throughout and United Artists' "Guest in the House," supported by Gloria Jean and the Truth or Consequences air show, had a smash opening day on February 15th...In addition to "The Princess and the Pirate," two other RKO-Radio releases have been bringing smash grosses to the straight-film houses, the Palace and the Globe. Disney's, "The Three Caballeros," set a new opening day record at the latter house, while International's "The Woman in the Window" gave the Palace its biggest third week in its history with a gross equaling the second. "Woman" is now in its fourth week while "Cahilleros" started a third stanza on February 17th, "Here Come the Co-Eds" opened at the Criterion on February 17th following two weeks and three days for Universal's "The Suspect," which was profitable, although not quite up to expectations.

M-G-M's "Between Two Women" will be the next attraction at the Criterion, one of several M-G-M bookings at various Broadway houses to offset the loss of the Astor. "The Picture of Dorian Grey" is set for the Capitol, "This Man's Navy" will come to the Globe in March and "Nothing But Trouble" is set for the Rialto. The latter house, which specializes in horror pictures, now has another change of fare with the current "Prisco Sal," which followed the two week run of the same company's "Destiny."

The longer-run films are headed by U. A.'s "Mr. Emmanuel," which has been holding up to remarkably steady business and started a seventh week at the small Gotham Theatre on February 17th..."The Keys of the Kingdom" is also doing well in its seventh week at the Rivoli and the engagement will extend into March when Paramount will open the initial Hal Wallis production, "Affairs of Susan"...Another 20th Century-Fox release, "Fighting Lady," is still strong in its fifth week at the Victoria.

Least favored by the public are "Roughly Speaking," which is just average in its third week at the Hollywood, and "The Chicago Kid," across the street at the Republic, which had a mild first week after two poor stanzas for the British film, "On Approval."
THE ENCHANTED COTTAGE NOVEL, TENDER LOVE STORY WILL APPEAL

RKO-Radio
92 minutes
Dorothy McGuire, Robert Young, Herbert Marshall, Mildred Natwick, Spring Byington, Hillary Brooke, Richard Gaines, Alec Baldwin, Josephine Whittell, Mary Worth, Robert Clarke, Edith Nicholls.
Directed by John Cromwell.

A truly tender and appealing love story, splendidly acted by Dorothy McGuire and Robert Young. "The Enchanted Cottage" will capture attention because of its many unusual qualities. While this fanciful tale may fail to interest the hobby-sax fans or the action enthusiasts, it should garner critical praise and build on favorable word-of-mouth, especially from women patrons.

Sir Arthur Wing Pinero's play, which was an outstanding silent film starring Richard Barthelmess, has been brought up to date and, without destroying the dream-like background, the story touches on the return of a wounded or disfigured soldier to add a timely, down-to-earth value. The dialogue, which frequently delves into the mystical, gives a message of hope and courage to all who are afflicted or unhappy. The climax, wherein an ugly girl and a disfigured flyer see each other as the attractive young lovers they wish themselves to be, has been so brilliantly handled by Director John Cromwell that it seems almost possible and the romantic-minded will find this an enchanting belief. Returns in the deluxe and class houses should be good, but this is primarily an artistic production and needs to be sold heavily to attract average audiences. Weakest for action houses.

A little cottage on a New England shore, which has long had a tradition of being lent to young honeymoon couples, is rented by a young flyer, Robert Young, on the eve of his marriage to lovely Hillary Brooke. Its present owner, Mildred Natwick, hires Dorothy McGuire, an uncomfortably plain girl who has long admired the charming cottage, to serve as maid. Young receives her commission sooner than he had expected and, after a crash on his first flight, he returns home hopelessly disfigured. Unable to bear the sympathy of his mother, Spring Byington, and his fiancee, he cuts himself off from the world and retires to his cottage. Miss McGuire is not repelled by his appearance and gradually he adjusts himself to his new life and he asks her to marry him – mainly to forestall his mother's visit. Shortly after their marriage, the couple reveals to Herbert Marshall, a sympathetic blind composer, that the cottage has worked its enchantment and they have both become attractive human beings. Although a visit from Miss Byington makes them realize they haven't really changed, Marshall persuades them to remain in their cottage where their love for each other will keep them happy.

Dorothy McGuire bravely makes herself as homely as possible, but her fine, sensitive portrayal alone makes the spectator forget her unattractive appearance. Robert Young gives his finest performance to date and Herbert Marshall is ideally cast as the soft-spoken, sympathetic blind composer. Mildred Natwick gives just the proper touch of mysticism to the part of the strange, unhappy housekeeper and Spring Byington, Richard Gaines and, especially Hillary Brooke are excellent in the other important roles.

DENLEY

BETRAYAL FROM THE EAST' EXPLOITABLE ANTI-JAP MELLER

Rates • • + if exploited generally; more in action houses

RKO-Radio
82 minutes
Directed by William Berke.

A timely and intensely melodramatic programmer, "Betrayal from the East" is expert anti-Jap propaganda and, as such, it should do good business generally and clean up in action spots. Although its picture of the carefully-laid plans and ruthless cruelties of our Eastern enemies may seem exaggerated, a foreword by Drew Pearson, well-known radio commentator, tells us that the story is based on fact and the characters purposely resemble actual persons, some living, others dead. The film is slow in getting under way with too much time devoted to developing a romance between an American ex-soldier working for the Japs and a woman member of the Army Intelligence. However, except for a few incidents outside the realm of credibility, the story maintains interest throughout and builds to a terrific fight-to-the-death climax between the two-fisted American hero and a no-holds-barred Jap. This murderous set-to and the cruel torturing of the heroine in a steam chamber give the film sock-highlights that can be exploited to good advantage.

Lee Tracy, an ex-soldier running a concession in a San Francisco amusement park, is approached by Philip Ahn, an old Japanese acquaintance who promises him a job in the Panama Canal Zone. Tracy fakes a knowledge of Panama and intimates he has a pal there who can give him information about the Canal defenses. Ahn then tells Tracy to meet him in Los Angeles. En route, he meets Nancy Kelly who, unknown to him, is working for Army Intelligence. When Tracy has his interview with unseen Japs behind closed doors, he is hired to go to Panama. Although he is being carefully watched, Tracy manages to go to Army Intelligence where he tells them the Jap plan and agrees to play along with them in order to uncover the leader of the espionage ring. Before he leaves, Miss Kelly is apparently killed in a traffic accident, but when Tracy arrives in Panama, he sees her disguised as the Danish girl friend of a prominent Nazi. After Tracy delivers phoney information about the Canal Zone to the Japs, he tries to leave by plane but Miss Kelly is able to warn him before the Japs manage to kill him. Miss Kelly is then tortured to death for refusing to reveal her friendship with Tracy and the latter also dies in a terrific fight with a Jap cabin boy who is actually the head of the espionage group. But it is Tracy's persistence that has cracked the espionage attempt wide open.

Lee Tracy's free-and-easy acting style is well suited to the role of the drifter who becomes a loyal American. However, his love scenes with the poised and attractive Nancy Kelly are never appealing. The latter gives an excellent performance and Louis Jean Heydt and Regis Toomey also do good work. The others, including Philip Ahn and Richard Loo, are convincing enough as the slimy Japs to rate hisses from the audience.

DENLEY

(Continued on page 8)
HAVING WONDERFUL CRIME LIGHTWEIGHT MYSTERY-COMEDY

Rates: # as dualler generally

RKO-Radio
70 minutes
Pat O'Brien, George Murphy, Carole Landis, Lenore Aubert, George Zucco, Anje Berens, Richard Martin, Charles D. Brown, "Wee Willie" Davis, Blanche King, Josephine Whittell.

Directed by Eddie Sutherland.

This mystery-comedy is right in the mood suggested by the frivolous title — inconsequential and on the silly side. However, it is redeemed somewhat by the fast tempo and a breezy performance by Pat O'Brien, as an amateur sleuth. With the added marque value of Carole Landis and George Murphy, "Having Wonderful Crime" should serve as a fair-pius dualler in most situations. The mystery is mildly engaging.

PAN-AMERICANA' MELANGE OF LATIN AMERICAN MUSICAL NUMBERS

Rates: # as secondary dualler

RKO-Radio
90 minutes

Directed by John H. Auer.

By the simple expedient of stringing together a group of musical numbers featuring Latin-American entertainers on a mere thread of story, RKO has a feature picture to offer. By virtue of the fact that several of the specialties are quite entertaining, "Pan-Americana" will serve its obvious purpose as a secondary picture for dual bills. The American principals offer little to enhance the film's entertainment or marque values, even such efficient comics as Robert Benchley and Eve Arden being stymied by weak material. But the Latin-American give it a real lift, particularly Rosario and Antonio, the fiery gypsy dancers seen previously in "In Hollywood Canton," Miguelito Valdes, a Cuban singer, and Isabelita, a pepppy Mexican girl who wiggles a song in the Carmen Miranda manner.

The "plot" traces a tour of Latin-American countries by the four representative of a picture magazine which is seeking the prettiest girls of each nation for a magazine cover to be staged in Washington. The quartet consists of Phillip Terry, an ex-cameraman and a wolf; Audrey Long, a feature writer secretly en route to visit her fiancée in Rio de Janeiro; Eve Arden, the managing editor, and Robert Benchley, the foreign editor. Terry, with a sweetheart in every country, falls for Audrey, not knowing she is engaged. She reluctantly falls for him. Her fiancé, Marc Cramer, sizes up the situation and gracefully steps out of the picture. It's all very, very funny.

M-G-M... 1 in Tenth Block (Total 8)

KEEP YOUR POWDER DRY' FORMULA STORY ABOUT WAC

Rates: # + on name value only

M-G-M
93 minutes
Lana Turner, Laraine Day, Susan Peters, Agnes Moorehead, Natalie Schafer, Bill Johnson, Lee Patrick, Jess Barker, June Lockhart, Tim Murdock, Marta Linden, Henry O'Neill, Ruth Lee, Pierre Watkin, Shirley Patterson, Mary Lord, Sandra Rogers, Miss.

Directed by Edward Buzzell.

The story outline of "Keep Your Powder Dry," a picture about the Women's Army Corps, differs little from several films dealing with various male branches of the service. Even the characters, except for the change in gender, are formulated and include a spoiled daughter of wealth, a too-efficient recruit who is familiar with WAC routine, a wise-cracking ex-showgirl, a dumb-dora type and a sympathetic young wife. Their experiences during basic training are mildly interesting and lacking in original or dramatic moments and the picture's boxoffice possibilities must rely on the value of the Lana Turner and Laraine Day names. They should mean above average business in the early runs, but word-of-mouth is likely to be weak and cut into grosses in the subsequent. The script writers have refrained from playing up the romantic angle and, while this may detract from its boxoffice appeal, it makes the picture more plausible from a military standpoint. Of course, there are several feminine clashes and one emotional outburst, but in the main, the story concentrates on Women's Army routine. The drill sequences and classroom and barracks episodes have an air of authenticity throughout. Strong selling may be needed to offset the absence of name star names.

Lana Turner, a wealthy playgirl, enlists in the WAC only to get an inheritance coming to her if she proves herself worthy of receiving it; Susan Peters enlists after her husband is sent overseas, and Laraine Day, daughter of a general, joins to keep up the family military tradition, Miss Peters, who plans to quit after getting her money, constantly clashes with the efficient Miss Day, while Miss Peters acts as peacemaker between the two. After basic training, the three go to Officer Candidate School and Miss Peters and Miss Day hatch a plan to keep the latter in the Corps and become eligible for graduation from OCS.

The valpuluous, blonde Lana Turner is scarcely the type to enlist in the WAC and because of this, her performance lacks conviction. Laraine Day does a good acting job as the assured young woman steeped in military tradition and Susan Peters makes an appealing young peacemaker Agnes Moorehead, as a commanding officer and Natalie Schafer, as a frivolous society companion, contribute stand-out bits. Jess Barker and the other male players have decidedly minor roles.

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Gilda, who is transporting a huge trunk they believe contains the body of Movel. There are further complications at the lodge where O'Brien learns that Movel had a $50,000 check which Charles D. Brown, man ager of the lodge, is after to cover up his gambling losses. Eventually, he traps Brown into confessing that he murdered Movel, as well as the lodge porter. Gilda and her boyfriend are cleared of suspicion and O'Brien finds consolation in the arms of a pretty swimmer, while Carole and Murphy finally start their honeymoon.

O'Brien is his usual competent self handling the role of the fast-talking dick is smooth, auy style. Landis and Murphy are an agreeable pair for the light romanti leads.

POOR.

BARTON

BARON

BARON

BARON

BARON

BARON

BARON

BARON

BARON
The biggest news of our lives will be met with a Warner picture that is timed as "Casablanca" was timed. "Hotel Berlin!" "Hotel Berlin!" "Hotel Berlin!"

Soon!
ROUGH! TOUGH! TERRIFIC!

FORGET THAT FEELING... SHE'S GOT MURDER IN HER HEART!

RED CROSS DRIVE—MARCH 15-21
WATCH FOR THE PRESS BOOK! USE IT!

RKO RADIO PICTURES
THE NEW DICK POWELL!

—Hard-boiled, two-fisted, smashing through a crimson maze of treachery, violence and MURDER!

Dick Powell • Claire Trevor • Anne Shirley

Murder, My Sweet

(Tradeshown and reviewed as "Farewell My Lovely")

TO KRUGER • MIKE MAZURKI • MILES MANDER • DOUGLAS WALTON • DON DOUGLAS

Produced by Adrian Scott • Directed by Edward Dmytryk

Screen Play by John Paxton
PRODUCERS SPEAK ON RAW STOCK CUT

The cut in raw stock allocated to the industry for the first quarter of 1945, about 5 percent below the last quarter, is apparently meeting with the approval of film producers, although the announcement of the limitation that the Department's alleged monopoly point out that although the defense had concentrated on the legality of each act of practice, considered separately and apart from their others, and have closed their eyes to the altered legal status of their practices when viewed as parts of a system or combination.

In analysing the proposals submitted to Judge Goddard by the Government, Myers pointed out that clearance restrictions had been imposed by the distributors on the WPB itself, and that no attempt by the distributors to regulate admission prices, regardless of the terms under which the film is licensed, constitutes resale price maintenance in violation of the Sherman Act.

In submitting its proposals, the Department of Justice asked Judge Goddard for an injunction to be issued March 5 to prevent "unreasonable clearance" until a final decree had been entered. The injunction will cover the eight major releasing companies, the defendants in the Department's brief which were certain to be disputed by company attorneys, industry executives expressed the belief that a court trial was inevitable if Judge Goddall upheld the Department's contentions on clearance.

GOLDMAN APPEAL

If Judge William H. Kirkpatrick's decision dismissing William Goldman's $1,350,000 anti-trust suit against Warner Bros. Circuit and eight major distributors were allowed to stand, all Government antitrust suits in the film industry would be seriously affected, according to Robert L. Wright, special assistant to the U. S. Attorney General. Wright represents the U. S. Government, which intervened as amicus curiae in Goldman's appeal in the Philadelphia on Feb. 8th in the U. S. Circuit Court of Appeals.

Attorney for Goldman, William A. Gray, cited the Warner monopoly not only in Philadelphia first-runs but also in surrounding counties and in parts of New Jersey and Delaware, alleging that it went beyond a local monopoly and that interstate commerce was involved. In an attempt to upset Judge Kirkpatrick's interpretation that the monopoly exercised by "injurious," Robert Decherd, another Goldman attorney, cited acquisition by Warners of competing first-run houses. He showed how Warners, by controlling the first-run situation could lengthen or shorten runs to keep out competition.

For the defense, attorney Bernard Segal did not admit monopoly, but added, "if there be a monopoly here, it is not an injurious one. The sources whereby the public may see motion picture was not impaired." He attempted to show that a monopoly would be to the distributors' detriment, since they were in competition with one another. Also for the defense, ex-Judge Joseph Prokauer accused Goldman of gambling on his Erlanger theatre investment as a basis for his suppression of alleged monopoly interest in breaking up the alleged monopoly, but rath his desire to join the Grade A first-run circle. Regarding price fixing charges, Prokauer dismissed the charge with the charge that Goldman had admitted he would charge the same admissions other "A" houses.

Briefs were submitted by both sides and the case was taken under advisement by the court which included A. F. Myers, Allied general counsel; Sldn Samuelson, Ted Schilanger, Lester Krieger and many industry figures lured by the Government interest and nationwide implications of the case.

(Continued on Page 30)
THE LUSTIEST MELODRAMA EVER SET TO MUSIC

and in TECHNICOLOR too!

THIS WAY TO THE GOLD MINE...
INTERNATIONAL PICTURES, INC. presents

ALL THESE

Randolph Scott
Who runs Gentleman Jack's Saloon

Gypsy Rose Lee
Queen of the dance hall darlings

Dinah Shore
Songbird of the Frozen North

Bob Burns
Slickest of the Slickers

Charles Winninger
Biggest boom in big-boom town

Produced and Directed by WILLIAM A. SEITER

Written for the screen by JAMES EDWARD GRANT - Story by Irving Brecher - Music and Lyrics by JOHNNY BURKE and JIMMY VAN HEUSEN.
Musical Extravaganza

BELLE OF THE YUKON

Hear glamorous DINAH SHORE sing the season's hit of hits: "Sleighride in July"; "Like Someone in Love" and "I Can't Tell Why I Love You," 3 of the 5 big song numbers in the show!
PRESOLD

to more than 100,000,000 readers through striking full-color ads in National and Family Magazines and Sunday Newspaper Comic totaling...

27,115,619 CIRCULATION

FULL PAGES

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LIFE, LIBERTY,
PARENTS MAGAZINE,
METROPOLITAN
SUNDAY COMIC
GROUP and the
ENTIRE LIST OF
FAN MAGAZINES...

Also backed by national radio, record and sheet-music tieups including Dinah Shore and Bob Burns in their own radio shows and recorded numbers from picture by Bing Crosby and Dinah Shore.

GOOD ENTERTAINMENT IS INTERNATIONAL

RELEASED THROUGH RKO RADIO PICTURES, INC.
20th CENTURY-FOX . . . 1 in Eighth Block (Total 2)

CIRCUMSTANTIAL EVIDENCE ENGROSSING PROGRAM MELODRAMA

Rates • • generally; more in action spots

9th Century-Fox
87 minutes


Directed by John Larkin.

An interest-holding melodrama which has received the benefit of John Larkin's taut direction and an excellent cast of familiar players. "Circumstantial Evidence" is first-rate program fare. A foreword, which explains that testimony based on circumstantial evidence may often be dangerous enough to send an innocent person to his death, is followed by a well-developed, if somewhat far-fetched, yarn. The last act refers only to the picture's climax which depicts an escaped death house prisoner making frantic efforts to sneak back inside after he learns that he has been granted a new trial. Although this sequence has considerable suspense it seems quite unbelievable. For the story deals with true-to-life and likeable characters who talk and act like average small town folk. There is no romantic subplot, but there is human interest involved in the trial of the man's unhappy youngster and his efforts to change the course of the trial a\_a youngsters who thought they saw his father kill a man. With Michael O'Shea and Lloyd Nolan to give this fair name draw, the picture should make a good dualler in any type of house. Best for action spots.

Michael O'Shea, widowed father of twelve-year-old Billy Cummings, buys his son woodman's kit, which is delivered by his World War I buddy, Lloyd Nolan, now the town postman. When Cummings arouses the ire of Ben Welden, a baker, the hot-headed O'Shea striding into the bakeshop and, before three witnesses, threatens the man with his youngsters' hatchet. In the struggle, Welden falls and hits his head on the stove but, before his absence is noticed, he succeeds and is finally reunited with his son and the loyal Nolan.

Michael O'Shea, never a believable romantic lead, is as well cast as the hot-headed parent and Billy Cummings contributes a touching performance as his youngster. Lloyd Nolan is thoroughly natural at all times and Ruth Ford, Roy Roberts, Trudy Marshall and Byron Foulger are among the many players seen in stand-out bits.

LEYENDECKER

THE CHICAGO KID GANGSTER YARN FOR ACTION FANS

Rates • • for action spots; OK as dualler in naborhoods

Republic
8 minutes


Directed by Frank McDonald.

The old familiar gangster yarn, with some black market angles added gives "The Chicago Kid" exploitation values for action-minded audiences. With Don Barry (formerly Don "Red" Barry, Republic western star) giving a tough, two-fisted Cagney-like portrayal and an above-average supporting cast, this might be sold to good returns in action spots. It will serve as an adequate dualler in the naborhoods. The plot follows a time-worn formula — innocent young man, determined to avenge his father's death, turning to gangster activities and eventually being killed in the necessary "Crime Doesn't Pay" finale. Because the screen writers took a lot of pains to show that the hero was embittered because his father had died in prison for a crime of which he believed him innocent, the early scenes are occasionally slow-moving, but the action later speeds up and the climax is filled with shooting and flatcuffs. The romantic angle, which rarely intrudes on the underworld plot, is nicely balanced by attractive Lyne Roberts. Tom Powers is excellent as a ruthless roohood who dabbles in racketeering and Otto Kruger gives a subdued and natural performance as the unwitting object of the hero's revenge. Embittered because his father dies in prison on the eve of his release, Donald Barry, a conscientious warehouse worker, determines to get even with Otto Kruger, who convinces the hero his father's death was warranted. Barry has always felt that it was Kruger who framed his father. He arranges to meet Kruger, his son, Henry Daniels, and gives his father's old uniform to the youngster after saving the latter's life. Barry secures a job in Kruger's firm. He then arranges with Tom Powers, racketeer, to give the latter information which enables him to steal huge warehouse shipments and later sell the material to the black market. When Kruger finally tells Barry that, instead of framing his father, he actually protected him from a more serious charge, his attitude toward him changes. But Powers has already arranged to "bump off" Kruger and Barry is unable to prevent it. Barry then resigns from Kruger's firm and goes to another town where he opens an office with Powers as a front for illegal activities. Daniels and his sister finally realize that Barry is evading the law and try to hide him but Powers and he finally have a showdown gun fight in which both are killed.

LEYTE DECKER

THE MAN WHO WALKED ALONE MILD ROMANTIC PROGRAMMER

Rates • • — as dualler in naborhoods and rural

"RC" Pictures
3 minutes


Directed by Christy Cabanne.

This moderately entertaining programmer started out to tackle the problem of the returning war hero, but, instead, wound up as a romantic comedy along farcical lines. While the theme "The Man Who Walked Alone" suggests a mystery to the character is a wounded and honorable discharged soldier who is picked up by a wealthy society girl running away from a stuffy shirt front. Because both conceal their identities from each other, they get into numerous mix-ups which land them in jail twice, but after the misunderstandings are cleared, they are united romantically. Much of the comedy stems from the amusing supporting characters including a mischievous kid sister, well played by Nancy June Robinson; a blundering caretaker, enacted in Walter Catlett's funny comic style; a hard-boiled cellmate who turns up at the society girl's wedding, and several more. Christy Cabanne's direction is strong enough for a showman's overabundance of dialogue in some of the final sequences of the story, which he also wrote. David O'Brien temporarily deserted westerns to portray one of the best laid plans of the soldier hero and Smith Ballew, former orchestra leader, is a good choice for the starring role. Kay Aldridge makes an attractive, if colorless heroine. This should be pleasing family fare for dual bills.

David O'Brien, a wounded and honorably discharged war hero, puts his uniform and medals in a suitcase while he hitch-hikes into Plainfield, home town of his buddy killed overseas. Kay Aldridge, spoiled society girl who is running away from her stuffy fiancé, Smith Ballew, picks up O'Brien but neither tells the other their real identity. Miss Aldridge is using Ballew's car and, when the police appear, the pair are hauled off to jail, but soon released. Masquerading as her own secretary, Miss Aldridge then hires O'Brien to drive her to the railroad station, and, when he crawls in the window to open the door, they are again taken to jail where reporters discover her true identity. O'Brien, who is hired as the family chauffeur, eventually shows up Ballew as a coward and the girl's mother, Isabel Randolph, calls up the papers and picks up O'Brien to deserver. This brings out the Governor, the Mayor and the town officials to welcome O'Brien, who is revealed as a modest and much-decorated hero.

LEYENDECKER
BUD ABBOTT
LOU COSTELLO

HERE COME THE CO-EDS

with PEGGY RYAN
Martha O'Driscoll Donald Cook
Lon Chaney June Vincent
Charles Dingle Richard Lane

and PHIL SPITALNY and THE
HOUR OF CHARM ALL GIRL ORCH.
featuring EVELYN and her Magic Violin

Screen Play by Arthur T. Howard and John Grant
Based on an original story by Edmund L. Hartmann
Directed by JEAN YARROUGH
Produced by JOHN GRANT
"SOCK BOXOFFICE. WILL GET
HOLD OVER RUNS!" — says Variety

"ONE OF THE BEST A & C FILMS!"
— says Boxoffice

"HAD THE PREVIEW AUDIENCE IN
STICHES!" — says Motion Picture Herald

"FAST AND FURIOUS ENTERTAINMENT!"
— says Film Daily

"TEMPTED TO SAY IT IS THEIR BEST
SINCE 'BUCK PRIVATES'!"
— says Hollywood Reporter

"SCREWBALL MANIA IN THE BEST
ABBOTT AND COSTELLO MANNER!"
— says Daily Variety

"DEFINITELY A BOXOFFICE SUCCESS!"
— says Showmen's Trade Review

SIGN THAT PLEDGE CARD! RED CROSS DRIVE—MARCH 15-21
'IT'S IN THE BAG' WEALTH OF COMEDY TALENT IN LAUGHFEST

Rates • • • on name value

United Artists (Jack H. Skirball)
87 minutes
Fred Allen, Jack Benny, William Bendix, Don Ameche, Victor Moore, Rudy Vallee, Binnie Barnes, Robert Benchley, Jerry Colonna, John Carradine, Gloria Pope, John Miljan, William Terry, Minerva Pious, Sidney Toler, Dickie Tyler, Ben Welden, George Cleveland, Emory Parnell, Byron Foulger, Don Costello, Dave Willock.
Directed by Richard Wallace.

A grab-bag full of screen and radio names keeps the nonsensical plot of "It's In The Bag" spinning at a mad and mostly merry pace. To guarantee the success of his first picture in several years, Fred Allen has crammed in Jack Benny, William Bendix, Victor Moore, Don Ameche, Rudy Vallee, Jerry Colonna, Minerva Pious (radio's Mrs. Nussbaum) and many more, and the result is a succession of brief and amusing sequences only loosely connected with the mystery-comedy story. Audience recognition of these notables playing what amounts to bit roles brings forth shrieks of laughter and, although each of the comedians puts over his or her specialized brand of humor, their turns are chucklesome rather than hilarious. Actually, the picture's comedy high spot shows the difficulties encountered by Allen and his wife as they are shunted from the orchestra to the top balcony and out the exit at a movie palace where the doorman had announced "Immediate seating on all floors." The film has gags aplenty, especially during Allen's by-play with Benny, and a novel introduction during which Allen remarks that most of the names receiving screen credit are relatives of the producer. From then on it's Allen's show with the others acting as famous stooges. With its wealth of names offering unlimited exploitation angles, this should be an excellent grosser.

When Fred Allen, penniless owner of a flea circus, learns that he has inherited $12,000,000 from his grand-uncle, his wife, Binnie Barnes, and his son and daughter move into a swanky penthouse and start to splurge on clothes and other luxuries. Later, Allen learns from John Carradine, his uncle's crooked attorney, that the fortune had been dissipated and the inheritance is only five chairs. After the downcast Allen sells these to an antique dealer, he gets a note saying that his grand-uncle had managed to salvage $300,000 and hide it in one of the chairs before he was murdered. Allen's frantic search to recover the chairs leads him to Jack Benny, then to a theatre, next to a night club where he is accused of a murder, and, finally, to William Bendix, a gangster who owns the fifth chair. Bendix gang try to kill their leader but his bullet-proof vest saves him and, when he recovers, he offers to help Allen out of his difficulties. After Carradine is made to confess that he murdered Allen's grand-uncle and swindled him out of the money, Allen returns to his hotel with the $300,000 followed by a retinue of salesmen, bill collectors, etc.

Fred Allen's drily-humorou style of delivery points up even the most ordinary gags and Binnie Barnes makes a good foil as his bewildered wife. Robert Benchley, who is wasted in a bit role; John Carradine, Sidney Toler and Dickie Tyler are among those involved in the plot. Jack Benny and William Bendix stand out in the best of the many episodes, Gloria Pope and William Terry, as the romantic juveniles, are almost overlooked.

DENLEY

'THE GREAT FLAMARION' OLD-FASHIONED MELODRAMA IS EXPLOITABLE

Rates • • as dualler generally; more if exploited in action spots

Republic
78 minutes
Eric Von Stroheim, Mary Beth Hughes, Dan Duryea, Stephen Barclay, Lester Allen, Esther Howard, Michael Mark, John R. Hamilton, Joseph Granby, Fred Velasco, Carmen Lopez.
Directed by Anthony Mann.

This highly-theatrical melodrama is fair dual fare even if its theme—a sodal love affair in a backstage setting—is scarcely ideal for the family spots. However, less discriminating audiences might find it engaging. The story of "The Great Flamaron," as told in the first person, is typical "True Confessions" material and its treatment is strangely reminiscent of an old-time silent movie. The title role, inspired by a character in a Vicki Baum novel, is made-to-order for Eric Von Stroheim, who plays it effectively and even creates some sympathy for Flamaron, the imperturbable vaudeville headliner who falls for a blonde charmer's wiles. However, Mary Beth Hughes has no redeeming traits as the deadly "female of the species" who makes men fall in love with her and then ruins their lives for them. Shades of Theda Bara! Despite its contrived plot, the picture holds the spectator's interest and Director Anthony Mann has managed to whip up several exciting or suspenseful moments. The tragic mood prevails throughout with only a few half-hearted attempts at comedy. Dan Duryea, as a drunken weakling, does an excellent acting job and the shadowy camera work is especially effective. Where ballyhooed in action and transient houses, this might get surprising grosses. It is only a fair dualler for other situations.

The Great Flamaron (Eric Von Stroheim) is a vaudeville headliner whose sharp-shooting act includes two stooges, Mary Beth Hughes and her drunken husband, Dan Duryea. Embittered by an unhappy love affair, Von Stroheim is interested only in his act and he scarcely notices Miss Hughes who is anxious to get rid of Duryea. Pretending an infatuation for Von Stroheim, Miss Hughes finally breaks down his reserve until she persuades him to deliberately shoot the inebriated Duryea during their act. Von Stroheim is acquitted of the killing but, to avoid suspicion, he and Miss Hughes agree to meet in Chicago three months later and get married. But Miss Hughes soon runs away and marries Stephen Barclay, a handsome bicyclist, and when Von Stroheim realizes she has double-crossed him, he vows to find her. Months later, the penniless Von Stroheim finds Miss Hughes and her new husband in a cheap vaudeville theatre in Mexico City. When he confronts her, she again tries to vam him until she can get his gun. In the struggle that follows, she shoots him, but he manages to strangle her to death before he dies.
COLUMBIA

We hear that Broadway film critics did not follow up the rave notices accorded "Song to Remember" by the West Coast brigade. The studio is continuing its exploitation program in connection with the film with no lessening of spirit, however. Columbia is selling this picture exclusively on percentage terms and apart from the regular program. This is not the first time, unfortunately, that one of Columbia's top productions has been yanked from the regular selling program.

The studio is on the last lap of its current season's western program with the assigning of a writer to "Texas Panhandle." The program consists of eight "Durango Kid" horse operas with Charles Starrett, and four western musicals. Six of the Starrett features are completed, "Outlaw of the Rockies" and "Texas Panhandle" will wind up this schedule. Two of the musicals are done: "Sing Me A Song of Texas" and "Rockin' in the Rockies." "Rhythm Round-Up" has a completed script and finishing touches are going on the script of "Song of the Prairie."

Michel Kraike, having produced four pictures in eleven months, has been signed to a seven-year contract replacing his former week-to-week basis. Kraike's four completed films are: "End of a Lady," "The Fighting Guardsman," "Ten Cents A Dance," and "Boston Blackie Booked on Suspicion." His next will be "I Love a Bandleader," which already has Phil Harris and Rochester cast.

Sam Bischoff has resigned a producerch at Columbia after four years with the studio. His last film will be "A Thousand and One Nights."

Trying to keep abreast of the headlines, Columbia has added some scenes to "Counter-Attack" to bring the film up to date.

Smiley Burnette, popular Western character actor, has signed a three-year contract with Columbia calling for eight pictures a year. He will be co-starred with Charles Starrett. He is off on a personal appearance tour before he begins his new series with Starrett for next year's program.

Marc Platt, red-haired dancer, who is featured in "Tonight and Every Night" with Rita Hayworth, had his option picked up by Columbia.

Glenn Ford, recently honorably discharged from the Marines, has been loaned to Warner Brothers for the male lead in the new Betty Davis film, "Stolen Life."

A new serial slated production this week called "The Monster and the Ape" with Ralph Morgan, Robert Lowery and Carole Davis. Only other new starter is "Blonde From Brooklyn," with Bob Haymes and Lynn Merrick in the leads.

METRO-GOLDWYN-MAYER

Carey Wilson, producer of the Hardy and Gillespie series, has been assigned the production of "Green Dolphin Street." This is Metro's $175,000 prize-winning story from the best-novel-of-the-year contest sponsored by the studio. John Meehan has been assigned to the scripting and the film is planned for production in Technicolor during the late summer. Meanwhile, the second

in the contest series, an annual event, has been announced with the same terms prevailing. Elizabeth Goudge, the author of "Green Dolphin Street," has already received $175,000. The book has sold more than 500,000 copies.

Booth Tarkington has been signed to write an original short novel as the next story for the Hardy series, which is to continue without Mickey Rooney. The story will follow Rooney's real life experience by sending Andy into the Army, thus keeping him an important part of the script. To replace the missing Andy, several new characters will be conceived... Mackinley Kantor is another famed author recently added to the Metro list. He has sold "The Romance of Rosy Ridge," a post-Civil War novel, to the studio. Jack Cummings has been set to produce the film... And still another famous name on the Metro story roster is Knut Hamsun, Norwegian author. "Victoria," a love story, has been purchased for the 1945 schedule.

Metro-Goldwyn-Mayer will do the Spanish dubbing for 20th Century-Fox and RKO. "Keys of the Kingdom" and "A Tree Grows in Brooklyn" are the initial two for 20th.

"Copper Camp" has been added to the list of prospective Gable films, although the star has made no comment on what his first picture will be or when it will start.

"Young Bess," Literary Guild selection for April, has been grabbed by Metro for early production by Sidney Franklin. The story deals with the teen-age years of Queen Elizabeth.

"Brighton Beach," scheduled for March starting by Joseph Pasternak with Henry Koster directing, has already had a name change. It will go out as "Two Sisters From Boston," with June Allyson, Kathryn Grayson, Lauritz Melchior and Jimmy Durante already set.

Myrna Loy's next film will be "Guardian Angel" with Clarence Brown as producer. The picture is scheduled for a Spring start... New starter on the lot re-teams Esther Williams and Van Johnson, close on the heels of "Thrill of a Romance." The studio is planning a strong promotion of these two players as a typically "young-American" team. Luella Ball and Keenan Wynn carry the comedy roles. Eddie Buzell is directing.

Continuing in production are: "The Harvey Girls" (Judy Garland-John Hodiak), "Her Highness and the Belboy" (Hedy Lamarr-Robert Walker), "Weekend at the Waldorf" (Lana Turner-Van Johnson) and "Yolanda and the Thief" (Fred Astaire-Lucille Bremer).

MONOGRAM

Bella, Monogram's challenge to Sonja Henie, is back from an eight-week personal appearance tour to start work in her next picture, "Golden Girl," for producer Scott R. Dunlap.

"Allotment Wives" will be the second feature starring and co-produced by Kay Francis. "Divorce," the first Francis feature, is scheduled to start today (18th).

Other February starters are: "Prison Babies," "Come Out Fighting," an East Side Kids opus, and "Flaming Frontier," currently in production, with Johnny Mack Brown, Raymond Hatton and Joan Woodbury.

Title changes have "Radio Mystery" becoming "The Scarlet Clue" and "Cisco Kid Returns" switching to "In Old New Mexico."
PARAMOUNT

With 27 features on the current year’s schedule already completed, Paramount can point to a strong “pipe-up” of films for the remainder of 1945. “Hail, Gomed the Waves” (Bing Crosby-Betty Hutton) will be followed in the release program by “Practically Yours” (Claudette Colbert-Fred MacMurray) and “Ministry of Fear” (Ray Milland-Marjorie Reynolds). “Bringing on the Girls” (Veronica Lake-Sonny Tufts-Eddie Bracken), a Technicolor picture; “A Medal For Benny” (Dorothy Lamour-Arturo de Cordova), “Salty O’Rourke” (Alan Ladd-Gall Russell), “Out of This World” (Eddie Bracken-Veronica Lake) and “Incendiary Blonde” (Betty Hutton-Arturo de Cordova) in Technicolor are also on the 1945 schedule.

Then there is “The Road to Utopia” (Bing Crosby-Bob Hope), “The Unseen” (Joe McCrea-Gail Russell), “Two Years Before the Mast” (Alan Ladd-Brian Donlevy), “Murder, He Says” (Fred MacMurray-Jean Heather) listed.

The first two Hal Wallis productions are ready. “Affairs of Susan” (Joan Fontaine-George Brent) and “Love Letters” (Jennifer Jones-Joseph Cotten).

“Kitty” (Paullette Goddard-Ray Milland), “The Lost Weekend” (Ray Milland-Jane Wyman), “The Virginian” (Joel McCrea-Barbara Britton) and “Miss Susie Slagle” (Sonny Tufts-Veronica Lake) are also ready to go.

Hal B. Wallis, having completed his first two pictures, has his third under way. “You Came Along” with Lizabeth Scott and Robert Cummings. Cummings has been signed to a long-term exclusive contract by the producer. Wallis has acquired film rights to “The Crying Sisters” for Ann Richards, another of his contract players. Ayn Rand, author of “The Fountainhead,” will do the screen play. There’s a film ready for Barbara Stanwyck, too, on the Wallis program, “The Perfect Marriage,” by Samson Raphaelson. The film will not start until after Miss Stanwyck does her role in “The Fountainhead” at Warner’s.

The Supreme Court of New York County ruled in favor of Paramount against Cornelia Otis Skinner and Emily Kimbrough who were trying to keep Paramount from doing a fictional sequel to “Our Hearts Were Young and Gay” in which the Misses Skinner and Kimbrough would be depicted. The studio was given full right to make the sequel using the characters of the original story.

“Dear Ruth,” a current Broadway success, has been purchased by Paramount for a reputed $450,000 with Paullette Goddard, Sonny Tufts and Diana Lynn pencilled in to the lead roles.

Sol Siegel, who formed his own company to produce “Kiss and Tell” for Columbia release, is returning to Paramount as of May 1 in an executive position.

Five films going on the lot this week with three new starters: “The Well Groomed Bride” (Ray Milland-Olivia de Havilland-Sonny Tufts), “You Came Along” (Lizabeth Scott-Robert Cummings), a Wallis production, and “Follow That Woman” (William Gargan-Nancy Kelly) for Pine-Thomas. Continuing are: “Masquerade in Mexico” (Dorothy Lamour-Arturo de Cordova) and “Too Good To Be True” (Betty Hutton-Sonny Tufts).

PRC

This company will release five pictures during February in time for showing during its Fifth Anniversary celebration during March. On February 3, “His Brother’s Ghost” (Buster Crabbe-Al St. John); February 6, “The Kid Sister” (Roger Pryor-Judy Clark); on February 8, “Marked for Murder” (Tex Ritter-Dave O’Brien); February 15, “The Town Went Wild” (James Lydon-Fredric Arnold); and “The Man Who Walked Alone” (Dave O’Brien-Kay Aldridge).

Jack Grant, story editor of the studio for the past eight months, has been made an associate producer. He will do “The King of Proxy Street” and “Transcontinental” as his first two assignments.

“Undercover Girl” becomes “Ladies of the Night” via the title change route. With this film, “Stranger in the Family” and “Enchanted Forest” all completed, production is at a standstill at the moment. Nothing is scheduled for starting until March.

REPUBLIC

“The Amazing Mr. M,” production under way, is announced as one of Republic’s big efforts with Joseph Schildkraut, Eugene Pallette, Vivien Leigh, Robert Livingston, Ruth Terry, Raymond Walburn, Ann Munson and Ann Gillis set for roles. This is the story that Schildkraut submitted to President Herbert J. Yates two years ago. It gives the actor a role of a down-and-out exmainee idol — one that he should do with relish.

Sixteen of the feature players launched in “New Faces of 1945” are under option at the studio with contracts dependent on their current roles.

“Desperadoes of Dakota” boasts a new twist in the Western formula. Instead of the “fair and square” heroine we come up this time with a shady lady who paves the way for a gang of outlaws. Virginia Christine has the part.

In addition to “The Amazing Mr. M,” the studio put a Western into work this week, “Santa Fe Saddlemates” (Sunset Carson-Linda Stirling) and a mystery called “Scotland Yard Investigator” (Eric Von Stroheim-Stephanie Bachelor), “Federal Operator No. 99,” the serial, continues in production. Finished are: “New Faces of 1945” (Dowd-Drake), “Desperadoes of Dakota” (Elliot-Pfieging) and “Bells of Rosarita” (Rogers-Evans).

RKO-RADIO

Biggest news of the week from this studio is the obtaining of Ingrid Bergman to co-star with Bing Crosby in Leo McCarey’s “Bells of St. Mary’s.” If this year’s Academy Awards should come through as many predict they will, RKO will have a trio of winners on this picture. It is certain that the script and role are both unusual, else David O. Selznick would never have loaned his valuable property to this studio when he has so much material for himself.

Joseph H. Lewis, recently honorably discharged from the Army, is directing the latest Falcon picture now in work on the lot. Lewis last directed RKO’s “Minstrel Man.”

“The Fabulous Invalid,” an Edna Ferber-Geroge S. Kaufman story, is back on the list at RKO. Richard Berger, former director of the St. Louis Municipal Opera Company, has been signed to a term producing pact and will have this one on his schedule as a Technicolor musical production with a reported budget of $2,000,000. The story is a saga of the American theatre.

“I Remember Mama” has been an RKO property for two years and was to have starred Katina Paxinou, but the story was shelved when the stage rights were sold. The play is now a smash hit on Broadway and Ingrid Bergman has expressed interest in doing the role — though it would be quite a contrast to her usual portrayals. If RKO can get her, the picture will surely be made, but it seems far in the offing at the moment.

Nine productions in work at this writing, with four new starters: “The Most Dangerous Game” (John Loder-Audrey Long) “First Man Into Tokyo” (Tom Neal-Barbara Hale) — they’re trying to beat the headlines on this one; “Mama Loves Papa” (Leon Errol-Elizabeth Risdon) and “The Falcon in San Francisco” (Tom Conway-Rita Cordray). Continuing in production are “George White’s Scandals of 1945” (Joan Davis-Jack Haley), “Mal Alive” (Pat O’Brien-Elleen Drew), “Invisible Army” (John Wayne Philip Ahn), “The Spanish Main” (Maureen O’Hara-Paul Henried), and “Those Endearing Young Charms” (Laraine Day Robert Young).

INTERNATIONAL

“It’s A Pleasure,” the Sonja Henie Technicolor film, is getting full treatment exploitation-wise by William Goetz. General release is set for Easter Sunday and simultaneous premieres are planned in about 20 key cities. $60,000 has already been set for newspaper advertising and another $35,000 for 1000 line Sunday section advance advertisements, plus national magazine coverage in two and four colors and a big radio campaign. 24 different type radio plugs are planned to spark the campaign. The picture, seen this week by your Bizcups reporter, is lushly done with sets and decor by Don Loper. This is Miss Henie’s first appearance in color and her audience will enjoy it.
20th CENTURY-FOX

Only new starter this week is "Junior Misa," which stars Peggy Ann Garner with Allyn Joslyn, Faye Marlowe and Mona Freeman. Mona Freeman is the youngster who scored solidly in Columbia’s "Together Again" and should offer stiff competition to the little Garner gal since they are both in the same age bracket and up to now Peggy has only had to throw off adult actors.

Twentieth has a lawsuit on its hands over "Lifeboat." Sidney Easton has filed suit alleging piracy. He claims the film company copied his title and material and asks for an injunction, damages and an accounting of profits.

Producer William Perlberg has nine pictures on his calendar at this studio, two in production, two completed and five to go. Completed are: "Billy Rose’s Diamond Horseshoe" and "Where Do We Go From Here?" both Technicolor musicals. "State Fair," another musical, is now in work with Dana Andrews, Jeanne Crain, Dick Haymes and Vivian Blaine. "Junior Miss" has just begun. And still to come are: "The Band Wagon," "Forever Amber," "Jean Valjean," "Claudia and David" and "Another Claudia."

Darryl F. Zanuck was awarded the "One World" special award at the Willkie Memorial dinner held this week. Freed/J. House sponsored the dinner and Zanuck’s award was for his production of "Wilson" as a "socially significant film."

This studio is now seven months ahead of its release schedule and as plans now shape up, work will be started in mid-summer on the 1946 program. With 12 features completed or in final completion stages, and six in work, the studio is working toward starting dates on "Drago-Avonwyck;" "Leave Her To Heaven;" "Kitten on the Keys;" "Fallen Angel;" "Three Little Girls in Blue" and "Now It Can Be Told" to wind up its 1945 schedule.

Louis D. Lighton has signed a new three-year production contract with 20th Century-Fox. "Anna and the King of Siam" is his current chore.

UNITED ARTISTS

"Captain Kidd," the Benidict Bogeau production, and "Paris—Underground," the Constance Bennett production, are the only two in work this week. Jack Skirball’s "Guest Wife" is finished and the next one scheduled to start is David O. Selznick’s "Duel in the Sun."

Kurt Weill has been signed by Mary Pickford to write new songs for her production of "One Touch of Venus." Ogden Nash will do the lyrics and the result should be ultra-sophisticated. Miss Pickford has set a $2,000,000 budget on the film. Sam Covlow will produce and shooting is scheduled to start June 15. Negotiations are on to secure Mary Martin from Paramount for the role she created on the stage.

Mutual Productions (Leslie Fenton-Fred MacMurray) has cancelled its arrangement with 20th Century-Fox for releasing and is now negotiating with United Artists for releasing privileges. Filming of the picture, "Pardon My Past," which will star Fred MacMurray, will begin as soon as "Captain Eddie" winds up at 20th.

Samuel Bronston has filed a suit for $4,550,000 against Ideal Factoring Company, Walter Heller and Company, David Hersh and five others, charging he was "fraudulently cheated" out of his ownership of "Walk in the Sun." He claims to have mortgaged the picture to the defendants with a year to reclaim, but it was sold without notice on January 8.

Dore Schary has four properties in preparation for David O. Selznick, "They Dream of Home," the Niven Busch story; "So Little Time," by J. P. Marquand; "The Life of Houdini" and "Some Must Watch." The first two are scheduled for early production, but no casting has been mentioned as yet.

Universal

One comedy and one mystery went before the cameras this week on the Universal lot. "Strange Confession" (Lon Chaney-Brenda Joyce) is the mystery and "Men in Her Diary," re-teaming Louise Albritton and Jon Hall, is the comedy number. Continuing in production are: "The Naughty Nineties" (Abbott-Costello), "Lady on a Train" (Deanna Durbin-Ralph Bellamy), and the Walter Wanger film, "Night in Paradise" (Merle Oberon-Turban Bey).

"The Knave of Diamonds," a story of a master thief who robs the rich to give to the poor, has been purchased for production by Joan Harrison. Also on the Harrison schedule are "Uncle Harry" and "The Third Eye."

Abbott and Costello have their next three vehicles all set for production. "Meet A Genius" follows the current "The Naughty Nineties." Then will come "You Hypnotize Me" and "Hired Husbands."

Turhan Bey gets the star role in "Command to Love," a romantic comedy which was a stage success about 15 years ago. The play will be modernized and will provide Bey’s second starring role. His first will be "The Don Returns," a story of early California.

Actress Yvonne DeCarlo and Producer John Grant have had their options picked up. Miss DeCarlo is the unknown whom Walter Wanger starred in "Salome, Where She Danced." Grant is the producer of Abbott and Costello’s "Here Come the Coeds." Turhan Bey and Ella Raines are two others whose options were lifted by this studio.

Scheduled for April production is "As It Was Before," adapted from the play by Pirandello. Frank Ryan, who has just been made a producer-director will be in charge. Negotiations are on to obtain Merle Oberon for the feminine lead, with Charles Korvin written in for the male lead.

WARNER BROS.

Simultaneous world premieres in nine U. S. towns named Berlin will be given Warner Brothers’ "Hotel Berlin." New York, New Jersey, Alabama, Georgia, Maryland, Massachusetts, North Dakota, Pennsylvania and Wisconsin are the states in which the Berlin towns are located.

Another world premiere of a Warner Brothers’ picture has been held on the battle front. This time it was "Devotion," which stars Ida Lupino, Paul Henreid and Olivia de Havilland. The premiere was held for the 88th Bomb Squadron somewhere in Italy within ear-shot of artillery at the front.

Jack L. Warner has bought W. R. Burnett’s "Tomorrow is Another Day" and will have it published first in Colliers as a novel, then as a full length novel and finally it will be done as a screen play with Robert Buckner producing.

The entire proceeds of the $10.00 admission premiere of Warner Brothers’ "God Is My Co-Pilot," to be held at Macdon, February 21, will go to the Air Force Aid Society.

"Hotel Berlin" is scheduled to follow "Objective Burma!" into the Strand in New York on March 17. All effort is being made to get this one out in time for the headlines marking the fall of Berlin.

"Serenade," James M. Cain’s novel, has been purchased by Warner Brothers for early production despite the obvious difficulties it presents to the Hays office.

Alfred DeLiagre, producer of "Voice of the Turtle" on the stage, will serve in the same capacity at Warners for the picture. The studio paid $500,000 cash for the film rights plus 15 percent of the total gross of the picture. Eleanor Parker is rumored as the lead for the film, which will not get production gun for several months yet.

Four new starters boost the production list to seven this week. First is "Stolen Life," the new Bette Davis picture in which she plays a dual role with Glenn Ford in the male lead; "Shadow of a Woman" has Andrea King, William Prince and Helmut Dantine in top roles; "Too Young To Know" stars Joan Leslie with Robert Hutter and Dolores Moran, and "Danger Signal" is the first Paye Emerson starter with Zachary Scott and Bruce Bennett as leading men. Continuing in production are: "Mildred Pearce" (Joan Crawford-Jack Carson), "This Love of Ours" (John Garfield-Eleanor Parker) and "Three Strangers" (Geraldine Fitzgerald-Sydney Greenstreet-Peter Lorre).
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1944-45 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

### COLUMBIA

<table>
<thead>
<tr>
<th>Year</th>
<th>Features</th>
<th>Westerns</th>
<th>Serials</th>
<th>Total</th>
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<tr>
<td>1944-45</td>
<td>(48)</td>
<td>(10)</td>
<td>(3)</td>
<td>(61)</td>
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#### NEW PRODUCTIONS

**THE MONSTER AND THE APE**
Director: Howard Bretherton
Producer: Rudolph C. Flothow
Story: A scientist creates a robot for the good of mankind. His partner, a scientist makes a robot to compete with it. The conflict is between the two men for control of the powerful mecha.

**BLONDE FROM BROOKLYN**
Director: Del Lord
Producer: Ted Richmond
Story: A returning soldier finds his girl has married someone else. He meets a jockey switchboard girl and together they start a career in show business and romance with a long lost inheritance bobbing up.

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### METRO-GOLDWYN-MAYER

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<th>Year</th>
<th>Features</th>
<th>Total</th>
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<tr>
<td>1944-45</td>
<td>(35)</td>
<td>(5)</td>
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#### NEW PRODUCTIONS

**EARLY TO WED** (Technicolor)
Comedy with Music—Started February 1
Cast: Lucille Ball, Johnnie Johnston, Esther Williams, Keenan Wynn
Carlos Ramos, Ben Blue, Cecil Kellaway, Gladys Cooper
Juno Lockhart, Jean Porter, Paul Harvey.

Director: Eddie Buzzell
Producer: Jack Cummings
Story: A young woman in the world is compromised by the efforts of 3 reporters in order to stop her libel suit against their paper.

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### ANNUAL SPECIALS

**Dragon Seed** (145)
**White Giants of Deny** (871)

**SPECIAL**

**Talent Victory** (80)
**Re-Issues**

**BLOCK NO. EIGHT**

**BLOCK NO. NINE**

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**FILM BULLET**
NEW PRODUCTIONS

FLAMING FRONTIER
Western—Started February 1
Cast: Eddie Foy, Mack Brown, Raymond Hatton, John Woodbury, Douglas Dumbrille, Lynne Carver, Pee Wee King and his Golden West Cowboys.

Director: William Dunlap
Producer: Scott R. Dunlap

Story: A doctor, opposed to selling, brings law and order to a frontier town by his quiet bravery — and without violence.

RELEASE CHART

Title—Running Time

1943-44—

Are There Your Parents? (25)

Violette Tellet—

1-7.75—

BLACK MAID (84)

Tolli-Daw—

5-1.9—

Call of the Jungle (85)

Corbett-Kang—

6-8.9—

Dead Heat (70)

Brown-Hatton—

12-12—

Melody of the Moon (123)

Powell-Loy—

12-12—

Tales of the Uncanny (93)

Barnes-Brown—

12-12—

High Tide in Japan (120)

Fur-Trapper—

9-1.8—

SIEGFRIED FALLS (97)

Arms—Bell—

5-1—

1944-45 Features (84)

Completed (29) In Production (0)
Westerns (12) Completed (7) In Production (1)

FOUR WINDS (84)

Morgan-Carradine—

1-7—

Alfred E. Smith (84)

Trent, Smith—

12-12—

KEEPER OF THE RIDING HILL (120)

Wakely-Moore—

12-12—

THE WILD-GROOMED BRIDE

Comedy—Started January 31
Cast: Sydney Greenstreet, Olivia de Havilland, Sonny Tufts, Jean Heather, Constance Dowling, James Gleason.

Director: Sidney Lanfield
Producer: Harry Tugend

Story: Search for a magnate of champagne by soldier's sweetheart and naval officer brings comic complications.

DO YOU COME ALONG

Comedy-Drama—Started February 4
Cast: Robert Cummings, Elizabeth Scott, Don DeFore, Charles Drake.

Director: John Farrow
Producer: Hal B. Wallis

Story: Détective's wife takes over when he goes into the army. She gets involved in murder of a night club singer. Detective gets caught to solve the crime.

RELEASE CHART

Title—Running Time

IN PRODUCTION

Bad Man of the West (84)

Lamar-Carradine—

1-8—

Too Good To Be True

Hatton-Tufts—

1-8—

COMPLETED

1943-44—

BLAKE NO. FIVE

And the Angels Sing (56)

Lamarr-Makay—

6-12—

Dance, Dance, Reap (106)

Mackay-Watson—

6-12—

Gambler's Choice (65)

Merrill-Kelly—

10-12—

Great Train robbery (110)

Merrill—Sibley—

12-12—

The Hitler Gang (100)

Watson-Pepe—

11-12—

BLAKE NO. SIX

Great Moment (79)

Mackay—Field—

3-12—

Details under title: Triumph Over Pain

BRACKEN-RUSSELL—

7-12—

Henry Aldrich's Little Secret (73)

Lynott-Miller—

5-12—

I Love a Soldier (105)

COFFRIDA-TUFTS—

10-12—

WHAT COMES BACK

Takie Big (74)

Halsey-Hillard—

11-12—

SPECIAL

City That Never Sleeps (58)

Beckley Document—

3-12—

Going my Way (130)

Crosby-Steven—

8-3—

LAWRENCE OF THUNDER (100)

Cunugh—Sibley—

12-12—

Story of Dr. Charles (111)

Watson—Platt—

7-12—

1944-45

BLAKE NO. ONE

Dark Mountain (57)

Blondy—Drew—

4-13—

BILLY THE kid (75)

Brown—Hatton—

10-13—

EL VISTO (81)

Bilko—Hall—

10-13—

In the Heat of the Night (83)

Brown—Hatton—

12-13—

BILLY THE kid (81)

Bilko—Hall—

12-13—

Till We Meet Again (88)

Brown—Hatton—

10-13—

BLAKE NO. TWO

And Now Tomorrow (85)

Ladbe—Young—

10-16—

FRANKENSTEIN'S CREATURE (80)

Trent, Smith—

10-16—

Man in Half Moon Street (92)

Astor-Walker—

11-16—

RISCUCHU (84)

Mackay—Merrill—

10-16—

ONE RUSTY (74)

Halsey-Kelly—

10-16—

BLAKE NO. THREE

Four Dopey Kids (98)

Bogart-Sugarman—

7-13—

OOGAHADOGAH (63)

Blondy—Drew—

12-12—

DOCTOR FRIEND(64)

Blondy—Merrill—

12-12—

HERE COMES THE GIRLS (99)

Mackay—Watson—

5-15—

PRINCIPALLY YOUNG (90)

Colbert-Mack—

12-12—

BRING ON THE GIRLS (81)

Bilko—Hall—

12-12—

The High Man (89)

Brown—Hatton—

10-16—

Details under title: The Man

Salty O'Bruces

Russell—Russell—

9-4—

Uncle, The (81)

Russell—Russell—

5-15—

Details under title: Fear

SIEGFRIED FALLS (97)

Halsey—Bedell—

5-15—

Details under title: The Case of the

CLYDE ROSS

Bogart—March—

4-9—

NOT DESIGNATED

A Medal for Benny

Lamarr-Carradine—

6-16—

After the Ball

Fontaine-Brown—

11-15—

DOLLY'S TUNES

Fontaine—Merrill—

10-2—

Hold That Goddamn Brakes (78)

Brown—Hatton—

12-12—

Details under title: Hard to Handle

LAMAR-CARRADINE (111)

11-15—

ON THE GROUND

Lamarr—Carradine—

11-15—

Lamarr—Carradine—

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Lamarr—Carradine—

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11-15—
NEW PRODUCTIONS

STRAIGHT CONFESSION
Story: To Broadway, February 9
Cast: Lon Chaney, Brenda Joyce, J. Carrol Naish, Lloyd Bridges, Milburn Stone.
Director: John Hoffman
Story: Not available. See next issue.

MEN IN HER DIARY
Associate Producer-Director: Charles Barton
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time

CAST

IN PRODUCTION

Laggy on a Train...

Dave Perlis......

Night Pendergrass, Tony...

Naughty Ninette, The...

3 is a Color (81)...

All in the Family (82)...

Christmas Holiday (82)...

Dave Wimbly (78)...

Deu Winslow of the Coast Guard (Serial)...

Leila Macrophy (74)...

Belinda, The Boy (129)...

This Is the Life (87)...

Train to Yesterday...

Trivler Trister (58)...

Twilight On the Prairie...

1944-45

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"THE BIG SHOW-OFF" means A BIG PAY-OFF at your BOX-OFFICE

starring
ARTHUR LAKE · DALE EVANS
with
LIONEL STANDER · GEORGE MEEKER
PAUL HURST · MARJORIE MANNERS
and
ANSON WEEKS And His Orchestra
HOWARD BREHTON. Director · Original Screen Play by Leslie Vadnay and Richard Weil
Produced by Sydney M. Williams

A REPUBLIC PICTURE
BIL VS. PREFERRED PLAYDATES
A bill to prohibit designated playdates introduced into the
Indiana legislature is arousing considerable industry interest.
The measure was drawn by Rep. A. B. Thompson, an exhibitor of
North Vernon, Ind. After amendment in the House, which elimi-
nated a provision banning percentage deals, that body passed the
measure which would make it unlawful to force an exhibitor to
play a picture on certain days of the week, or for a designated
period of time, and sent it to the State Senate. The amended
 provision still looked like a possibility on the final bill, since it
was believed that the Senate would attempt to restore the per-
centage clause. The bill carries a fine of $5,000 for violations.

SUN AND SNOW AND COAL
The threat of a continued cold spell which had caused many of
the nation’s theaters to close for lack of coal was dissipated
last fortnight as Old Sol sent its benevolent rays to melt ice and
snow encrusted highways and railways to loosen stymied railcars
bearing the precious black gold. A sudden switch in the weather
caused some apprehension as snow and sleet hit Buffalo, Colum-
bus, upper Pennsylvania and metropolitan New York, but this
was soon cleared and did not hinder regular shipments of coal.
In Philadelphia, coal deliveries to theaters were resumed, although
only rice size was permitted and that to theaters with less than a
week's supply.

Only one section of the country was severely hit by adverse
weather when a snowstorm blanketed most of New England over
Lincoln’s birthday weekend. Reports described the snow in parts
of Connecticut as the worst in 27 years. A theatre marquee in
Hartford collapsed under its burden of snow. Exhibitors, using
emergency shows, holdovers and interchanging pictures wherever
possible, did yeoman service in combating the storm's effects
and reported a fair weekend business.

The industry's Red Cross “War Fund Week” will get an early
send-off as the first of a series of area meetings to be held in 30
city keys will take place at a breakfast at the Waldorf-Astoria
in New York on Feb. 20th at 9 a.m. Held under the auspices of
the New York Metropolitan area committee, the meeting will be
conducted by N. Peter Rathvon, national industry drive chairman,
with Major L. E. Thompson, national executive coordinator acting
as toastmaster. The N. Y. area committee has Fred Schwartz,
Sam Rinder and Harry Brandt, the latter, exhibitor chairman,
and Charles Reagan, distributor chairman. Also present will be
members of the nine teams of industry leaders who will depart
for other cities, after the opening breakfast, to appear as prin-
cipal speakers at the other affairs.

Postmaster General Frank C. Walker disclosed that a new
commemorative stamp will be issued in honor of the Red Cross
plasma campaign and that an effort is being made to have the
new stamp issued coincidentally with the campaign week, sched-
uled March 15-21.

UNIVERSAL PROFITS
Universal profits for the year ended Oct. 31, 1944, for Universal
pictures dropped to $3,412,701, although the 1944 gross of
$51,561,504 was the highest in the company's history. The 1944
net compared to the previous year's $3,759,968. Profits before
provision for Federal taxes, including income and excess profit,
came to $11,260,601. This compares with $12,353,168 for 1944.
Revenues from operations in this country totaled $22,388,606,
and increase of $3,276,000; from foreign operations, $19,175,000,
a increase of $1,760,000.

J. Cheever Cowdin, board chairman, just back from Europe
reported that films are now being exhibited on commercial basis
in liberated France, Belgium, Roumania and Greece as
that the demand for screen entertainment was enormous. During
the fiscal year, Universal contributed free-of charge to the Arm
a total of 2,021 feature prints and 1,275 prints of shorts for shos
ing to troops overseas.

PINANSKI HEADS 7TH
The Seventh War Loan campaign in the industry's show
houses will start in mid-May under the chairmanship of Samu
Pinanski of M. & P. Theatres, Boston. Definite dates for the
drive, total sales quota and other details are expected to be de-
closed during this month following a general conference between Trea-
ury officials and industry leaders. It is expected that all "E"
bank purchases during the month of June will be credited to the
Seventh War Loan drive.

From Secretary Morgenhau came nice words on the service of
Pinanski as chairman of the loan heads: "Yo be war loan chairmen have invariably done an excellent job." He pa-
lauded previous chairmen Si Fabian, L. C. Griffith, Clark
Skouras, Bob O'Donnell and Harry Brandt "for their willing-
ness to contribute to the tremendous war loan drives on behalf
of the Government collect for Victory."

SELZNIK ANNIVERSARY
March will mark the tenth anniversary of David O. Selznik
as an independent producer under the trademark of Selz
International, an event which will be celebrated with a speci-
program of activities and national release of two new Selz
films: "I'll Be Seeing You" and "Spellbound."

The program "Done With the Wind" plans four pictures
under his supervision during the coming year: "So Little Time
based on the J. P. Marquand best-seller; "Duel in the Sun" by
Gregory Peck-Jennifer Jones Technicolor opus; "The Secret
Lily," with Ingrid Bergman, and "Notorious" under Alfred Hite
cock's direction.

Selznick's introduction and meticulous handling of newome
has developed many new film stars, among them, Vivien Leigh,
Ingrid Bergman, Joan Fontaine, and Jennifer Jones, Dorot
McGuire, Shirley Temple, Joseph Cotten and Alan Marshall a
also under personal contract to Selznick."

PEOPLE
Barry Buchanan was appointed director of advertising and
publicity for United Artists by Gradwell Sears, vice-president
charge of distribution. Buchanan steps into the spot vacated
by Louis Pollock, following the latter’s resignation. Buchanan,
for the past two years special co-ordinator for the Treasury Depart
ment with the motion picture industry, directed national
exploitation on War Loan drives, assumed his new duties on
the 16th.

John J. O'Connor, vice-president of Universal Pictures, was
named chairman of the film industry division of the special gift
committee of the Archbishop's Committee of the Laity for the
1945 appeal of N. Y. Catholic Charities. Serving with O'Connor
will be Bert Sanford, of Altec Service, as vice-chairman.

Lee Newby was elected president of Independent Theat
Service, new looking and buying organization, at the organi-
tional meeting in the Hotel Astor. Other officers elected were
Irving Dollinger, vice-president; Harry Lowenstein, secre
David Snaper, treasurer, and Joseph Siecici, assistant treasurer.

Chuck Hoach of the district manager for Warners' We
and Northwest Philadelphia Theatres.

Clair Hague, 60, Canadian representative for Universal Pi
tures, died in Toronto on Feb. 7th following an attack of pneu
nia. Hague was with Universal since 1919.
What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

OUGHLY SPEAKING' GETS TEPID NOTICES

(WARNER BRC.3.) "...As a best-seller, book was chiefly charming because you could lay it down and pick it up without bothering to remember where you left off... In film, 'Roughly Speaking' suffers terribly because you can't just pick it up and lay it down. You have to browse your $1.20 worth in one sitting at the Hollywood. First example in big-time films of a woman leaping on her hobby and steeplechasing furiously through life in all directions at once." McMANUS, PH. "...3½ Stars... Not a disappointing picture... Not as good as the book... Comedy drama of warmth, humor and a minimum of pathos... Rosalind Russell, as expected, gives a splendid performance. The unexpected is Jack Carson's fine portrayals." HALLE, N. Y. DAILY NEWS.

"...Vital, courageous woman is REAL, and so are the events depicted. You'll find them fabulous -- thrilling, heart-warming, inspiring... Rosalind Russell is perfectly wonderful... Expressively written, with much subtly, amusing dialogue... In spite of its two-hour length it is considerably better as a book than as the book, nor does it have the deep and tender penetration of Mrs. Pierson's autobiography... Film does have its moments of lusty humor and soft pathos... Story offers little in the way of dramatic plot... Likely to leave one weary." CROWTHER, N. Y. TIMES. "...Long but generally lively domestic comedy-drama... Contemplates a truly American way of life seen through the rose-colored glass of an unfailing sense of humor... Rosalind Russell and Jack Carson make a perfect motion-picture team. In a fine performance of his screen career, Carson is sympathetic and good-humored and Miss Russell is always quick-witted and unafraid." GUERNSEY, N. Y. HERALD TRIBUNE.

HE PRINCESS AND THE PIRATE' GOOD, BUT NOT HOPE'S BEST

(KRO) "...Bob Hope proving to the audience that Hope can literally keep a film alive, even when his retinue of writers rather obviously and languidly despair... For there come moments in this brightly colored burlesque when it seems that all the authors run out, leaving Mr. Hope and plot to fumble and bluff it as best they can... Mr. Hope is the main show, but Virginia Mayo, as the princess, is quite a pleasant show in her own right." CROWTHER, N. Y. TIMES. "...3 Stars... Not the funniest picture Bob Hope has starred in, but it is one of the most elaborate, and colorful productions the comedian has ever adorned. Slender thread of a story running through the production, containing just enough continuity to carry the Hope gags." CAMERON, N. Y. NEWSDAY. "...A mixture of masquerade, slapstick, furious action, and Bob Hope's own brand of do-it-give-a-boot comedy." WINSTEN, N. Y. POST.

"...Along with the usual number of fights proper to a pirate picture, it is full of girls in low-cut gowns, high-cut skirts and Technicolor... Bob himself is, as always, very prodigal of gags. He is obviously trying so hard and so earnestly to be constantly funny, you find yourself at times fuller of sympathy than mirth... Where Bob Hope is involved, you pretty generally get a good laugh. But Hope himself wants in on the fun by saying the funniest thing he can..." N. Y. WORLD TELEGRAM. "...Long on laughter... Depends on puns, and it gets away with them to become a rather gay entertainment. Bob Hope is, of course, the be-all and end-all of the show, but he has some valuable assistance from Walter Brennan, Walter Slezak, Victor McLaglen and Virginia Mayo... David Butler's direction, incidentally, makes the most of Hope and the decor." BARNES, N. Y. HERALD TRIBUNE.

MINISTRY OF FEAR' EERIE PACKAGE OF MYSTERY TIMES

(PARAMOUNT) "...As eerie a package of mystery as has come along in quite a pretty while... Mr. Lang has given the picture something of the chilling quality of some of his earlier German shockers... Ray Milland plays the oddly harassed hero with a nice blend of suavity and shock." CROWTHER, N. Y. TIMES. "...A Graham Greene novel about spies in wartime London converted into a rambling but generally effective and mysterious motion picture... Told in terms of mystery and shadowy secrets rather than sharp, tense melodramatics, and so it is unriveting rather than hair-raising... Fritz Lang's direction is aimed to make the unanswered questions in the film as tantalizing as possible." GUERNSEY, N. Y. HERALD TRIBUNE. "...3 Stars... A worthwhile melodrama... Even though the story is presented in a leisurely pace, Lang keeps it moving without breaks in suspense." HALLE, N. Y. DAILY NEWS.

"...A strange and expertly concocted dish... Not everybody's dish. For the larger audience which prefers good, fast-moving Grade B melodrama, regardless of the lower butter-fat content, the Paramount's may not satisfy, may even leave them with a little feeling of being cheated in the wrong places." McMANUS, PM. "...Just one rung above the costume or historical picture... Ray Milland's contribution is a good performance." WINSTEN, N. Y. POST.

HE THREE CABALLEROS DISNEY FEATURE HAILED AS DAZZLING SHOW

(KRO) "...A lovable, vastly inventive and sometimes spectacular hour or so of film and lyrical and irresistible good neighborhood overture... A must on everyone's movie list... Mating of real and cartoon worlds of film -- is a very cute trick and one that most people won't want to miss... Will probably require an accompanying straight feature in most neighborhoods, but it will take a pretty nifty epic to beat out 'The Three Caballeros' for top billing." McMANUS, PM. "...Like nothing that Mr. Disney has ever done before... Brilliant hodge-podge of Mr. Disney's illustrative art -- a literal spinwheel of image, color and music which tumbles at you with explosive surprise... Sparkling riotous pictures of fantastic incident floods gaily forth... Firecracker show which dazzles and numbs the senses without making any tangible sense... Flashy and exciting -- and no more." CROWTHER, N. Y. TIMES.

"...Cutting loose with fancies for oldsters who never have dreamed in Technicolor... If you have any taste for the gaudy and the cute, this is a very pleasant festival... Has more of those things than almost any others." COOK, N. Y. WORLD TELEGRAM.

"...Eye-filling joy; a bolt of beauty in Technicolored celluloid -- with fun thrown in besides... Musically, 'Caballeros' is a sparkling, lifting, Latin-American treat, photographically it is an exquisite gem; artistically it makes cutting the wrong fact with fantasy and adds a blend of delicious satire; technically it is superb... Disney delight, to be viewed again and again and renewed relish." THIRER, N. Y. POST.

LANGOVER SQUARE' NOT FAVORRED BY CRITICS

(20TH CENTURY-FOX) "...The same quartet that turned Mrs. Bellloc-Lowndes' horror story of 'The Lodger' into a spine-tingling melodrama of the screen have not succeeded as well with the new adventure into the psychological quirks of a musical genius -- who murders and burns his victims during periods of amnesia... There is no mystery and this automatically eliminates suspense, since, there is little doubt about the outcome." CAMERON, N. Y. NEWS.

"...The terror raised by its corpses and carrying-ons is no more acute than average for murder melodrama... A series of individual horror bits rather than sustained suspense... A study of an odd criminal mind, with a normal number of chills and a few nineteenth-century frills." GUERNSEY, N. Y. HERALD TRIBUNE. "...Inexplicably tedious, if not actually ludicrous... There is not a first-class shiver in the whole picture." T.M.P., N. Y. TIMES. "...A product of the studio that has there fixes on one of those human curios who seem to recur often enough in real life to monopolize better-grade murder fiction... Directed in fine style by John Brahm, with a script that records intricately the period and happenings of the parent novel." McMANUS, PM.

E B R U A Y 1 9 , 1 9 4 5 3 1
Practice good SEE-manship... by setting your course in the middle of the brawl... like our great Navy does... best maritime scrappers of all history... Give 'em broad after broadside of SEE power Advertising... For good See-manship with Accessories and Trailers... is nothing but Showmanship... Get those Advertising flat-tops, buggies, wagons, cruisers and destroyers all over your area of operation... Sink any stagnation that tries to... torpedo your investment... Fight it out on plan N.S.S... The plan makes every picture you buy... SEE-worthy.
Collect in the Name of Mercy!

RED CROSS WAR FUND WEEK

March 15 thru March 21
HOTEL BERLIN

Ach! those timely Warner Bros!
They Can Count on America’s Theatremen

“To most of us G. I.’s the American Red Cross was an organization to which we donated each year. We got a sticker for our front window and a little white pin with a red cross painted on it. I never wore mine — kid stuff, you know...”

“Now the A. R. C. isn’t just a sticker for our front window — a little white pin with a red cross painted on it. It’s a lunch counter at an air strip, some doughnuts and ice cream from a circus truck, a club room for cards and games, entertainment and refreshments, a cheery face of a good American gal in a hospital ward tent, a guy who takes care of our troubles back in the States, a good place to eat in any Australian town, a dance or a golf match or harbor cruise in Sydney, a Christmas package in the jungle, a gift package to the guy captured at Bataan and Corregidor, a cute little blonde at the Katika Club.”

These sentiments about the Red Cross were expressed in the house organ of the 236th A.A.A. Searchlight Battalion, but most of us have heard them, in other words, from some boy dear to us, so we know what this great organization means to our gallant fighting men.

March 15th through the 21st has been designated Motion Picture Industry Red Cross War Fund Week and in movie houses throughout the land, with hardly an exception, exhibitors will tell the story of the Red Cross and ask their patrons to give in the name of mercy.

During this historic struggle for freedom, it has been typical that the theatremen of America assume the leadership in their communities for every worthy and patriotic cause. They seek no encomiums. The Red Cross drive, like the others, is just another important job that must be done for their country. They will do it.

DECREE OR TRIAL

Federal Judge Henry W. Goddard, who threatened to “knock together the heads” of the attorneys representing the Government and the Big Five in order to force them into a new consent decree, may be required to do just that, or face the alternative of fixing a date for the trial of the defendant distributors.

When he convenes court this Monday, March 5th, to hear further arguments on modification of the original consent decree, Judge Goddard apparently will find the schism between the opposing sides wider than ever. The refusal of the counsel for the distributors to grant trade practice concessions to exhibitors and the termination of the Department of Justice to pursue theatre divortement makes it appear unlikely that any equitable and interim decree can be effected.

The court would hardly be justified in permitting the industry to remain in the state of suspension that has existed since the termination of the original decree more than a year ago. The fact must be faced by all parties — court, Government and defendants — that the industry must be stabilized to face the unpredict-

able post-war future. If there is no indication that a fair decree can be worked out without further delay, Judge Goddard owes it to the entire industry and to the public interest to set an early date for the trial.

THE PARAMOUNT GOOD WILL TOUR

An avowed purpose, among others, of the recent nationwide tour of Paramount sales and advertising executives is the solicitation of exhibitor good will. The contingent, headed by Charles M. Reagan, vice-president in charge of distribution, and Robert M. Gillham, director of advertising and publicity, has been taking the occasions of the regional sales meetings in each area visited to invite theatremen for lunch and an informal chat. There has been a striking absence of sales pressure or ballyhoo at these gatherings, the main purpose apparently being merely to stimulate friendly feeling between the exhibitors and Paramount.

We can see no harm in such a gesture of cordiality. Both film and theatremen conceivably might benefit by (Continued on Next Page)
EDITORIALS

(Continued from Preceding Page)

knowing each other better. However, Paramount's bid for good will to have any fruition must be translated into some concrete terms bearing on the business relationship between the company and its customers. It is to be hoped that that is the distributor's long-range objective.

Charles Reagan has the sound of a progressive film executive. He talks like a man who has not allowed his thinking to become restricted to the norm which permits of no remedy for exhibitor complaints. There is ample room for liberal-minded executives in our industry and Paramount's sales chief, if so disposed, can do much to lead the way into a new and happier era of distributor-exhibitor relations.

COLUMBIA'S "SONG"

Exhibitors have no ground to support their complaints about Columbia selling "A Song To Remember" on individual contracts, since the policy was announced by the company as early as last June. Of course, Columbia also announced plans to produce other important pictures this season — which it will not deliver — but the omissions no doubt will be attributed to its policy of "elastic thinking", as they so cutely term it.

Sales manager Abe Montague has proclaimed his solemn resolve to see that no exhibitor buys "A Song To Remember" on any but the highest percentage terms. Those who rush to grab the picture while Mr. Montague is so fired with enthusiasm may have cause for regret. True, the Chopin musical has been enjoying considerable prosperity at the Radio City Music Hall, but some observers seem to think that it will be a decidedly deflated piece of merchandise in many situations. For instance, the usually reliable Allied Caravan has issued a bulletin in which this comment is made:

"A Song To Remember", in Technicolor, is the story of Chopin and George Sand. It is a costume period play accompanied by classical music. Subsequent run, small town and neighborhood theatres will have an extremely difficult problem in selling this picture to the vast majority of motion picture patrons.

But Columbia thinks it has a 'natural' and has the effrontery to quote the highest percentage terms in its history. For a picture of very limited appeal, Columbia has unlimited gall."

Check.

BROADWAY NEWSREEL

Despite the start of the Midnight Curfew, grosses at the majority of the Broadway film palaces have shown only a slight drop to date through the first weekend. (March 3d) is certain to make a difference in the total take due to dropping of after-midnight stage-and-screen shows. To counteract this, several houses, including the Roxy and Radio City Music Hall, have announced earlier openings to permit four complete shows with the last performance starting at 9 p.m. Three of the week's new entries started off in record-breaking fashion with "A Tree Grows In Brooklyn" giving the Roxy one of the biggest opening days in the theatre's history and "The Picture of Dorian Gray" at the Capitol and "Hotspur" at the Strand showing long waiting lines of opening day customers. "Brooklyn," which has Victor Borge and Joan Edwards heading the Roxy's stage show, followed three profitable weeks with "Hangover Square" and Milton Berle in person. The second week of a long run starts on March 7th.

The widely-heralded and timely "Hotel Berlin" opened on March 2nd following a five-week engagement of "Objective, Burma" and Artie Shaw's Orchestra which was above the $50,000 figure for all except the final stanza..."The Picture of Dorian Gray," supported by an unusually strong stage bill headed by Lena Horne, Robert Walker and Xavier Cugat and his Orchestra, came in on March 1st after "Guest in the House" and Gloria Jean and the Truth or Consequences played only two weeks with a second stanza (including Washington's Birthday) even bigger than the first but the show was unable to hold over for a third.

"Bring On the Girls," with Ella Fitzgerald and the Ink Spots heading an all-colored stage show, also drew the customers during its opening week at the Paramount and a second will start on March 7th. The theatre's previous occupant, "Ministry of Fear" and Johnny Long and His Orchestra, did good business especially during the two holidays of its three-week run. The biggest surprise is the classic, "A Song to Remember" at the Radio City Music Hall where fifth week grosses again took a jump over the previous stanza. The total take was well past the $500,000 mark before the Columbia picture entered its sixth week on March 1st...Loew's State has been playing M-G-M second runs, "National Velvet," "Thin Man Goes Home" and now "Meet Me in St. Louis," in conjunction with and been grossing better than with its occasional first-runs...Goldwyn's "The Princess and the Pirate" continues to lead all the straight-film attractions with a second week intake that topped that of any previous picture to play the Astor. The first week at this newly-refurbished house was also exceptionally strong and a fourth started on March 2nd...Two other RKO-Radio releases, "The Woman in the Window" and "The Three Caballeros," are also holding up well, the former a 3-4 week run at the Palace on March 1st while the Disney picture went into its fifth stanza at the Globe on the following day..."Murder, My Sweet" is set for the Palace on March 8th but the other two will continue indefinitely.

Following the first two profitable weeks with Abbott and Costello "Here Come the Co-Eds" at the Criterion the Universal picture started a third on March 3rd and M-G-M's "Keep Your Powder Dry" is set for March 10th. The Victoria, now in its seventh smash week with "The Fighting Lady," will be used as a show window for many of the 20th Century-Fox productions in the future, starting with "Thunderhead, Son of Flicker," in mid-March...Another 20th-Fox release, "The Keys of the Kingdom," will complete eleven profitable weeks at the Rivoli before giving over to a return engagement, at popular prices, of "The Song of Bernadette," on March 14th. The original engagement was for eight weeks..."The Vagabond," which has been accustomed to show its horror product until 3 or 4 a.m., will suffer most from the Midnight Curfew. The two week run of "Frisco Sal" here was followed by the current "Crime Doctor's Courage"...United Artists' "Mr. Emmanuel" is still doing good business in its eighth week at the 900-seat Gotham and no definite date for its British-made successor, "Colonel Blimp," has been set. "Rough Riding," is doing average business during its fifth week at the Hollywood while, across the street, the Republic Theatre struggles along with poor grosses for "The Big Bonanza" and for its predecessor, "The Chicago Kid," each playing two weeks.

FILM BULLETIN
M-O-M...

THE PICTURE OF DORIAN GREY' UNUSUAL HORROR STORY FOR CLASS SPOTS

Rates ●●● for class spots; much less generally

M-G-M
98 minutes

Directed by Albert Lewin.

M-G-M and producer Pandro S. Berman set "E" for effort for courageously filming near Wilde's fascinating study of degeneracy and giving it a silky production and cast without star names, but the boxoffice value of "The Picture of Dorian Grey" appears to be restricted to a very limited segment of the movie-going public. In class pots, the out-of-the-ordinary, fantastic tale would attract large audiences, including the many Wilde devotees, but the average fan will find it too slow-moving, unbelievable horror film. This is adult fare stuffed with cynically-voiced epigrams and advancing one of Wilde's pet theories about succumbing to unholy desires — certainly not a picture to be recommended to the younger generation or family audiences.

Several of the decadent Lord Henry's philosophies — "The only way to get rid of a temptation is to yield to it" or "Pleasure is the only thing in life worth having a theory about" — may be delightful, but demoralizing and scarcely uplifting thoughts for right-minded patrons. The sight of the portrait, which has taken on all the aspects of the monstrous, and the climax is reminiscent of a Karloff thriller. The turn-of-the-century settings and costumes are excellent and the musical score, including Chopin's "Preludes" is flawless. Although Hurd Hatfield, a newcomer, is outwardly an inspired choice for the abnormally-handsome Dorian, the actor's immobile expression and immaturity dramatic sense becomes somewhat tiresome to watch during this long film. With George Sanders as the only important cast name, the picture will require strong selling to attract average audiences. The horror aspects of the story may give this a boost in action houses.

In 1985, Dorian Grey (Hurd Hatfield), a handsome young man of leisure, is having his portrait painted by Lowell Gilmore when the cynical George Sanders points out that Dorian's wish that he could always remain fresh and young-looking while his picture grew old might possibly come true. Dorian, who has determined to follow Sanders' credo and live only for the moment, meets Angela Lansbury, singer in a cheap music hall and, though he falls in love with her, he puts her to a test by suggesting that she spend the night with him. He then tells her that she has killed his love for her and, after she commits suicide, he sees the first signs of hardness appear on his handsome face. During his most monstrous acts through the years, he is forced to hide the portrait which takes on a horrid, bestial look while he remains always young. After 20 years, he decides to marry Donna Reed, niece of Gilmore, but when the artist gets a glimpse of the horrible portrait, Dorian is forced to kill him to prevent the secret from getting out. Dorian is indirectly responsible for two more deaths and blood begins to appear on the portrait.

After breaking off his engagement with Miss Reed, Dorian plunges a dagger into the portrait which slowly changes to the handsome, 20-year-old youth while the body of Dorian Grey turns into a degenerate old man.

George Sanders does a fine acting job as the cynical Lord Henry, even if Wilde's witticisms rattle off his tongue as if they were far too well rehearsed. Angela Lansbury, as the wistful music hall singer, is hardly in the lower classes, and Donna Reed, as the high-born, sympathetic young lady, are nicely contrasted, although neither role demands great acting ability. Lowell Gilmore, as the artist, and Richard Fraser, as a vengeful young seaman, stand out in a long cast of British types.

20th CENTURY-FOX... 1 in Ninth Block (Total Not Set)

MOLLY AND ME' ENTERTAINING AND AMUSING WOOLLEY-FIELDS COMEDY

Rates ●●●+ generally; less in action spots

9th Century-Fox
7 minutes
Monty Woolley, Gracie Fields, Roddy McDowall, Reginald Gardiner, Natalie Schafer.

Directed by Lewis Seiler.

Monty Woolley and Gracie Fields collaborate successfully once again to match their winning performances of "Holy Matrimony" in this story designed to entertain and amuse an even greater group of moviegoers.

Molly and Me" has more of the elements that will attract mass movie audiences. An amusing story, Monty Woolley's vitriolic, sweety and Gracie Fields' delightful personality, all of which were present in their previous effort, are augmented by a better story of action and a fine supporting cast headed by Roddy McDowall and Reginald Gardiner. The additional factors will serve to make it an excellent performer on the top half of dual bills in all except action houses. The story, concerning a theatrical coup which becomes the household stuff of a rich, bitter old man and, led by the rufiful Miss Fields, turns him into a human being, is sure-fire. The romantic element lacking, but it is homey and, with great never flaying. Miss Fields has an opportunity to give her inimitable treatment to a few songs which are nearly worked to the story. This can be exploited suavely. Audiences will not be disappointed.

Gracie Fields, a London music hall performer, out of a job, tricks Reginald Gardiner, butler for Monty Woolley, and a former member of the theatre, into getting her a position as housekeeper for Woolley, who is about to run for Parliament. She soon learns that the domestic stuff is dishonest and, during Woolley's absence, fires them. Woolley's son, Roddy McDowall, comes home from boarding school after a long absence, and soon becomes fast friends with Fields. She learns that Roddy believes his mother died fifteen years before, a scanty

REVIEWS IN THIS ISSUE

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MARCH 5, 1945
PARAMOUNT . . . 4 in Fourth Block

'BRING ON THE GIRLS' LIGHT TECHNICOLOR MUSICAL HAS HIGH SPOTS

Rates • • • — except in action spots

PARAMOUNT

92 minutes
Veronica Lake, Sonny Tufts, Eddie Bracken, Marjorie Reynolds, Grant Mitchell, Alan Mowbray, Porter Hall, Johnny Coy, Peter Willy, Elizabeth Risdon, Lloyd Corrigan, Sig Arno, Joan Woodbury.
Directed by Sidney Lanfield.

A lavish Technicolored production, some highly entertaining specialties and several catchy song numbers dress up the routine plot of "Bring On the Girls" sufficiently to make it a lively musical that should garner good returns generally. A little of everything, including a baking beauty parade, several night club routines, a side-splitting number by Spike Jones and His City Slickers, stand-out tap dancing by Johnny Coy and two songs by Sonny Tufts, has been tossed into the picture's 92 minutes running time. Both "How Would You Like To Take My Picture?" and the title tune are likely to attain Hit Parade rating. Eddie Bracken, an expert at portraying mild-mannered, unhappily individuals, has a made-to-order role as a $50,000 bachelor searching for a girl who will love him for himself alone and Sonny Tufts, as his carefree lawyer-guarantor, in the clavey house-

'نطق بالبنك'

ed his true identity. Meanwhile, Tufts, being that Bracken is really interested is Marjorie Reynolds, the club's singer, in investigates her and finds that she is sincerely attracted to the millionaire. Knowing that Miss Lake is a gold-digger, Tufts tells Bracken to basically take the lady's fear of deadness in order to test her love. Although Miss Lake sees through the ruse, Miss Reynolds unwittingly permits Bracken to test her declaration of love for him. When Tufts attempt to win Miss Lake away from Bracken is successful, the millionair team up with Miss Reynolds and everyone is happy.

Eddie Bracken's engaging performance makes many of the ridiculous situation believable and Veronica Lake is well cast as a scheming blonde. Sonny Tufts got big hand from a New York City preview audience. Such relies as Alan Mowbray, Andrew Tomkins, Lloyd Corrigan and Porter Hall are almost lost in the shuffle.

DENLE

'SALTY O'ROURKE' ALAN LADD MAKES IT STRONG BOXOFFICE

Rates • • • generally; more in action spots

PARAMOUNT

91 minutes
Alan Ladd, Gail Russell, William Demarest, Bruce Cabot, Stanley "Sash" Clements, Spring Byington, Rex Williams, Darryl Hickman, Marjorie Main, Ethel Woolworth.
Directed by Raoul Walsh.

Alan Ladd is back in his tough guy stride in "Salty O'Rourke," a hard-hitting and melodramatic programmer which should clean up in naborhood and action spots. In contrast to his ill-suited doctor role in "And Now Tomorrow," Ladd convincingly plays a cold, calculating race track gambler who starts out crooked but winds up on the right side of the law. Although the story occasionally slows down during the under-age scenes, it is mainly suspenseful gangster fare realistically directed by Raoul Walsh. With Ladd 'Sash' Clements' hard-boiled jockey characterization getting equal foot-

The 'UNSEEN' FAR BETTER 'THE UNINVITED'

Rates • • • + or better for action spots; less generally

PARAMOUNT

81 minutes
Directed by Lewis Allen.

"The Unseen" will prove disappointing to everyone anticipating another mystery dealing with the supernatural of the calibre of "The Uninvited." Although many of the ingredients for another thriller like that previous Paramount picture — a ghostly old house setting; shadowy photography and a general atmosphere — are well contained in Ethel Lina White's novel, the scriptwriters failed to develop an equally effective plot. The storyline concerns a commonplace murder melodrama that fails to offer plausible explanations for its eerie happenings. It is fairly suspenseful and contains enough of the popular mystery elements to satisfy the avid whodunit fans. Well directed by Lewis

Allen, the picture boasts standout performances by two young newcomers, Richard Lyon, as a spoiled, sudden boy who aids the murderer, and Nona Griffith, a completely new name in the cast. Griffith might be offered a boost without ever resorting to cute mannerisms. Where the exhibitor's exploitation associates this with "The Unseen" and The Uninvited" these phase might be suggested, but word-of-mouth will reflect the public's disappointment and adversely affect business in subsequent runs. Best for action spots.

The day following the murder of an old woman who peeled into the boarded-up house adjoining Joel McCrea's city home, Gail Russell arrives to care for his motherless children, Richard Lyon and Nona Griffith. The little girl is friendly to Gail Russell but Lyon resents her especially when she learns that he knows something about the murder and is giving her a false sign. Confiding in Herbert Marshall, the family doctor, Miss Russell learns that McCrea is suspected of the murder because his wife had died in an accident, without witnesses. Shortly after the children's former gover-

ness, Phyllis Brooks, applies for a maids job in the house, she is found murdered at later, Isabel Elsom, owner of the house, is stabbed to death following a chat through the cellars. When Marshall is revealed as the killer, McCrea learns that had enlisted young Lyon's innocent aid to trying to dispose of the body of Miss som's husband in the boarded-up house when the old woman was murdered. After killing her, he was later forced to kill M Brooks when she tried to blackmail him. When the children's secrets are exposed they act like normal youngsters and 3 Cree decides to let Miss Russell stay on as his wife.

Despite her too-youngish appearance Gail Russell does a splendid acting job the frightened goodness. Joel McCrea properly gruff and unfeeling and Herb Marshall makes a seemingly sympathetic doctor — both characterized foil mystery addicts. Isabel Elsom a /Ethel Risdon also contribute to the portraits.
HIGH POWERED’ ONE OF BETTER PINE-THOMAS ACTION-MELLERS


One of the better Pine-Thomas programmers, this is well suited for action spots and a good secondary feature for family houses. Although much of the action takes place at a huge gasoline cranking plant, the producers have tossed in several light comedy ingredients and, as a result, the laughs are well distributed throughout. The exciting moments, including a climactic rescue of an unconscious man high atop a swaying boom, will provide thrills aplenty, especially for the younger fans. Phyllis Brooks and Mary Treen, who play fast-talking dames who operate a lunch wagon for plant workers, contribute both to the roaristic and humorous end. Robert Lowery is handsome and capable as the hero who conquers his phobia for high places, but Joe Sawyer’s comedy is repetitious and corny. Vince Barnett scores in a brief bit.

Following a fall from a lofty scaffolding while trying to save a fellow-worker from death, Robert Lowery, one of the best high-riggers in the business, develops a dread of high places. On his way to a grape-picking job, Lowery is picked up by Phyllis Brooks and Mary Treen, who are planning to open a lunch wagon near a huge gasoline cranking plant under construction. Roger Pryor, an old pal, persuades Lowery to do ground work on the construction job and later the latter risks his neck to save a fellow-worker when an explosion takes place. Lowery and Pryor have a fight when the former is suspected of having caused the explosion. Later, when Pryor has to supervise the lifting of a 40-ton cable to a high tower, the lifting cable snaps and he climbs out on the boom to cut it loose. When the boom holding the cable bends, Pryor is knocked unconscious and Lowery goes to his rescue. Although fighting his dread of high places every step of the way aloft, Lowery manages to crawl out on the boom and cut the cable. When he brings Pryor to the ground again, Lowery finds he has conquered his hypophobia.

YORK

IT’S A PLEASURE’ HENIE A TREAT IN TECHNICOLOR: STORY WEAK


A personal triumph for Sonja Henie, who never appeared to better advantage than in this brilliant Technicolor ice scenes in this test International release from RKO. “It’s Pleasure,” despite a trite story and some very dull dialogue, emerges as fairly good escapist entertainment. Minus the color, this would have been a most commonplace film vehicle, but the tainting has added enough to the production numbers, making the most of attractive sets and costumes. Aside from these values and the star’s skating routines, however, the film offers little. The plot is almost painfully formula, none of the characters ever assume sufficient stature to elicit the spectator’s sympathy and William Seiter’s direction is pedestrian in all except by skilful numbers. In a samba on skates, a Hawaiian routine and her amazing pivotja spins, the slimmer, lovelier Miss Henie exhibits all her usual grace and brilliance. In addition, she quite competently goes through a ballroom dance routine (without skates). The hockey game sequence at the beginning of the picture may help attract male patronage, but “It’s A Pleasure” will be best received by the feminine trade. Grosses will be well above average in most locations.

When Michael O’Shea is barred from professional ice hockey for slugging a referee during a game, Sonja Henie, member of an ice-skating troupe, gets him a job with a traveling show owned by Bill Johnson. The latter’s idle wife, Marie McDonald, makes a play for O’Shea but he falls in love with Miss Henie and marries her. For a time, she stops O’Shea’s drinking habits and they are happy until Arthur Loft, a big-time impresario, decides to sign him for his new Ice Fantasies. The spiteful Miss McDonald gets O’Shea drunk just before his performance and Miss Henie is forced to take his act with one of her specialties. Loft signs her but refuses to take O’Shea so the latter disappears and leaves his wife with the impression that he left with Miss McDonald. Two years later, after Miss Henie has become a great star, Johnson brings back O’Shea, who has rehabilitated himself through working with under-privileged boys, and the couple are reunited.

Michael O’Shea is just in himself in the role of the fiery-tempered hockey player. Bill Johnson is more convincing in a quieter part — that of the disillusioned husband of a cheating wife. The former is well played by the striking Marie McDonald, who dyed her hair red for this part. Iris Adrian is perfectly cast as a dizzy, rascally-voiced skater, but she and Gus Schilling, as O’Shea’s fussy pal, are hampered by weak material.

YORK

RKO-RADIO . . . 1 in Fourth Block (Total 5)

THE BODY SNATCHER’ FIRST-RATE HORROR STORY

KO-Radio


One of the best of the recent horror entries, “The Body Snatcher” has shuddery sequences galore, in addition to a well-told period story and first-rate macabre characterizations. It will clean up in the action houses and will serve in other locations as strong dualler. Based on Robert Louis Stevenson’s widely-read tale, the film is laid down during that period when unscrupulous doctors were forced to practice grave-robbing in order to secure subjects for research and for their anatomy classes. As in all of Val Lewton’s above-average horror programmers, this has that eerie, shadowy quality that sends chills scurrying up the spectator’s spine. There is a mild love interest and little Sharyn Moffett contributes a few touching moments a little crippled girl, but Director Robert Wise has wisely concentrated on the macabre. The gripping climax, wherein the doctor’s conscience makes him see his latest grave victim turn into the vengeful form of the murdered Karloff, has rarely been equaled in films of this type. Boris Karloff is properly cringing and sadistic in his role and really impasses the acting honors are captured by Henry Daniell, as the suave head of a school for medical students and an alluring child. Of the latter his driven in desperation and kills him. Now compelled to do his own body-snatching, Karloff digs up a fresh corpse and drives back to the school on a stormy night. Despite his apprehensions, the latter’s conscience makes him imagine that the body he is carrying is that of Karloff and, in trying to escape, he drives his carriage over the cliff.

YORK
'HERE COME THE CO-EDS' FUNNY ABBOTT & COSTELLO FILM

Rates • • • where stars are popular

Universal
87 minutes
Bud Abbott, Lou Costello, Peggy Ryan, Martha O'Driscoll, Lon Chaney, Jane Vincent, Donald Cook, Charles Dingle, Richard Lane, Don Costello, Joe Kirk, Pierre Watkin, Dorothy Granger, Bill Stera, Phil Spitalny and His All-Girl Orchestra.

Directed by Jean Yarborough.

One of the best of the Abbott and Costello laugh-fests, "Here Come the Co-Eds" should do smash business wherever these comedians are favorites. Although heavily embroidered with typical A & C gags, unadulterated slapstick, pretty girls and lively tunes, the nonsensical plot manages to maintain some interest throughout. It seems that Universal has found the correct film formula for the nation's ace comedy team. The setting of a girls' college, where Abbott and Costello are caretakers, is surefire for laughs and Director Jean Yarborough has kept the stars dishing out the laughs in between song numbers, some warbled by dynamic Peggy Ryan and, for contrast, the others played in a soft, dreamy style by Phil Spitalny and His All-Girl's Orchestra. All are pleasing, if not destined for hit parade positions. The comedy high-sports, including Costello's battle with a live oyster in his stew, his wrestling match with a husky Maid of the Marques, "the girls' attire to play on the college basketball team against a group of husky female professionals, will have audiences howling. The addition of the up-and-coming Peggy Ryan, Lon Chaney and Phil Spitalny's Orchestra to the marquee names should increase the high box office draw.

Because Bud Abbott publicizes his dancing sister, Martha O'Driscoll, as an ambitious girl anxious to attend Bixby College, she is given a scholarship to this tradition-bound girls' school by the young dean, Donald Cook. Abbott and his pal, Lou Costello, secure jobs as college caretakers in order to earn Miss O'Driscoll and Jimmy Dingle, who holds the mortgage on the college, is determined to wreck the school rather than let Cook introduce his modern ideas on the hallowed grounds. Abbott and Costello then take a hand to save the college and stage (first) a wrestling bout in which Lou is matched against a brawny Masked Marvel and (second) a basketball game with 20-to-1 bets on it in order to raise funds to pay off the mortgage. A group of six-foot professionals are brought into the game against the college team and Lou is forced to don feminine attire to score a victory.

Peggy Ryan has only a few comedy and song interludes with Lou Costello before she "wows 'em" with her whirlwind climactic dance routine to "Jumpin' On Saturday Night." Martha O'Driscoll and Donald Cook take care of the romantic plot nicely. Charles Dingle and Lon Chaney play straight roles and Radio Announcer Bill Stern plays himself reporting the basketball game. The All-Girl Orchestra does some excellent harmonizing.

DENLEY

'FRISCO SAL' OLD-FASHIONED MELLER HAS SOME HIGH SPOTS

Rates • • + in action spots; less elsewhere

Universal
94 minutes
Susanna Foster, Turhan Bey, Alan Curtis, Andy Devine, Thomas Gomez, Collette Lyons, Samuel S. Hinds, Fuzzy Knight, Ernie Adams, George Lloyd, Billy Green, Bert Fiske, Earle Hodges.

Directed by George Waggner.

San Francisco's Barbary Coast is again the setting for a noisy and colorful melodrama geared to entertain mass audiences. The story of "Frisco Sal" is a routine affair which deals with rival big shots and a sweet-faced New England choir singer searching the Barbary Coast for a longlost brother. This mose-covered ten-twenty-thirty plot is rarely believable, but the above-average performers managed to maintain some interest in the highly-theatrical doings. The songs and comedy antics of Collette Lyons furnish the picture's brightest moments, while two rip-roaring free-for-all fights which practically wreck the cafe are exciting in a humorous fashion. Susanna Foster, whose high, reedy soprano voice is ill-suited to a floor show number like "Good Little, Bad Little Lady," is heard to advantage when she renders the more romantic ballad "Beloved." Turhan Bey makes a more convincing romantic figure than a suave cafe owner, but Alan Curtis does good work as his rival, leader of a gang of hoodlums. Andy Devine and Fuzzy Knight get a few chuckles despite their familiar material. This can be exploited to good returns in the action spots, while the title and cast names make it a good dueller generally.

Susanna Foster, New England choir singer, arrives at San Francisco's Barbary Coast in the Nineties to seek clues on the reported murder of her longlost brother. Believing that her brother was killed in the First Dollar Cafe, she meets the owner, Turhan Bey, who has just been threatened by Alan Curtis and his gang of shake-down hoodlums. When a fight starts between Bey's men and Curt's gang, the place is wrecked and everyone, including Miss Foster, is arrested. She later gets a job singing at the cafe and soon finds evidence which makes her believe Bey killed herbrother in a poker game. Bey, who has come to love Miss Foster, makes plans for their marriage to her but she turns him down and accuses him of the murder. She then goes to Curtis's "mission" to sing at the Christmas party and while there comes across evidence to prove that he is her missing brother. She then returns to Bey's cafe and later the furious Curtis arrives and starts another brawl. When he is forced to admit his real identity, Curtis makes up with Bey, who will soon be his brother-in-law.

DENLEY

'SHE'S A SWEETHEART' MUSICAL QUICKIE FOR LOWER DUAL SPOT

Rates • + as supporting dueller

Columbia
80 minutes

Directed by Del Lord.

A run-of-the-mill musical programmer which is long on sweetness and sentiment but short on humor and action. "She's a Sweetheart" has as its only assets a few pleasing songs and dances and its timely background of a soldiers' canteen, making it the director's job to save a secondary dueller for minor neighborhood houses. Although the characters are typical of real-life service men and the canteen workers who try to make their furloughs pleasant, the romantic plot is even more implausible than most. And, while the plump, sixtish Jane Darwell is a good choice for the motherly soul who runs the canteen efficiently, her role often makes her act too meddlesome for comfort. Far better are Larry Parks as a longsuffering service men's bunk pal and Jimmy Lloyd and Loren Tindall as his soldier pal. Jane Frazee again does a capable acting job and puts over her songs in sparkling fashion. She deserves a break in better pictures than this mediocre supporting dueller.

Jane Darwell, who has turned her home into a canteen for servicemen, takes a personal interest in the handsome Loyd. She sends for one's ex-dance to patch up a broken love affair and brings a young wife and baby on from New York so that the G. I. father can see the infant for the first time. But, while her favorite, Larry Parks, falls for Jane Frazee, who is entertaining at the canteen to get publicity, she decides to break up the budding romance. This is done and Parks is shipped out before he can be reconciled with Miss Frazee. The latter goes through with a benefit show she had planned but when a telegram saying that Parks is "missing in action" arrives, both she and Miss Darwell are heartbroken. Miss Frazee then spends most of her time at the canteen doing the kitchen chores and Miss Darwell is forced to admit she was mistaken about her. Parks returns home wounded and turns up at a party the same night. The latter then arranges for him to be reunited with Miss Frazee.

LEYENDECKER

BOX OFFICE RATING: • Poor • • Average • • • Good • • • • Excellent

FILM BULLETIN
OUR BIGGEST JOB THIS YEAR!

ION PICTURE INDUSTRY

RED CROSS WAR FUND WEEK

ARCH 15TH THRU MARCH 21ST
"Again the Red Cross has called for collections. National committees have been asked to take collections in your theatre. But... than ever before. No matter what the fortitude, the Red Cross in 1945 will be vastly expanded. The 1944 Red Cross collection must be topped.

"The great responsibility I feel as National exchange area Chairman. We are confident you will carry out the responsibility in your community."

NATIONAL CHAIRMAN, MOTION PICTURE INDUSTRY 1945 RED CROSS WAR FUND
on our industry. Again you are asked — excepting your own steam! If you haven’t received your copy, check with National Screen Service.

The splendid results of war may be, the job of war may be, the job of fear the need is greater. The splendid results of war may be, the job of

man is shared by every man.

you, too, will share this

A COLLECTION AT EVERY SHOW

1945 RED CROSS FUND WEEK

MARCH 15 THRU MARCH 21

YOUR PRESS BOOK
has been sent to you by first class mail. In its pages you’ll find everything you need for a great campaign — excepting your own steam! If you haven’t received your copy, check with National Screen Service.

YOUR TRAILER
is a terrific heart punch. It stars INGRID BERGMAN and was directed by Jacques Tourneur. You get it free. Run it at every performance.

YOUR FREE POSTERS
and other display material . . . all wrapped up in a kit ready to go to work for you.

YOUR ACCESSORIES
streamer, valance, badges, slide, etc., available at low cost from National Screen Service.)

This advertisement contributed by
Metro-Goldwyn-Mayer • Monogram Pictures • Paramount, Pictures • Republic Pictures • RKO Radio Pictures • 20th Century-Fox • United Artists • Universal Pictures • Warner Bros.
From Coast to Coast...

THEATRE & FILM MEN PLAN 1945 DRIVE

PITTSBURGH

N. Peter Rathvon, national chairman of the Motion Picture Industry Red Cross War Fund Week, told a gathering of 150 exhibitors and distributors in the William Penn Hotel Sunday, Feb. 25 that M. A. Silver, exhibitors chairman, had informed him 601 out of 605 theatres in the Pittsburgh area had pledged full cooperation in the campaign.

DETROIT

"Help the greatest industry in the world do its greatest job for the greatest charity in the world," was the challenge delivered by Abe Montague, general sales manager of Columbia Pictures, to a group representing 500 Detroit and Michigan Theatres at a meeting in the Book-Cadillac Hotel, Saturday, Feb. 24.

The meeting was arranged by E. J. Hudson, United Detroit Theatres; Ray Branch, Allied Theatres of Michigan, and J. W. Gins, chairman of the distributors committee. Si Fabian also spoke.

CHICAGO

Chicago exhibitors and distributors launched the 1945 Red Cross drive at a meeting Friday, Feb. 23 in the Blackstone Hotel. John Balaban, chairman, announced that 97 percent of the 710 theatres in the area are already pledged to make collections. More than 300 exhibitors and distributors were present.

Dick Powell and Phil Regan attended the meeting. Among the speakers were Arthur Mayer, deputy Red Cross Commissioner in the Pacific area, who recently returned from Saipan; Robert Mochrie and M. J. Lightman.

PHILADELPHIA

Before a gathering of 200 exhibitors and distributors in the Ritz-Carlon Hotel Saturday, Feb. 24 George Schwartz, chairman of the local War Activities Committee, announced that Red Cross pledges had been received from 751 of the 763 houses in the territory. Speakers included National Chairman N. Peter Rathvon, Frank L. MacNamee, deputy chairman of the War Manpower Commission, William J. Scully and Earl W. Swegert.

After the Philly meeting, Edgar Moss, 20th-Fox district manager, announced that the local exchange will contribute $250 to the Red Cross in the name of exhibitors. This is in addition to a $500 contribution made on behalf of the film company's branch.

CHARLOTTE

The Red Cross War Fund Week campaign in North Carolina will be dedicated to the memory of James Wiggins Watts, Jr., son of a Carolina theatre owner. That decision was made at a meeting of film exhibitors and distributors Friday, Feb. 23 at the Hotel Charlotte following announcement of Watts' death while serving his country.

Serving of army "C" rations was a feature of the Charlotte meeting called to mobilize exhibitors for their part in the campaign from March 15 to 21, inclusive.

INDIANAPOLIS

One hundred film and theatre men in the Indianapolis area attended a meeting Sunday, Feb. 25 at the Lincoln Hotel to hear messages by Abe Montague and Si Fabian, representative of the War Activities Committee, indicating that theatre collections during the Red Cross campaign will surpass last year's total.

BOSTON

More than 250 lending exhibitors and film distributors in the New England area gathered at the Hotel Statler Feb. 23 to arrange for participation in the Motion Picture Industry Red Cross War Fund Week. Principal speakers at the rally were Ben Kalmenson, general sales manager of Warner Bros. Pictures, and Major L. E. Thompson, RKO executive.

Kalmenson revealed 520 of New England's 715 theatres had pledged cooperation in the campaign up to the day of the meeting.

CALIFORNIA

Climaxing an enthusiastic pre-campaign Red Cross luncheon held in San Francisco on Saturday, Feb. 24, in behalf of the coming Red Cross War Fund Week, California exhibitors rallied 100% strong in support of the Industry's Red Cross Drive.

B. V. Sturdvant, North California chairman for the drive, assured the Red Cross that theatres in this locale would far surpass last year's figures in its behalf. Other speakers included Willard Keith and Lieutenant Robert Morton.

WASHINGTON

Distributors and exhibitors of Washington committed themselves to an increase of 25 percent in collections in the 1945 Red Cross drive. Principal speakers at the meeting in the Olyum Hotel, Seattle, were Vic Adams of National Theatres, Pacific Coast coordinator; and H. I. MacIntyre, of RKO-Radio Pictures, Pacific Coast chairman of the War Activities Committee.

W. L. Lul Seattle theatre operator, presided at the meeting.

NEBRASKA

Signed pledges already received indicate 100 percent cooperation of Nebraska exhibitors in the 1945 Motion Picture Industry Red Cross War Fund Week. This announcement was made by William Miskell, state chairman of exhibitors, during the kick-off meeting Monday, Feb. 26 at the Hotel Fontenelle, in Omaha.

CLEVELAND

An overflow gathering of exhibitors, distributors, celebrities and civil officials responded enthusiastically to the stirring messages of N. Peter Rathvon, national chairman, William Sc Pete Wood, state chairman, Arthur Mayer and Dave Miller, the Motion Picture Industry Red Cross meeting held Mon. Feb. 26 in the Hotel Statler here.

Responsible for the success of the meeting were Meyer P. exhibitor's chairman, Joe Krenits, distributor's chairman, L. E. Misher, district manager's chairman and Ed J. Fisher, public relations chairman for the Cleveland exchange area.

TEXAS

More than 200 Texas exhibitors and distributors attended an enthusiastic meeting at the Hotel Adolphus in Dallas Sunday, Feb. 25.

Exploitation ideas were exchanged and plans made for co-operation between distributors and exhibitors to ensure maximum collections in the 100 theatres of Texas during the week which was in charge of Tom Connors, representative of the national chairman, and R. J. O'Donnell, southwestern chairman.

ST. LOUIS

With Basil O'Connor, chairman of the American Red C. as a surprise speaker, representatives of exhibitors and distributors in the St. Louis region met Friday, Feb. 23 at the Coronado Hotel to plan their participation in the Motion Picture Industry Red Cross War Fund Week.

It was reported that 416 of the theatres in the area pledged their cooperation, with more pledges arriving in the mail. In addition to Chairman O'Connor, speakers included ward Schnitzer of United Artists; Walter Boehmen, of the Louis Red Cross Chapter; Martin Smith, representing independent exhibitors; and Staff Sgt. Charles E. Walker, Jr., of the army forces, who told of the Red Cross services to men in uniform.

NEW ORLEANS

With Major Dallas Clinger, USAAF, who was personally greeted by Generalissimo Chiang Kai-Shek for valor on the China Burma front, giving a dramatic account of what the Red Cross is doing on that sector, approximately 125 members of the Orleans War Activities Committee assembled in the Roos Hotel to formulate plans for this area.

Henderson M. Richy, national program chairman, New Orleans; and Henry Caster, president of the Texas Theatre Owners Association, outlined the part distribution and exhibition play of behalf of the Red Cross.

KANSAS CITY

With attendance curtailed due to transportation restrictions, 125 exhibitors and distributors met at the Muehlebach Hotel Saturday, Feb. 24 to lay the groundwork for their participation in the Red Cross War Fund Week.

Basil O'Connor, chairman of the American Red Cross, met surprise visit to the meeting and spoke briefly. Other speakers included Ed Schnitzer and Martin Smith.
YOU SHOWMEN KNOW WHAT TO DO!

1945

MOTION PICTURE INDUSTRY
RED CROSS WAR FUND WEEK
MARCH 15 THRU MARCH 21
764,584*
DEAD
WOUNDED
MISSING
AMERICAN
BOYS
APPEAL TO
YOUR
CONSCIENCE!

Official U.S.
Casualty Figures
as of Feb. 8, 1945
"THE RED CROSS NEEDS YOUR SHOWMANSHIP

and salesmanship, which have been so generously and patriotically employed in so many activities during the national emergency. In the same spirit in which appeals have been made to you for all the patriotic efforts that our industry has undertaken in the war effort, appeal is again being made for the Red Cross so that a collection at every show in every theatre in the United States will bring in an even greater amount this year than ever before."

S. H. Fabian
CHAIRMAN, THEATRES DIVISION WAR ACTIVITIES COMMITTEE

A COLLECTION AT EVERY SHOW!
MOTION PICTURE INDUSTRY
1945 RED CROSS WAR FUND WEEK
MARCH 15 THRU MARCH 21

This advertisement contributed by
Metro-Goldwyn-Mayer • Monogram Pictures • Paramount Pictures • Republic Pictures • RKO Radio Pictures • 20th Century-Fox • United Artists • Universal Pictures • Warner Bros.

YOUR PRESS BOOK
which should be in your hands now, is as complete as experienced showmen can make it—containing news and aids and ideas of how you can make your Red Cross Campaign outstanding in your career. If you haven't got your copy, which was mailed first class to you, check with National Screen.

YOUR TRAILER
starring Ingrid Bergman, and directed by Jacques Tourneur, is a MUST for showing immediately before every collection if you want to hit the top!
To Exhibitors . . .

FOR DISTINGUISHED SERVICES
In the Name of Mercy

Motion Picture Industry
War Activities Committee

CITATION

AWARDED TO
John Smith

In grateful appreciation of
distinguished services rendered
during the

MOTION PICTURE INDUSTRY 1945 RED CROSS WAR FUND WEEK
MARCH 15TH THRU 21ST

S. H. Fehren
Chairman, Theatre Division
War Activities Committee

Herbert R. Stimson
National Chairman,
Motion Picture Industry
Red Cross War Fund Week

This is a reproduction of the official Citation which the National Committee plans to award at the conclusion of the Drive to every exhibitor who has given his full cooperation to the Motion Picture Industry 1945 Red Cross War Fund Week.
THE RED CROSS IS DEPENDING ON YOU!

MOTION PICTURE INDUSTRY - 1945 - RED CROSS WAR FUND WEEK - MARCH 15 THRU 21
Our industry, too, has campaign ribbons it can proudly wear on its chest . . . Bond Drives . . . War Funds . . . March of Dimes . . . United Nations . . . Red Cross . . . yes, dozens of important missions on the home front—and more to come before this show is over. But we can look any G.I. Joe in the eye and say “we didn’t let you down!” . . . and we’ll be in there pitching ’til it’s over, over there!

That’s show business . . . the business we’re all proud of . . . the business that organized itself for national defense before the first shot was fired . . . the business that knows how to do things and how to get things done.

Yes, it’s our job to pass the ammunition! To get the dollars that help fight battles . . . to get the dollars that help bandage the wounds of war!

We all know that the true measure of showmanship is at the box office. We love records like we love the sound of laughter and applause in our theatres. We love record grosses! . . . and that goes for bond sales, collections . . . or anything else we’re asked to do for our country.

We are now called upon to bring, into the RED CROSS WAR FUND BOX OFFICE, more money in a single week than ever before. It’s going to test our showmanship . . . our ability to think of new ways to make the public dig deep and come across when we put up the house lights and pass the helmet.

The Red Cross needs your help . . . just as the boys in the foxholes and the whole suffering world need the Red Cross!

"The Red Cross is great because it reflects and is sustained by an idea that is lodged in the emotions and consciousness of all the people. That idea is the dignity of man, and the responsibility of all society toward its individual members."

—Basil O’Connor
CHAIRMAN, THE AMERICAN NATIONAL RED CROSS

"It is gratifying to learn that the Theatre Division, War Activities of the Motion Picture Industry, again plans to organize collections in the nation’s motion picture theatres from March 15th through March 21st, 1945, for the benefit of the Red Cross War Fund.

"I am confident that the enthusiastic cooperation of the nation’s exhibitors will materially help their local communities in attaining or exceeding their chapter goals."

—Will Hays
NATIONAL CHAIRMAN, 1945 RED CROSS WAR
YOUR TRAILER
is a terrific heart punch.
It stars
INGRID BERGMAN
and was directed by
Jacques Tourneur.
You get it free.
Run it at every
performance.

COLLECTION AT EVERY SHOW

(Last minute checkup)
✓ THEATRE DECORATIONS
✓ SPECIAL TRAILER
✓ HOUSE LIGHTS UP
✓ COLLECTION CONTAINERS
✓ USE OF AD SLUGS
✓ OFFICIAL PROCLAMATION
✓ RADIO COOPERATION
✓ NEWSPAPER COOPERATION
✓ SPECIAL EVENTS
✓ CHILDREN'S MATINEE
✓ CONTAINER AT BOX OFFICE
✓ SCHOOL TIEUPS
✓ THEATRE READY ... Staff,
   Music, Slide, Speakers, Etc.

This is the eve of battle. For months your

tural and local committees have labored with

vast detail of organization and preparation

this drive. March 15th is D-Day and H-Hour

us. We have a great task to perform. As in

ey battle, success will depend on the initiative

fighting qualities of every man and woman

our industry. The RED CROSS is depend-

YOU ... I know you will not fail the

ED CROSS.”

NATIONAL CHAIRMAN, MOTION PICTURE INDUSTRY 1945 RED CROSS WAR FUND WEEK

This advertisement contributed by

Metro-Goldwyn-Mayer • Monogram Pictures • Paramount

Pictures • Republic Pictures • RKO Radio Pictures • 20th

Century-Fox • United Artists • Universal Pictures • Warner Bros.
"One of the most exciting pictures I have ever seen. It shows the FBI, and how the FBI, with secret movie cameras, kept focused on Nazi spies working right under our noses in the United States. Don't miss it!"

Produced by Frederic Ullman, Jr. • Distributed by RKO RADIO

WATCH FOR THE PRESS BOOK! USE IT! RED CROSS DRIVE — MARCH 15-21
COLUMBIA

With the Latin-American theme for musicals taking a strong hold in the general production scene, Columbia is planning its entry in the field for early starting. Already signed for feature roles are Tito Guizar, Veloz and Yolanda and Aurora Miranda. Jim Falkenburg is the only Columbia regular named for a role thus far.

Producer Colbert Clark, who has done nine pictures at Columbia on a week-to-week basis, has signed a seven-year contract with the studio. He will continue in charge of Westerns.

A stock dividend of two and one-half per cent was declared at a recent meeting of the board of directors of Columbia Pictures Corporation.

Six features in production here this week, with two new starters listed, "Surprise in the Night" (Chester Morris-Nina Foch) and "Rhythm Round-up" (Ken Curtis-Cheryl Walker) are the new films. Continuing before the cameras are: "Kiss and Tell" (Shirley Temple-Walter Abel), "Over 21" (Irene Dunne-Alexander Knox), and "A Thousand and One Nights" (Cornel Wilde-Evelyn Keyes), the Technicolor special that has now entered its fourth month of production.

METRO-GOLDWIN-MAYER

They are still adding to the "Ziegfeld Follies" at Metro; this time it's a skit by and with Keenan Wynn. This is the first piece that Metro has bought from its comedian-actor and will feature with him Kay Williams, Audrey Totter, Peter Lawford, Tom Trout, Sandra Rogers and Joan Thorsen. By the time they finish shooting this film, it should bear little resemblance to its original form.


Charles Previn, who was musical director for Joe Pasternak when he was making the Durbin pictures at Universal, is now teamed with the producer at Metro-Goldwyn-Mayer and will have as his first stint "Two Sisters From Boston," starring Kathryn Grayson, June Allyson, Jimmy Durante and Lauritz Melchior.

Bob Haynes has been signed right from his uniform for a future role in the next Abbott and Costello comedy, a travesty on Hollywood, which Sylvan Simon will direct.

Five pictures on the production schedule presently. Continuing are: "The Harvey Girls" (Judy Garland-John Hodiak), Yolanda and the Thief" (Fred Astaire-Luella Bremer) and "Early to Wed" (Van Johnson-Lucille Ball), all in Technicolor. Newarters are "Dangerous Partners" (James Craig-Sigrid Hasso) and They Were Expendable" (L. Condi. Robert Montgomery-John Wayne-Ward Bond). The "Expendable" company is working in Florida at the present time.

At this writing, the final word on Clark Gable's return to films has not been said, though it seems fairly certain that he will star in "This Strange Adventure," which Sam Zinbalist will produce and Victor Fleming will direct. Greer Garson is said to be set for the feminine role.

$14,517,256 is the net profit reported by Loew's, Inc., for the fiscal year ending August 31, 1944. This is an increase over 1943 of more than one million dollars.

"The Yearling" is in again. The studio is still finding it difficult to find the right boy for the leading role. Gregory Peck is the only actor definitely assigned. Ann Revere, one of the industry's top character actresses, is testing for the role opposite Peck, though it is thought the difference in their age may bar her.

MONOGRAM

Monogram's backlog list shows 11 films completed. Now ready for distribution are: "Forever Yours" (Gale Storm-Sir Aubrey Smith), "Dillinger" (Lawrence Tierney-Edmund Lowe-Anne Jeffreys), "There Goes Kelly" (Jackie Moran-Wanda McKay-Sidney Miller), "The Cisco Kid Returns" (Duncan Renaldo), "Fashion Model" (Robert Lowery-Marjorie Weaver-Tim Ryan), "Docks of New York" (Leo Gorcey-Huntz Hall-Billy Benedict-East Side Kids), "G. I. Honeymoon" (Gale Storm-Peter Cookson-Arlene Judge), "China's Little Devils" (Harry Carey-Paul Kelly), "The Scarlet Clue" (Sidney Toler-Mantan Moreland-Benson Fong), "Gun Smoke" (Johnny Mack Brown-Raymond Hatton) and "The County Fair" (East Side Kids).

President W. Ray Johnston recently announced that the company has declared a dividend of 13 3/4 cents per share on 100,000 shares of 5% percent cumulative convertible preferred stock, payable March 15.

The first Kay Francis production, "Divorce," is the only film shooting at the studio at this writing. Kay has assembled an able cast to work with her, including Bruce Cabot, John Calkins, Larry Olsen, Jean Fenwick, Ruth Lee and Clarence Muse.

No one yet seems to know why the well-suited, carefully exploited title, "They Shall Have Faith," was changed to the trite "Forever Yours." It is pretty generally agreed that the switch will not help its boxoffice value.

PARAMOUNT

Five films are in work at the studio presently: "Cross My Heart" (Betty Hutton-Sonny Tufts), "Masquerade in Mexico" (Dorothy Lamour-Antonio de Cordova), "The Well-Groomed Bride" (Ray Milland-Olivia DeHavilland-Sonny Tufts) and "You Came Along" (Robert Cummings-Lizbeth Scott). New starter is "Our Hearts Were Growing Up" (Diana Lynn-Gail Russell).

A schedule of 28 pictures is listed for the 1944-45 program, according to an announcement by Vice-president Charles M. Rea-
gan. The remainder of the year's program will include two from Hal B. Wallis Productions, "The Affairs of Susan" (Joan Fontaine-George Brent) and "You Came Along" (Robert Cummings-Lizbeth Scott), now in production; "Incendiary Blonde" (Betty Hutton-Arturo de Cordova), a Technicolor production; "A Medal for Benny" (Dorothy Lamour-Arturo de Cordova); "Out of This World" (Eddie Bracken-Veronica Lake); "Murder, He Says" (Fred MacMurray-Helen Walker); "Scared Stiff" (Jack Haley-Alan Savage), from Pine-Thomas; "One Exciting Night" (William Garson-Angie Anet) also, a Pine-Thomas.

"Lady Seventeen" is a recent addition to the story library at Paramount. It's an original by Ladiasus Fodor, set in the Victorian period of England. Reported price is $50,000. Karl Tunberg has been assigned as producer. Tugend is taking over as associate of Henry Ginsberg and Joseph Sistrom to fill the spot vacated last week by Frank Butler, who resigned last week because of illness.

Paul Draper has been signed by Mark Sandrich to appear with Bing Crosby in "Bite Skies," the Irving Berlin story.

"The Blue Dahlia" and "The Bride Wore Boots" which are shortly going into production are to be serialized in the Saturday Evening Post. Raymond Chandler and Dwight Mitchell Wiley are the authors.


**PRC**

A shakeup in the sales and production divisions of the company this week put in Bert Kullick as general manager of domestic distribution and Morris Safer, formerly with Warner Brothers and United Artists, as Western Division sales manager. Leo J. McCarthy, who had been general sales manager for the past year, has been transferred to the production department. No reason was given for the changes except the potential program of expansion now getting under way at the studio.

Sam Sax takes up his first production effort at PRC with "Why Girls Leave Home." Lola Lane and Richard Cromwell are starred. William Berke is directing. Only other picture in work is "Highway to Hell," a Sig Neufield production with Sam Neufield directing. Ann Savage and Hugh Beaumont are starred.

Ben Selwa, formerly general manager and executive assistant to Leon Froomkes, president of PRC, has been made an executive producer. He will supervise the product of five units, including Roth-Greene-Rose, Sam Sax, Jack Schwarz, Alexander-Stern and Harry Gourfain.

Toni Seven, the girl that Russell Birdwell has given a tremendous publicity buildup, will have the title role in "Miss Seventeen," which is from an original story by the versatile Birdwell.

Jack Grant's first picture in his new capacity as associate producer will be "Two Tickets to Heaven," scheduled to go early in the month.

A rumored deal has PRC acquiring the rights to do a picture called "Breakfast at Sardi's" from the owner of that restaurant, a deal with Tom Brenemann, the man who made the radio program of that name famous. But Covey refused the right to use the name of his restaurant.

**REPUBLIC**

A Thirty Million Dollar budget for the 1945-46 film season has been promised by President Herbert J. Yates in connection with his plans for the expansion of this studio. An advertising budget of $250,000 for each of 12 Million Dollar pictures was also announced. The signing of Frank Borzage and Alfred Santell to producer-director contracts was offered as positive proof of the immediate beginning of the production expansion. Santell's first picture at the studio will be "Mexicana," a musical to star Tito Guizar and Constance Moore. William K. Howard has also been signed to an important contract. Among the players who have been signed within the past several weeks are John Wayne, Constance Moore, Eugene Paulette, Victor McLaglen, Joseph Schildkrut and Ann Dvorak.

Gene Autry lost his suit against Republic to cancel his contract. The court ruled that Autry was bound by his contract to appear in all pictures specified in an official notification to him on August 1, 1942. He is not free to offer his services to any other company until his present contract expires. The court order further pointed out that if he should be given a leave of absence from the armed services, he should respond to his contract, but he is not required to ask voluntarily for a leave to make pictures.

All film rights to Earl Carroll properties such as the "Vanity Fair" Sketch Book and a number of musical comedies and dramatic properties now belongs to Republic. Carroll has signed a five year contract with the studio for exclusive services as technical advisor.

Two new starters this week: "Girls of the Big House" (Lynne Roberts-RichardHowe and a Red Ryder special, "Marson of Laredo" (Bill Elliott). Continuing before the cameras are "The Amazing Dr. M" (Joseph Schildkrut-Billie Burke) and "Scotsland Yard Investigator" (Erie von stroheim-Stephanie Bacouer).

**RKO-RADIO**

Eight features in production on lot with no new starters. They are: "The Most Dangerous Game" (John Loder-Audrey Long), "First Man into 1940" (Tom Neal-Barbara Hale), "Smash Loves Papa" (Leon Errol-Elizabeth Risdon), "The Falcon in San Francisco" (Tom Conway-Rita Corday), "The Invisible Army" (John Wayne-Philip Ahn), "Man Alive" (Pat O'Brien-Allen Drew) and "George White's Scandals" (Joan Davis-Jack Haley).

Maurice Geraghty, producer of the Falcon series, resigned from RKO last week and Ralph Dietrich, former 20th Century-Fox producer, just out of the Army, was signed to carry on the series. His first will be "The Falcon in Reno."

It is reported here that RKO has invested money in John Steinbeck's "The Pearl of La Paz" which is being produced jointly by two Mexico City film companies. RKO will handle distribution of the picture which is being made in Spanish and English.

An original melodrama, "Manhattan Miracle," has been purchased from Earl Felton. It is being prepared for immediate production by Executive Producer Sid Rogell...J. Robert Biren, author-producer on "First Man into Tokyo," had his option picked up and will produce "Galveston" as his next assignment.

RKO has tied up its short subject series, "This Is America," with This Week magazine and the two editorial heads will work together in a series of public information and current history reports for film. The first of the series is "On Guard," an FBI story featuring J. Edgar Hoover, now in release, which was tied in with the March 11 issue of This Week. The second on the list is "Honorable Discharge," a screen version of the G. J. Bill of Rights.

**INTERNATIONAL**

With "It's A Pleasure" and "Along Came Jones," Sonja Henie and Gary Cooper stars, respectively, now ready for release, this unit's production lull will continue for several weeks. At the time, "Tomorrow Is Forever" with Claudette Colbert, Orson Welles and George Brent starred, gets the starting gun. Irving Pichel will direct for Producer David Lewis.

**20th CENTURY-FOX**

Six pictures in work here this week including two new starters. The latter are "Dragonwyck" (Gene Tierney-Vincent Price Anne Revere-Walter Huston-William Eythe), under Erwin Lubitsch's production, and Ben Silvey has started "Within These Walls" (Thomas Mitchell-Mary Anderson). Four holdovers continue: "Junior Miss" (Peggy Ann Garner-Allyson Joslyn), "Capital
Eddie” (Fred MacMurray-Lynn Bari), “The Dolly Sisters” (Betty Grable-Gene Evans), “Date Ephraim” (Dana Andrews-Jeanne Crain), and “Two-Faced Quilligan” (Joan Blondell-William Bendix).

In addition, the editing department is at work on “A Bell For Adano,” "A Royal Scandal," "Billy Rose’s Diamond Horseshoe," “Where Do We Go From Here?”, “Nob Hill,” “Colonel Effingham’s Raid” and “The Bull Fighters.”

The old stage hit, “First Year,” has been handed to Walter Moroeco for production. The picture was made originally in 1932 by Fox Film Company with Janet Gaynor and Charles Farrell. This time it’s scheduled for William Eythe and Faye Marlowe.

"Gift of the Magi," the famed O’Henry story, is to be given the Technicolor musical treatment by 20th. Otto Preminger will direct. He is trying to obtain the services of Leonard Hornstein, young conductor and composer, to write the music for the screenplay, with Ogden Nash to do the lyrics. Before this picture starts, however, Mr. Preminger has “Fallen Angel,” “Centennial Summer,” a Technicolor musical, and “Romance With Music,” the story of Oscar Hammerstein, also in color, on his schedule. “Fallen Angel” goes into early production with Ida Lupino borrowed for top role.

UNITED ARTISTS

The backlog at United Artists is said to total $25,000,000 worth of film in 17 pictures ready for release. The list includes: “Spellbound,” “Bedsides Manner,” “Blood on the Sun,” “Story of G. I. Joe,” “It’s in the Bag,” “Brewster’s Millions,” “Hold Autumn in Your Hand,” “Guest Wife,” “A Walk in the Sun,” “Delightfully Dangerous” and “The Great John L.” In addition, there are six British-made films releasing through UA under the deal with J. Arthur Rank: “Colonel Blimp,” “This Happy Breed,” “Two Cities,” “2,000 Women,” “Blithe Spirit,” “Henry the Fifth,” and "Caesar and Cleopatra." The star names in these pictures comprise an imposing aggregation of top names, among them: Ingrid Bergman, Gregory Peck, Vivian Leigh, Claude Rains, June Havoc, Claudette Colbert, Don Ameche, James Cagney, Ruth Hussey, Ralph Bellamy, Dennis O’Keefe, Constance Moore, Jane Powell, Linda Darnell, Betty Field, Zachary Scott, Laurence Olivier and Burgess Meredith.

Arnold Fersussels’ next film will have Paris for its setting. It is called “Vidooq” (that’s one that could profit by a title change) and will star George Sanders.

Andrew Stone has initiated the first attempt at televising along with film shooting at the same time. He installed a 16-millimeter film camera on the shoulders of the big camera for use in his next production. The small unit will record the film for television. This camera will take only the closeups which is the only thing usable in television. Sound is recorded simultaneously. It may work. Stone’s next film will be another musical in the Latin-American trend called “Pan-American Sensations of 1945.”

Sol Lesser is back in Hollywood with plans for seven pictures to be produced during the next two years. His initial and most important venture will be “Paris Canteen,” to be shot in London, Paris and Hollywood, “The Silver Flame,” in Technicolor; a musical called “Crazy to Dance,” “Civillian Clothes,” “Alarm and Excrusion,” “Flash Flood!” and “Tarzan and the Intruder” comprise the list.

Sylvia Sidney has been signed by Cagney Productions for three more pictures following the completion of “Blood on the Sun.”

David O. Selznick’s “Duel in the Sun” company is on location near Texas City presently with actual production scheduled to start this month. King Vidor is directing the film in which Jennifer Jones, Gregory Peck, Joseph Cotten, Lionel Barrymore and Lillian Gish are starred.

“The Outlaw,” Howard Hughes’ long-delayed film, will be released by this company late in the summer, according to an announcement by Vice-President Grad Sears. This releasing arrangement is part of the deal by which Preston Sturges and Howard Hughes came to U. A.

Only new starter on the lot is Hunt Stromberg’s “Young Widow,” in which Ida Lupino and Louis Hayward are co-starred.

Continuing in production are: “Captain Kidd” (Charles Laughton-Barbara Britton), a Benedict Bogeaus production, and “Paris—Underground” (Constance Bennett-Gracie Fields), a Constance Bennett production.

UNIVERSAL

Net profit for the fiscal year ended October 28, 1944, was $3,412,701, according to an announcement from the Board of Directors. This is about $300,000 down from net earnings in the previous year. However, for the eighth consecutive year, rentals and sales showed an increase. The working capital of the company was listed at $18,798,657, an increase of more than two million dollars over last year. The report shows further that the studio contributed to the Army, without cost, a total of 2,021 prints of feature pictures and 1,275 prints of short subjects for overseas exhibition.

Deanna Durbin’s next vehicle has been announced as “Catharine the Last,” in which she will co-star with Charles Laughton. The picture is not scheduled until late in the summer...A starrer for Peggy Ryan, called “On Stage Everybody,” based on the radio show of the same name, has been announced for early production...Jess Barker has been signed to a term deal at Universal. His first picture will be “Serenade for Murder”...George Sanders and Geraldine Fitzgerald have been signed to co-star with Ella Raines in Joan Harrison’s production of “Uncle Harry.” Robert Siodmak, who has just signed a new contract with the studio, will direct...Another important casting announcement comes in the news that Merle Oberon and Charles Korvin will star in the Pirandello play, “As It Was Before.”

Walter Wanger, now at work on “A Night in Paradise” (Merle Oberon-Turhan Bey), has signed a new long-term producing deal with the studio. The first picture under the new contract will be “Canyon Passage,” now appearing in the Saturday Evening Post in serial form, to be made in Technicolor.

No new starters on the lot this week. Continuing in production are: “Men in Her Diary” (Louise Albritton-Jon Hall), “Lady On a Train” (Deanna Durbin-Ralph Bellamy), “Night in Paradise” (Merle Oberon-Turhan Bey) and “The Naughty Nineties” (Abbott-Costello).

WARNER BROS.

Four in production on this lot: “Mildred Pierce” (Joan Crawford-Jack Carson), “Shadow of A Woman” (Andrea King-William Prince), “Stolen Life” (Bette Davis-Glenn Ford) and “Too Young to Know” (Joan Leslie-Robert Hutton).

Warner Brothers has purchased film rights to “The Hasty Heart,” now doing sellout business as a Broadway show, for $100,000 plus a percentage of the film’s gross. This is the third play purchased from the team of Howard Lindsay and Russell Crouse. “Arsenic and Old Lace” and “Life With Father” were the other two. John Dall, who has the male lead opposite Bette Davis in “The Corn Is Green” and now appearing on Broadway in “Dear Ruth,” will have the top spot in the picture version of “The Hasty Heart.”

The latest personnel list released by Warner Bros. shows a total of 199 individuals under contract to the studio at the present time. There are 30 players of star rank, 50 featured players, 23 artists engaged for special pictures, 18 directors, 31 writers, four composers and 13 producers. Thirty of the list are in the armed forces.


The annual stockholders’ meeting held recently revealed a net profit after taxes for the quarter ending November 25, 1944, of approximately $2,350,000, an increase of more than a quarter of a million dollars over the same period in 1943.
### Production & Release Record

#### 1944-45 Features

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<td>Frederick Trucks, June Allyson, Brian Donlevy</td>
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#### Metro-Goldwyn-Mayer

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### New Productions

**Surprise in the Night**
- Cast: Chester Morris, Nina Foch, Richard Lane, George E. Stone
- Director: Alexander Duffies
- Producer: Alexis Thurn-Taxis
- Story: Not available. See next issue.

**Rhythm Round-Up**
- Western Musical
- Started February 2
- Director: Vernon Keays
- Producer: Colbert Clark
- Story: Not available. See next issue.

**Metro-Goldwyn-Mayer**
- 1944-45 Features
- Completed (37)
- In Production (5)
- **New Productions**

**Dangerous Partners**
- Mystery Adventure—Started February 19
- Cast: James Craig, Sige Hasso, Edmund Gwenn, Audrey Totte
- Director: Edward Cahn
- Producer: Alex Fleig
- Story: They try to hide funds in this country by means of fake with Phimna Craig unwinds the plot and nab the culprits.

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### Production Chart

#### 1944-45 Features

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**New Productions**

**Gentleman's Agreement**
- Cast: John Warburton, Felix Bressart, Warner Anderson
- Director: Edward Cahn
- Producer: Alex Fleig
- Story: They try to hide funds in this country by means of fake with Phimna Craig unwinds the plot and nab the culprits.

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### Completion Chart

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### Block No. Seven

#### Block No. Eight

**Bathing Beauty (T) (100)**
- Cast: Skeets Hoff, Gallo, Chester Morland, John Wayne, Wa
- Bond, Captain Jack Holt, Leon Ames, Bruce Kellogg,

**Cavestory Ghost (The) (120)**
- Cast: Lewis Hall, O'Brien
- Release Date: 8-28-44

**Anniversary Specials**
- Top Thumb (455) Sheb-Harson
- White Cliffs of Dover (The) (120)

**Special**
- Love Story (80)
- Release Date: 4-44

### Re-Issues

**The Three Live to Die**
- Cast: Bob Hope, The Three Live to Die
- Release Date: 11-3-44

**White Cliffs of Dover (The) (120)**
- Release Date: 6-26-44

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### Documentary

**Time for a Change**
- Release Date: 6-26-44

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### Film Bulletin

- Film Bulletin Volume: 24
- Issue Date: 5-15-44
**1944-45 Features**

**Completed (36)**

**In Production (5)**

**NEW PRODUCTIONS**

**OUR HEARTS WERE GROWING UP**

*Comedy—Started February 19*


Director: William A. Seiter Producer: Danny Dare

The two girls and two boys from Our Hearts Were Young and Gay continue their experiences.

**RELEASE CHART**

![Image of a release chart]
1941-45 Features (32) Completed (89) In Production (0)
1945 Features (32) Completed (18) In Production (1)
1941-45 Features (4) Completed (8) In Production (0)

NEW PRODUCTIONS

GIRLS OF THE BIG HOUSE
Director: George Archainbaud
Associate Producer: Rudy Abel
Story: Mark F. Schaefer
Based on the true story of Marie Van Houten stretched for 40 years in the State Penitentiary of Menominee, Michigan.

MARSHALL OF LASEDO
Western—Started February 17
Cast: Wild Bill Hickok, "Red Ryder," Bobby Blake, Alice Fleming, Peggy Stewart.

NORWAY BOUTED
(Other details issue February 19)
Story: Based on the novel "The Skippers" by Frank G. Carpenter.

REPUBLIC

1941-45 Features (32) Completed (89) In Production (0)
1945 Features (32) Completed (18) In Production (1)
1941-45 Features (4) Completed (8) In Production (0)

NEW PRODUCTIONS

THE BELLS OF ST. MARY’S
Drama—Started February 25
Cast: Bing Crosby, Ingmar Bergman.
Producer-Director: Leo McCarey

(Other details issue February 19)
Story: A detective who once again finds himself in the clutches of a criminal gang.

NEW PRODUCTIONS

THE MOST DANGEROUS GAME
(Other details issue February 19)
Story: A man whose life is in danger is forced to play a game of survival against a set of rules.

NEW PRODUCTIONS

THE BIRDS
Drama—Started February 12
Cast: Bing Crosby, Ingmar Bergman.
Producer-Director: Leo McCarey

(Other details issue February 19)
Story: A detective who once again finds himself in the clutches of a criminal gang.

NEW PRODUCTIONS

THE MIST
Drama—Started February 12
Cast: Bing Crosby, Ingmar Bergman.
Producer-Director: Leo McCarey

(Other details issue February 19)
Story: A detective who once again finds himself in the clutches of a criminal gang.

NEW PRODUCTIONS

THE STRANGER
Drama—Started February 12
Cast: Bing Crosby, Ingmar Bergman.
Producer-Director: Leo McCarey

(Other details issue February 19)
Story: A detective who once again finds himself in the clutches of a criminal gang.

NEW PRODUCTIONS

THE CHIMES OF THE MERRY WIDOW
Drama—Started February 12
Cast: Bing Crosby, Ingmar Bergman.
Producer-Director: Leo McCarey

(Other details issue February 19)
Story: A detective who once again finds himself in the clutches of a criminal gang.

NEW PRODUCTIONS

THE MAN FROM LUXEMBOURG
Drama—Started February 12
Cast: Bing Crosby, Ingmar Bergman.
Producer-Director: Leo McCarey

(Other details issue February 19)
Story: A detective who once again finds himself in the clutches of a criminal gang.

NEW PRODUCTIONS

THE LADY FROM LUXEMBOURG
Drama—Started February 12
Cast: Bing Crosby, Ingmar Bergman.
Producer-Director: Leo McCarey

(Other details issue February 19)
Story: A detective who once again finds himself in the clutches of a criminal gang.
UNIVERSAL

1944-45 Features (35) Completed (48) In Production (4)

completed (5) In Production (4) (6)

SERIALS (4) Completed (4) In Production (0)

NEW PRODUCTIONS

SHADOW OF A WOMAN

(Other details issue February 19)

Story: Impenetrably a stri Strikes and thrills, a murderess. She saves herself and the men with a private detective service.

RELEASE CHART

IN PRODUCTION

Title—Running Time Cost Details Rel. No. Rem

Mildred Pierce

Wilder Piece

Crawford-Carmack

12-23

Yo To Know

Yo To Know

Tay Woolsey

Nichols-Woolsey

2-19

The Gypsy Wailer

The Gypsy Wailer

Brin-Fox

2-12

The Gypsy Dragon

The Gypsy Dragon

Brin-Fox

2-12

FILM BULLETIN
THE NEWS DIGEST
A Bi-Weekly Review of the Trade's Events

GOVERNMENT TO PRESS FOR EARLY ANTI-TRUST TRIAL

Indicating its conviction that there is no longer any possibility of working out an equitable consent decree with the five defendant major distributors, the Department of Justice will press Federal Judge Henry W. Goddard to the limit on Monday (5th) at the hearing in U. S. District Court in New York, to set the earliest possible date for the trial of the distributors.

Under pressure from the organized independent exhibitors and self out of patience with the dilatory tactics of the defendants' counsel, the Government appears to be in no mood for any further negotiations out of court. Lawyers for the film companies also seem resolved to the inevitability of the trial and there seems to be no recourse open to Judge Goddard but to fix a date.

Allied May File Brief

A report was current last week that Allied States Association would file a brief as amicus curiae with the court at Monday's hearing. However, it is understood that there is no precedent for such a move and Judge Goddard has not been inclined in the past to grant much consideration to the pleas of any parties not directly concerned in the action. Allied, as well as the Department of Justice, has been irritated by the adamant stand of the counsel for the defendants in refusing to grant any trade practice concessions which might be the basis for a new Consent Decree. The Government attorneys and the exhibitor leaders are now prepared for a drag-down, knockout fight in court on the basic issues involved in the Government's original anti-trust suit.

The extent of the gap between the respective positions of the government and the defendants was emphasized by the position taken by exhibitors' counsel in a brief filed by the defendants in the form of a formal request for elimination of clearance among theatres charging comparable admission prices, which would serve as a temporary measure pending trial of the action for an amended decree.

Distribrs Reply on Clearance

The distributors' answer to the Government's brief, revealed last fortnight in a letter received by the Department and signed by attorneys for the defendant signatories, called the Government's criticism of Section VIII "unjustified" and added that the industry's refusal to surrender its former power for clearance was due to the need to conserve industry resources, a need which would be fulfilled by the Government's proposal for clearance elimination. The companies averred no counter proposals.

The letter added that arbitration was the most satisfactory method for dealing with clearance disputes, which in themselves were "complex and depend upon a number of factors involving business judgment." The companies evidenced surprise at the government's contention that the arbitration provisions of the Decree expired automatically three years from its inception and declared their belief that the provisions were still in effect.

The three majors, who are not signatories to the Decree, will also appear in court on Monday to give oral reply to the Government's brief. The Department of Justice revealed that motion for eur for a trial date was also served on Columbia, Universal and United Artists.

... MIDNIGHT CURFEW HITS THEATRES ...

Midnight Curfew Hits Theatres

Complying with War Mobilization Director James F. Byrnes' request that all places of amusement be closed by midnight last Monday, the nation's theatres last week ended their hours and shooed the customers out in time to meet the curfew. Although there was grumbling, particularly in sections of the country where the measure was considered unfair, there were no reported incidents of a clear violation of the curfew. Theatres, clubs, sports arenas and arcades were closed by midnight, and the measure, according to Byrnes, was designed to conserve fuel, manpower and "other savings," the latter term remaining undefined in the form of a request for a directive, actually has the effect of an order, since Byrnes invoked the authority of the War Manpower Commission, the War Labor Board and the Office of Defense Transportation to urge compliance. In some cases, city law-making bodies passed bills to enforce observation of the directive; in others, it was left to the individual discretion of the police to enforce it.

Reports from key cities indicated that the order's effect would be felt principally by first-runs which ran midnight shows and centrally located theatres which catered to swing-shift war workers and were open all night. The effect on nighthour business was generally slight, since most theatres of this type ended their shows normally in time to meet the curfew. In cases where programs might run over the deadline, schedules were rearranged.

Allied Warn "Confiscatory Edicts"

With rumors rampant regarding restrictions on theatre operation, A. F. Myers, Allied Film congress, issued a bulletin warning exhibitors to take steps to ward off "confiscatory edicts before they are issued rather than to try to correct them after they have been made." He cited a midnight curfew issued by the government in 1943, which pointed out that patrons turn down the furnace before leaving their homes for the theatre, "thereby saving, in the aggregate, vastly more fuel than the theatre consumes." The bulletin noted that lights are also turned off thus reducing the load at the power house.

Myers reasoned that in order to conserve fuel, public officials should encourage people to "congregate in places of amusement and absorb comfort from a central plant instead of operating their own furnaces 24 hours a day." He suggested a survey in theatres to determine the percentage of the audiences who "turned down the furnace and/or turned out the lights before leaving for the theatre. If the cards were properly prepared," he continued, "we might expect the patrons to enter into the spirit of the thing and get a good result. We would then have some tangible evidence to submit to the Government authorities.

Protests Coupling Theatres, "Booze Joints"

In a special bulletin following the curfew directive, Myers charged it was unfair in coupling motion picture theatres with "booze joints, taxi dance halls and grunt and groan arenas...even if they were engaged merely in their peacetime business of supplying wholesome entertainment to the family trade." He cited, screen time devoted to Government-sponsored films and the "splendid work done by the theatres in selling War Bonds and raising funds for the Red Cross and other relief agencies," and added that classifying film houses with "boozing places." He asserted that theatres and sports arenas showed "a woeful lack of appreciation." He also declared that Allied was conducting a survey to ascertain how many of its members were adversely affected.

Since the major objection to the curfew is that it deprives war-workers on the shift which ends at midnight of a place of recreation, it was considered possible that the restrictions may be relaxed in certain war industry centers to permit theatres to run late shows. This seemed likely particularly in view of the fact that the WMC last year requested theatres, bowling alleys, etc., to remain open after midnight to accommodate these workers.

* * *

RED CROSS DRIVE PREPARED

The motion picture industry's Red Cross War Fund campaign for 1945 gathered steam for its biggest effort which begins March 15 and runs through March 31, as collection pledges from theatres kept pouring in, with 96 percent of theatres which participated in last year's drive pledged at the beginning of last week. Encouraged by this head start, N. Peter Rathvon, national industry chairman, felt that the 1945 campaign will top all previous Red Cross drives.

Last week, nine teams of industry executives were out on a nationwide tour to speak rallies in virtually every key city. The industiries were: Rathvon, William Scully, Ned E. Depinet, Charles Skouras, Robert Mochrie, M. A. Lightman, Major Leslie Thomason, Ben Kaufman, Aub. Montague, Si Fabian, Henderson M. Riches, Henry Reeves, Robert J. O'Donnell, Tom Connors, Francis Harmon, Carl Leserman, Martin G. Smith, Herman Wobber and Rick Ricketson.

At a Red Cross Breakfast in New York on Feb. 2oth, with (Continued on Page 35)

FEBRUARY 5, 1945 29
HE'S GOT PLEAS!
he just booked THE BIG

starring

ARTHUR LAKE • DALE EVANS

with

LIONEL STANDER • GEORGE MEEKER
PAUL HURST • MARJORIE MANNERS

and

ANSON WEEKS And His Orchestra

HOWARD BREThERTON, Director • Original
Screen Play by Leslie Vadnay and Richard Weil
Produced by Sydney M. Williams
TO BRAG ABOUT

SHOW-OFF

PICTURE
What The Newspaper Critics Say
HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'A TREE GROWS IN BROOKLYN, WARMLY RECEIVED, WITH ONE EXCEPTION

(20TH-CENTURY-FOX) "...Essential substance has been maintained and presented in a manner which carries a tremendous emotional punch...Rare and tender story...Eliz Kazan has directed with an easy naturalness that has brought out all the tone of road experience..." - ROBERT CROWTHORNE, N. Y. TIMES. "...A lot of the capricious charm of the novel is lost in the movie version...Adapters chose to concentrate on its somber side, particularly its excursions into maudlin sentiment...Strictly for the handkerchief brigade. If you don't happen to be a member you are likely to have the same relentless success that I had.

COOK, N. Y. WORLD-TELEGRAM. "...Ingrid is spread across the screen brilliantly...Presents a fine cast, interpreting singing and moving story of family life, it is also touching and fascinating entertainment...Likely to wear you out from its sheer length as much as by its emotional burden." BARNES, N. Y. HERALD TRIBUNE. "...Much to touch the heart in the deeply human picturization...Carefully preserved the flavor of the book...Beyond its unforgettable sidelights and highlights of tenement life, COOK, N. Y. POST, "...It's a good, intelligent film for toe-tapping, first-rate, Four stars...I cried for two soul hours...As faithful as reproduction of book to screen as we are likely to see this season...Brilliant performances, any one of which might be considered for Academy Award honors." CAMERON, N. Y. NEWS.

'GUEST IN THE HOUSE' PSYCHOLOGICAL MOLLER GETS MIXED REACTION

(UNITED ARTISTS) "...Psychological thriller works up more subtlety than suspense...Both the central character and plot become a bit thick in a two-hour continuity. At the same time the film has an integrity and novelty of treatment which make it a worthwhile fascinating deviation from conventional Hollywood movie-making." BARNES, N. Y. HERALD TRIBUNE. "...Right in every production detail...Excellent cast and substantial backgrounds. But all the care and attention lavished on it cannot make the story of the neurotic guest a pleasant cinema dose." CAMERON, N. Y. NEWS. "...Damned enjoyable movie once you settle in your seat and accept the slick-faction situation...Remarkably well-played by all hands, its dialogue is literate and plausible a most to the end." MCLEAN, P. M. "...Its bad girl simply exudes maniacal evil and cunning...Her devices are too transparent for good dyaamas and couldn't even have made a moment's progress were it not for alert performances." COOK, N. Y. WORLD-TELEGRAM. "...In peril, being laughed into a quick decline...Story is cheaply synthetic and about as logical as a crooner's song...So cluttered with dialogue and plotting that it all moves at slow and ponderous pace. Mr. Stromberg is an eminent producer, but his grip certain slips. "- CROWTHORNE, N. Y. TIMES. "...TINA-TEA-TRIBIBLE converts a few of our...In the beginning one has difficulty with the cast, but the Ingenue runs away with the picture...Fairly pleasing performances...Strain of making 'Guest in the House' come out as horror stuff is too much...Energetic try for something off the beaten track but not an entirely successful one." WINSTEN, N. Y. POST.

'HERE COME THE CO-EDS' ABBOTT AND COSTELLO BACK IN THE GROOVE

(UNIVERSAL) "...It certainly pays to take a little extra trouble with material for an Abbott and Costello comedy. Given half chance, those boys can be very funny. They get a full chance in 'Here Come the Co-Eds' and they pay off double...Until this screening, I would eagerly have agreed with anyone who said A and C never again would be very amusing. I never had more fun finding myself wrong." CROWTHORNE, N. Y. WORLD-TELEGRAM. "...Mr. and Mrs. Genial Comedy...The boys, whose fun is generation, is again of the same up-for-nothing type, and Mr. and Mrs. Genial Comedy...Well tested A and C - which their fans relish even more, it seems, in repetition." THIERIE, N. Y. POST. "...Most diverting burlesque that they have tossed in a number of tries...Rates a high grade for low comedies...Under able direction, whole show moves at a proper burlesque pace and Dumpling Lou is wisely permitted to carry off some of the comedy routines...Good, knockabout tomfoolery." CROWTHORNE, N. Y. TIMES. "...Broad, unabashed, low comedy science of the backward fall developed to a fine point for those who are fond of that kind of a laugh...Abbott and Costello work like beavers for their laughs, and they are working with the same material they have always used. Sustained slapstick continue to have audiences and no doubt 'Here Come the Co-Eds' will find them." GUERNSEY, N. Y. HERALD TRIBUNE.

'THE SUSPECT' ENGROSSING THRILLODRAMA, SAYS THIERIE

(UNIVERSAL) "...Engrossing psychological thrillodrama...Deftly directed...Atmosphere is intriguingly gas-lit London: the performance exceptionally fine." THIERIE, N. Y. POST. "...Very leisurely excursion into crime, somewhat overburdened with political themes which means a dull hour. There is no lack that anything at this point is too much of an edge. In a word, it is too gentle." T.M.P., N. Y. TIMES. "...Charles Laughton and Stanley Ridges play their cat-and-mouse detection game with all the correct formalities, and Robert Siodmak's direction does plenty to test old Marshall's impartiality in the face of innocence. In all, a superior period-piece for the crime club fans." MCLEAN, P. M. "...Belongs with some of the best work of its kind..." - CROWTHORNE, N. Y. TIMES. "...Bolstering is the proper word to use. 'The House on the Window' is a melodrama in the manner of 'The Girl in The Window' and the other recent celluloses along the same line...Charles Laughton, who waves up and down the scale of good and bad acting more than almost any of our reputable actors, has one of his most agreeable sessions this time...Robert Siodmak has drawn a good performance for every member of his thoughtfully chosen cast." COOK, N. Y. WORLD-TELEGRAM. "...3 Stars...Director Robert Siodmak establishes an atmosphere of suspense that makes the audience tingle with excitement." CAMERON, N. Y. DAILY NEWS.

'FRISCO SAL' CALLED 'DULL, FEEBLE, NOT FOR ACTION FANS'

(UNIVERSAL) "...Dull love story put together with familiar musical comedy tricks and jokes and a few new musical number...Very little has been gained by putting a set of new faces in this old stuff and running through it again." GUERNSEY, N. Y. HERALD TRIBUNE. "...Kid's Theatre patrons are not, I think, going to go for 'Frisco Sal' in a big way. It isn't the kind of film stuff. Susanna Foster's singing isn't going to make up for the lack of horror and thrills." CROWTHORNE, N. Y. NEWSPAPER. "...Flebke...especially for the roughhouse trade...Such folks go for pictures with titles like 'Frisco Sal' expect something more than lace-fringed romance and an ardent coloring saying 'Beloved'...CROWTHORNE, N. Y. TIMES. "...Hulitzo, home of monsters and murders, certainly is an odd place to find all this sweetness and light being spread around...There a big flight at the finish and I kept hoping someone would take a hefty swing at that girl who is so disgustedly ostentatious abo being good." COOK, N. Y. WORLD-TELEGRAM. "...Songs are adequate, the singing more than adequate...Story just doesn't make sense...Merely an opportunity to dress up Miss Foster in costumes and let her sing to you and that latter-day emanation of the late Rudolph Valentino, (Turhan Bey)." WINSTEN, N. Y. POST.

'DESTINY' GIVEN CRITICAL ONE-TWO

(UNIVERSAL) "...The purport of this little driller is that the goodness of a girl who is blind accounts for the regeneration of young man who is embittered by fate. Gloria Jean plays the little lady in a manner so sweet and sublime that she makes the White look like a burlger, and Alan Curtis plays the lad with a scowl and a sneer so acid that it virtually corrades the sore Frank Craven, by some strange mistake, is trapped briefly in this silly mise. This, we are happy to mention, is a 'Destiny' which will be on your face..." - CROWTHORNE, N. Y. TIMES. "...You just try the idea of sitting through a picture in which a heel reformer by a blind girl who keeps bees. The convict stole the girl's watch when she was out gathering honey but she prayed for right when his was not looking. Picture like that has things that make your feet and your emotions stick." COOK, N. Y. WORLD-TELEGRAM. "...2 Stars...Remember 'Flesh and Fantasy,' a three part picture with Boyer, Stanley and Robinson? 'Dinky, shadow film, made as a short film and transferred to pictures in the manner that it, 'Hale,' was developed in the United States, Universal vampd and lengthened the plot. The result is a melodrama with too little suspense and too much sentiment." HALE, N. Y. DAILY NEWS.

FILM BULLETIN
EXPLOITATION PICTURE of the issue

"THE UNSEEN"

Related to "The Uninvited"

Undoubtedly with the fervent hope that it will duplicate the success of that excursion into the supernatural, The Uninvited, Paramount has come forth with this mystery melodrama bearing a title that connotes fiction of the same type. While The Unseen lacks the mystic quality of The Uninvited, it is fraught with exploitation potentialities which, if capitalized by the exhibitor, should stimulate consistent coin ringing on his boxoffice till. It is the tale of a pretty young girl, who takes the job of governess to the two children of a widowed shipbuilder, only to discover that she has fallen into a house of strange happenings, of murder — and of love. The girl is Gail Russell, who scored in The Uninvited and in Our Hearts Were Young and Gay. Her romantic vis-a-vis is Joel McCrea. Herbert Marshall, for a change of pace, has a villainous role, instigator of the mystifying murders. The showman should leave escape no opportunity to associate in his public's mind The Unseen with The Uninvited.

(Continued on Next Page)
EXPLOITATION PICTURE
(Continued from Preceding Page)

"The Unseen"


1. Elizabeth Howard (Gail Russell) goes to the home of a successful young shipbuilder, David Fielding (Joel McCrea), as governess of his two children, Barnaby (Richard Lyon) and Ellen (Nona Griffith).

2. From Marian Tygarth (Isobel Elsom), owner of the long-shuttered house next door, and Dr. Charles Evans (Herbert Marshall), Elizabeth learns that her employer's wife had been killed in an automobile accident under mysterious circumstances.

3. Strange things happen in the Fielding house. At night Barnaby hangs a toy elephant in the window as a signal. There are noises in the cellar next door and an old woman is murdered in a nearby lane.

4. Elizabeth catches Barnaby telephoning a strange woman, who turns out to be Maxine (Phyllis Brooks), the children's former governess. Maxine is let into the house secretly at night by Barnaby, but Fielding orders her to leave. Elizabeth then learns that Fielding is suspected of having murdered the old woman.

5. When Maxine is found murdered outside the house and the old woman's watch is found in Fielding's desk, Elizabeth's trust in him is strained.

6. A detective confronts Fielding with the evidence against him and brings up the mysterious death of his wife. Elizabeth overhears and goes to Dr. Evans for help.

7. When Marian Tygarth is found slain in the house next door, it develops that Evans is the killer, that he had murdered Mr. Tygarth years before and had killed others when they learned of his crime. The mystery cleared, Elizabeth and Fielding know they are in love.
THE NEWS DIGEST

(Continued from Page 29)

Over 1,200 industry men and women packed into the Grand 
Empire of the Waldorf-Astoria in New York. Rathvon 
delivered his final preparations for the current drive were completed to the last 
tail. He stressed the fact that this year, no figure has been set 
for collections because of the dire need for every available dollar. 
A Red Cross trailer, starring Ingrid Bergman was shown at the 
breakfast and received enthusiastic endorsement. National Screen 
Service supplies the trailer free to participating theatres.

A prebook has been mailed to all theatres, complete with 
information on accessories and exploitation data.

* * *

PARAMOUNT WILL HAVE 28

Paramount will close its 1944-45 season with 28 features, 
Charles M. Reagan, vice-president in charge of distribution, de- 
dared at a regional sales meeting in New York last fortnight. 
The total includes the DeMille production, “Sign of the Cross,” 
and Reagan and stated that the balance of this season’s program 
will include a large percentage of important films.

In the shorts field, Oscar A. Morgan, shorts sales chief, said 
that despite the difficulties with raw stock and Technicolor print 
problems, the studio is well ahead in production and the current 
season’s program of 64 subjects, including 36 in Technicolor, will 
be delivered as per schedule. He added that sales of his depart- 
ment reached a new high last season and is maintaining the pace 
this year.

Earlier, Reagan anticipated that “For Whom the Bell Tolls” 
will be the company’s highest grosser. R. M. Gilham, Ad-Publicity 
re ctor, told delegates that “Bell” will have a heavy advertising 
campaign in every key city engagement, noting that $1,000,000 had 
not been spent to advertise the roadshow campaign. Several hundred 
thousand dollars has been allocated for cooperative newspaper 
ads, advertising, Gilham added.

* * *

STUDIO ADVISORY BOARD AT “U”

Formation of an advisory board to supervise all studio pro- 
duction at Universal Studios was announced last week by Nate J. 
Jernberg, president, Cliff Work, vice-president and general man- 
er of the studio, will head the board, whose personnel includes 
executives representing all activities within the organization. With 
an announcement of the board’s formation, Blumberg stated the 
arrangement will “simplify and strengthen our studio’s execu- 
tive operation” particularly in view of the studio’s increased bud- 
get, “extending in every detail the scope of our activities.”

Dan Kelley, formerly in charge of talent, writers and direc- 
tors, was named liaison between the advisory board and producers. 
Top-budget productions and production executives. Robert 
beers, casting director, succeeds Kelley in his former spot. 
The advisory board will include Martin Murphy, studio and produc- 
tion manager; George Bole, production executive; John Joseph, 
executive ad-publicity director, and Harold Brewster, comptroller.

LOEW’S, WARNERS, MONOGRAM PROFITS UP

A net profit showing more than a million dollar increase over 
the preceding year was reported by Loew’s, Inc., for the year 
ended Aug. 31, 1944. Net income, after provisions for depreciation 
and taxes, was $14,517,266, compared with a net of $13,422,853 in 
1943. Operating revenues for the year from theatre receipts, 
rentals and sales of films and accessories totaled $160,604,310. 
Depreciation of buildings and equipment came to $10,339,173 and 
Federal taxes totaled $12,940,925.

Warner Bros. and subsidiaries showed a net income, after 
taxes, of approximately $2,355,000 for the quarter ended Nov. 25, 
1944. This compares with a net of $1,967,730 for the same period 
in 1943. The company also reported a reduction of $2,553,000 in 
consolidated funded debt since Sept. 1, 1944, bringing the total 
funded and other long term debt to approximately $46,800,000. 
Directors re-elected at the company’s annual stockholders meeting 
were Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggen- 
heimer, Samuel Schneider and Morris Wolf.

Monogram showed a consolidated net profit, after all charges 
including Federal income and excess profit taxes, of $67,842 for 
the six months ended Dec. 30, 1944. This compares with $48,014 
for the final six months in 1943. Total consolidated net was 
$162,108, or against $147,551. Domestic sales showed a 43 percent 
increase over the preceding year’s period and foreign sales rose 61 
percent, according to president W. Ray Johnston.

* * *

TICKET TAXES DROP $7,000,000

According to Internal Revenue Bureau figures for admissions 
taxes collected in January on December business, the month’s re- 
cipts was the lowest since the increase in rates last April and 
showed a drop of nearly $7000,000 from the preceding month. 
Collections came to $24,345,560 compared with $31,182,977, Decem- 
ber take.

Principally due to the increase in ticket taxes last year for 
the first seven months of the Gover- 
year were reported as $11,364,150, compared with 
940 shown in the 
the preceding period the previous year, 
... a lower rate 
was in effect.

* * *

PEOPLE

Among film men and women rescued from Jap prison camps 
in Manila were: Cliff Almy, veteran manager for Warner Bros. in 
the Philippines, and his wife; Larry De Prada, Universal’s Philip- 
pine manager, his wife, and child and mother; Charles H. Core, United 
Artists manager in the Philippines, his wife and daughter; George 
Kallman, RKO manager in the Philippines; and Arthur Doyle, Far 
Eastern representative of 20th Century-Fox.

Milton Silver joined the Republic home office advertising de- 
partment as assistant to director of advertising, Charles Reid 
Jones. Silver formerly was with National Screen Service and Universal.

Bert Kulick was named general manager of domestic distribu-
tion for PRC and Morris Safier was appointed Western division 
sales manager. Leo J. McCarthy, general sales manager for 
the last year, remains with the company in an executive production 
capacity.

Malcolm Russell, former district manager of Paramount in New 
York, was upped to Eastern supervisor of sales and Crescent Smith 
was appointed West Coast sales supervisor.

Edward McNamee, advertising manager of National Screen 
service, resigned his post. He had been ad head since May, 1942.

Martin J. Mullin was named Seventh War Loan drive state 
chairman for Massachusetts by Sam Pinanski, national chairman, 
marking Pinanski’s first appointment.

D. A. Doran, Jr., executive assistant to Harry Cohn, Columbia 
studio head, resigned effective April 1.

THANK YOU

for your cooperation in the handling of film. 
It is working out swell.

NOW SAVE PAPER

This is an important War Effort. 
Return posters sent to you by error. Do 
not throw them aside.

Return all posters properly marked, labeled 
and wrapped. Don’t throw them loose in the lobby.

YOU DO YOUR PART! 
WELL OURS!

HIGHWAY EXPRESS LINES, INC. 
236 N. 23rd St. 1239 Vine St. 1225 Vine St. 
Philadelphia 7, Penna. LOCust 4311

MARCH 5, 1945

RED CROSS 
WAR FUND WEEK 
MARCH 15-21

NEW JERSEY 
MESSENGER SERVICE 
Member NaC Film Carriers 
200 N. JUNIPER ST. 

35
We're All In It!
Now Let's Pull Together

The Grand Rally has begun...again showmen have the supreme privilege of taking the lead in this vitally necessary campaign for this noble purpose... TO KEEP THE RED CROSS AT HIS SIDE... Every conceivable showmanship help... to increase your audiences... and to sell them the RED CROSS in your theatre... is available at every one of the 31 branches of the NSS... Your big show dates are... RED CROSS DRIVE... MARCH 15-21... Pick your material NOW!... and GO THE LIMIT!
Editorials

TO TRIAL, THEN

• HOW CONFIDENTIAL?

• THOSE AWARDS!

Page Seven

Reviews

'HOTEL BERLIN' STRONG EXPLOITATION ENTRY
'DELIGHTFULLY DANGEROUS' MILD MUSICAL FOR DUALS
'DILLINGER' A NATURAL FOR THE ACTION FANS
'EARL CARROLL VANITIES' GOOD, FLASHY MUSICAL
'STRANGE ILLUSION' NOVEL, ENGROSSING MYSTERY

AND OTHERS, Pages 9, 10, 12
Some would call him a brat... actually he was a little monster... scaring their love with the world's oldest insult!

FREDRIC MARCH  BETTY FIELD
AND THE SENSATIONAL  SKIPPY HOMEIER
in Lister Cowan's exciting hit
TOMORROW-- THE WORLD!
with AGNES MOORE
JOAN CAFIERI

Directed by LESLIE FENTON—Released thru UNITED ARTISTS
By the author of the stage play, James GNU and Arnold D'QUESNE. Screen play by Ring Larder, Jr.

By the same producer who will bring you Ernie Pyle's "Story of"
"TOMORROW THE WORLD"... acclaimed by critics and public as the hit picture of 1945... backed by a pre-selling campaign of ads like this...is now doing outstanding business in its initial engagements all over the country!

praise

"The Hit Picture of 1945!" ... Drew Pearson  BLUE NETWORK

"A Must See Picture!" ... Jimmy Fidler

"Exciting — First Rate!" ... Liberty Magazine

"Wondrously Warm — Tremendously Gripping!" ... McCall’s Magazine

Top grosses thru U.A.
"An artistic production which will catch critical praise and plenty of audience attention. With Dorothy McGuire, Robert Young and Herbert Marshall toplining in top performances, 'Enchanted Cottage' will play a merry tune at the boxoffice."

—VARIETY

“A natural, both as to box office and entertainment.”
—Motion Picture Herald

"Gives one the feeling of having discovered some rare jewel."
—Hollywood Reporter

“One of the month’s most noteworthy screen events.”
—Boxoffice

“In the top bracket.”
—Hollywood Variety

“Beats a path of its own . . . an attraction of some size.”
—Motion Picture Daily

“Deeply moving . . . has tremendous appeal for women.”
—Film Daily

“Timely . . . should prove beneficial to box office.”
—Showmen’s Trade Review

“Unusual love story will get the women’s vote.”
—The Exhibitor

NATIONAL PRESENTATION IN MID-APRIL!
RKO PRE-SOLLS WITH TERRIFIC AD CAMPAIGN

Full page seat-sellers in the biggest magazines, to a total of

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PEOPLE Whispered ABOUT THESE TWO!

Pride tried to drive them apart...conscience condoned their strange bargain...but something stronger than either worked a miracle deep in their hearts!

DOROTHY McGUIRE • ROBERT YOUNG
HERBERT MARSHALL

The Enchanted Cottage
Mildred Natwick • Spring Byington • Hillary Brooke • Richard Gaines
Directed by JOHN CROMWELL • Produced by HARRETT PARSONS
Screen play by DeWitt Bodeen and Harmon J. development • Based on the play by Sir Arthur Wing Pinero
The wearing of the Grin!

THOSE "NATIONAL VELVET" GROSSES!

Red Cross Week—March 15-21
Collect At Every Show!
Collect To The Last Day

The Motion Picture Industry Red Cross War Fund Week ends this Wednesday, March 21st. You theatremen throughout the nation have been doing your bit by collecting contributions from patrons. Keep it up right down through that last day. The Red Cross faces a tremendous task and every dollar and dime is important.

EDITORIALS

Vol. 13, No. 6    MARCH 19, 1934

TO TRIAL, THEN

The anti-trust suit filed on June 20, 1938, by the United States of America against Paramount, Loew's, 20th Century-Fox, RKO and Warner Brothers will finally come to trial on October 8th, next. Once before, on June 6, 1940, the case was scheduled to open, but before any evidence was heard settlement of the issues was put off by the entrance of the Consent Decree for a three-year period. This time there appears no likelihood of avoiding a show-down in the courts.

Federal Judge Henry W. Goddard, who has been sitting on the case since its filing almost seven years ago, set the trial date at a hearing on March 5th, during which Government counsel applied for a temporary injunction to restrain the distributors from granting unreasonable clearance. Evidence of the irreconcilable positions held by the opposing counsel was contained in the bitterness with which arguments were presented. This led observers to the opinion that there was scant hope for any further negotiations looking toward a new Consent Decree.

Previously denied any voice in this momentous case, despite their large stake in its outcome, independent exhibitors finally were permitted to make known their views to the court through the medium of a brief as amicus curia (friend of the court) submitted in behalf of the Conference of Independent Exhibitors on the Consent Decree, by A. F. Myers as counsel. This document (part of the text is reprinted starting on page 17 of this issue) traces the history of the suit and the consent decree and suggests means by which the interests of independent exhibitors might be protected in any action the court takes.

Perhaps there is no solution other than a trial, but we cannot resist the thought that a revised consent decree would provide a more palatable and practical remedy for the afflictions that beset the industry. The film lawyers appear to have crawled too far out on the limb to be of much aid in negotiating an out-of-court settlement. It is evident, therefore, that any reasonable compromise which might be effected must come as the result of negotiations between distribution executives themselves and those who speak for the independent exhibitors.

HOW CONFIDENTIAL?

It was inevitable that exhibitors should look askance at the new theatre-checking organization formed by five major distributors, Paramount, Universal, RKO, United Artists and Columbia. Despite the announcement by Confidential Reports, Inc. that there would be no exchange of information about receipts between the member companies, our mail indicates already that more than a grain of doubt exists in the minds of some theatremen.

One letter from a mid-western exhibitor expresses the opinion that "this new checking outfit is merely another gadget by which the film companies will be able to fence us in still further. The casual exchange of dope on theatre receipts between film salesmen has become a notorious practice in recent years and this new outfit simply will put it on a scientific basis," he writes.

The current bulletin of the Ohio ITO, issued by Pete Wood, declares that "under the new set-up, box-office grosses will be as confidential as a front page story in the New York 'Times'. Wood says, further: "Evidencing that in the future checking (either 'on-the-level' or 'blind') will become more popular — with the five above named distributors — we note a story in one of the trade papers that while the eight major film companies are presently spending four million dollars per annum for checking, Confidential Reports, Inc., will alone spend ten million dollars a year. As it is estimated that Metro, Twentieth Century-Fox and Warner Brothers each spend $750,000 annually, checking costs for the 'Big Eight' will rise from four million dollars per year to $12,250,000.

"As we have been informed that there is no checking of percentage pictures as between the 'Big Eight', therefore all of this checking expense is chargeable (Continued on Next Page)
against the rentals obtained from independent theatre owners and the large independently owned circuits. Thus, the foregoing increase of $8,500,000 will have to be recovered through the medium of more percentage pictures played on more preferred days, and the latter will be brought about, we are informed, through the enactment of federal legislation, to be sponsored by the distributors, which will transform all Tuesdays and Thursdays into Sundays.

"Seriously, the thought occurs to the writer that the formation of 'Confidential Reports, Inc.' is a bold attempt by the five stockholding companies in the new corporation (Paramount, Universal, RKO, United Artists and Columbia) to obtain and exchange confidential information regarding the gross earning of their customers which will further strengthen their monopolistic hold upon them. Like all dictators and power-drunk overlords, perhaps they have gone just one step too far."

It remains for Confidential Reports, Inc., if it is to enjoy the confidence of exhibitors, to make known to the trade all the facts on the manner in which it will function, and to offer theatremen concrete proof of its honorable intentions. A suggestion might be the appointment of several reputable independent exhibitor leaders to the board of directors.

**THOSE AWARDS!**

In the happy name of sentiment the Academy of Motion Picture Arts and Sciences last Thursday perpetuated one of the most grave miscarriages of justice in its honored history when it awarded the "best picture" Oscar to "Going My Way" and the "best actor" token to Bing Crosby.

Please understand, we, too, loved Leo McCarey's delightful little yarn about the priests, and Bing has always regaled us with his agreeable insouciance—but on what score other than whimsy (and, incidentally, boxoffice) could those awards have been made in the face of contenders as formidable as Zanuck's magnificent "Wilson" and Alexander Knox's superb performance in that epic film.

Grudgingly, we admit inability to fault the choice of Ingrid Bergman, of Barry Fitzgerald, of Ethel Barrymore and of McCarey (for his original story), as well as most of the minor awards.

We might as well admit at this point that the Academy persistently has refused to heed our suggestion that it dispense with the old balloting method and allow us to name the rightful winners each year. As long as this difference of opinion exists as to the manner of selecting the recipients of Oscars, we shall consider it a deliberate provocation of our privilege to disagree with the Academy on a maximum number of its selections!

---

**BROADWAY NEWSREEL**

The Midnight Curfew has caused a business drop of from 10 to 15 per cent each week at the majority of Broadway's first-run houses with more than half of this resulting from the lopping off of several late shows on Friday and Saturday nights. With several of the biggest film palaces opening an hour earlier, it is expected that grosses will soon jump back to their above-normal figures, especially after the Lenten season is over. Affected least by the Curfew, due to its weekday show breaking at 11:50 instead of 12:30, is the world's largest theatre, Radio City Music Hall, which is now giving only one less stage show on Saturday. The new entry, Columbia's "Tonight and Every Night," followed six highly profitable weeks of the same company's "A Song to Remember," "Tonight" grossed $100,000 for its initial run but will finish its second and last week on March 21st in order to bring in Radio City's far-famed annual "Glory of Easter" stage show which will open in conjunction with the world premiere of "Without Love" and play through April. The Roxy, which reports losing $2,000 a night because the length of "A Tree Grows in Brooklyn," forces cutting one full show a day to make the midnight deadline, can still boast a $100,000 gross for its second week after $107,000 for its initial stanza. With Victor Borge and Joan Edwards heading the stage show, the program is now in its third strong week and is expected to run until after Easter. Despite the earlier closing, the combination of "The Son of Don Quixote" and the strongest In Person show (Lena Horne, Robert Walker and Xavier Cugat and His Orchestra) gave the Capitol a near-record gross of $85,000 for its initial week and long waiting lines as late in evidence most of the day during the fourth stanza. The program is now in its third week and will be followed early in April by David O. Selznick's "Till We Sees You."

Warners believes that only the Midnight Curfew prevented "Hotel Berlin" from setting a new house record in its first weekend at the Strand, the business being just a few dollars under the theatre's all-time high. With Peter Lorre and Carmen Cavallaro heading the stage show, business remained excellent for the second week and a third started on March 16th...The Paramount, which has been forced to cut two stage shows and seven film showings during the week, still went to an $80,000 gross for the first week of "Bring On the Girls" and "Elia Flyd and the Fitzgeralds" and saw its all-colored bill. Picture is now in its third profitable week and will be followed by "Practically Yours" late this month... For the first time in its history, Loew's State is holding a program for a third week in St. Louis, this being "Meet Me in St. Louis," which had already played ten weeks first-run across Broadway at the Astor...With this, "The Picture of Dorian Gray" and "Deep Young Damsel" at the Criterion." "Drop Down the Anchor But Trouble" at the Rialto, M-G-M had four pictures in the Times Square district although the two last named have not been breaking records. The Luna Turner film had a good opening week and is holding for a second but the "Laurel & Hardy" feature was under-average at the Rialto where the patronage has been used to all-night showings of horror pictures and the gross has been badly nicked since February 25.

Best of the pictures at the straight-film houses is "Murder, My Sweet," which got off to a fast start and is now in the second week of an expected long run at the Palace, where "Woman in the Window" was a six-week stayer...Two other RKO-Radio releases, "The Princess and the Pirate," which has roused every existing record during its first five weeks at the Astor, and "The Three Caballeros," which shatter the Globe's house record and is now in its seventh week, are continuing indefinite runs..."Mr. Emmanuel," which has set a new long-run record at the Gotham, is now in its eleventh week there and it will continue until another British-made U. A. release, "Colonel Blimp," opens with a benefit premiere at Loew's State. "The Green" will open on the same day at the Hollywood following a not-too-profitable eight week run for "Roughly Speaking"...Another late March opening will be "The Affairs of Susan," Hal Wallis' initial Paramount release which will come to the Rivoli following the popular price return engagement of "The Song of Bernadette." Another 20th Century-Fox film, "Thunderhead, Son of Flicka," opened at the Victoria this week after "The Fighting Lady" chalked up a highly successful run of seven weeks and one day.
Although the tremendously timely value of "Hotel Berlin" is the picture's greatest asset, the melodramatic plot has realism, movement and excitement enough to capture the interest of average audiences. Brought up to-the-minute, from Vicki Baum's contemporary novel originally laid in 1943, the film even includes a statement made by the Big Three at Yalta and, consequently, it is pregnant with terrific exploitation possibilities. Dealing with Nazi deceit, intrigue and the underground movement, the story treatment, with its intertwining of diverse characters in a huge Berlin establishment, is similar to the same author's successful "Grand Hotel." A dozen people, ranging from a proud, old-school general to a down-at-the-heels hotel hostess, becoming involved in the escape of Martin Richter, member of the anti-Nazi underground, from the dread Gestapo who honeycomb the hotel. The majority of these characters are cruel, vicious or unsympathetic, but a few exhibit the easily-recognizable human or faintly-comical traits that cause audiences to feel sorry for these Hitler-bound people. However, the picture is, most of all, good anti-Nazi propaganda. Peter Godfrey's direction gives the impression of a swift pace, despite the lengthy dialogue passages but he actually excels when concentrating on the color and mass movement in the palatial hotel lobby. Faye Emerson (Mrs. Elliott Roosevelt), Helmut Dantine, Raymond Massey and Peter Lorre give this fair name value and, if heavily roided especially in transient and action houses, it should do smash business, unless there is a small-town anti-war situation. It will be above average in all locations.

"Hotel Berlin," in the heat of Nazi land, is headquarters of party leaders, diplomatic corps and wealthy Germans whose homes have been demolished. Just before Berlin is about to crack, Helmut Dantine, a wounded anti-Nazi eager to join the underground forces elsewhere, is trapped in the big hotel and forced to hide in the suite of Andrea King, favorite Hitler actress. Although interested in Raymond Massey, old-school general, Miss King shields Dantine and eventually falls in love with him. Massey, caught in a plot against Hitler, commits suicide and Dantine, when cornered by the Gestapo leader, George Coulouris, kills the latter and throws his body down an elevator shaft. Through Miss King's help, Dantine escapes from the hotel and takes refuge in the home of another underground worker. Miss King comes there to warn him that the Nazis know his whereabouts but, when he learns it is she who tipped off the Gestapo, he kills her. Dantine's action is based on his conviction that, once a Nazi, always a Nazi.

Faye Emerson looks and acts the part of Tili, the hotel harlot to perfection. Raymond Massey, as the stiff-necked General von Dahnwitz, and Peter Lorre, as Roenig, a drunken propaganda writer, also stand out and Helmut Dantine, as Richter, the fugitive; George Coulouris and Henry Daniell are capable enough. Far less effective is Andrea King, a sophisticated type who is ill-suited to the part of the fragile little actress, Lisa Dorn.

DENLEY

'Hotel Berlin' STRONG EXPLOITATION ENTRY

Rates • • • if sold in action and transient spots; • • • + elsewhere on timely value

Warner Bros.

98 minutes

Helmut Dantine, Faye Emerson, Raymond Massey, Andrea King, Peter Lorre, Alan Hale, George Coulouris, Henry Daniell, Peter Whitney, Helen Thimig, Steven Geray, Kurt Kreuger, Paul Andor, Erwin Kalser, Peter Tyler, Frank Reicher, Paul Panzer, Jay Novello, Lotte Stein, Torben Meyer, Elsa Heils, John Mylong, George Meador.

Directed by Peter Godfrey.

Monogram


Directed by Max Nosseck.

A natural for the action spots, "Dillinger" tells the grim tale of the nation's former "Public Enemy Number One" with no stops pulled, from his first job netting $7.20 and a jail term to that final fatal encounter with justice outside a movie house. The King Bros. produced the film on a modest budget, but this will prove no deterrent where action fans are concerned, for all the ingredients so dear to their bloodthirsty hearts are here in abundance. A number of the Dillinger mob's ingenious bank robberies are pictured in gory detail, while the conflict within the gang between Lawrence Tierney, as Dillinger, and Edmund Lowe for leadership, adds a running vein of excitement throughout. Dillinger's method of obtaining his mob by the simple expedient of springing his former jailmates in a daring prison break is a thrilling high spot. The romantic element is severely rationed and seems to have as its only purpose the eventual fatal denouement. It all adds up to raw meat for the action enthusiasts. A tone of reasonable authenticity pervades the film and this will enhance its appeal. Particularly in view of the recent dearth of gangster films, "Dillinger" should prove something of a bonanza for action houses. Elsewhere, it will make a satisfactory douser.

As the story opens, Victor Killian, John Dillinger's father, appears on a movie theatre's stage to tell the audience Dillinger's story and collect funds for a pauper's burial for the late gangster. He tells of Dillinger's (Lawrence Tierney) first robbery of a grocery, for which he is apprehended and given a six-months' jail term. In prison, he meets Edmund Lowe, Eduardo Ciannelli, Marc Lawrence and Elisha Cook, Jr, all in for long terms, and promises to get them out. His term up, Dillinger stages several robberies to collect funds, then smuggles guns to his mob-to-be, enabling them to shoot their way out of jail. Lowe and Dillinger, continually at odds about leadership of the gang, have it out when Dillinger's plan for a big bank robbery is successful and Dillinger takes over. Hiding out in Tucson, Arizona, the leader is captured in a dentist's office when Lowe tips off the police. Held in a small-town jail, Dillinger carves a wooden gun and bluffs his way out, then kills Lowe. Broke, the gang attempts a $300,000 mail car robbery and in the shooting, Cook is killed, Dillinger wounded and forced to flee to a mountain hideout. Dillinger's moll, Anne Jeffreys, transfers her affection to the gang, and helps push the gang's story. He kills Lewis and forces Anne to go with him to Chicago. After months of hiding in a tenement room, Dillinger ventures out and the vengeful girl tips off the FBI, lures Dillinger to a movie and he is killed when they come out of the theatre.

Lawrence Tierney portrays Dillinger in sullen, grim-faced manner, but seems weak beside such accomplished plug-uglies as Ciannelli, Cook and Lawrence. However, his newness to the screen is an asset to the picture's authenticity and more than makes up for his thiepie defects. Edmund Lowe is good as the clever, smooth depended gang leader. Anne Jeffreys has little to do as 'the woman in red,' but does it well. Max Nosseck's direction is exceptionally good in the exciting scenes, of which there are plenty.

STINE

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BOX OFFICE RATING:  • Poor  •• Average  ••• Good  •••• Excellent

MARCH 19, 1945
United Artists (Charles R. Rogers) 93 minutes

Jane Powell, Ralph Bellamy, Constance Moore, Morton Gould and His Orchestra, Louise Beavers, Arthur Treacher, Ruth Tobey, Charles Irwin, Shirley Hunter Williams.

Directed by Arthur Lubin.

Charles R. Rogers has sustained his talented singing starlet, Jane Powell, with considerable production flash in her second starring assignment. The result is only moderately entertaining. The fault lies with the story, which is as innocuous as its title, and is developed with so little regard for plausibility that the spectator never becomes more than mildly interested in the outcome. And the comedy relief, which leans too heavily on Miss Powell's attempt to appear grown-up, will ring as sourly as a few chuckles. The ample musical score, both modern and classical, is the picture's outstanding feature and several original songs by Morton Gould have been skilfully blended with a medley of Strauss waltzes in the elaborate and melodic finale. Little Miss Powell, who again displays charm and sweetness, is a true-tom-dickens. Miss Powell warbles "Through Your Eyes — To Your Heart," as well as several classical tunes, in her clear-toned voice. Despite Constance Moore, who arrives for the first time on a train, "In a Shower of Stars," is exceedingly attractive and capable as a burlesque queen who achieves a high degree of satirical pathos. Exposing Morton Gould and His Orchestra and the Strauss waltzes may attract music lovers in the better naborhood houses. Picture is not generally weak. Weak for action spots.

Jane Powell, 15-year-old student in a school of music and art, has asked her sister, Constance Moore, to attend the class pageant but is unaware that the latter is a famous strip-tensioner instead of a musical comedy star. When Miss Moore arrives, she has a verbal riff with Ralph Bellamy, famous Broadway producer, who, however, is impressed with Miss Powell's singing and leaves her only to look him up if she comes to New York. When Miss Powell and her roommate, Ruth Tobey, go to New York, they learn the truth about Miss Moore and are mortified when they see her performance. Little Miss Powell goes to Bellamy's apartment and the latter's butler telephones Miss Moore to come and get her sister. In a scheme to support the young couple, Miss Powell buys a grown-up gown, goes to a benefit-musical with Bellamy and, in the process of a fortune, she is discovered and cast in a musical with Miss Moore doing a stream-lined version of her act. Miss Powell sings in full measure while Miss Powell sings them straight.

Arthur Treacher, who works hard to squeeze some laughs from his inevitable butler role; Louise Beavers, as a harassed colored maid, and Ruth Tobey, as a plump 'teenage schemer, are the best in the supporting cast. Ralph Bellamy, as the handsomely-dressed, is worthy of stronger roles.

DENLEY

Reproduction

The title, "Earl Carroll Vanities," and what it implies in music and situation, is a strong selling angle for this flashy and entertaining musical even if the experience proves that "most beautiful girls in the world" is seen for only a flash. Obviously, the best way to enjoy this picture is to watch the pleasant cast perform and listen to the catchy tunes and the lively numbers by Woody Herman and His Orchestra while trying to forget the infantile plot which is cut to a tired operetta pattern. Although the musical kingdom tales were supposedly discarded after World War I, Republic polished up one about a Turanian princess who sings incognito in a New York night club, is signed for a Broadway show, falls in love with the handsome librettist and eventually helps to float a loan for her tiny country. The picture's top asset is Constance Moore, who again displays great charm, a neat comedy sense and the ability to put over popular songs, one of which, "Endlessly," seems headed for a Hit Parade listing. Several production numbers, notably the spirited "Rock-a-Bye Boogie" and "You Take a Beautiful Thing You've Got," are the other high spots. The broad comedy by Pinky Lee, Parryarkauskis and others is more noisy than hilarious. By playing up the title and Woody Herman's popular orchestra, this musical does good business, especially in top dueller.

Constance Moore, a princess of Turania who has been educated in America, returns to this country with the Queen (Mary Forbes), who hopes to float for their tiny nation. While visiting a night club incognito, the Queen meets an old friend, Eve Arden, who persuades her to sing in place of the star, Stephanie Bachelor, who has sprained her ankle. Earl Carroll (Otto Kruger), who has been hunting for a star for his new show, is brought there by his librettist, Dennis O'Keefe, to see Miss Bachelor but, instead, he is much impressed by Miss Moore and signs her. She intends to stay with the show only until Miss Bachelor recovers but the latter, noticing that O'Keefe is falling in love with Miss Moore during rehearsals, follows her and learns her true identity. Miss Bachelor tells the Queen, who is shocked and orders her daughter to give up the show before the Broadway opening. The Queen agrees to a plan whereby he produces a musical with Miss Moore doing a stream-lined version of her act. Miss Moore signs with Miss Powell, singer with Miss Moore doing a stream-lined version of her act. Miss Powell sings them straight.

Arthur Treacher, who works hard to squeeze some laughs from his inevitable butler role; Louise Beavers, as a harassed colored maid, and Ruth Tobey, as a plump 'teenage schemer, are the best in the supporting cast. Ralph Bellamy, as the handsomely-dressed, is worthy of stronger roles.

DENLEY

FILM BULLETIN

"Herk Lucky Night" Musical Programme with Andrews Sisters

Rates • • as supporting dueller

Universal 63 minutes


Directed by Edward Lilley.

With The Andrews Sisters and their lively harmonizing of popular tunes a surefire draw for youngsters and swing devotees, "Her Lucky Night" becomes a satisfactory supporting dueller — despite its silly plot. The strolling trio, who take only a minor acting part in the farcical proceedings, do most of their clowning during the song numbers, three of which of "Dance With a Dolly," "Is You Is or Is You Ain't Ma' Baby" and "Straighten Up and Fly Right" are already leaders in the radio, sheet music and phonograph fields. One number that does not come to mind is "The Polka Polka," sounds like a typical Andrews Sisters hit. Martha O'Driscol and Noah Beery, Jr. are almost romantically teamed, the former doing good work as a go-getting female and the latter playing his usual shy, blundering hero role. One scene where Miss Andrews is seen wearing a wedding dress while a duel suit keeps coming apart on the dance floor should bring shrieks of laughter from naborhood kids. Although this is only support for a heavy dramatic feature, it is entirely acceptable.

The three Andrews Sisters and their pal, Martha O'Driscol, who all work in a night club, are a bit shy of boy friends. The Andrews Sisters scoff when Miss O'Driscol decides to seek the affections of a fortunate lad but she is satisfied when she is told that she will find her true love sitting next to her on a streetcar. Another character, Miss Andrews, throws one out the window and hurries to her single reserved seat — next to George Barbier, a stingly old financier glad to get something for nothing. A new little old lady is impressed with Miss O'Driscol's spirit and hires her to investigate his grandson. Miss Andrews discovers that the long-suffering young man is capable of doing good work. Of course, she falls in love with Barbier and, with the Andrews Sisters all tangled up, she manages to make Barbier see her worth and thus saves him from being disinherited.

YOR
In our industry, the proof of a company’s policy is in its product. In this 19th of a series of advertisements appearing in national magazines, we call the attention of some thirty million Americans to a long-standing Warner policy, and to its latest expression on the screen.

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For a long time, many people (including some very smart ones) have been saying, “The public doesn’t want war pictures.”

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For OBJECTIVE BURMA is a gloriously entertaining picture. It is also a picture that privileges you to understand a little better what goes on in the minds of several million American boys a long way from home.

That’s why we’re as proud of OBJECTIVE BURMA as of any Warner picture ever made. For it demonstrates once more that “combining good picture-making with good citizenship” is a Warner policy that continues to make good sense and great entertainment!

**W A R N E R B R O S.**

JACK L. WARNER, Executive Producer

**OBJECTIVE, BURMA!**

WILLIAM PRINCE • JAMES BROWN • DICK ERDMAN
GEORGE TOBIAS • HENRY HULL • WARNER ANDERSON
Directed by RAOUl WALSH • Produced by JERRY WALD
Screen Play by Ronald MacDougall & Lester Cole • From an Original Story by Alvah Bessie • Music by Franz Waxman

New York World Telegram
(Allan Cook)

ERROL FLYNN
'STRANGE ILLUSION' NOVEL, ENGROSSING MYSTERY FROM PRC

Rates • • + or better where properly exploited

PRC Pictures
80 minutes
Directed by Edgar G. Ulmer.

An unusual psychological mystery has been cleverly contrived in one of PRC's most potent releases to date. The picture can be exploited to do above-average business in most saloons and it will make a strong dueller generally. A dream sequence, which captures the imagination at the start, leads into a well-constructed tale of a youth's struggle to save his mother from falling under the influence of a suave stranger who he believes is a murderer. Edgar G. Ulmer's direction is excellent throughout and he skillfully builds up suspense as the youth unearths damaging evidence at the risk of his life. The climax, which includes a wild auto chase, is exciting enough to keep many patrons on the edge of their seats. The first-rate cast is headed by James Lydon, who again proves himself to be a splendid dramatic actor. Sally Eilers, a newcomer, which had kept him tied down so long. Although not a murder-mystery in the strict sense of the word, this will appeal to who-dunit fans and will be kept guessing until the denouement.

A dream, in which he sees his father's murderer, and who is engaged to marry his sister, and his mother and sister being influenced by a strange man, distresses James Lydon and makes him cut short his vacation and return home. Pitting that his father's murderer, Sally Eilers, is infatuated with a handsome stranger, Warren William, who has also ingratiated himself with his sister, Lydon immediately suspects him of his father's death, but without the slightest justification. Deriving into his father's files, Lydon comes across records of a man resembling Will, who was believed killed in a Colorado mine accident. Still convinced he is right about his family's villainous motives, Lydon becomes disappeared. Will's own announcement of his impending marriage and, at her suggestion, he goes to see a psychiatrist, Charles Arnt, for observation and treatment. Arnt hopes to keep Lydon out of the way until his friend, William, has married the wealthy Miss Eilers. Meanwhile, Regis Toomey, an old friend, helps Lydon unearth evidence which proves his father's death was planned. While Toomey brings these findings to the district attorney, Lydon returns to Art's sanctuary to alloy suspicion. William's weakness for young girls has led him to take a romantic interest in a blonde who decorates for her mother's wedding. Armed with fingerprints which prove that William murdered Lydon's father, the police rescue him from the sanatorium and then proceed to the cottage in time to save the young girl from William's advances.

Although Lydon's sensitive portrayal dominates the film, the others are all splendid, especially Sally Eilers, who returns to the screen to give a sympathetic performance in her first matronly role, and Warren William, a fine choice for the suave, handsome villain. Charles Arnt is effective as the oily psychiatrist and Regis Toomey deserves credit for his naturalistic performance as the family friend who aids Lydon in exposing the murderer.

LEYENDECKER

'A SONG FOR MISS JULIE' UNEVEN MUSICAL PROGRAMMER

Rates • • • as secondary dualler

Repubile
60 minutes
Directed by William Rowland.

A jumble of broad comedy, elaborate production numbers and a high class ballet turn, "A Song for Miss Julie" is frequently tiresome and never more than mildly entertaining at best. The picture starts off as a gentle romantic drama, but interest in the story is soon dissipated as pseudo wisecracks and low comedy are dragged in and matters are straightened out during a typical final comedy finale. Although the script writers are most at fault, Director William Rowland must shoulder part of the blame for failing to fuse the various elements into a satisfying film. It never seems to make up its mind where it's going and the charming dance duet by the incomparable ballet stars, Alicia Markova and Anton Dohn, in particular seems to have been added other than to add "class" name value. Several of the players manage to rise above their material, notably Shirley Ross, as a sophisticated blonde who occasionally reveals her "strip-tease" background and puts over the song "Bayou Calls" effectively. Cheryl Walker makes a most attractive appearance and sings "I Love to Remember" in pleasing fashion and Elisabeth Risdon gives an authoritative portrayal of a stubborn Southern aristocrat but Jane Farrar and Barton Hepburn, among others, are below par. The Markova-Doll team (currently appearing in "A Night in London" on Broadway) should be exploited in big cities where ballet enthuasts abound. This will give Shirley Ross, an Empowered Southern aristocrat, has sold the life story of Brit Conway, her fabulous and somewhat often troublesome older sister, for a costume musical. Two playwrights, Barton Hepburn and Roger Clark, who arrive at Miss Risdon's home to write the lyrics for her recent operetta. They instruct her niece, Jane Farrar, to hide the diary that tells of her ancestor's indiscretions. Meanwhile, Shirley Ross, is disgusted at the unsatisfactory script and tries to get some of the colorful details from Cheryl Walker, who is a descendant of Conway's second wife and has the diaries. It is only when she is snubbed by Miss Risdon, that she offers to help in staging the musical. Meanwhile, Clark and Miss Farrar have fallen in love and she asks Miss Walker to give him the diary but pledges her to secrecy regarding the source. Of course, when Clark learns that Miss Risdon is the author of the opera, he is in a sour mood. To cap it all, is a great Broadway success and when she tells Clark where the diary came from, he is reunited with Miss Farrar.

YORK

'CRIME, INC.' EXCITING GANG MELODRAMA

Rates • • • for action spots; good dualler elsewhere

PRC Pictures
75 minutes
Leo Carrillo, Tom Neal, Martha Titon, Lionel Atwill, Grant Mitchell, Sheldon Lewis, Elmo Lincoln, Lynne Roberts, Don Beddoe, George Meeker, Danny Morton, Rod Rogers, Ed Cronley, Jack Gordon, Monk Friedman, Edythe Elliott, Emmet Vogan.
Directed by Lew Landers.

An exciting and suspenseful program melodrama, with better-than-average cast names and production values, "Crime, Inc." rates among PRC's finer releases. The film, produced by Leon Fromkess and Martin Mooney, and based on the latter's actual experiences as a crime reporter, has the ring of authenticity in its gangster vs. police action and dialogue, during the late 1930's. Characters are "rubbed out" by order of mysterious "higher-ups," police cars dash madly through city streets in pursuit of fleeing gangster cars, a grand jury investi-
that heralded the beginning of a great boxoffice career! Now the prophesy is a FACT, with reports from all over the country...from every type of situation...backing up the claim that Selznick International's "I'll Be Seeing You" will establish itself as a top-grosser in the nation's theatres!
The Beginning...

(In Four of the Major Theatre Circuits)

1st LOEW SMASH ENGAGEMENT!

STATE THEATRE, CLEVELAND...
2 Top-Grossing Weeks and Then a Moveover!

1st WARNER TRIUMPH!

FOX THEATRE, PHILADELPHIA...
3 Great Weeks of Record Business!

1st RKO TOPPER!
Record-smashing reports from the first individual theatres now playing this great hit...
Springfield, Mass. . . . Poli Palace
Worcester, Mass. . . . Poli Palace
Dayton, O. . . . Loew's
Miami, Fla. . . . Capitol, Miami and Lincoln Theatre
Akron, O. . . . Loew's
Denver, Colo. . . . Denver and Esquire Theatre
Detroit, Mich. . . . Michigan Theatre
Louisville, Ky. . . . Loew's U.A.
St. Paul, Minn. . . . Paramount Theatre
Waterbury, Conn. . . . Poli Palace Theatre
Philadelphia, Pa. . . . Fox Theatre
Seattle, Wash. . . . Liberty Theatre

SELZNICK INTERNATIONAL presents

GINGER ROGERS
JOSEPH COTTEN
SHIRLEY TEMPLE

"I'LL BE SEEING YOU"

Directed by WILLIAM DIETERLE • Produced by DORE SCHARY
Screen play by Marion Parsonnet • from a story by Charles Martin
RELEASED THRU UNITED ARTISTS

And all this is only . . . The Beginning
Indians' Case Presented in

**FRIEND OF COURT BRIEF**

Asid from fixing of a definite date (October 8) for the trial of the five major distributor defendants in the Government's antitrust suit, the hearing before Federal Judge Henry W. Goddard on March 5 produced one other noteworthy result. For the first time, independent exhibitors were allowed a voice in the action, this through the filing, and acceptance by the court, of a brief as amicus curia (friend of the court) in behalf of the Conference of Independent Exhibitors on the Consent Decree.

The first two sections of the brief, prepared by Abram F. Myers, counsel for the CIE, presents a review of the entire anti-trust case from its inception on July 20, 1938, through the original consent decree, and all the abortive efforts to effect a new or amended decree of the three-year trial period.

The introductory paragraph explains the reason for the formation of the CIE: "On January 20, 1944, the consenting defendants—Paramount, Loew's, 20th Century, Warner Bros. and RKO—submitted to the Attorney General their draft of amended and supplemental decree. This draft was so unfair to the independent exhibitors and so inadequate from the standpoint of the law, that its publication precipitated a crisis in independent ranks. Representatives of the truly independent exhibitor organizations met in Chicago and formed the Conference of Independent Exhibitors on the Consent Decree."

The second section of the brief traces the obstacles that have stymied efforts to draft a satisfactory final or ad interim decree and documents the charge that the defendants have been responsible for the delay in concluding the case. This portion stresses the urgency of the matter from exhibitors' standpoint: "The reasons for a prompt final disposition of the case are most compelling. Further delay will have the effect to make the defendants secure in their monopoly and to immunize them against liability for the unfair and oppressive practices set forth in the Government's petition."

Following is the text of the balance of the brief, with the elimination of references to numerous legal precedents:

**III TRADABuses HAVE CONTINUED UNABATED SINCE the FILING OF THE SUIT**

1. Abuses between filing of the suit and entry of the consent decree. At the hearing on Bill S. 3735..., Senator Neely inquired of Mr. Arnold whether the CIE had received a "large number of complaints of abuses growing out of the operation by producer-distributors of motion picture theatres." Mr. Arnold suggested that his assistant, Paul Williams, who had been placed in charge of the CIE in 1936, could supply the details. Mr. Williams stated that he had submitted upwards of 150 such complaints to the defendants in the hope of securing temporary relief for the complainants pending final action in the case.

The following excerpt from the transcript will indicate the pressing nature of the complaints:

Senator Neely: You say that the nature of these complaints is, whether the involved inability to secure adequate supplies of film or proper runs when trying to compete with independent (a/c) theatres?

Mr. Williams: That is usually the basis of the complaints.

Senator Neely: Do you remember whether these complaints contain allegations of unreasonable protection or clearance imposed by producer-distributors in favor of their own theatres and against independents?

Mr. Williams: Very many of them. That is one of the more common causes of complaint.

Senator Neely: Do you remember whether they also included charges of discrimination practiced by producer-distributors in favor of affiliated theatres and against independent theatres in the matter of selective contracts, etc.?

Mr. Williams: Yes, sir; there are very many complaints of that nature.

Senator Neely: In your opinion, Mr. Arnold, is it desirable from the standpoint of the public interest that theatres be under local operation and control so as to be responsive to community standards and influence?

Mr. Arnold: Well, my answer to that would be that it is thoroughly desirable.

2. Abuses, since the entry of the consent decree. A proper function of an amicus curia presentation, submitted by parties who will be affected by the outcome but who are not parties to the suit, is to inform the Court of the facts and circumstances which have a bearing on the points at issue. The purpose of the information tendered under this subhead is to impress the Court with the importance of deciding the case for trial on a certain date — during the coming spring, if possible. This information is not proof of ultimate facts; it can attain that stature only when it has been offered by the Government and has been admitted over defendants' objections.

During the summer of 1943 Allied States Association of Motion Picture Exhibitors and Pacific Coast Conference of Independent Theatre Owners, in anticipation of the expiration of the test period under the consent decree, made such objections in their brief by means of questionnaires to ascertain whether the decree had been effective in preventing abuses. The questionnaires used by the two federations differed in some particulars but the surveys were undertaken for the same purpose. The responses were for the most part the same. We quote the responses of the last survey, in which all exhibitors were asked to fill in their names and the names of others who had received returns from 1943 theatres and the Pacific Coast Conference from an additional 400.

As regards compulsory block booking a majority of reporting theatres stated that the consenting defendants under the decree had insisted upon the licensing of unwanted feature pictures as a condition of licensing the features that they particularly desired. While this was to some extent inherent in the five-picture plan employed by defendants it was reported by the defendants that the defendants actually forced upon the exhibitors all of their group of five as a condition of licensing any. That is to say, if an exhibitor skipped granting a particular distributor he was required to take up all or a "representative number" of the pictures he had passed in order to license a later group.

The Government in its brief has shown how the defendants have continued to impose unreasonable clearance despite the consent decree and there is no need for us to dwell on that subject.

The Government also has shown the inefficiency of arbitration as a means of enforcing compliance with the provisions of the decree relating to clearance. We merely wish to add that arbitration has been wholly ineffective as an enforcing medium in the matter of abuses growing out of the licensing of pictures — block booking, forcing of shorts, etc. — because of the time element and expense involved.

We do feel that mention should be made of the total failure of Section X of the decree, if it had any purpose at all, to curb the defendants large and growing monopoly of the preferred runs in the field of exhibition. The limitations and restrictions on the preferred runs make it all but impossible for exhibitors — no matter how just their complaints — to qualify as complainants. The decision of the Appeal Board in Matter of Gulf & Western is justifying the conclusion that Mr. Bleecker the Board was moved to remark: "It would be a decided under-statement to characterize Sec. X as merely technical. It is in fact involved in statement and confusing in form."

The Board's ruling that where there is but slight or one way competition there still must be clearance...and its dictum that a grant open booking would violate this principle (Matter of Win- kurt) leaves in the hands of the defendants, both consenting and non-consenting, tremendous coercive power over the independent exhibitors. Whether a theatre shall be operated on a preferred run or on a subsequent run subject to clearance depends not on the type of theatre or manner in which it is operated but upon who operates it. This is illustrated by Matter of Dipson. There is no complainant's theatre (the Bailey), when operated by the SBA Circuit, enjoyed the same run (or availability) as a competitive theatre (the Kensington) operated by the same circuit. When the independent operator acquired the Bailey, the SBA Circuit, which was given a run subsequent to the Kensington. The Board said:

Complainant asks that all clearance be abolished between the Kensington and the Bailey and that the Bailey be restored to the same run and availability as the Kensington. While we are in complete accord with complainant as to the justice of its complaint, nevertheless the limitations of the decree renders it impossible for its demand for relief is too broad and cannot be wholly granted.

And in Matter of Basil, the Board said:

It is clear that under the decree a distributor may even refuse the order of one of the independent theatres, to the substantial detriment of the one which formerly occupied that run or to run without any remedy being available to the injured theatre unless the case falls within the very limited scope of Section X (Continued on Page 20)
"Fred Allen rings the bell with clatter and clang! A happy-go-lucky sort of picture tailored perfectly to the star's measure. Easily Allen's best screen performance! It will be a thumping hit everywhere!"

— Hollywood Reporter

"The laughiest 90 minutes experienced this year! The picture's sure-fire for everywhere films are seen or radio is heard!"

— M. P. Herald

"Top notch comedy entertainment. Merry madcap farce combining mystery and romance to keep action rolling at a fast and hilarious clip! Should register big!"

— M. P. Daily

"The picture will prove a delight. Just about as workmanlike a production of screwball comedy as has yet come to the screen. Should score as a chuckling good diversion for audiences!"

— Snowmen's Trade Review

"Duplicates the steady flow of chuckles and typical Fred Allen wit that distinguish his radio shows. For boxoffice value there is a nifty group of guest stars. The picture doesn't waver from its chore of socking over the chuckles!"

— Daily Variety

"This is packed with laughs and amusing situations, and should show high returns at the boxoffice. This can be exploited to the hilt!"

— The Exhibitor

"Fred Allen introduces a number of new gags and fast cracks into a story that moves along at a merry clip. It ought to be easy to roll up a profit in any situation!"

— Boxoffice
OH, LOVELLA!

'This week's medal goes to U. A.'s 'It's The Bag.' The fun is so fast and furious the laughs never stop. There are more laughs in this picture than there are cops in a的信任 comedy. Our compliments to Skirball, and our medal for the performance goes to that marvel-ian Fred Allen!' - LOUELLA PARSONS

MR. BENNY HAVE YOU READ THIS ONE?

"This Jack Skirball production gives the comedian free reign to indulge to the hilt, the humor resulting in fun that should win a strong popular response! An out and out laugh-squeezer. To clinch the boxoffice success of the picture, Skirball has enlisted the services of such players as Benny, Bendix, Ameche, Vallee, Colonna and Benchley who appear to fine advantage as stooges to Allen!" - FILM DAILY

IT'S IN THE BAG

JACK H. SKIRBALL presents

FRED ALLEN

with Guest Stars

JACK BENNY
DON AMEACHE
LIAM BENDIX
VICTOR MOORE
RUDY VALLEE

and

Binnie Barnes
Robert Benchley
Jerry Colonna

John Carradine • Gloria Pope
William Terry • Minervia Pious
Dickie Tyler • Sidney Toler
George Cleveland • John Miljan
Ben Welden

Produced by
JACK H. SKIRBALL

Directed by
RICHARD WALLACE

RIOT-AND-ALL-RELEASED THRU U.A!
Numerous other abuses for which the consent decree did not even purport to provide a remedy, some of which actually developed under the decree, were included in the returns of the above-mentioned survey. Inasmuch as these are more properly material to the main attention in the final decree they will not be dealt with herein. The results of the survey were transmitted to the Department of Justice. When a final decree is written a remedy should not be excluded for unfair practices and discriminations set forth in the Government’s petition to the extent of, or, that they are sustained in the proof. The consent decree reached only a few of the practices that call for a remedy. The observation of the Board in Matter of Adwell, No. 105, is pertinent:

But arbitration under the decree does not extend to everything that might be considered, even though just, as usual and unreasonable. It is limited to the matters specified in the decree itself.

IV

THE FACTS NOT PROPERLY BEFORE THE COURT

DISCLOSE A PATTERN AND VIOLATION OF THE SHERMAN ACT

1. The element of combination is established. The Government’s brief destroys defendants’ contention that community of interest among them—that the element of combination is lacking in this case. The picture that is presented of five great producing and distributing companies, each owning, operating or being affiliated with a chain of theatres and an independent theatre and collectively the largest horizontal distribution control in the business is overwhelming. The independent theatres, the others, under contracts which impose hampering and restrictive conditions upon its independent competitors, constitutes a veritable Hornbook definition of a combination in restraint of trade.

2. Ownership of theatres by five of the defendants creates a community of interest among them. In this connection the Court should consider the following: Producing, owning, operating or being affiliated with an independent theatre and the affiliated theatres of the others, under contracts which impose hampering and restrictive conditions upon their independent competitors, constitute a veritable Hornbook definition of a combination in restraint of trade.

3. Defendants’ invocation of the exhibition field was not normal integration. Defendants may claim, as they have in the past, that their ownership and control of theatres represents merely normal integration and that, therefore, the Government has no case under the United States v. U.S. Steel Corp. But vertical trusts no less than the horizontal variety may acquire monopolistic power; the test is, whether or not such power is wrongly used.

4. If defendants’ first place in market position is correctly understood as meaning “distribution” of motion pictures, defendants together “distribute” about 75 per cent of all first-class feature films exhibited in the United States.” Interstate Circuit v. United States, supra. As above shown, they are houses.” This is the point at which producers and the community of interest resulting therefrom affords an explanation of the mutual back-scratching which characterizes the conduct of the defendants.

3. Defendants’ invasion of the exhibition field was not normal integration. Defendants may claim, as they have in the past, that their ownership and control of theatres represents merely normal integration and that, therefore, the Government has no case under the United States v. U.S. Steel Corp. But vertical trusts no less than the horizontal variety may acquire monopolistic power; the test is, whether or not such power is wrongly used.

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V

INDEPENDENT EXHIBITORS SHOULD BE PROTECTED IN ANY ORDER THAT MAY BE ENFORCED

As stated in the brief the last plan considered by the Conference of Independent Exhibitors as a body and specifically as proposed was that filed by the Attorneys to the Court dated August 7, 1944. A stated early in this brief the last plan considered by the Conference of Independent Exhibitors as a body and specifically as proposed was that filed by the Attorneys to the Court dated August 7, 1944. That plan provided for dissolution and divestiture of the monopoly in theatres and to this, we may assume, the defendants will not agree.

The defendants having shown no disposition to accede to an plan for an interim relief save their own milk and water proposal dated January 20, 1944, the Government had no alternative but to apply to the Court for such measure of relief as may be afforded by temporary injunction.

The Government’s motion is justified by the facts set forth in its brief and if defendants remain adamant, the motion should be granted, at least to the extent that defendants be required to justify the clearance granted to the affiliated theatre.

But we feel that it would be in the interest of all concern if the parties, with the encouragement of the Court, should agree to as temporary relief pending determination of the issues, such provisions of the Attorney General’s proposal as appropriate for inclusion in a consent order.

Among the proposals of the Attorney General which appear to be appropriate for that purpose are:

(a) Paragraphs 1 and 2 providing for the restoration of Sec. III and the modification of Sec. IV (a) and Sec. IV (b), relative to the exhibition of independent pictures.

(b) Paragraph 3 which would supplement Sec. IV (a) or would prevent the defendants from forcing an exhibitor to license films for all his theatres as a condition of licensing films for single theatre.

(c) Paragraph 4 which would amend and strengthen Sec. VIII, relating to clearance.

(d) Paragraph 5 which would provide an effective substitute for the meaningless Sec. X, relating to discrimination in the granting of runs.

These, of course, should be supplemented and reinforced by an effective substitute for Sec. XI, under which defendants are free to acquire and build theatres virtually at will, and in fact acquire many theatres. The decision of the Supreme Court in Crescent Case, supra, sets the pattern for such a provision; that is, that defendants be required to obtain the permission of the Court before adding to their theatre holdings.

2. In reining the unlawful conduct of the defendant Exhibitors should be protected.

Having been charged with no offense, the independent exhibitor rightly regard with misgiving the proposal in the Government brief that clearance granted to independent theatre be granted as a part of the settlement. Exclusive chains, all or most of which are now being sued by the Government under the Sherman Act, independent exhibitors do not press the buying power of independent exhibitors in the defendants. The Court should be alert to protect the innocent victims of the combination for whose protection this suit was filed. The proposed temporary injunction would deal with, every exhibitor with color of authority for arbitrary actions against independent exhibitors and the latter would be relegated to suits or other time-consuming and expensive methods of redressing their grievances.

We suggest that the temporary injunction, if granted, be limited to its application to clearance granted by defendants to affiliated theatres or to the affiliated theatres and the large or 100 theatres—indispensable chains.

VI

CONCLUSION

Wherefore, we respectfully submit—

1. That the best interests of all concerned would be served by the entry of an ad interim consent decree embodying the terms of the General’s proposals mentioned in Section V, 1, of our brief, and that the Court should grant such consent decree.

2. That in either event the case should be set for trial or day certain, during the coming spring if possible. Respectfully submitted,

ABRAM F. MYERS. Counsel for the Conference of Independent Exhibitors on the Consent Decree.

729 Fifteenth St., N. W., Washington 5, D. C.

JESSE L. STERN. 625 Eighth Avenue, New York, N. Y.

Of Counsel

FILM BULLETIN
THE STRIKE THREAT

A strike which would close all motion picture theatres playing Hollywood films in the U. S. and Canada was threatened last week as a result of the AFL jurisdictional dispute in Hollywood which halted or severely curtailed production in most studios and, according to sources, would continue. The American Federation of Studio Unions, would halt production in all studios by the next week-end, unless the strikers' demands for recognition as bargaining agents as requested by the major studio Labor Board order were met. As a consequence of this strike, officials of the Motion Picture Producers and Distributors of America, as well as other producers of Studio Unions, IATSE affiliates, were ready to call a strike in all motion picture and vaudeville houses in response to a wire by Richard A. Walsh, IATSE president. The telegram ordered local union officials to be in readiness for an order to "stop handling or exhibiting any motion pictures made by any West Coast producers." Officials of both unions in New York City declared when Walsh's wire was received that any strike order would be obeyed immediately upon receipt. Sorrell voiced the opinion that Walsh's threat was a "typical Blof-Browne tactic" that would backfire.

In Hollywood, 17,000 employees were idle with more in prospect, according to Sorrell, following a special meeting called last Monday by the CSU to explain the strike order. The dispute arose when two AFL unions, Painters' Local 1421 (CSU) and IATSE both claimed jurisdiction over the Set Designers Local, representing a membership of 72. The WLB had designated Local 1421 as bargaining agent for the set designers pending final recognition by the National Labor Board. However, WLB refused to recognize the CSU to withhold the strike order until NLRB had taken action. The producers failed to observe the WLB order, claiming that to do so would have precipitated an immediate halt in production because IATSE president Walsh had notified them that he would instruct his organization's membership not to report for work if they recognized the CSU affiliate.

Bitterness between the two unions was aggravated when the non-striking IATSE electricians took over posts vacated by the International Brotherhood of Electrical Workers, whose members refused to cross the picket lines and permitted limited production in some studios. Warner Bros.'s successful production upon appearance of the picket line and declared they would remain shut down until the strike was settled. 20th Century-Fox and RKO lots also followed suit. The other major studios had restricted production when picket lines were laid down at all studios except Technicolor, Monogram, Walt Disney and PRC, who had agreed to recognize Local 1421 as bargaining agent for the painters.

WLB Chairman George W. Taylor notified strike leaders to end the walkout, declaring that the Board will not act on petitions for a set-designers union "unless and until" Local 1421 "withdraws its claim to representation.

The situation was expected to reach a crucial stage when the Screen Actors' Guild meets to decide whether it will respect the CSU picket lines. The SAG asked representatives of the disputing unions to attend and present their cases.

SENATE COOL TO PRICE CEILING

A ceiling on admission prices to motion picture theatres was proposed by Charles B. Bowles, Price Administrator, in a surprise move last week, occasioned by what the price chief said was a 38% per cent increase since June, 1941. Bowles alleged that the need for OPA authority to place ceilings on movie prices particularly, although controls should be extended to other measurements such as stage shows, athletic events, etc., he said in a letter to Chairman Robert F. Wagner of the Senate Banking Committee.

Installation of a movie price ceiling, emphasized Bowles, would necessitate similar action on the rental fees charged by the distributors, which he alleged have risen 25 to 30 percent.

Following a discussion of the problem with the Finance Committee, Wagner reported that members were cool to the OPA chief's request and were of the opinion that there was "no reason to justify extending controls into the admission ticket business." However, Bowles was invited to appear this Tuesday and argue for his recommendation.

Declaring that Americans spent one and a half billion dollars on movies alone in 1944, the Bowles letter stated that unless censored, "there is no reason to believe that these inflated prices will return to more reasonable levels or that they will not increase further." He stated that a rollback of admission prices was "not our initial objective," rather that prices go no higher. Admitting that Federal taxes contributed to the higher prices, Bowles claimed that "most of the rise in prices was traceable to increased charges. The administrator stated that the increase had resulted in a rise of six-tenths of 1 per cent in the official cost of living index, prepared by the Bureau of Labor Statistics. Although prices in all markets under OPA supervision was a "comparatively simple" one, he said, adding that Congress decided on admission price control, information would be presented to the Senate Finance Committee. The hearings would be made available to the OPA and simplify the insurance and enforcement of the regulations.

Bowles' figure on the increase in movie admissions was challenged in some industry quarters, who blamed increased taxes as the principal cause of the higher rates. Executives of affiliated theatres declined comment on the Bowles action, until they had more information as to how the ceiling program would apply to motion pictures, and to determine theatre producers in New York were vehement in their attack on theatre admission price ceilings, one suggesting a ceiling on ticket taxes if the proposals were adopted.

MONOPOLY SUIT FINALLY ON CALENDAR

The Government's anti-trust suit against the eight major companies will go to trial on October 8th to be preceded by a pretrial conference on March 26th when assistant attorney-general Robert L. Wright is expected to present a reply brief to that presented by the distributors on clearance.

A hearing was held in New York District Court where Wright and attorneys for the distributors appeared to consider a temporary injunction to restrain the consenting companies from requiring "unilateral" clearing of films. No critical film was involved, in a hearing which might well extend for many years, possibly extending more than a year beyond the October date.

After introducing 104 decisions of the Arbitration Appeal Board as evidence of anti-trust violations in his application to abolish unreasonable clearance, Wright met the opposition to this move by company attorneys with the declaration that he would take steps to get rid of the entire arbitration setup if the Court denied the decisions as evidence. Judge Goodar voted decision until briefs were filed.

Speaking for the distributors, Warners' attorney Judge J. M. Proskauer, contesting the Government's right to demand injunction, declared that distributors were not selling merchandise, but " licensing copyrighted pictures." He reviewed the appeal board decisions and revealed that in 75 per cent of the cases, the appeal board ruled some clearance was proper. The Court accepted a brief submitted by A. F. Myers, Counsel for the Conference of Independent Exhibitors, as amicus curiae, in which the CIE backed the Government's request for an injunction and asked that those actions be approved. The brief reviewed the history of the entire equity action and the proceedings to date and charged that the companies had unduly proctected the Government's anti-trust action, declaring that the procrastination has been an obstacle in the way of theatre dis- vorement legislation and has prevented action on block-booking and blind-selling. It listed alleged abuses which "have continued unabated since the filing of the suit." The brief also suggested that a temporary injunction, if granted, "be limited in its application to clearance granted by defendants to the affiliated theatres or to the affiliated theatres and the large 50 or 100 theatres independent chains.

Morris Ernst, eastern counsel for the Society of Independent Motion Picture producers received permission to submit a brief on behalf of the injunction.

ACADEMY GIVES "WAY" FIELD DAY

It was Paramount's "Going My Way" virtually all the way at the 16th Annual Academy of Motion Picture Arts and Sciences Awards function at Grauman's Chinese Theatre in Hollywood last Thursday. "Way" coped the Oscar for the outstanding motion picture of the year and also took the best director, best actor and best film awards, as well as the first place in the picture story on the Paramount film, a feat unduplicated in Academy Award history.

(Continued on Page 36)
They Are Your Audiences Of Tomorrow!

Federal Operator 99
A Streamlined Serial

MARTEN LAMONT • HELEN TALBOT
GEORGE J. LEWIS • LORNA GRAY
HAL TALIAFERRO

The PURPLE SHADOW STRIKES
A Super Serial

An all-time high in chapter-play thrillers, as action and adventure fill the screen in an unprecedented tempo of excitement. Suspense-laden sequences one after another... danger and chills abound and every second holds a new startling surprise.
"THE PICTURE OF DORIAN GRAY" CRITICS DIFFER ON ITS MERITS

M-G-M

"...Oscar Wilde would probably have split his portly sides laughing at the mawkish pomposity of the film which has been made from his elegant little novel...Elaborately mystical treatment which is at the same time banal and to a degree inappropriate in the absence of the visual impact of the book. Makes little or no intelligible sense." CROWTHER, N. Y. TIMES.

"...Absorbing picture version...Emerges full of the flavor of Oscar Wilde's by no means merely a nostalgic festival intended strictly for the literati in the audience...Talky, slow moving picture but the talk is brilliant, full of rich...diabolical laughter of the Hon. Mr. Dorian Gray...Has imposed possible limitations on occasion in the service of its popularity but its least enthusiastic audience will come away impressed with its monumental achievement in intelligent picture making." COOK, N. Y. WORLD-TELEGRAM.

"...The gullible and the imaginative can join hands for an extra-sensory perception or two...As long as the picture allows George Sanders to toss off Oscar Wilde’s wit with brittle aplomb, the period piece maintains its naughty Victorian zest...For the rest, it’s a bit creaky in the joints, gruesome if you take it seriously, and tiresome if you don’t." WINSTEN, N. Y. POST.

"...Oscar Wilde’s epigrammatic fantasy has been brought to the screen with genuine respect for the original. The picture preserves the racy literary eloquence of the original, although some of the late nineteenth-century aphorisms may baffle contemporary audiences...Acting does wonders in making 'The Picture of Dorian Gray' well worth seeing...Has stressed pomp and circumstance so much on occasion to the detriment of the picture’s basic strength." BARNES, N. Y. HERALD TRIBUNE.

"...Will cause a great deal of discussion, pro and con...Classic, pegan beauty of the setting...Will rave over George Sanders’ subtly sophisticated characterization...Wilde’s picturesque epigrams and paradoxes flow in a constant stream of talk...Angela Lansbury the cinema find of the year." CAMERON, N. Y. NEWS.

"HOTEL BERLIN' MELODRAMA IN BEST WARNER STYLE" COOK

WARNER

"...Tense, headlong melodrama, strictly in the best style of the Warner Brothers crew...Strictly a formula film adroitly tailored for light entertainment...Sad-eyed cloning of Eddie Bracken is the piece’s most important ingredient." GUERNSEY, N. Y. HERALD TRIBUNE.

"...Bracken handicapped by a meandering, catch-as-catch-can script...But musical score adds a certain feminine pulchritude in various stages of peck-a-bdic attire—all garnered with Technicolor...Lively show in spots but it takes more than a few scattered turns to make a well-rounded entertainment." T.M.P., N. Y. TIMES.

"...Tuneful, sufficiently amusing Technicolor musical comedy, easy to take—easy to forget...Should be popular with the younger set and, as carefree screen entertainment, ideal for the boys in with somewhat silly overtones." BARNES, N. Y. HERALD TRIBUNE.

"...As might be expected with these people—and with Miss Baumb’s ability to spin a plot—a considerable melodrama develops...Bleak and suspenseful show...Again we have got a picture in which 'good Germans' are distinguished from 'bad'—a dramatically convenient distinction which is politically questionable." CROWTHER, N. Y. TIMES.

"...Absurdly timely Technicolor melodramas...Peter Godfrey has given it taut and incisive direction. Follows the 'Baumb' novel pretty faithfully." CAMERON, N. Y. NEWS.

"BRING ON THE GIRLS' ENTERTAINING TECHNICOLOR MUSICAL COMEDY" PARAMOUNT

PARAMOUNT

"...Lavish film farce speckled with musical numbers and dolled up in Technicolor—Strictly a formula film adroitly tailored for light entertainment...Sad-eyed cloning of Eddie Bracken is the piece’s most important ingredient." GUERNSEY, N. Y. HERALD TRIBUNE.

"...Bracken handicapped by a meandering, catch-as-catch-can script...But musical score adds a certain feminine pulchritude in various stages of peck-a-bdic attire—all garnered with Technicolor...Lively show in spots but it takes more than a few scattered turns to make a well-rounded entertainment." T.M.P., N. Y. TIMES.

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"TONIGHT AND EVERY NIGHT' STORY GETS IN WAY OF LAVISH MUSICAL" COLUMBIA

COLUMBIA

"...London blitz forms an incongruous background for a gaudy girly-gily show...Offers dubious delights as an entertainment...Preta’s script is confusing and the incidental numbers are more often pretty and cute than they are smart...With its lack of comic substance and its rather dismal atmosphere the blitz into the war, it is soporific rather than scintillating..." BARNES, N. Y. HERALD TRIBUNE.

"...Lavishly staged...Makes so little of the blitz it is hard to understand why it took a subject so jolting to our sensibilities...Song and dance numbers fill the most important footage...Generally pleasant." COOK, N. Y. WORLD-TELEGRAM.

"...Slick and beautiful production in Technicolor...Good screen entertainment...Doesn’t really pretend to tell a dramatic story of the war...Forgot to add some comedy scenes or bits of funny

business to the other ingredients so the light and frolicsome interludes are too few and far between the dull spots of the story." CAMERON, N. Y. NEWS.

"...Paramount has a way of tossing off amusing musical comedies without half trying. The record has been so good maybe they didn’t do more than half try on ‘Bring On the Girls’...Not bad for the girls and the types along the center, but way below what Paramount patrons have gotten accustomed to..." COOK, N. Y. WORLD-TELEGRAM.

"...One of the cheerier, lustier filmiccomics—prettily dressed up in Technicolor; replete with song, dance and specialty numbers; abounding with cinema sailors— for the most part on liberty, romantically and amusingly involving feminine companions there’s...Script is plug full of gags, directed with swift humor." THIRER, N. Y. POST.

"MURDER MY SWEET' DICK POWELL GETS PLAUSIBLES IN TAUT MYSTERY" RKO-RADIO

RKO-RADIO

"...Tough-going mystery novel has kept its rugged realism...Taut and fascinating...Powell perfectly convincing as a Humphrey Bogart type...Dialogue underlines the viciousness with a touch of wry humor...With this list of fine performances, a solid Chandler background and Dutchy’s direction to the lethal edges, ‘Murder My Sweet’ is top-notch thriller fare." GUERNSEY, N. Y. HERALD TRIBUNE.

"...Belongs on the list of excellent mystery pictures...Harsh, rough and tumble humor of its dialogue...Powell transformed into something incredible to anyone who has ever seen him before...Not one of your neatly-trimmed mysteries...Swell and exciting fun." COOK, N. Y. WORLD-TELEGRAM.

"...Superior piece of tough melodrama...Sure cue for low blood pressure...Powell has definitely stopped out of the song-and-dance, pretty-boy league with this performance...Pulse-quickening entertainment." T.M.P., N. Y. TIMES.

"...New thriller at the Palace — and a wallopy one it is too...With really amazing success, Powell sacrifices glamour-boyishness for the near-ugly tough demeanor demanded by the new role. He has a hard-as-nails sincerity in this invigorating dish of murder movie..." THIRER, N. Y. POST.

"...Spine-tingling...Contains all the elements of a suspenseful melodrama...Mueller attention will not stray from the screen for one moment...Powell surprises by the slickness and assurance of his performance...Supporting cast is excellent..." CAMERON, N. Y. NEWS.

"...Tough mystery-thriller, full of punch, fine acting and clever direction...Powell is nothing short of terrific...First-class dialogue and a smart flavor of sophistication..." ROB REEL, CHICAGO HERALD-AMERICAN.
COLUMBIA

The studio has just signed four young New York writers, Jerry J. Essex, Martin Field, Guy Andros and John Lloyd, to attract as Junior Writers. This move came out of the growing need in Hollywood for fresh new material and the sad lack in any cases, of competent craftsmen to fill that need. Columbia, apparently, feels that under the guidance of Story Editor Richard Mollve, young writers may be developed to approach the medium screen play writing with success. All of the men have had a good try at writing plays, short stories, et cetera, now they will trained to turn their talents to screenplays. If only one good script comes out of the experiment within a year, the investment is indeed a sound one.

Columbia has purchased an original story by Erna Lazarus titled "Hollywood-Hi-Jinks," to follow in the theme of two teen-agers musicals they have recently released. The picture adapted from the story was called "Betty Co-Ed."

Travis Banton has been signed to a one-picture deal to design wardrobe Rosalind Russell will use in "Some Call It Love." This is the story of the lady psychiatrist that Virginia Van Upp will produce next.

Ralph Staub has requested Washington officials for permission to film the highlights of the United Nations conference at San Francisco, April 25. Staub hopes to be able to use this material for one of his Screen Snapshots series.

Ted Donaldson, first seen importantly as the little boy in "Butch," has been brought back on the Columbia lot again to star in a film tentatively called "Rusty." The story is the ever-potent tale of a boy and his dog. Leonard Picker will produce and Jorge Sherman will direct.

Lee Bowman draws the assignment of male lead opposite Rosalind Russell in "Some Call It Love." Producer Van Upp has just finished 40 pages of the script.

Marjorie Reynolds has been borrowed from Paramount to do lead in "Song of Broadway," a musical slated for early production. Marguerite Chapman, a Columbia player, was originally hired for the role but retakes and added scenes on "Counterblock" prohibited her going into it.

The Wails Came Tumbling Down," current mystery best-seller, has been purchased for early production by Producer Al J. Cohen, who recently came to this lot from Republic. The picture is to be reprinted in the pocket book edition with a first printing of 150,000 copies.

Bob Haymes, Leslie Brooks and Jeff Donnell, all got contract offers at the studio this week.

Katherine Alexander, who has just completed her role as key Temple's mother in "Kiss and Tell," heads back to New York for a legitimate play.

The Gay Senorita," Columbia's south-of-the-border musical, has seven tunes and a considerable aggregation of Latin American entertainers; among them: Corinna Mura, singer and actress, Pablo Casals, Antonio and Lasia Trianaa, and Lola Montez (relative of Marial). Jinx Falkenburg, Steve Cochran and Jim Jordon head the cast.

In the newly completed arrangement between Columbia and George Abbott and Jack Moss for the production of "Snafu," the musical will be put under the direction of Robert McKee. He was recently signed to a Columbia contract.

Lt. Commander Milton Bren, former MGM producer, is start-work on the film production of "Tars and Spars." The Coast show that has been touring the country. Victor Mature, starred in the stage version, will not appear in the film.

Film rights to the novel, "Son of Robin Hood," by Paul A. Castleton, have been purchased by Columbia and the story will be made into a Technicolor picture under the title of "The Bandit of Sherwood Forest."

METRO-GOLDWYN-MAYER

Musical Director Lennie Hayton has started scoring on the long-in-production "Ziegfeld Follies." The picture has over 20 separate musical numbers ranging from operatic melodies to the Fred Astaire tune, "If Swing Goes, I Go Too."

After all the rumors that flew around filmdom for a while about what Mickey Rooney was going to do after the war as an independent producer, the dust was firmly settled by the announcement of a new pact for Rooney with MGM. The contract provides for seven yearly options, the first to be exercised if his discharge from the armed forces.

Producer Pan Berman is back on the lot after a leave of six months. He plans to begin production within a short time. The last Berman effort was "Picture of Dorian Gray."

The next Abbott and Costello picture is slated to roll early in April and is presently titled "Abbott and Costello in Hollywood." S. Sylvan Simon, who has just been signed to a new directorial contract, will direct. Frances Rafferty, Bob Haymes (borrowed from Columbia) and Jean Porter are also cast.

The release of MGM's "Picture of Dorian Gray" has resulted in a new demand for the Oscar Wilde book. An extra 100,000 copies have already been ordered to meet the demand until the photoplay edition with stills from the film is ready. Seven New York publishers are reported preparing reprints.

Little Jackie Jenkins officially has been given the name of "Butch" which has been his nickname since he was old enough to walk. His next two pictures will be "Boy's Ranch" and "Army Brat."

Robert Montgomery, now making "They Were Expendable," has been made a full Commander by the Navy Department. The new promotion becomes effective when he returns to active service.

E. J. Mannix, Metro executive, was named president of the Producers Association, succeeding Y. Frank Freeman of Paramount.

"Our Vines Have Tender Grapes" goes back to its original title without any serious loss to pre-production publicity. All they did was put it back to "For Our Vines Have Tender Grapes." The title is based on a line from the "Song of Songs Which Is Solomon's."

MGM is thus far the high bidder on screen rights for "The Stars and Stripes," the story based on the official Army daily publication.

The company plans to star Greer Garson in "Great Temptation" based on Leonard Frank's novel, "Carl and Anna." The story, dealing with a romantic triangle, will be produced by Arthur Hornblow, Jr. Casey Robinson is writing the screen play.

MONOGRAM

Four pictures are set for March release with the biggest fuss being made about "Dillinger," "Fashion Model," with Robert Laurence and Edwina Murray, and "Heaven's Door," an East Side Kids opus, and "Gun Smoke," a Johnny Mack Brown-Raymond Hatton western complete the list.

Net consolidated profits after all charges, including provision for depreciation, amounted to $67,543,29, according to a report filed early this week. Domestic film sales for this period show an increase of 43 per cent over 1943.

Paramount has just completed dubbing "Law of the Valley" (Brown-Rayton) in Spanish. This is the first western to be so dubbed by the studio.

Monogram and PRC are combining their efforts on a government short subject. Phil Karlstein, Monogram producer, will handle the day to day, but the two companies will share in the distribution expense.

**PARAMOUNT**

The entire industry was shocked and grieved by the sudden death of Mark Sandrich, 44-year-old producer-director of Paramount. His contribution to his studio and to the industry was of such great value that it is bound to be sorely missed. He was hard at work on arrangements for the Academy Awards and his own production of Irving Berlin's "Blue Skies," at the time of his death.

Katina Paxinou, the actress who won an Academy Award last year, is considering the option of returning to a movie career. She has not been used here in over a year, and is willing to cast her during the past year. She is currently being penciled in for a top role in an untitled period musical with a Spanish background.

Abraham Polonsky, who has a considerable reputation as a magazine serial and radio writer, has been signed by Paramount to a long-term writing contract. Actually, the young writer was signed a year ago but checked out to do a job with the Office of Strategic Services. Polonsky entered Paris two days after its liberation and worked there for several months for the government. He is now back at the studio, working on an original screenplay with Producer Karl Tunberg.

With the final score on all the annual polls tallied up, Paramount seems to have walked off with high record among the "firsts." A total of 55 out of a possible 73 "firsts," gave Paramount a big lead. This is exclusive of the Academy Award ratings.

"Bring On the Girls," the Technicolor musical comedy starring Eddie Bracken, Veronica Lake and Sonny Tufts, is set as the Easter picture on Paramount's release schedule. It goes as of March 30. A big full-color advertising campaign is planned for Sunday newspapers, competing radio sections and all fan magazines. Nine one-column ads in national magazines and an extensive newspaper campaign are also scheduled.

Four pictures completed and in four in preparation, marking the biggest quantity of product this unit has yet accumulated at one time. Unreleased but ready are: "Many Loves," starring Robert Lowery-Phyllis Brooks, "One Exciting Night" (William Gargan-Johnny Mack and "Savage"

In preparation are "People Are Funny" (Jack Haley-Frances Langmuir-Acker-Yul Brynner, "Roaring Water" (William Gargan-Robert Lowery), "No Escape" (Robert Lowery) and "Swamp F ire" (Johnny Weissmuller).

William Russell, dramatic coach at Paramount for the past six years, has been given his first directorial assignment on "Our Hearts Were Growing Up" which has the same quartet of young people featured in "Our Hearts Were Young and Gay." The story is Russell's own, and as director, there are seven other young men who have been built into the director status during the past year. Among them: John Berry, 27-year-old former Mercury Theatre actor and director, who was handed the important "Miss Susie Slagle's" part; and followed that with "Cross My Heart," co-starring Betty Hutton and Sonny Tufts; Lewis Allen, a recruit from Broadway and London theatre, turned out "The Uninvited" and "Our Hearts Were Young and Gay" and "The Unseen;" veteran Assistant Director Hal Walker got first chair on "The Road To Utopia," "Out Of This World" and "Duffy's Tavern".

March 28 is the date set for the opening of Hal B. Wallis' "Affairs of Susan" at the Rivoli Theatre in New York. The picture, viewed by this column, is a fast-moving, slightly impossible comedy, which will hit largest audiences. Particularly the girls. Joan Fontaine has herself a gung time in the role of an actress dreams about but seldom gets.

The Charlotte Cleary, formerly Director of Dramatics at Occidental College, has been brought in to the talent department under the supervision of William Meiklejohn, where she will handle some of the development of new players.

Then will be scheduled to three weeks of personal appearances in New York this summer.

**PRC**

Five feature productions and two westerns are set for March production at this studio. Three of these go on the 1944-45 schedule and two are listed for 1945-46. This was decided on last week.

Those on the current season's roster include "Arson Squad," newly titled "Fire Patrol," an Alexander-Stern production starring David O'Brien; "White Gorilla," a Sigmund Neufeld production, and "Murder in Spades," to be produced by Harry Gourfain. The two on next year's program are an untitled special by Roth, Green and Roose, and "Two Tickets to Heaven." Jack Grant's first, a PRC producer, Tex Kitter and Dave O'Brien have two westerns in the Texas Ranger series to complete before the end of the month.

PRC has announced that all press books and exhibitor advertising material will be prepared and manufactured on the west coast after April 1.

**REPUBLIC**

The proposed plan of Herbert Yates to work with independent producers on the lot has been dropped as not suitable to the Yates plan for pushing Republic up the ladder. Howard Sheehan, who had supervision over freelance outfits on the lot, has left the studio. All tentative deals with independent producers have been cancelled. The only survivor is William Rowland who made "Son of Miss Julie." He has a deal for two more pictures on the same basis. James Burket, Walter Colmes, Sidney Williams and William Wilder are all checking out the setup. Yates expects four or five before this month is out.

Among the new ones scheduled to add to those already in work are: "Man from Oklahoma" (Roy Rogers), "Tiger Woman" (Lorna Gray-Kane-Richmond-Adele Mara), "Love, Honor and Antelope" (Virgil Leonard and Virginia McKenna), "Arizonrado Pioneers" (Bill Elliot), "Mexicana" (Tito Guizar-Constance Moore), "Union Pacific Scouts," a Sunset Carson western, and "Down Tahiti Way.

Howard Estabrook, Academy Award winning scenarist, has been signed to script the forthcoming big-budget "Dakota" while Joseph Kane will direct and produce.

Am Dvorak, who co-starred with Joseph Schildkraut and John Agar in a picture of the Barbary Coast," has signed a contract at this studio. She will make at least two pictures this year.

The studio has taken out blanket and individual insurance policies in the amount of $500,000, to cover fire, theft and atmospheric damage on about 100 paintings being used in "Scalans Yard Investigator.

**RKO-RADIO**

...Six new features scheduled to go or already working during the first half of the year include "The Big Sleep," "Bar Music," "Radio Stars On Parade," "Ding Dong Williams," "Co- nered" and "Chicago Lulu.

Ten features are presently in RKO cutting rooms, seven being edited and three being cut pictures. Editing is: The Endearing Young Chaps (Robert Young-Laraine Day), "Johns Angel" (George Raft), "Mama Loves Papa" (Lorne Elrol-Elizabeth Risan), "The Falcon in San Francisco" (Tom Conway), "The Invisible Army" (John Wayne), "Fist Man in Tokyo," "Barbara Hale and "The Most Dangerous Game" (John Lodge).

Ruth Donnelly and Harry Traviers have been given important character roles in "The Bells of St. Mary's," the Rainbow Production which Leo McCarey is producing and directing and with stars Bing Crosby and Ingrid Bergman.

"The Amorous Ghost" is the new title on the film form known as "Man Alive.""The studio now has a stock contract list totalling 54 which is the largest such list the company has ever carried. Approximately 20 percent of the list has had its initiation in 8 roles.

**INTERNATIONAL**

The advertising budget on "It's A Pleasure," the Sonja He Technicolor picture, has been upsed by $10,000, according to D Spitz, director of the board for International Pictures. The 0 percent allotment will be spent on newspaper coverage on the picture which has a national release at Easter time.

March, April and May loom as busy months according to William Goetz' plans for his company. "Tomorrow Is Forever" is a ringer, "Claudette Colbert and George Brent, is still going; "Countess of Monte Cristo," the next Henie picture, go within the month. Ready for release are "Along Came John and the Gary Cooper production, and "It's A Pleasure," as stated. Victoria Young has been loaned to Producer Ben Bogues to star in "Here Comes Lena Henry." Stuart He International director, has also been loaned to direct the film the request of the star.
Because of the reception by the public of "The Fighting Lady," Darryl F. Zanuck has announced plans for two major films both based entirely on fact to be made into factual dramas.

Louis de Rochemont has been assigned production duties on "It Can Be Told," the first story of the FBI's counter espionage activities, and "Boomergang" from the story by William Chambliss which is a narrative of civilian adaptation to naval warfare. Both stories are produced by John W. Considine, and they will be handled as if they were unknown selected to tell the story of the piece in a factual and unaffected fashion.

Eighteen directors are currently working on this studio's busy round of schedules. The films already scheduled and the following are being prepared for early starts: "Fallen Angel" is being directed by Otto Preminger; "Violette," with John Brahm directing; "Leave Her to Heaven," by Stahl directing; "High School Hero," by James Tinling, and "Command to Embezzle," assigned to Louis King.

Another indication of the busy schedule ahead for 20th Century-Fox is the fact that 45 stories are in preparation under the guidance of John M. Stahl, who has been given the assignment of "Anna and the King of Siam," and "Down to the Sea in Ships;" William LeBaron is preparing "Riocachana," "Bird of Paradise," and "Shocking Miss Pilgrim." Lamar Trotti is readying "Hugo," and "Hercules," both sold as specials; William Bacher has "The Gay Illiterate" and "Leave Her to Heaven;" Andre Daven will produce "Our Moment Is Swift" and "Red Quarter;" Walter Morosco is planning "Enchanted Voyage," "Waggo," "Command to Embezzle," "The First Year," and "The Little Horse;" Gregory Ratoff has "Music in the Air;" Irving Starr is planning "The Rebirth of Flower McCoy," and "No Place Like Home." William Cameron will produce "High School Heroes," "The Black Bart," and "Angel in White;" Ben Silvey will handle the "pider;" Aubrey Schenck is preparing "Shock" and "Johnny Comes Home." High School Hero is the new name for "The Jungle Marauder.

In a suit against Harry M. Popkin, for $10,000 damages, Realtor Jerman Sims charged that 20th-Fox and Fox West Coast Theatres and their influence to halt the sale of two local theatres to Joe (former) Westfield, a San Francisco theatricals operator. It is asserted that Popkin refused to conclude the deal involving $10,000 for the two theatres on the ground of inducements and proposals made by the theatre circuit and the producing company. Sims is suing for his fee.

Popkin, who is the producer of "Ten Little Indians," is reselling his product through the agencies of 20th-Century-Fox, although originally the picture was set for United Artists release. United Artists have already compiled a list of prospective producers including Deanna Durbin, Walter Huston, Louis Hayward, Roland Young, June Huppert, Sir C. Aubrey Smith, Judith Anderson, Mischa Auer, Richard Haydn and Queenie Leonard. Rene Clair directed. The story is a thriller, and the intrigue in the picture is such as many have not seen in a picture made so far, as the story it is called is well known to the public.

Mary Pickford is the first independent producer to get the "go ahead" from the War Production Board on raw stock supply, the picture, "One Touch of Venus," will be done in Technicolor.

It is hoped that this act will establish a precedent on which other independent producers can rely in requesting their own supplies of raw film. Miss Pickford has secured Mainbocher to design the reuses and costumes for the $2,000,000 production of the projected Broadway success. Mary Martin will star. Agnes De Mille will direct the dances. Additional music will be done by Kurt Weill with his composer, Oskar.
**COLUMBIA**

1944-45 Features (48) Completed (55) In Production (2) Westerns (10) Completed (9) In Production (1) Serials (3) Completed (2) In Production (0)

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Republic

1944-45 Features (22) Completed (38) In Production (2)
Westerns (23) Completed (20) In Production (3)
Serials (4) Completed (3) In Production (0)

NEW PRODUCTIONS

MAN FROM OKLAHOMA

Western—Started March 5
Cast: Roy Rogers, George “Gabby” Hayes, Sons of the Pioneers.
Dale Evans, Roger Pryor.
Director: Frank McDonald
Producer: Lou Gra
Note: Not available for next issue.

THE TIGER WOMAN

Mystery—Started March 10
Cast: Kane Richmond, Adele Mara, Cy Kendall.
Director: Phil Ford
Producer: Dorrell, Stuart McGowan
Story: Not available. See next issue.

COLORADO PIONEERS

Western—Started March 12
Cast: Wild Bill Elliott, Bobby Blake, Alice Fleming.
Director: Charles S. G. Springsteen
Producer: Sidney Picker
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time

IN PRODUCTION

Missigman Mr. M., The (126) Schleier-Mark-Varco 2-19

COMPLETED

1944-45

Atlantic City (86) W. Caswell Taylor 5-15 8-21
Sparkling Chance
Details under title: Mystery
Bells of Rocassa
Big Heat
Big Show-Off
Details under title: Next Comes Love
Borderland
Cassy (121)
Champion
City Kids (68)
Code of the Prairie
Del Re Holiday, 4
Decoration of Oklahoma
early Carroll's Vanities
End of the Road (93)

Details under title: Man of Mystery
Fires in the Fog (71)
Futility
Gallows
Gang of the Waterfront
Girls of the Big Town
Gift Among Little Dopes
Great Flemarson, The (78)
Thief Hand, The
Grilly's Millions (72)
Hijack
Jailhouse
Johnny Mack
Lake Placid Savages (85)
Lone Texas Ranger
Man Hunt of Mystery Island (Serial)
Man's Last Chance
Marsh of the Rockies
Marshall of Reno
My Boy (67)
New Year of 1945
The Phantom Speaks
Red Barkers
Road To Alcatraz

Details under title: Red Cargo Reposses
Santa Fe Express
Santa Fe's Saskatchewan
Seattle Yard Forelapper
Shang, the Little Rascal
Sheriff of Las Vegas
Shirley, the Hunchback
Sidekicks, the (67)
Stone and Band
Tales of Nebraska
The Whaler
Tiger,Baby (70)

Details under title: Red Gable Reposses


title: Under the Mask

Philadelphia, 8-25
C.J. Rollin
O'Brien-Ritter 8-25 5-34
The Phantoms of 42nd Street
Reid
Dagget (60)
Spirit of Any N Nugent, The (63)

Details under title: Barrier of Red Gap
Stranger Huguenot (83)
Stranger in the Family, A
Swing Hunters (76)

Details under title: Swinging Skulls
Why Did John Hirsch Loose Wild Horse

Grabe-St John 8-21 10-26 555

1943-44

O'Brien-Rewell 5-1 7-30 418
Carlson-Gibson
Craig-St John 5-29 7-25 461
Alvah-Allison 4-17 8-19 421

Details under title: Mexican Fights
Pocketknife Express
Seven Days of Death (64)
Swatertown (64)
When the Lights Go On Again (74)

12-12 5-29 417 11-27 6-26 10-19

THE REPUBLIC

1944-45 Features (37) Completed (7) In Production (4)

RELEASE CHART

Title—Running Time

IN PRODUCTION

Belts of St. Mary's, The
Invisible Army
Anarmas, The

Details under title: Man Alone

Great White's Anderson (1945)

COMPLETED

1944-45

BLOCK NO. ONE

Clinking Town (99)
Master Race (96)
My wall (75)

Details under title: Phantom

New Man the Lonely Heart (113)
Tell in the Saddle (87)

Details under title: Man's Best

Redeemers, The (71)

title: The White C' Men

These Are Our Children

Our Children

 BLOCK NO. TWO

Experiment Purvis (91)
Falcon In Hollywood, The (67)
Morgan, My Sweet (90)

Swing on a title: Deserted My Lovely

title: The White C' Men

Instead of Our Girls

Our Children

NOT DESIGNATED

Along Came Jones (International)
Bells of the Valley
Johnny Barnaby, The

Details under title: Follow Your Heart

Joe's Pleasure (T)

Johnny Andy

Mountain Time
Most Dangerous Game, The
Primitive and the Priest (71)
Sauqsih Made, The (71)
Waving Young Charms

Three Cobras (71) (T)

O'Clay's Courage

Wading Paws

Woman in the Window, The (93)

Under Title: The Great God Pan

Wander Man, The (71)

Tempters on Broadway

FILM BULLETIN
NEW PRODUCTIONS

AND THEN THERE WERE NONE
Comedy-Mystery—Started January 21
Director: Rene Clair
Producer: Harry M. Pope
Synopsis: Mystery story from the Agatha Christie book detailing the mysterious death, one by one, of ten people.

RELEASE CHART

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<td>King and a Prayer (T)</td>
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<td>Ameche-Arends</td>
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<td>Aug.</td>
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<td>Three Men in a Boat (T)</td>
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<td>Doolittle Sisters, The (T)</td>
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COMPLETED

1944-45 Features

In Production (6)

NEW PRODUCTIONS

DEUEL IN THE SUN (T)
Cast: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lilian Gish, Scott McKay, Steve Dunhill, Frank Craven, Dan White
Director: King Vidor
Producer: David O. Selznick
Synopsis: Not available. See next issue.

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UNIVERSAL

1944-45 Features

Produced (53) In Production (5) Serials (4) Completed (4) In Production (6)

PILLOW OF DEATH
Mystery—Started March 1
Cast: Lon Chaney, Brenda Joyce, J. Edward Bromberg, Rosalind Ivan, Clare Blainard, George Cleveland, Bernard Thomas.
Director: Wallace Fox
Synopsis: Not available. See next issue.

SERENADE FOR MURDER
Mystery—Started March 8
Cast: Jess Barker, Lois Callier, Fuzzy Knight, George Dolenz, Ludwig Strooss, Edward S. Brophy, Walter Sands, Donald MacBride, Eddy Newell
Synopsis: Not available. See next issue.

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KEY TO PRODUCERS: Small (Sm.), Rogers (Rg.), Vanger (Vn); Crosby (Cby); Sherman (Shm.); Pressburger (Pab.); Wanger (Wgr.); Ripley-Monter (R.M.); Bogues (Bog.); Stromberg (Smg.); Levey (Lev); Cowan (Cow);
A couple of years ago, someone at Universal concocted a sure-fire formula for the production of fairy tales in Technicolor and the company and its customers ever since having been reaping a harvest (allowance made for the natural law of diminishing returns) from a succession of these fantasies. The list includes Arabian Nights, Ali Baba, White Savage, Cobra Woman and Gypsy Wildcat. Now coming up is Sudan, with the usual principals, Maria Montez and Jon Hall, this time aided and abetted by rising young Turhan Bey. The yarn deals with the loves and adventures of a Cleopatra-like queen of the Nile and her two Mark Anthonys. Bey plays the legendary leader of an escaped slave band, while Hall is a desert vagabond full of romance and horse-thievery. The sultry Montez is dressed scantily enough to make her a most striking subject for newspaper ads and posters. For fun, there is huge Andy Devine. The press sheet is replete with ballyhoo stunts that capitalize the color of the locale, the romance and the action on the broad desert. This is purely escapist stuff, boys, so smear it on thick.
EXPLOITATION PICTURE

(Continued from Preceding Page)

"SUDAN"


1. Following the assassination of the Egyptian King of Khemmis, his daughter Naila (Maria Montez) ascends to the throne, convinced by the Royal Chamberlain Horadef (George Zucco) that the king was murdered by Herua (Turhan Bey) leader of a band of escaped slaves hiding in far-off mountains.

2. Encouraged by Horadef, Naila determines to avenge her father's death and sets out for the horse fair at Neherina to lure Herua into a trap, unaware that Horadef has arranged with a slaver to dispose of Naila.

3. Sold into slavery, Naila makes a spectacular escape to a desert oasis and is found, unconscious, by Merab (Jon Hall) and Nebka (Andy Devine) a pair of carefree vagabonds.

4. Detecting the slave's band, Nebka wants to sell the girl to the first trader, but Merab, attracted by Naila's beauty, decides to take her to Neherina, where she rides her stallion to victory in a race for a large purse, beating out a handsome young merchant, actually Herua in disguise.

5. The slaver recaptures Naila, overcomes Merab and Nebka when they try to help her, and is about to execute them when the fugitive slave band led by Herua rescues them in a rousing battle. At the slave's hideout, Naila persuades Herua to follow her to Khemmis, still believing he is her father's murderer.

6. Herua and Naila are seized and imprisoned by the treacherous Horadef, who proclaims himself King. However, Merab, who had been vying for Naila's love with Herua, realizes the queen loves the slave and engineers Herua's escape.

7. Horadef and his army pursue them, forcing Naila to lead him to the slave's hideout, where, in a climactic battle Horadef is revealed as the true slayer of the King and is killed. Naila and Herua are left to rule as Queen and King of the finally peaceful kingdom.
THEY NEVER MISS A PERFORMANCE!

Please collect for them at every performance during the week of March 15-21st
“Swinging on a Star,” also from “Going My Way,” won the original song award, and the Frank Butler-Frank Cavett screenplay was accorded the best of the year.

Ingrid Bergman received the Oscar as best actress of 1944 for her work in “Gaslight,” marking the fourth winner from the Selznick studio in the history of Academy Awards. Jennifer Jones, another Selznick player, and last year’s winner, made the presentation to Miss Bergman. Ethel Barrymore received the award for best supporting actress for “None But the Lonely Heart.”

Darryl F. Zanuck was the recipient of the Irving Thalberg award for “the most consistent high quality production.” Zanuck’s “Blondie” was a contender in virtually all departments. The 39th Century-Fox Technicolor epic won awards for best original screen play by Lamar Trotti; color film art direction, color cinematography, sound recording, and film editing.

A special award as the outstanding child actress went to little Margaret O’Brien.

 Crosby copied the coveted “happy crockery” from four other contenders: Fitzgerald, Alexander Knox, Cary Grant and Charles B. Boyer. Miss Bergman won over Barbara Stanwyck, Claudette Colbert, Bette Davis and Greer Garson.

Other awards included: Art Direction (black-and-white) “Gaslight,” Cedric Gibbons and William Ferrari; Cinematography (black-and-white) “Laura,” Joseph L. Jasgale; Special Effects, “Thirty Seconds Over Tokyo”; Scoring of a Musical, “Cover Girl” by Morris Stoloff and Carmen Dragon; Sound Recording of a Dramatic or Comedy Picture, “Since You Went Away.” Short Subject, one-reel—“Who’s Who in Animal Land” (Paramount); two-reel—“I Won’t Play” (Warners) and Cartoon—“Mouse Trouble” (M-G-M).

OVER 15,000 PLEDGED FOR RED CROSS

As the industry launched its 1945 Red Cross War Fund Week on March 15, 15,250 theatres were pledged to participate in the all-out drive. National campaign director Leon J. Bamberger, stage and screen stars, motorized equipment and five service bands. The event was under the joint sponsorship of the Brooklyn Red Cross Chapter and the WAC. N. Peter Rayn, national industry chairman, was in the reviewing stand, as were Fred Schwartz and Samuel Rinzler, state chairmen; Harry Mandel and S. Barrett McCormick, national publicity directors; Oscar A. Doob and Bamberger.

In a letter to all exchange area exhibitor chairmen and distributor chairmen, Rathvon urged collections in all theatres, no matter how small the town, or the theatre. “No exhibitor should feel ashamed or hesitant about turning in a small collection report as long as he has done his best,” Rathvon declared.

THANK YOU for your cooperation in the handling of film. It is working out swell.

NOW SAVE PAPER

This is an important War Effort. Return posters sent to you in error. Do not throw them aside. Return all posters properly marked, labeled and wrapped. Don’t throw them loose in the lobby.

YOU DO YOUR PART! WE’LL DO OURS!

HIGHWAY EXPRESS LINES, INC.

236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna.
LOCust 4311

THE NEWS DIGEST

(Continued from Page 21)

NEW CHECKING SERVICE FORMED

A new national theatre checking service, Confidential Reports, Inc., has been formed by five major distribution companies. It was announced at an industry press luncheon in New York last fortnight. The organization will start operations on April 2 and its membership includes Paramount, RKO-Radio, Universal, United Artists and Columbia. John J. O’Connor is president pro tem and Jack H. Levin, vice-president and general manager.

Organized on a “non-profit” basis, its services will be available to all producers and distributors, with branch offices operating in 31 key cities. The checking service will have approximately 5000 checkers, to be paid at the rate of $5-$7 per day, thus indicating a daily operating cost for this portion of the business alone as $30,000. Executive personnel, including branch managers, supervisors and district managers, were expected to be selected from outside the industry, generally.

Levin, who will handle physical operation of the new organization, recently resigned his post as manager-director of the Copyright Protective Bureau. O’Connor, Universal vice-president, will continue in that post as well as being chief executive of the checking service. Harold L. Groves was named field director, Jules Willing, personnel director and Harold Saxe, comptroller.

The aim of Confidential Reports, said Levin, was to render confidential checking reports “with absolute integrity and accuracy as to provide the distributor alike with a sound and objective basis for the conduct of their business with each other; He emphasized that “by the presence of information would be permitted among the member-companies.

Home offices of the organization will be in the RKO Building New York City.

FLOOD DAMAGE IN OHIO

As flood waters receded in the Ohio Valley area after causing widespread damage in sections of Ohio, West Virginia and Western Pennsylvania, the theatremen in the affected areas set about cleaning up and repairing their damaged showplaces. No requests were received at WPB offices in Washington for aid in rebuilding or repair to theatres in the flood-swept districts, but OCR spokesmen said that they would rush through any applications which might come in so that normal schedules could be resumed in the war-important area. Most of the damage was due to mud and debris, thus entailing primarily a cleaning and paint job in most affected theatres which does not require WPB approval.

REPUBLIC, WARNER NET

Republic Pictures showed a net income from film rentals and royalties for the year ended on Oct. 27, 1944, of $14,555,925.27, it was revealed in the annual financial report of Consolidated Film Industries, Inc. The figures included in the report of Seta Company, of which Republic is a subsidiary. Net income of Consolidated for the year ended on Dec. 31, 1944 was $561,719.10 compared with a net of $78,338.55 for 1943. This was exclusive of Seta’s and its Republic subsidiaries’ income.

Warner Bros. reported a net operating profit of $2,368,565 for the quarter ended Nov. 25, 1944. This compares with profit of $1,981,730 for the corresponding quarter in 1943. Gross income for the 1944 period was $33,093,321, compared with $34,413,961 for the 1943 quarter.

POLLOCK TO BIO AGENCY

Louis Pollock, who recently resigned his post as director of advertising and publicity for United Artists, has left for Hollywood where he will serve as head of the new motion picture department of Bio Company, advertising agency. Pollock will headquarter at the new office at subjects and Coast Building, but will spend considerable time in New York on promotion plan and final campaign conferences.

RED CROSS

WAR FUND WEEK

MARCH 15-21

NEW JERSEY MESSENGER SERVICE

Member Nat’l Film Carriers
230 N. JUNIPER ST.

FILM BULLETIN
America must see these tough faces on your screen! America must learn what our boys know: "THE ENEMY IS NOT BEATEN YET!"

THE WAR DEPARTMENT PRESENTS

"THE ENEMY STRIKES"

Ten minutes of screen time that will influence our lifetime! A vital warning to STOP complacency! America once again relaxes. This message tells dramatically how our dreams were shattered last December by the tragedy of the Battle of the Bulge. Newly captured German films are seen for the first time together with amazing, thrilling footage to grip audiences and tell them "It's not over yet!" For the sake of our own dear ones on the battle line you MUST do your part to keep the home-front fighting too by showing "THE ENEMY STRIKES" now!

Produced by the Army Pictorial Service, Signal Corps
AVAILABLE FREE AT ALL UNIVERSAL PICTURES EXCHANGES

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N Y C.
A SONG TO REMEMBER... One of Columbia’s most ambitious productions, this Technicolor extravaganza discloses the stormy career of Frederic Chopin, immortal Polish composer, played by Cornel Wilde, his fervent patriotism; his unfortunate romance with author George Sand, portrayed by Merle Oberon, and his great music. Paul Muni is seen as Chopin’s teacher, who leads him in the composer’s attempt to aid Poland’s struggle for freedom. Stephen Bekassy is seen as Franz Liszt and the cast includes Nina Foch, George Coulouris, Sig Arno, Howard Freeman and George Macready. Charles Vidor directed.

THE SUSPECT... Described as an “exciting surprise hit” by FB reviewer Denley, this Universal thriller features Charles Laughton as a mild-mannered London storekeeper with a mental quirk which forces him to become a killer. Ella Raines is seen as the woman Laughton loves and marries after killing his wife and then a blackmailer, who attempts to reveal the murder. In important roles are Dean Harens, Stanley Ridges, Rosalind Ivan.
DESTINY... Blending melodrama and fantasy, "Destiny" describes the fate of an ex-convict who is innocently implicated in a bank robbery and in attempting to escape meets a young blind girl whose mysterious affinity to nature results in their love and his exoneration. Alan Curtis and a grown-up Gloria Jean have the starring roles, with support administered by Frank Craven, Grace McDonald, Vivian Austin and Frank Fenton. Reginald Le Borg directed.

THE BIG BONANZA... Republic's outdoor action drama of post-Civil War days has Richard Arlen as a two-fisted, two-gun battler accused by the Army of cowardice, whose arrival at a lawless Nevada boom-town is the signal for fuss and furor that ends up with bad man Robert Livingston losing his grip on the town, his girl, Jane Frazee, and his gang while Arlen ends up with lovely Lynne Roberts and a clean slate. George "Gabby" Hayes provides the comedy. George Archainbaud directed.
THAT HAS BEEN MOST NATIONALLY PUBLICIZED OF ANY MOTION PICTURE... WILL BE RELEASED THRU UNITED ARTISTS!
Editorials

UNCLE SAM'S GLOVES ARE OFF!

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THE INDEPENDENT MOTION PICTURE TRADE JOURNAL
HOMICIDE.

Pat O'Brien
George Murphy
Carole Landis

With Lenore Aubert
Produced by Robert
RKO's racy eye-and-earful of murder and mirth—with bride, groom and best-man “wolf” super-sleuthing the clues and the cuties at a swank resort where such things should never happen!
WORDS! WORDS!
WE’VE GOT
MILLIONS
OF ‘EM...
And They All Say
The Same Thing—
BREWSTER’S
MILLIONS
...is a HIT!

“Sure crowd-pleaser!
Fast-paced comedy to
bring a flock of admis-
sions to your boxoffice!”
—Boxoffice

“Hilarious, rollicking and
riotous . . . Small has come
up with another film to make
customers laugh!”
—M. P. Daily

“Edward Small has given Millions a
nifty package of comedy merchandise.
The laughs are healthy and frequent.”
—Daily Variety

“Fast, amusing . . . Edward Small seems des-
tined to reap handsome returns with his swiftly-
paced, brightly humorous film.”
—Hollywood Reporter

“Fast-moving, hilarious
. . . continual laughter
audience drowned out
of the dialogue!”
—M. P. Daily

“A hilariously funny picture for
entire family. Its box office cap-
should be quite successful.”
—Showmen’s Trade Rev

“Packed with amus-
gous situations
gags. Should
audiences!”
—The Ex

DAVIS O’KEEFE
HELEN WALKER · JUNE HAVOC
EDDIE “ROCHESTER” ANDERSON
GAIL PATRICK · MISCHA AUER

“BREWSTER’S
MILLIONS”

Released — with a Million laughs — thru
UNCLE SAM’S GLOVES ARE OFF!

Any doubt that might have remained in the minds of the film lawyers that the United States of America would not pursue its determined course in the anti-trust case should have been dispelled by the tone of the Government’s memorandum filed with Federal Judge Henry W. Goddard last week as a reply to the distributors defense against a clearance injunction. The 25-page document was a two-fisted legal attack on the defendants’ position on practically every issue at stake.

Robert Wright and Philip Marcus, who prepared the reply for the Department of Justice, made it clear almost at the very outset that the Government was finished with negotiating a new consent decree on any such inadequate terms as were proposed by the distributors to date. The Department’s desire to try the issues in court were expressed in these words:

"The solution of this controversy by consent is, of course, a matter dependent on the express agreement of the Government...The Government has no such agreement in view and has already rejected a proposed solution by consent in favor of litigation of the issues."

The Government told the court that it would not tolerate continuance of the arbitration system established under the original consent decree if the defendant distributors were upheld in their contention that Appeal Board decisions are not to be acknowledged as proof of violations of the law. The issue of unreasonable clearance was tossed right into Judge Goddard’s lap with this blunt statement of the Government’s position:

"In 1940 the Government accepted the responsibility for arbitration...for a trial period only. It is no longer willing to do so. The responsibility for the maintenance, pending trial, of a provision in this decree expressly sanctioning run discrimination now rests with the Court. In view of the Crescent case and the length of time that may elapse prior to the entry of an appealable order, we respectfully submit that the Court should not assume that responsibility."

In other, similar sharply worded phrases, the Government’s reply exudes confidence in the justice of its position and an unyielding determination to see the matter through. It should be evident by now to those eminent gentlemen of the bar who have led the five defendant distributors into their present difficult legal position that it is time to start talking turkey. Either that, or (better still) the distribution executives should take the reins back into their own hands.

CONSISTENCY—THY NAME IS LEO!

During the past two years of product shortage, with films coming through to theatres in a trickle, exhibitors have been made more conscious than ever of M-G-M’s right to the claim of leadership.

There have been times in the past when we have found fault with some phases of Metro’s production system. As a matter of fact, several years ago it seemed to us that the company had passed its peak, that it was on the downhill and would be supplanted by another studio on filmdom’s pinnacle. But Metro has undergone a great resurgence and today, again, the consistency of its product is unmatched in the industry.

This impression is sharply etched upon the observer’s mind by recollection of such films of recent months as Two Girls and A Sailor, Gaslight, Bathing Beauty, Dragon Seed, White Cliffs of Dover, Mrs. Parkington, The Seventh Cross, Meet Me in St. Louis, Thirty Seconds Over Tokyo, National Velvet and Music for Millions. All of these boasted the happy combination of good (some great) entertainment and sink boxoffice values.

That same impression of Metro’s preeminence is solidified by perusal of the array of outstanding films ready for release in the immediate or near future. They might as well be listed alphabetically, for there seems little point in trying to find preferences in this luxuriant lot: Anchors Aweigh, The Clock, Her Highness and the Bellboy, Hold High the Torch, Our Vines Have Tender Grapes, Son of Lassie, Thrill of A Romance, Valley of Decision, Weekend at the Waldorf, Without Love and Ziegfeld Follies. For the exhibitor who desires to know what these titles mean in terms of star names, Technicolor and such other marquee values, we suggest examination of the details in the Production & Release Record of this very issue of Film Bulletin.

Through these troubled war years, when fine entertainment has been so vital to the nation’s morale and
when quality product has been needed so direly by exhibitors to bridge the gap resulting from reduction in the number of releases, Metro has been a bulwark.

If consistency is a jewel, Leo the Lion has abundant cause to roar louder than ever, for he is rich indeed.

ALLIED PROTESTS C-R

The suspicion with which independent exhibitors view the operations of Confidential Reports, Inc., the new theatre checking organization established by five major distributors, was given added voice in a recent bulletin issued by A. F. Myers, general counsel of Allied States Association. In the issue of March 19 we quoted some of the correspondence received by Film Bulletin on this subject, as well as the bulletin of the Independent Theatre Owners of Ohio, in which P. J. Wood declared that "boxoffice grosses will be as confidential as a front page story in the New York Times" under this new setup. Other exhibitor groups have protested against C-R.

There is little doubt but that Confidential Reports is headed for formidable opposition unless it can allay the understandable fears of exhibitors that their business will be banded about among the five controlling companies.

In the Allied bulletin, which bears the title "Confidential (or Collusive?) Reports, Inc.," Mr. Myers says: "With all the charges of combination, conspiracy and oppressive practices hanging over their heads, one would have expected the major companies to shun any concerted action in matters affecting the independent exhibitors.

"Nevertheless Paramount, RKO, Columbia, Universal and United Artists propose to launch their new venture on April 2. This will greatly strengthen the ties that bind those companies in a community of interest. Before the New York case reaches trial on October 8, the Government should file a supplemental complaint showing how the defendants, since entry of the consent decree, have extended their domination of the independent theatres by greatly increasing percentage playing and by spying on such theatres and learning their most intimate business secrets.

"Interchange among those five major distributors — two of which operate theatres in competition with independent exhibitors — of confidential information relating to the operation and earnings of independent theatres would be a plain violation of law.

"We hope that the five sponsors of Confidential Reports, Inc. will see the wisdom of abandoning their project. If they persist in their joint undertaking, it will be eyed with suspicion and will be challenged the very moment that evidence of collusion appears."

THE COMBINATION OF THE MIDNIGHT CURFEW, UNUSUALLY-WARM WEATHER AND LIDO GAVE THE JOURNAL OF BROADWAY'S FIRST-RUN HOUSES A SAD PRE-EASTER PERIOD UNTIL THE START OF THE SCHOOL HOLIDAY LAST WEEK Brought thronges to many of the new films and grosses are expected to be up next few days.

Again leading all others are the Radio City Music Hall which gravitated back to smash business earlier than the other film palaces by opening a sure-fire program — the annual Easter stage spectacle and "Without Love" — on which day the world's largest theatre chalked up a new attendance record of 23,380, three thousand more than the previous figure and the biggest opening day in the 15-year history of the house. Grosses for the first week were the highest the Hall has ever done during the Lenten period and, with waiting lines completely encircling the 50-5t Battle Street block, the house started to open its doors at 7 A. M. during the program's second week. The M-G-M feature and a new Spring revue is expected to continue here through April.

The other pre-Easter big-business-getter was the combination of "God Is My Co-Pilot" and Cab Calloway and His Orchestra on the stage at the Strand which had a terrific opening week following a three-week run for "Hotel Berlin," which started big but tapered off during its final stanza.

Two strong holdover stage-screen attractions, "A Tree Grows in Brooklyn" and Victor Borge and Joan Edgardo in the stage show, and "The Purple Cabinet" with Xavier Cugat and His Orchestra, Lena Horne and Robert Walker in person, have continued to do good business during the pre-Easter period and it is all to remain. "Brooklyn" is nearing its fifth week at the Roxy where the grosses held down only because the early curfew permits fewer complete shows. The picture will play a sixth stanza before giving way to "A Royal Scandal!" in mid-April... "Dorian Gray" had three tremendous weeks at the Capitol but, when Robert Walker left the in-person show, business dropped slightly and the picture is now in its fifth and final week before "I'll Be Seeing You" starts.

"Practically Yours," with Benny Goodman and His Orchestra on the stage, had a strong opening day on March 28th following the profitable four-week run of "Bring on the Girls." The waiting lines outside the theatre will likely increase over the Easter weekend and the entire program will hold until late April... A first-run of RKO-Radio's "Pan-American" had a disappointing week at Loew's State, where it grossed less than the third week of "Meet Me in St. Louis," the first time in the 25-year history of the theatre that a picture played 2 days. The State is playing a second run of "A Song to Remember" over Easter... The 45th to 47th Street portion of Times Square is completely Technicolor on both sides of Broadway and there are nine releases. In addition to "Song to Remember," "Belle of the Yukon" has opened at the Palace and, across the street, "Colonel Blimp" has a gala Opening night premiere sponsored by the Astor: at the Strand on March 29th. "The Princess and the Pirate" is now in its eighth week at the Astor, "The Three Caballeros" just started its ninth week at the Globe, and "Thunderhead, Son o' Flicks," now in its third week at the Victoria, are all continuing Technicolor pictures. Of the three last named, Goldwyn's Bob Hope film held up best during this dull period but all were expected to bound back during the Easter holiday "Colonel Blimp" followed "Mr. Emmannuel's" 12-week run at the Gotham — longer than any since the theatre turned to first-run films over a year ago while "Belle of the Yukon" came in after three profitable weeks for "Murder, My Sweet at the Palace.

The balance of the Broadway first-run houses have been in the doldrums but several were pulled out by new attractions including the Rivoli, where "The Affairs of Susan" started off well after a disappointing 18-day popular-price run for "The Song of Bernadette," at the same house where I achieved a 20-week run in 1944... "The Corn Is Green" also had a good opening day at the Hollywood following an eight-week run for "Riddle Speaking" which finished up as mill business... "Between Two Women" is attracting hordes o Van Johnson-hobby-sax fans to the Criterion where "Ke Your Powder Dry" played less than three weeks to average grosses... "Earl Carroll Vanities" opened March 31st at the Republic where "Utah" played to wide, empty spaces for last of its three weeks... The Rialto, the former early morning-hours house, is面貌ed by a movie packed with all its recent films, "Crime Doctor's Courage," "House of Fear" and "Rough, Tough and Ready," doing below average for each week each.
**PARAMOUNT . . . 1 in Fifth Block (Total 4)**

*The Affairs of Susan* Diverting Comedy Is Overlong

Paramount (Hal Wallis) 10 minutes

Jean Fontaine, George Brent, Walter Abel, Dennis O'Keefe, Don DeFore, Rita Johnson, Byron Barr, Mary Field, Francis Pierlot, Lewis Russell, Vera Marshe, Frank Faylen. Directed by Frank Seiter. Screenplay by William A. Seiter.

"The Affairs of Susan" is diverting entertainment—except in action and rural situations.

*20TH CENTURY-FOX . . . 1 in Ninth Block (Total 4)*

A ROYAL SCANDAL: LUBITSCH FARCE FALLS FLAT

Lutes . . . + in first-runs; less in subsequents

6th Century-Fox 4 minutes


Ernst Lubitsch, whose magical "touch" has rarely failed to produce effervescent, entertaining farce comedy when the master himself directed, comes a cropper in "A Royal Scandal." Under the heavy hand of director Otto Preminger, this chapter in the Armouries of Russia has all the lightness and subtlety of an elephant in a vanity patch. The principals, led by the talented Tallulah Bankhead, are forced to tick around that old football, intrigue in the court of the Czarina while she plays with her soldier-love. Working desperately to yield a crop of laughs, their efforts fall far short of matching the elaborate production values lavished on the film. The artificial and corny tone of the material is painfully apparent in a gag, referring to the goal of the Russian people, like "a swine in every stable." This is a sad attempt at "high comedy," particularly in the light of the recent crisis. A few rascals emerge as comic highlights, such as when the young lieutenant receives a promotion with each succeeding pass he makes at the

Czarina, but on the whole, "A Royal Scandal" is confused satire that doesn't come off. None of the names have important marquee value and the word-of-mouth will be no help at the boxoffice. To this reviewer, "A Royal Scandal" constitutes a royal waste of money and talent.

With Tallulah Bankhead as Catherine, whose downfall is being plotted by her generals while she engages in succeeding romances, the story begins with the Czarina's riding herself of her latest lover just as the Chancellor (Charles Coburn) is trying to arrange an alliance with France. A young cavalryman, William Eythe, breaks in on Catherine as she is about to meet the French emissary, Vincent Price, to warn her of the plot against the throne. Attracted by the dashng lieutenant, she promotes him to captain and is ready for her next amour, not knowing that he is engaged to her lady-in-waiting, Anne Baxter. His promotion comes rapidly as he responds to Catherine's advances, while the generals, led by Sig Ruman, cultivate his good graces, sensing that he will make a good tool for their intrigue. The Czarina learns of Eythe's engagement to Baxter and sends her away. At a banquet, the generals contrive Eythe's meeting with Catherine's previous lover, Don Douglas, to turn him against the queen, but, Eythe beats up Douglas and remains loyal. Catherine, however, berates him for creating a scandal and when he finds the edicts he has published to aid Russia in the trash basket, he joins the generals to consummate their plot. The Chancellor, however, upsets their plans and arrests all those involved. He then introduces the Czarina to Price, beginning her next love affair, and causes her to destroy Eythe's death warrant, permitting him to return to Baxter.

Miss Bankhead plays the role of Catherine with zest, but is stymied by some of the ridiculous situations. With Bankhead making a dashing, hot-blooded lieutenant and Charles Coburn is occasionally amusing as the wily Chancellor. The rest of the cast is wasted in roles that are as unimportant as they are inane.

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**BOX OFFICE RATING:**  Poor  Average  Good  Excellent

A P R I L 2, 1945

YORK
M-G-M . . . 2 Not Set

'WITHOUT LOVE' TRACY AND HEPBURN SCORE IN GAY ADULT COMEDY

Rates • • • + in all except action and rural houses

M-G-M
111 minutes
Spencer Tracy, Katharine Hepburn, Lucille Ball, Keenan Wynn, Don Esonond, Patricia Morison, Felix Bressart, Emily Mysew, Gloria Grahame, George Davis, George Chandivir, Clancy Cooper. Directed by Harold S. Bucquet.

A set of very attractive film players, led by that winning combination, Spencer Tracy and Katharine Hepburn, convert a talky screenplay into highly entertaining adult comedy. The Philip Barry play, translated to the screen by Donald Ogden Stewart, still retains its wory quality, but the words fall into such delightful patterns, particularly via the expert delivery of the accomplished cast, that physical action is hardly missed. The story about a loveless marriage-of-convenience and its ultimate romantic metamorphosis, carries undeniable appeal to the ladies and there is sufficient accent on comedy to make it attractive to the male animal, also. Hepburn fans will find their favorite running the gamut of emotions from a dowdy, loveless widow through to a red-blooded success. Tracy is back in his buriy, tender, wise character that has netted him his greatest popularity. And Keenan Wynn and Lucille Ball add incalculable humor and amusement to a secondary romance that piles up the laughs whenever they are on screen. "Without Love" should meet with deserved success in all but action and rural houses.

Scientist Spencer Tracy is invited by the inebriated Keenan Wynn to spend the night in his cousin's mansion in war-crowded Washington, and, under the guise of caretaker, decides to set up his laboratory in the cellar. Wynn's cousin, Katharine Hep- burn, a widow living at her late husband's farm, allows Tracy to conduct his experiments after a somnambulistic excursion by Tracy's chauffeur. It is up to Mrs. Wynn to keep the quintessentially loveless Wynn from making a mistake that could never be equalled; she, disillusioned by a Parisian sırasında. Since both are interested in science, Hepburn proposes marriage of convenience, where she can have the perfect helpmate, without the romantic entanglements. On their first marital night, they fall into his room, after which she nightly locks him in his room. Together they work on their project, a high-altitude oxygen mask, then, to Washington for test run. Wynn is in for success, but their marriage is endangered when Tracy sees the girl who had left him in Paris, incurring Hepburn's jealousy and, she turns to Carl Esmond for solace. Tracy, now truly in love with his wife, acts a Ren scene that brings them together.

Keenan Wynn, as a soured, near-sighted wolf, makes the most of a hilarious triad involving Lucille Ball, a wisecracking estate agent, and Patricia Morison, an on-screen socialite. This young man has all of the most ingratiating comedy styles and has yet to fall down on a score commitment. (Robert Moritran's direction.)

EATEN BY A LADY MILDLY ENTERTAINING MUSICAL

Rates • • • generally; less in action spots

M-G-M
90 minutes

A love story, pure and simply delightful, "The Clock" represents another directorial triumph for Vincente Minnelli, whose "Meet Me in St. Louis" warmed the hearts of America. Just as in his previous film, the director has concentrated on tender, love-filled, laugh-filled, incident rather than narrative and the result verifies Minnelli's mastery of those little real-life caprices that ralts the Hollywood product. The story can be told in a single sentence: a lonely soldier on a two-day pass meets a girl, they fall in love, marry and he leaves for overseas. As this theme, oft-repeated in films, has been endowed with a tone of freshness and it will be highly enjoyed by young people alike. Favorable word-of-mouth, aided by the stars' marquee value, will boost grosses as it plays down the line.

Santa Fe, 1943. Judy Garland and Robert Walker have never been better. As the principals in a small featured cast, they dig their way into the audience's heart. Maudlin sentiment is noticeably absent. There are some heart-tugs and a good quota of laughs, but the true appeal of the film is that which causes the onlooker to nudge his neighbor and say, "Isn't that a fact?" Keenan Wynn, although he is only one of the principals, in the course of events, contributes a gem of a drunk act that is good for more belly-laughs per minute than this reviewer can remember. James Gleason's portrayal of a good-natured milk truck driver stacks up with any he has ever done — no mean accomplishment, and Lucile Gleason is splendid as his wife. And if the audience is not treated at least to a little liberal education on the greatest metropolis in the world, New York City.

As the story opens, Robert Walker is in New York's Pennsylvania Station for the first time in his young life; on a forty-eight hour leave before going overseas. Judy Garland, a stenographer, on her way to the New York Central to marry a Frenchman, trips over his sprawling legs, loses her heel and romance is born. They spend the day in Central Park, visit the Zoo and Museum and she makes a date to meet him under the clock at the Astor Hotel. Warr by her roommate not to become involved with a stray soldier, Judy decides to stand her ground and, if they are deeply in love, they linger in the park, miss the bus and are given a lift by James Gleason's truck driver, who brings Judy into a coffee house and Gleason is knocked out by a drunken, Keenan Wynn. Walker, a Judy deliver the milk for the groggy Oon, have breakfast at his flat and are flounced to marry by the lucky Gleason. They are separated in a subway rush but not knowing each other, they decide to keep other. As Walker about to return to camp, they meet again in Pennsylvania Station and after much fUCHU are married, feeling more like strangers than ever. In a Cathedral, they rep the marriage vows to each other and at their honeymoon night in a hotel, Walk leaves for camp knowing that they were meant for each other.

'STILF'

Columbia
67 minutes

Some pleasing songs and the top-flight dance of Ann Miller provides some bright moments in "Eadie Was a Lady," a mildly entertaining musical programmer. Completely lacking in plausibility, the picture is hardly off the mark. The whole thing is based on the ridiculous premise that a society co-ed could attend a Boston college by day and, unknown to her a burlesque show at night. Although Miss Miller is unable to make this two-sided character even faintly credible, she puts over such lively songs as "I'm Gonna See My Baby" and "Tell You Came Along" and really shines in a produc- ton number built around the title time during which she dances and displays her lovely legs to excellent advantage. A few laughs are garnered by Joe Besser, former burlesque comic, who gets in plenty of mugging and low comedy antics as he jazzes up the school's Greek Festival. Jeff Donnell makes an amusing and into it, and when it is well cast as a blonde burlesque soubrette. Ann Miller and the popular Hal McIntyre Orchestra are coupled with the attractive title, give this above-average marquee value for the duals.

Ann Miller, who lives with her aunt in a palatial Boston estate and attends an exclusive college in the daytime, acts under a different name in a burlesque show at night. William Wright, the young burlesque producer, arranges for her to do a specialty and, when Miss Miller is an immediate and, theomboked (Marion Martin) is fired. When there is danger of her family learn about her double life, Miss Miller's of Wright's show and it is increased of Wright, who is engaged with Miss Martin discovers her real identity and she seeks out and persuades her to appear in a play. When the vindicated Miss Martin hears of this, she telephones police that an indecent performance is being given. During the ensuing raid, Miss Wright is caught on the coat-tail of college dean, who is attending the event their photos are emblazoned on the pages. Wright manages to convince dean that Miss Miller was appearing in a group in order to gather material for an annual college festival and matters are straightened out for all concerned.

LEYENDEC

FILM BULLETIN
Hotel Berlin

Getting voted all the time
THE CORN IS GREEN' ANOTHER BETTE DAVIS ACTING TRIUMPH

Rates ● ● ● generally

Warner Bros.

114 minutes.

Bette Davis, John Dall, Joan Loring, Nigel Bruce, Rosalind Ivan, Rhys Williams, Mildred Dunnock, and Ray Milland, will set going camp

Hurst, Gwyneth Hughes, Thomas Louden, Billy Roy, Tony Ellis, Elliott Dare, Robert Regent, Leslie Vincent, Robert Cherry.

Directed by Irving Rapper.

The strong and moving play in which Ethel Barrymore gave one of her greatest stage portrayals, emerges on the screen as an equally powerful drama with Billi Daves playing an outstanding character role with rare distinction. Less showy than her recent parts, the role of the British school-mistress who elected to stamp out illiteracy among the youngsters working in the Welsh coal mines stands as one of Miss Davis's most subtle acting jobs. Very few changes have been made in the Emily Williams play which seethes with dramatic undertones and enlivages on the poverty and ignorance of the untaught Welsh miners in the 1890's. Because the young girl who becomes involved with the gifted young hero is an

unsympathetic brute and because the fling lighter character of a Coal miner's assistant, the stage play will insure excellent grosses in metropolitan first-runs. Elsewhere, the lure of the Davis name will bring strong box office returns.

Coming from London to live in a small Welsh village, Bette Davis is appalled by the poverty of the inhabitants who send their children to work in the mines at sixteen. Miss Davis enlists the aid of Rhys Williams and an idle spinner, Mildred Dunnock, in her educational program in her own house to teach the youngsters in the town. One young miner, John Dall, shows such great promise that she is spurred on to guide him and, in time, to apply for a scholarship at Oxford. However, Dall rebels against her constant driving and, while still eligible to marry Miss Davis's housekeeper, as is about to the main plot, it will need strong selling to attract the general public. While the title suggests that the film might have an unusual spiritual quality, Director Robert Florey has confined this element to a few brief dialogues, and the performances are basically true to life. Doing more than anything else to make the story come to life are the many warm and human qualities in the character of Olive Candy, the young British officer (well played by Roger Livesey) who learns the value of sportsmanship in the Boer War and, during the present conflict, is made to realize that his methods are antiquated and useless in fighting the Nazis. The romantic element is exemplified in the portrayal of the gentle, sensitive, and thoughtful boy of the Welsh mining villages by a lovely and talented young actress who displays the attributes which brought Greer Garson to Hollywood, after another actress had played the role of "Mr. Chips." Like that great success, this too, should build on favorable comment and word of mouth.

On leave from the Boer War, Roger

Livesey, young British officer, goes to Berlin to trap a German anti-Nazi propagandist. Then, after a cafe brawl, the German Army insists he fight a duel with Anton Walbrook an Uhlman officer. To avoid international complications, Deborah Kerr, an English Governess, becomes the official reason for the duel and, in the hospital to which officers are taken, Livesey and Walbrook become firm friends. After Walbrook becomes engaged to Miss Kerr, Livesey realizes that he, too, wants to marry her. The Boer War, Livesey, now a colonel, is old-fashioned in his ideas of warfare. It turns out that he marries the girl and treats Walbrook, now a prisoner, as friend before the latter is sent back to Germany. In the present struggle, Livesey has been given the task of leading a British fighter patrol against Walbrook, now a refuge from Nazidom, persuades him to join the newly-formed Home Guard. Just before that battle, Livesey is taken off guard by a young lieutenant, tells him that in total war, the army must always be ready for a surprise attack.

'GOD IS MY CO-PILOT' WILL NEED STRONG SELLING

Rates ● ● + generally; more in action spots

Warner Bros.

88 minutes

Dennis Morgan, Raymond Massey, Dane Clark, Robert Lowery, John Kiernan, "Jeff" Royle (which means, Stanley Ridges, Craig Stevens, Warren Douglas, Stephen Richards, Charles Smith, Minor Watson, Richard Loo, Murray Alper, Directed by Robert Florey.

A faithful screen adaptation of Col. Robert Lee Scott's autobiographical book, "God Is My Co-Pilot" is a frequently thrilling story in which the screen has strong appeal to male patrons and to those not surfeited by similar air-action films. The production has some magnificent flying combat sequences and several outstanding human interest touches, but because so much of this has a familiar ring and the few remaining fastbacks are entirely incidental

to take the Oxford examination, Miss Loring soberly tells Miss Davis that she is about to become a mother. Miss Davis bribs her to leave the village and not upset the boy's plans and is not until he takes first place in the scholarship competition, that Dall learns that Miss Loring has bared him an illegitimate son. He decides to marry Dall, once he becomes a real mother, but Miss Davis finally convinces him that the girl is only anxious to have the child taken off her hands. To permit him to grasp the opportunity to become one of the nation's great statesmen, Miss Davis offers to adopt the child. And Dall then departs for a career at Oxford.

Two newcomers, John Dall, who gives a forceful and earthy portrayal of the young miner with great potentialities, and Joan Loring, as the brat-like, selfish Bessie, offer fine support to the star. Nigel Bruce adds some light touches as the local squire and Rosalind Ivan is amusing as the reformer's sweet daughter. In general, "The Corn is Green" is solidly made, but Miss Davis is not yet the acting counterpart of her old friend Greer Garson. [The Corn is Green], the new Warner Bros. picture, is a solid drama with an important message and a depth that is all too rare in movies of this type.

'COLONEL BLIMP' SPLENDID BRITISH FILM MERITS HEAVY CAMPAIGN

Rates ● ● ● in class spots; less elsewhere

United Artists (G.F.C.)

148 minutes

Roger Livesey, Deborah Kerr, Anton Walbrook, David Ward, James McMicheal, U.S.

Directed by Michael Powell and Emeric Pressburger.

A splendidly-acted panorama of 40 years of British Army life, photographed in magnificent Technicolor, "Colonel Blimp" is one of the finest films to come out of England but its appeal in America will be mainly to the uninitiated. Strong selling campaign to offset its lack of players familiar to American fans should put it over in selected first runs, but, because of its length and British viewpoint, it will not earn the grosses it deserves in the average naborhood or action house. Originally titled "The Life and Death of Charles Cartland" (which means nothing to audiences not acquainted with David Low's cartoons of a stuffy old British officer), the picture has been slightly cut from 140 minutes to 132, but will remain well over two hours in length. Despite this, it is always interest-holding with many gently humorous and even a few hilarious episodes, as well as several tender and highly-dramatic moments. Although there is a little good-natured fun-poking at the British and some of the Germans are treated too sympathetically, the performances are basically true to life. Doing more than anything else to make the story come to life are the many warm and human qualities in the character of Clive Candy, the young British officer (well played by Roger Livesey) who learns the value of sportsmanship in the Boer War and, during the present conflict, is made to realize that his methods are antiquated and useless in fighting the Nazis. The romantic element is exemplified in the portrayal of the gentle, sensitive, and thoughtful boy of the Welsh mining villages by a lovely and talented young actress who displays the attributes which brought Greer Garson to Hollywood, after another actress had played the role of "Mr. Chips." Like that great success, this too, should build on favorable comment and word of mouth.

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FILM BULLETIN

YORK

DENLEY

10
A PREVIEW OF THE NOVEL that sold for the Highest Price ever paid by a Producer!

So tremendous that it is the first novel ever bought for publication by one of America's leading non-fiction publishers!

Two phenomenal advance printings totaling 100,000 copies!

Ran serially in condensed form in the Saturday Evening Post!

Official book publication by Whittlesey House, May 14, 1945!

Watch the advertising campaign and sensational reviews in the book sections of all newspapers!

Previous top-price novel, A. J. Cronin's "The Green Years"
'SUDAN' ANOTHER UNIVERSAL FANTASY IN COLOR

Rates • • • generally; more in action houses

Universal
76 minutes
Maria Montez, Jon Hall, Turban Bey, Andy Devine, George Zucco, Robert Warwick, Philip Van Zandt, Harry Cording, George Lynn, Charles Arnt.
Directed by John Rawlins.

Still another fairy-tale adventure with vivid Technicolor enhancing the beauty of its desert backgrounds, lavish settings and rich color costume work. Group is beautifully shot, directed and cast. In all, a box office property. Generally; more in action houses.

'UTAH' ROY ROGERS MUSICAL WESTERN FOLLOWS PATTERN

Rates • • • where star clicks

Republic
78 minutes
Directed by John English.

The successful pattern of the recent Roy Rogers outdoor musicals has been followed almost too closely in "Utah" and, as a result, the songs and comedy far outweigh the riding and shooting action. Wherever the Rogers films are popular, this will click big, although the absence of cowboy thrills will prove disappointing to avid western fans. The attractive blonde songstress, Dale Evans; that amusing old codger, George "Gabby" Hayes; and Bob Nolan and the Sons of the Pioneers again support the likable, easy-going star just as they have done in a half-dozen other films. The story is a makeshift affair dealing with a musical comedy star's efforts to sell her ranch in order to finance a new show and most of the humor stems from the Chicago show people's annoyance at western life and customs. Except for Hayes' portrayal of an irascible old woman-hater, the comedy is trite and mildly amusing at best. Best of the eight songs is the Sons of the Pioneers' novelty, "Losing Loops," about a design called "Utah Trail," warped by Rogers, and several of Miss Evans' numbers are pleasing if not original. List Patrons are with the Rogers-Patterson characters and are magnificently and, during the rendition of the title tune, a succession of Utah's picture postcard outdoor shots are shown. This may be somewhat effective, but, to this reviewer, Rogers' air show making him known to all types of movie-goers, this will serve as a good dueller in naborhood spots.

When Dale Evans, a musical comedy star, learns that the sheriff is about to close for lack of cash, she decides to head for Utah and sell the ranch she has inherited but never seen. Roy Rogers, who has been managing her Bar X Ranch, prepares to welcome Miss Evans until his friend, George "Gabby" Hayes, tells him that she intends to sell it to Grant Withers, a swindling cattle-broker. To restrain Miss Evans from this foolish act, the former于此 hopes to again reunite her and her show-girl friends to Hayes' run-down shock and tells them it is the Bar X. When Withers learns of Rogers' ruse, he decides to use it to boot Miss Evans sell out to him at a low price before she leaves for Chicago. Rogers learns that the sheriff has been putting up the Bar X cattle and he starts a fight which lands him in jail. However, Withers helps him outwit the sheriff and they board the train taking the cattle to the Chicago stockyards. There is another fight in the stockyards and when Withers' crooked methods are exposed, Rogers goes to the theatre where Miss Evans is rehearsing her new show. After explanations, Miss Evans re-titles her show "Utah" and Rogers helps her put it over.

'ROCHESTER' ANDROSON'S THOUSAND FISH WRECK COMEDY FOR MASS AUDIENCES

Rates • • • in family houses; less in class and action spots

United Artists (Edward Small)
79 minutes
Directed by Allan Dwan.

Blessed with a sure-fried narrative situation, this latest version of George Barr McCutcheon's 40-year-old hit play is still able to convulse modern-day audiences. First of a popular book, then a successful play and film (both before (last time in 1935), the story of young lady's efforts to spend a million in 60 days in order to inherit seven million more may be familiar to many parents. The film will come fast and often during this swift-paced unfolding. Although there is some attempt to bring it up to date by making Rochester a recently-divorced man, the film does not quite follow its accustomed break-neck course as complications pile up and the characters go through enough of the usual-acting antics. At least most of the gags, as assembled by Eddie "Rochester" Anderson, June Havoc and Mischa Auer, are made-to-order for today's young America. The solid, square-shouldered hero gets every bit of humor out of the tale, this will draw gales of laughter from mass audiences (as it did at a New York "smash" preview) and make a topnotch dueller.

Honorably discharged after two years in the Army, Monty Brewster (Dennis O'Keefe) returns to New York to make plans for his long-postponed honeymoon with his wife, Joanne. On the eve of the ceremony, O'Keefe is informed that an eccentric uncle has left him $8,000,000 with the stipulation that he must spend it all on luxurious living within 60 days in order to inherit the balance of the estate. He must also keep the reason for the fortune a secret and must enter into no marital entanglements within the 60-day period. Figuring it will be easy to get rid of a million, O'Keefe and his friends, Monty and his entire floor of offices and gives his war buddies (Joe Sawyer and Herbert Rudley) and Mischa Auer and newly-formed Brewster & Co. He also invests in Mischa Auer's flop musical and entitles the aid of Gail Patrick, a spindrift society girl so that he gleefully finds that one-third of the money is gone in a week. However, O'Keefe gets in had with his friends, Miss Walker becomes jealous of Miss Patrick and his buddies desperately try to recoup something from his investments. In a final mad orgy of spending O'Keefe chart a yacht, takes all his friends and the cast of the flop musical on a long cruise. When the yacht hits a mine, he contracts for a Brazilian tug to tow the vessel in for $450,000. Back in New York with his receipts for the squandered million, O'Keefe's buddies are told that they have salvaged just before the deadline approaches. In a sudden inspiration, O'Keefe gives the sum to his attorney as an execute to and no one was able to explain his strange actions to Miss Walker.

As Monty Brewster, Dennis O'Keefe displays unexpected ease and natural comic sense that stumps one of the best light comedians in the business. Eddie "Roches ter" Anderson's every gesture and utterance gets a laugh and Joe Sawyer and Jun Havoc are both effective and enjoyable with their wittled roles. Helen Walker is most attractive and capable as the puzzled heroine while Gail Patrick is lovely in a less role.
We're not Teasin'

... because we haven't got a thing to hide...
Story, Stars and Songs... add ‘em up...romance with a twist and a twinkle...
that winsome onesome, Jane Powell... the delightful marquee twosome,
Ralph Bellamy and Connie Moore... and the renowned radio maestro, Morton Gould
with his orchestra, in original melodies... the sum?... SOME SHOW, BROTHER!

CHARLES R. ROGERS presents

"Delightfully Dangerous"

with
JANE POWELL
RALPH BELLAMY
CONSTANCE MOORE
MORTON GOULD AND HIS ORCHESTRA

and Arthur TREACHER - Louise BEAVERS - Ruth TOBEY

Screen Play by WALTER De LEON and ARTHUR PHILLIPS - Based
on a story by LEVIN PHILLIPS, EDWARD VERDIER and FRANK
TASHLIN - Associate Producer: JOSEPH S. TUSHINSKY
Original Music and Arrangements by MORTON GOULD

Produced by
CHARLES R. ROGERS - ARTHUR LUBIN

Released with delight
thru U.A.

Not on their way
to the Hit Parade!
* "THROUGH YOUR EYES TO YOUR HEART"
* "I'M ONLY TEASING"
* "ONCE UPON A SONG"
* "IN A SHOWER OF STARS"
DIVORCENCE MAIN TRIAL ISSUE

Theatre divorcement will be the principal issue in the Government's suit against the "Big 2" when the case comes to trial October 8th, next, before Federal Judge Henry W. Goddard, it was revealed in the pre-trial conference held in New York Federal District Court recently.

Assistant Attorney General Robert L. Wright, representing the Department of Justice, stated that he would back up the Government's allegation that producer-owned or controlled theatres are illegal by evidence he would produce both documentary and oral at the trial. He indicated that the other phase of the Government's case would be trade practices and that the method in which the Department conducted its suit would depend largely on Judge Goddard's acceptance of Arbitration Appeal Board decisions as evidence. If the court rejected the decisions as evidence, Wright conceded, then individual witnesses would have to be heard and the trial would be prolonged considerably.

Although the pre-trial hearing was designed to reach agreements on procedure with an eye to shortening the trial, neither side made any concessions on either theatre divorcement or clear-
ance during the open conference and no change was indicated after the principals met with Judge Goddard behind closed doors. A second pre-trial conference was set by the court for April 10, although the Judge would not be able to attend, with a subsequent hearing April 19. Judge Goddard would preside and listen to any agreements reached.

The court failed to rule on the Government's application for a temporary injunction to restrain distributors from granting clear-
ances. Attorneys Wright and Attorneys for the majors said that they would make no reply to amicus curiae briefs filed by the Society of Independent Motion Picture Producers and the Conference of Independent Exhibitors, which asked for an printed statement of facts none of which is supported by any evidence." They declared that "every material assumption of 'fact' including industry 'statistics' is incorrect and is denied."

STRIKE CONTINUES IN THIRD WEEK

It was still a deadlock in the studio strike early last week, as the dispute continued on a basis on which the Government could intervene was indicated when Conference of Studio Union craftsmen working on Government films under an

exception specified in the strike order, declaring that they had been ordered by management to make pictures for commercial films, along with what they termed "strikebreakers."

Herbert Sorrell, CSU president, called the strike "90 per cent

won" in a union mass-meeting last Monday and declared that he and the Strike Committee of the Labor Board ordered a hearing before a "person authorized to enforce any order the board may

make," which the producers would attend and heed. Meanwhile, Richard P. Walsh, LATSE international president, and Put Casey, producers' labor contact, went to New York for conference with William Hutcheson, international president of the Carpenters and Joiners Union, and other labor executives, to ask Hutcheson to order the striking employees back to work. Sorrell, however, declared that the strike would be settled in Hollywood, not in

New York.

Earlier, George W. Taylor, chairman of the National War Labor Board, ordered an immediate end of the strike in a wire to Sorrell, terming the stoppage a "flagrant disregard of labor's no-

strike pledge to the President, and of the procedures established for the peaceful settlement of labor disputes in time of war." Sorrell's reply blamed the producers' "continued refusal" to comply with a regional WLB ruling according recognition to CSU's local 1421 and added, "So long as the producers continue to defy the regional WLB of March 25th, we have been forced to order workers back to work as they have apparently done." He claimed that if the NWLB would grant a "full and fair hearing of

the case, it would hand down a favorable decision.

Major producers' leaders said they hoped the WLB's order

would be respected and reiterated the producers' "pledge of compliance with any decision made by the NWLB."

Walsh, who had earlier threatened to call out projectionists throughout the country, in addition to his union's studio workers, if the producers recognized Local 1421, retracted this position upon learning that Sorrell had defied AFL president William Green, and found that Sorrell "cease and desist from using the name of AFL in connection with the strike, which I disavow," and called for immediate termination of the strike, so that NLRB could settle the dispute. Upon assurance from the studios that they would continue production despite the strike, Walsh agreed to cooperate toward that end.

The Screen Actors Guild, by an "A" member vote of 731 to 10, threatened to observe a boycott contract with the producers and to ignore the picket lines. A-J members of the SAG voted 2,298 to 78 to observe the contract.

The producers contention that they would continue produc-

tion was upheld as more than 29 pictures were in active produc-

tion last week.

.......

RAW STOCK ALLOCATIONS CUT, RESHUFFLED

The industry took another cut in its raw stock allocation for

the second quarter of 1945, this time about six million feet, as the War Production Board announced the quotas last fortnight. The new quota was set at 261,000,000 linear feet, but the figure included a reduction in prints lent to the Army for showing in this country.

Newsreels were scheduled to get an additional 53,000,000 feet, the same as in the first quarter of 1945.

Allocations for the individual companies were reshuffled, af-

fecting particularly those studios employing independent produc-

tion units. A "bank" or pool of 28,323,720 feet was set aside from

which these independents would draw. United Artists, which

is composed entirely of these units, had no individual allotment at all in the new setup, its quota, amounting to 16,157,760 feet for the last quarter, having been turned over entirely to the independents' bank.

RKO's quota was reduced from the first quarter allocation by

almost five million feet and Paramount took a cut of almost one million feet, both of these companies distribute films pro-

duced by independents in addition to their own product. All

other companies received a cut in linear footage.

About five million additional feet of film are being made avail-
able for the second quarter by WPB, and is expected to go into

the independents' bank. The raw stock credit to the companies

from the Army is expected to amount to 50 per cent of the stock supplied to this source. Half of this will go to the independent producers and the rest to be divided among the companies, it was indicated. Allocation for the Office of War Information was in-

creased approximately nine million feet.

Raw stock quotas of individual companies for the second

quarter were: Columbia, 28,150,580 ft.; M-G-M, 39,191,760; Metro-

Goldwyn Mayer, 27,997,710; Fox, 33,788,380; RKO, 7,915,380; Universal, 16,815,810; Warner Bros., 31,374,810; and Independent Pro-

ducers, 28,323,720.

.......

NEW CHECKING UNIT MEETS OPPOSITION

Confidential Reports, Inc., was viewed with suspicious eye

by independent exhibitor organizations, following announce-

ment of the formation of the checking organization by five of the major

distributors.

In a bulletin, A. F. Myers, board chairman and general counsel of Allied States Association, gave notice that Confidential Reports, Inc., would be challenged as soon as evidence indicating collusion among the distributors appeared.

"Interchange among these five major distributors — two of

which operate their own competition with independent exhibitors

— of confidential information relating to the operation and earn-

ings of independent theatres would be a plain violation of "law," he bluntly stated. "The law sanctions the dissemination of in-

formation regarding market conditions based on closed trans-

actions, but it does not countenance interchange of business se-

crets extracted from exhibitors against their will and used as a

means of extorting higher tribute from them.

Condemning the formation of such an organization at this

time, Myers said, "With all the charges of combination, conspir-
THE NEWS DIGEST

(Continued from Page 15)

acy and oppressive practices hanging over their heads, one would have expected the major companies to shun any concerted action in matters affecting the independent exhibitors."

Myers suggested that the Government file a supplemental complaint, in view of the formation of the distributor checking organization, showing how the defendants, since entry of the decree, "have extended their domination of the independent theatres by greatly increasing percentage playing and by spiesing on such theatres and learning their most intimate business secrets."

The bulletin listed five factors which are causing independent exhibitors to eye the new company "with anxiety". (1) It would be headed by an executive of one of the participating distributors; (2) the business manager, Jack Levin, is a former employee of Copyright Protection Bureau, "which has been charged with unfairness toward exhibitors; (3) the company's personnel will be the joint agents of the five participating distributors; (4) In recent years, the majors "through joint agents have demanded access to the books and records of exhibitors in certain areas and (5) the Big Eight, in recent years, has had a "tendency to drop the 'confidential clause' from their license agreements."

Allied of New Jersey and the Indignant Exhibitors Forum, also voiced criticism of the new checking unit. In a resolution passed at its regular meeting, the former condemned its formation and operation on the grounds that it "will facilitate the exchange of confidential information" concerning independent theatres by distributors. The resolution called the formation of the checking company "an extension of the monopolistic practices currently employed by the major motion picture distributors and will further tend to restrict competition within the motion picture industry" and also that "information gained concerning business operations of independent theatres would give theatres affiliated with the distributors an additional advantage" over the independents.

Copy of New Jersey Allied's resolution was sent to Robert L. Wright, assistant Attorney General, handling the Government's prosecution of the anti-trust suit against the major distributors.

FREE SCREEN GREAT FORCE — HAYS

A free and moral screen can be a mighty force in post-war world rehabilitation, Will H. Hays declared in his report to the Motion Picture Producers and Distributors annual board meeting. The MPFPDA president said that, despite war pressures and temptations that might have tended to relax the standards of motion picture production, the industry's self-regulation code succeeded in preserving "the canons of sound morality and public decency" and that "no post-war trend of laxity or license, falsely condoning itself in the good name of liberty, will weaken our determination to keep the screen a free medium by keeping it an honest and respectable one."

Hays warned producers against the dangers inherent in "the intrusion of self-serving propaganda" in entertainment pictures and declared that free international interchange of films was vital to world amity. He named "good pictures produced anywhere" as "ambassadors of good will" that would help establish a "common bond of sympathy and understanding for cooperation among the peoples of the world. They can do much to cement the peace which the great powers are now planning."

Praising the industry's many contributions to the war effort in promoting War Bond sales, raising funds for the Red Cross and other charitable causes, Hays added that through last December, the industry had contributed free to the armed forces overseas, 24,887 prints of feature films and 26,341 prints of shorts in 16 mm. film.

Hays' report was unanimously approved. He was re-elected president at the meeting and Carl H. Milliken was elected secretary; George Borthwick, treasurer, and F. W. Duvall, assistant treasurer. Joseph I. Breen, designated last December as Vice President and Director of the Production Code Administration continues in that capacity.

Hunt Stromberg Productions was elected a Class A member of the Association and Stromberg was designated as representative. The Board of Directors for the new year are: Barney Balaban, Nate J. Blumberg, George Borthwick, Jack Cohn, Cecil B. DeMille.

IT'S AS BIG AS IT SOUNDS
THE NEWS 'DIGEST


THEATRE PRICE CONTROL KILLED

OPA control of theatre admission prices got the axe as the Senate Banking and Currency Committee turned thumbs down on Price Administrator Chester A. Bowles' request for price ceilings on pix admissions. It also rejected OPA control of barber and beauty shop prices before approving a 12-month extension of the PA Act without change.

Following his initial request for admission price control, Bowles appeared before the Senate Committee to present his arguments and virtually all his statements were challenged by members of the Committee. Although he acknowledged that originally, he did not favor theatre price control, Bowles changed his position after reviewing Bureau of Labor Statistics figures, he said, showed a sharp jump in admission levels since May, 1942. However, after questioning by Senators Downey and Hatrick, Bowles admitted that he had not reviewed the increase in theatre prices since 1937 and could not judge whether they were out of line with the general rise in the cost of living. He also admitted that one-third of the rise was attributable to increased taxes.

Bowles also stressed the fact that producer profits have gone up in the case of seven "major motion picture producers, distributors, and exhibitors," 42.8 per cent in 1943 from the 1938-39 average. He quoted average annual profits in pre-war years as $31,000, or 7.1 per cent of average annual sales of $433,111,000, compared to 1943 profits of $173,319,000, or 23.2 per cent of sales of $746,740,000.

In answer to Downey's suggestion that Bowles might have misinterpreted the increase by dividing the number of single admissions into the total amount collected and thus arrived at an erroneous figure because of the greatly increased attendance at higher-priced first-runs, the Price Administrator contended that if an exhibitor had not increased his admission prices unduly, he had nothing to fear from price control. He also pointed to the "effectively controlled" admissions in Canada and voiced the opinion that it could be done here "without imposing an undue administrative burden."

Bowles stressed the fact that he did not aim to roll back exhibitor's prices, but wanted to prevent them from going any higher. His remark that film rentals had risen brought a retort from Senator Toley that he should really start with the true cause and attempt to control film rentals. The Price chief had no reply.

CRACK DOWN ON CURFEW VIOLATOR

Initial action against violation of the midnight curfew by a motion picture theatre was started last week as War Manpower Commission officials in Washington recommended to the War Production Board that drastic action be taken against the Loop Theatre, Toledo, accused of deliberately ignoring the Byrnes edict.

Determined to make an example of the accused theatre, and possibly to set a precedent for any future violations, regional WMC officials have asked distributors to withhold prints from the Loop Theatre if it insisted upon showing films after midnight. A procedure may be established in which the WMC and the WPB would request power companies to discontinue current to violators.

The Loop Theatre, ordinarily open until 3 a.m., has been continuing its shows until 5 a.m. In line with the recent directive of the Armed Services, military police were stationed at the house to enforce the curfew among soldiers.

In New York City, Mayor LaGuardia's extension of the curfew until 1 a.m. caused some theatres to remain open until that hour, but they quickly shifted back to the midnight deadline when personnel of the Armed Forces were required to observe the midnight

(Continued on Page 31)
'WITHOUT LOVE' CRITICS CALL IT WORDY BUT ENTERTAINING
(MG-M)
"...Pretty largely a languid exercise...Conversational drama in which the action chiefly flows on nimble words, spoken with smooth and saucy savour, and in which feats of little pitter abound...Despite its glib and weaknesses in spots, 'Without Love' is really most amusing and that goes for its bright particular starts." CROWThER, N. Y. TIMES.
"...3 Stars...Miss Hepburn floats across the Music Hall screen with the same lissom grace and blithe charm that distinguished her in the Barry comedy when it played on the Broadway stage...Wife-in-name-only theme is handled in a broader and more leering fashion on the screen...Co-stars complement each other very well." CAMERON, N. Y. NEWS.
"...Great good fun, no matter how far-fetched...Stimulates a lot of laughter on the screen without ever having to pretend that it is vaguely profound...Performances are, of course, the chief attractions, Miss Hepburn is superb...Far better as a photoplay than as a stage play. It should prove a resounding hit." BARNES, N. Y. HERALD TRIBUNE.
"...Endowed with a deep-growing, fraternal sort of affection which lifts the film out of the moonlight class and up to rather master and infectious level of modern marital comedy...Particular well-turned screenplay which converts a so-so Broadway drama into something film goers will be beaming over from here to Japan," WINSTEN, N. Y. POST.
"...Despite a dearth of deep-laid surprises, the picture is distinctly enjoyable...Civilized wit in dialogue that covers with a fresh veneer...Process is accompanied by laughter." WINSTEN, N. Y. POST.

'GOD IS MY CO-PILOT' ACTIONFUL BUT TRITE
(WARNER BROS.)
"...Rip-roaring film is heavily...and often embarrassingly...larded with pieties...This pious injection of the spiritual in an otherwise noly action film is patently overreaching and results in a maudlin effect...Fla.shy aerial action and heavy heroics...Another rather cheaply theatrical war film." CROWThER, N. Y. TIMES.
"...Fuzzy film...Shots of aerial warfare are generally exciting, keep the production from being a slapped-together attraction...Religious aspects of the original story are fortunately understressed...Where it doesn't upstage, it is about as trite and unconvincing as any war film." BARNES, N. Y. HERALD TRIBUNE.
"...Inner religious conflict expressed in the title is subordinate much more than it was in the autobiography. That change is proper to a movie as intent on sheer action as this one is...Devoted mainly to airplane battles and lots of them...Excitement of these battles is the picture's only major aim and on that basis it must be rated a great success." COOK, N. Y. WORLD-TELEGRAM.

TRITELY ACHIEVED..."...Some material represents a saturation point and 'God Is My Co-Pilot' uses too much of that stuff...Religious angle is not very effective...Action thriller made on an 'A' scale in production and cast but otherwise almost down in the juvenile bracket." WINSTEN, N. Y. POST.
"...Great deal of action and not much dialogue...Some thrilling scenes of dogfights...Good direction, authentic atmosphere." CAMERON, N. Y. NEWS.

'KEEP YOUR POWDER DRY' TAKES A PANNING
(MG-M)
"...If they do anything to people for maligning the Women's Army Corps they will certainly do whatever it is to Metro for 'Keep Your Powder Dry'...Authors must have dashed off the script on the doorsteps of the studio beauty shop. The situations and dialogue are of that general atmosphere." CROWThER, N. Y. TIMES.
"...Wacs can scarcely be too pleased with the silly salute they receive in 'Keep Your Powder Dry'...Affected with a minimum of taste or imagination. The script is cluttered with clichés...Chance of viewing Lana Turner or Laraine Day marching across a parade ground may be somewhat novel. It is certainly not entertaining." BARNES, N. Y. HERALD TRIBUNE.
"...Brisk battle cry for women at war, 'Keep Your Powder Dry' is a chic and sharp-taloned tale about fighting among the shapely bleachheads of Hollywood...In between spas and making up, a certain amount of beguiling information about the Women's Army Corps is dispensed." MCANUS, PM.
"...Artificially unreal plot...Opening scene, discovering Lana, face down in bed scales the peak...But this exciting promise was not subsequently filled, equalled, approached or even re- mentioned...Routine service drama was all that came out. Women don't make it as funny or touching or anything as men do." WINSTEN, N. Y. POST.
"...Tale, serviceable before, is a little ridiculous in its latest version...Emphasizes all the sillier aspects of the women in the Army and makes them look like a lot of little fibbertigibber-bits trying to play soldier...Unfortunately that the first picture about WAC training and activities missed its mark so badly." COOK, N. Y. WORLD-TELEGRAM.

'THUNDERHEAD' FICKLA SEQUEL 'WORTHY SUCCESSOR' — NEWS
(20TH CENTURY-FOX)
"...Better film than its predecessor. More action, both equine and human, and less tear-jerking horse sentiment...Have made of the McLaughlin ranch a colorful place to visit for both children and adults. Relies on a panorama to produce an attractive, rather than a dramatic, item of motion picture entertainment." GUERNSEY, JR., N. Y. HERALD TRIBUNE.
"...Worthy successor of 'My Friend Flicka,' which delighted young and old alike...Under Louis King's able direction the picture moves quickly." CAMERON, N. Y. NEWS.
"...Lacks the genuineness and the semblance of true legend which gave full warmth and charm to the film of Mary O'Hara's previous story...Nevertheless a beautiful, colorful and uniquely interesting motion picture, with breath-taking Western scenery, considerable incidental treatment of the breeding, training and love of horses; and an enormously exciting flight to the finish between two great stallions to top it off." MCANUS, PM.

'PAN-AMERICAN' LIKEABLE MUSIC, TEDIOUS PLOT
(RKO)
"...Short on funny lines and situations and long, very long, on songs and dance numbers of the America-ness variety...Musical travestogue...Some of the specialty numbers are quite lively...But, 'Pan-American' has been put together in such helter-skelter fashion that the show as a whole lacks pace and spirit." TAYLOR, N. Y. TIMES.
"...When it isn't boding your ear with the insipid ins and outs of its colorlessly tedious plot, 'Pan-American' offers more artless dancing and rumba, a hemispherical armful of lovely girls and a few sprightly Latin-American ilts and rhythms." J. T. MCANUS, PM.
"...Tedious potpourri of rumba tunes separated by passages of pseudo-sophisticated romantic comedy...A few interior sets, a few cabaret rumbas and a few comedy lines do not add up to bright musical fare." GUERNSEY, JR., N. Y. HERALD TRIBUNE.
"...Some swell Latin-American song and dance numbers really scruptuous, wild, crazy, uncivilized and something that most Weltsan audiences have to see to believe is the next one to come along." COOK, N. Y. WORLD-TELEGRAM.
"...A case of too much story and too little South American music and dancing...What entertainment there is, is first rate and thoroughly enjoyable...Extraneous comedy could have been replaced advantageously by more music." HALE, N. Y. DAILY NEWS.
COLUMBIA

So far as the general public was concerned, the most noticeable effect of the strike in Hollywood was the slim material offered by the movie columnists during the week the publicists respected the picket lines established by the set decorators union. To this rule Columbia was no exception, although due to its central location gas-rationed photographers visited it more often than the others for pictures of the picket lines. This gave the company a bit of "institutional" publicity.

While a few new starters were reported during the walkout at other major plants, the Columbia policy apparently was to wash up those distribution functions and hold off new product until the controversy reached a settlement. Thus the outlet's present shooting activity consists solely of "Over 21" and "The Bandit of Sherwood Forest."

There was a time when the heroes of Alexander Dumas' stories were believed to be the exclusive property of Edward Small, but lately Columbia has stepped in to grab a number of the royalty-free yarns and after two experiments in this direction, the studio has scheduled a third, "The Cavalier of France." "The Companions of Jehu" already has been completed, while another, "The Gallant Blade," is in the scripting stage.

Irving Cummings, who has just completed "The Dolly Sisters" for 20th Century-Fox, is expected back on Gower street shortly to fulfill part of his two pictures obligation there. At present he is pursuing stories offered him by Harry Cohn.

Fred MacMurray and Leslie Fenton will release the first of their independent productions through Columbia. Titled "Pardon My Past," the film goes before the cameras shortly at General Service.

METRO-GOLDWYN-MAYER

Indicative of a new note of internationalism that may be expected to materialise more fully in post-war relations between the Hollywood film industry and those of other countries is the unusual deal recently concluded by M-G-M and Mexican producers. Metro, it appears, has bought the rights to two films produced in Mexico, "Maria Candelaria," starring one-time Hollywood favorite Dolores Del Rio, and "El Penon de Las Animas" with the Mexican singing star, Jorge Negrete. The plan is to dub English dialogue and distribute the two films through Loew's facilities.

During a trip to Mexico last year I had the opportunity to observe first hand the activities of the still undeveloped but highly enterprising Mexican film industry. That Hollywood has not taken more interest in the production projects of the neighboring Republic is attributable, not to its own lack of appreciation of what can be done in Mexico City, but a U.S. government policy which advises a "hands off" attitude — at least during the war. However, this is by U.S. firms of certain, better-grade Mexican films for dubbing and distribution is a judicious step that also can become a profitable one. Such films, included in the regular contracts of exhibitors operating in Texas, Arizona, New Mexico and California with their large populations of Mexicans will be most acceptable. Obviously, their value elsewhere except where foreign-made product is customary, will be negligible.

Jim Al Lyon, Gloria De Haven and Jimmy Durante, the "Music for Millions" trio, will be teamed again in "Joy of Living" under the same production combination: Joe Pasternak, producer, and Richard Thorpe, director...Clark Gable is back on the lot, testing for his first screen role since being discharged from the Army, the top spot in "This Strange Adventure"..."Great Temptation," based on a novel, "Carol and Anna," has been bought for Greer Garson...Pat Kirkwood, an English actress, has arrived in Hollywood — the first of a group of stars to be exchanged by M-G-M studios in Hollywood and M-G-M London films. Her first American stint will be "No Leave, No Love"...Harry Warren and Johnny Mercer who did the score for "The Harvey Girls" will repeat their teaming on another M-G-M musical, "The Belle of New York."

Arch Oboler, who has been rambling around the Metrotet for some months exploring the ramifications of film production has been given an assignment. He will write and direct a domestic drama, "I'll Tell My Husband." Oboler, drawn into films from radio some seasons ago, produced an excellent commercial subject called "Main Street." The story of American facetists, it was not released under sponsorship of the business organization for which it was made. Instead, it has become the property of a couple of independent film men who may release it as a commercial enterprise.

MONOGRAM

Happy Monogram! Unaffected by the studio strike by virtue of its recognition of CSU, Monogram's production continued unhampered, as its publicity department, tongue-in-cheek,9 ditched out all the news at hand to correspondents whose energies usually are devoted to reporting the goings on at studios with more impressive dining rooms. Minus publicists to pick up the checks, they were lost souls.

The studio, thoughtlessly, had not anticipated the strike — thus only one picture was in production, "Springtime in Texas." However, the imminence of a heavier schedule of activity is indicated by the announcement that 10 stories are ready for the cameras, "Case Manana," "Gregory the Great," "Allotment Wives," "Charlie Chan in Mexico City," "Dime a Dance," "Swing Parade," "Belle of New Orleans" and two untitled pictures, one a western for Jimmy Wakely; the other, a melodrama.

Incidentally, for the two stories with Mexican backgrounds, "Case Manana" and "Charlie Chan in Mexico City," two producers are traveling across the border to shoot background material. They are Lindsey Parsons and James Burkette. The decision to go so far afield for material is just another indication of the quality Monogram gradually is getting into its production.

Showmanly is the word for "Dillinger," one of the nearest action parcels to come from Hollywood since the days when gangster films rode untrammled across the screen. Missing, however, is the tendency to glamorize the criminal — a characteristic of early underworld movies that aroused the protests of women's, teachers and parents groups. Also showmanly is the trip to Hollywood of Emil Wanatka, famous as the owner of Little Bohemia lodge, a Wisconsin resort where the Dillinger gang fought it out with the FBI. Wanatka will make a trailer for the picture.

PARAMOUNT

To those of us on the trade press who for years have urged the growth and support of independent production, it was interesting to note the recent article in Time magazine pointing to the decentralization of the production structure as a factor designed to improve the general quality of motion pictures. The decision of such men as Hal Wallis, Hunt Stromberg and William Goetz to enter the field has enhanced independent prospects considerably. In effect, they have created "miniature majors." Hal
RKO has weathered the strike in good order, keeping three pictures in production, "George White's Scandals," "The Amorous Ghost" and "The Bells of St. Mary." The last named, starring Bing Crosby, almost came to an impasse when actor Crosby, on the first day of the strike, refused to cross the picket line until assured by the Screen Actors Guild that it was all right. And while on the subject of crossing picket lines, a low bow is due RKO's Perry Lieber and Herman J. Branson to the voluntary surrenders outside their respective studios for newspapermen who were unwilling to enter the struck plants although their union, the CPI and Newspaper Guild, did not recognize the walkout.

An unusual and certainly an unexpected deal is that concluded last week by RKO, Paulette Goddard and Burgess Meredith. Meredith will act as himself and Paulette will be "The Diary of a Chambermaid," classic French story by Octave Mirbeau. Jean Renoir is going to direct.

Boris Karloff will star in "Chamber of Horrors," new chiller film planned by the plant which will have a story based on a notorious London insane asylum.

Recovered from its understandable chagrin at not nabbing Academy Award honors with "Wilson," 20th Century-Fox kept the headlines for five pictures before the cameras during the strike and started on the sixth, "David and Bathsheba." New for year was announced for "Love Letters." "The Affair of the Yellow Ribbon," "Operation Secret," "The Mule," "The Montana Story" and "The Long Years." The last was completed, it is understood, by RKO-Radio's Miss "Affair of the Yellow Ribbon." Another of Clive H. Sumner's hit projects, "The Mule," produced by "Affair of the Yellow Ribbon" before its premiere, and "The Montana Story" will be released late this winter by RKO-Radio. "The Mule," a vehicle for Errol Flynn, is likewise scheduled for release by the studio. In addition to these, "The Montana Story" will have a story based on a notorious London insane asylum.

That the soigne first-run engagement of "Wilson" in Los Angeles was designed simply as sop to the vanity of the studio is evident in the frequently stated assertion of the controlling chain here, Fox West Coast, that business is so good in this war industry area that its theaters could exist profitably on only six months actual operation! "Wilson" didn't need the extra revenue of a road show first-run, and in view of the appropriateness of its thematic to the contemporary political picture, it seems a breach of public responsibility to have withheld it from immediate popular-priced distribution. 20th has no one to blame but itself for the Academy disappointment.

A remake of "Down to the Sea in Ships" which catapulted Clark Gable to fame is on the agenda here again. It has been placed on the schedule of Lewis Lichten who does not intend to attempt the production until conditions are such to facilitate a location jaunt to Massachusetts to shoot the ocean sequences... Louisa De Rochemont is in Washington to discuss plans with the F.B.I. for his "Now It Can Be Told," described as a factual account of the G-men's activities in thwarting sabotage and espionage in the early stages of the war... Darryl Zanuck has an idea up... "Union," for story based on the German prisoners of war who have been escaping from American and Canadian camps... Another musical, "Cameo Kirby," saga of the Mississippian, has been bought for William Ferrberg.

James Cagney was the recipient of an important honor when it was announced that his production, "Blood on the Sun," will be shown to delegates at the World Security Conference in San Francisco under a special dispensation of the Navy Department. After the subject's premiere before its distinguished audiences, it will begin a regular run at the United Artists theater.

An all-star cast along the lines of "Since You Went Away" apparently is being assembled by David O. Selznick for "Duel in the Sun." The leading player was the subject of a recent interview with Selznick. Sirk will direct Arnold Pressburger's production of "Vidocq" in which George Sanders will be starred as the French thief who became prefect of the Paris police... William Cagney has bought "A Lion in the Streets," a first novel by Adrienne Langley. James Cagney will star in the story and production is scheduled for after the 1945-46 seasons.
Unrest in IATSE ranks and refusal of some members to cross picket lines or accept jobs normally done by striking workers, plus the unwillingness of William Hutcheson to order carpenters back to work are developments viewed here as indicative of rising sympathy and new strength for Herbert Sorrell and CSU. In even the most conservative circles the impression was that the producers would seek an armistice over last week-end pending submission of the dispute to the National Labor Relations Board.

Meanwhile, picket lines have thinned out considerably since the first day of the walkout. Reports of violence can be laid to exaggeration in newspaper stories.

With picket lines surrounding all the studios (except Monogram, PRC, General Service and Walt Disney) Hollywood managed to keep the cameras rolling during the last three weeks as attested by the current FB production record, reporting 35 films at work. Production continues to roll along although there appears to be some hesitancy to put all pictures planned before the cameras while awaiting final developments.

This fact, obviously, is at variance with the widespread belief (outside the film colony) that production companies had been crippled completely by the walkout. Further, it challenges the statement by Walter Winchell over the air that the labor dispute would curtail shipment of pictures overseas to the fighting fronts. With a six months backlog in all studio vaults and current shooting proceeding with difficulties, but at a normal rate, the strike definitely has not deprived the armed forces of entertainment. Nor has it interfered thus far with studios' commitments to exhibitors.

The achievement of an objective viewpoint of the motion picture strike, which was precipitated on March 12 by the refusal to work of the Screen Set Designers Local 1421 and locals affiliated with the Conference of Studio Unions, has been made difficult by the extraneous matters injected into the dispute by the producers, the unions involved and the pronouncements of such "friends of the court" as the SAG, SWG and SDG.

As the producers, on one hand, have made generous use of the words, "wildcat," "purely jurisdictional" and "illegal strike," CSU's Sorrell jeopardized his cause by the ambiguity with which he set forth his objectives.

The barrage of claims, counter-statements and the ridiculous threat of Richard Walsh, president of IATSE, to pull projectionists off their jobs in a country-wide protest against recognition of the CSU as bargaining agent for the set decorators, served only to cloud the fundamental issue: namely, the refusal of the producers to act on a WLB directive to continue negotiating a contract with Local 1421, CSU, pending a review by NLRB of claims to jurisdiction by IATSE Local 44.

The producers claimed that they failed to obey the WLB directive because of a "threat" telegram received from Richard Walsh which stated, "We hereby notify you that if the producers take any steps by way of negotiating or otherwise recognizing Local 1421 as the bargaining agent for the set dressers, the instructions heretofore issued by us to Local 44 will immediately be enforced, directing property men of IATSE not to work with any set dresser who is not a member of IATSE."

Upon receipt of the wire, the producers reported that a petition was filed in Washington seeking a final and complete determination of the basic jurisdictional controversy. What the producers failed to make clear in their statement is the fact that the WLB anticipated such a review and in its decision declared that "solely to preserve the status quo in the public interest," the CSU was to be recognized.

In short—the producers, by acquiescing in Walsh's intimidation, have left themselves open to charge that the "threat" telegram carried more weight than the legally rendered decision of an authorized Government agency.

In the corner occupied by Herb Sorrell, support, which began enthusiastically with the first day's walkout, gradually dwindled in the fortight that followed, despite sporadic instances when IATSE men refused to do the work normally assigned the strikers. The Screen Publicists Guild deserted after a week of refusal to cross picket lines, as did the Screen Office Workers Employees Guild and the Screen Analysts Guild.

The press agents who came up the hard way from $35 to $40 salaries to the present scale of $110, reportedly, have developed a schism in their ranks. If enlarged, this group of workers may leave the fold of organized labor.

By way of explaining these defections, the "return to work" CSU affiliates pointed to their original display of sympathy as "emotional" and spokesmen declared that Sorrell had legal procedure at his command by which the controversy could have been settled without the strike call.

Obviously this assertion is correct, but still it does not balance the refusal of the producers to obey the original WLB order. Nor does it whitewash the tactics of the IATSE which threatened its own strike on the outrageous basis of its unwillingness to abide by a WLB directive. In the course of the strike, but not before, there came assurances from both the IATSE and producers that the decision of the NLRB would be considered final.

Sorrell, his back to the wall and fighting two powerful combines, with a WLB decision to substantiate the propriety of his grievance, resorted to the only measure at his command.

A strike, though, is nasty business in wartime. So, too, is the failure of an important industry to obey a Government order.

So, too, is the insistence of a union that a strike will be called if that Government order is obeyed.
in the Release chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rei." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1944-45 programs unless otherwise noted. MT immediately following title and running time denote Technicolor production.

Columbia

1944-45 Features (48) Completed (36) In Production (2) Serials (3) Completed (2) In Production (0)

New Productions

The Bandit of Sherwood Forest (Technicolor) Romance—Started March 19
Cast: Cornélis-Auriol, Louis Prosperi, Daniel Filset, Charles Vanel

Release Chart
Title—Running Time
Over 1...November
Blow Arrow (Serial)...Scott-Javerg...9-4...10-12...610
Blond from Brooklyn...Dorothy-Merrill...7-9...10-12...610
Blood of the Western Trail...Starrett-Matthews...9-4
Details under title: Exterior—Sidewalk Rivals
Boston Blackie Booked on Suspicion...Humphrey-Berengut...5-6...9-4...610
Details under title: Texas Rifles
Brandstareder...Wardrobe-Richmond...10-2...11-6...610
Details under title: Crime Doctor's Courage (70)
Cyclone Prowler (Serial)...Starrett-Worth...7-6...11-9...620
Details under title: Cyclone Doctor (No. 7)
Dancing in Manhattan...Bundy-Dawson...9-11...12-28...610
Details under title: Swing the Curtain (Serial)
Escape in the Fog...Wright-Fuch...10-5...4-5
Details under title: Song of the West
Guy, A Cal and a Pal, A...Merrill-Wright...11-24...5-5...604
Details under title: Fighting Guardsmen, The
I Love a Mystery...Merrill...11-24...5-5...604
Knit and Tell...Merrill-Wright...11-24...5-5...604
Leave It to Jingle...Singleton-Lake...11-13...9-22...610
Let's Get Married...Merrill-Wright...10-16...1-4...604
Mark of the Whirl, The (61)...Dix-Carter...12-25...4-9
Details under title: Derwent Swallow
Meet Miss Bobby Sue...Creppy-Merrills...10-12...12-6...602
Missing Lady...Perry...10-14...11-16...604
Details under title: Tomorrow You Die
Monster and the Ace, The (Serial)...Lowther-Maulsby...2-19...10-40
Details under title: Powerhouse
Pincushion...Center...11-15...11-16...604
Details under title: The Roadsiders
Return of Durango Kid...Starrett-Stevens...6-12...12-9
Rhythm Round-Up...Kynor...6-5...12-9
Rookie in the Ruritan...Rags-Hibbity...12-17...5-9...622
Rough Riders...Bolte...14-7...15-11...604
Rough, Tumac and Becky...Merrill-Rogers...11-27...5-9...622
Details under title: Men of the Desert
Saddle Leather...Starrett-Athen...12-21...602
Saracen Heroes (60)...Starrett-Worth...2-1...604
Servant Mike...Ward...12-21...602
Shadows in the Night...Riddle-Fehr...5-10...19-10...602
Details under title: Our Snatching Blonde, The
She's a Sweetheart (60)...Frazee-Parks...8-21...12-7...610...3-5
Details under title: At Home in Repair
Sing Me a Song of Texas...Lam-Tollin...9-18...8-22...621
Some in New York (171)...Mendl-O'Bohan...12-13...3-1
Details under title: All We're Dreaming
Surprise in the Night...Morris-Fuch...3-5
Details under title: The Phantom
Strange Affair (70)...Kynor-Miller...10-25...601...12-15
Tahiti Nights...O'Brien-Maxthors...9-4...12-14...6025
Details under title: Hoop-De-Doo (Serial)
Ten Cents a Dance...Fray...2-12
Details under title: The Moonlighter
Thankless Night, A...Ward...7-9-12/2...603...12-11
Together Again (100)...Dunn-Bayer...9-7-12...603...12-11
Many in the Middle...Evelyn-Blaine...5-15...12-22...602...2-5
Details under title: Our Wandering Blonde
Youth on Trial...Foonye-Red...10-30...1-11...6041
Details under title: Our Wandering Blonde

Completed

1943-44

Adams Unknown (72)...Kane-Christians...13-15...6-1...5010
Beck, The (Serial)...Main-Pattison...7-16...510
Consent Blues...Main-Pattison...6-26...510
Details under title: Ruthlessly Blues
Cry of the Wild West (65)...Mason-Craw...5-15...8-31...5007...9-18
Details under title: Bride of the Vampire
Desert Hawk (Serial)...Holme-Watts...5-9-7...5140
for July... Herbert Biberman has joined producer Jules Levey and will participate as an associate in Levy's program for United Artists.

Another production company will soon be offering product to United Artists with the announcement for the formation of Golden pictures—a company consisting of Edward and Robert Golden and Sam Denslow. Their first enterprise will be a film story based on the hit radio program, "Breakfast in Hollywood" with Tom Breneman as the host. The Golden team formerly worked at RKO—doing the very profitable 'Hitler's Children' and "The Master Race." 

Lester Cowan, interested in the press since his connection with the Bernie Moragn story, is planning a saga of war correspondents, entitled "Free Press." 

**UNIVERSAL**

Universal kept its lot fairly active despite the strike with three pictures continuing and one new entry chalked up during the walkout. The subjects include Walter Wagner's "Night in Paradise," "Lady On a Train," "Serenade of Murder" and "Once Upon a Dream."

News, however, was kept at a minimum at Universal, since like the other majors depending on outside commitments for players, directors, etc., the studio decided on a policy of waiting for the outcome before scheduling future projects.

Walter Wagner, however, lined up Fritz Lang, Joan Bennett and Edward G. Robinson for "Scarlet Street." The picture, reuniting the trio of "Woman in the Window" will be filmed under an independent corporation structure. Universal will handle the distribution and the production will be the work of a firm called New World Properties of which Lang, as producer-director, will be president and Wagner, vice-president.

As it must in all fields, the fairer sex is invading the business of horror pictures with U's announcement that Gale Sondergaard is going to appear in a series of films based on "The Spider Woman" character—a lady heavy evolved from one of the Sherlock Holmes pieces. Miss Sondergaard will accomplish her diabolical deeds without resort to makeup, characterizing her part instead as a charming sophisticate.

**WARNER BROS.**

Those patriotic ads of Warner Bros. have taken a good deal of ribbing in and out of the motion picture industry with their pointed remarks on good citizenship, democratic ways, etc. However, by way of filling words to the action, Warner's in the few months, has demonstrated a facet of good citizenship that has been kept strictly under wraps. For the past two months the studio has had in its employ a Negro press agent, Phil Carter, a highly competent young man and a very gifted writer. He is the first member of his race to have been appointed to a regular position on a studio publicity staff, although his couple of seasons in which he was engaged by Metro to do special work for "Cabin in the Sky," Carter's particular assignment is to sell Warner's products to the Negro press. And I might add that he is doing an exciting job of it.

The decision to hire Carter was impelled by three facts: to give his talent, Warners' interests, liberal tendencies, and the growing realization by the studio that the Negro audience is a great deal more respect from Hollywood picture makers than has been its wont heretofore. Warners was one of the first film companies to attempt giving Negroes roles made auspicious than those of menials. And today I understand it is policy at the Burbank plant to expand this thoughtfulness to a rank of extras where mob scenes regularly include a representative proportion of Negroes. Colored G. I.'s dot such sequels and the Negro officer also is represented.

This is the kind of good citizenship which can bear emulating. The present front Warners struggled through their war with no noticeable effect on films about Negroes or the scheduled start. "The Two Mrs. Carrolls" got underway last week and "Time, Place and the Girl" was begun at the height of the conf. In addition, "Shadow of a Woman, "A Stolen Life" were operating...Curtis Bernhardt has had his contract extended "Stara and Stripes," a story based on the European G. I. publication toms as a likely film subject at this studio...Vincent Sherman will direct "Jimmie Gets Married" in which Joan Leslie takes over the title role.

**INDEPENDENT**

Samuel Hersh has announced a new independent firm, Multan Pictures Co., which expects to make six pictures in an designated release. "Hollywood High School," from an idea veteran director Elmer Clifton is to be the first of the series.

Former Metro producer John Considine has signed Virgil Pratt, Conover model, as the first player in a stock company intends to form.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Vol. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadow of a Woman</td>
<td>David-Ford</td>
<td>2-19</td>
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**NEW PRODUCTIONS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Completed (32)</th>
<th>In Production (2)</th>
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<tbody>
<tr>
<td>The Time, The Place and The Girl</td>
<td>Technicolor</td>
<td>Musical—Started March 18</td>
<td></td>
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<tr>
<td>The Spider Woman</td>
<td>Walter Wagner</td>
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**SIZE-UPS**

(Continued from Page 20)
Young, strikingly handsome Dorian Gray stands before his portrait and utters this wish: "If only the picture could change—and I could be always as I am now. For that I would give everything! Yes—there is nothing in the whole world that I would not give! I would give my soul for that". In the Oscar Wilde novel that shocked the world in the latter part of the 19th century, Dorian's wish comes true. At the right above is the portrait after it has undergone the horrible ravages wrought by its subject's profligate life of sin.

"THE PICTURE OF DORIAN GRAY"... From Wilde's Daring Fantasy

In undertaking the production of this picture M.G.M knowingly entered upon a risky enterprise, for Oscar Wilde's story is fantastic and it deals quite frankly with the subject of sin, a word that had best be whispered in Hollywood. The film version, while it is not the artistic success some hoped it might be, seems fraught with outstanding exploitation angles that afford exhibitors a grand opportunity to develop it into a surprising boxoffice bet.

The exploitation section of the press sheet, prepared by Metro's Billy Ferguson, is crammed with stunts that can put the name of Dorian Gray on the lips of everyone in town. Ferguson presents three likely exploitation angles for the showman's choice: (1) Dignity; (2) Horror; (3) Mystery — whichever suits his public's fancy. We predict that The Picture of Dorian Gray will prove to be one of the season's "sleepers".

(Continued on Next Page)
EXPLOITATION PICTURE

(Continued from Preceding Page)

"THE PICTURE OF DORIAN GRAY"


1. It is in the studio of artist Basil Hallward (Lowell Gilmore), left, that Dorian Gray (Hurd Hatfield) meets cynical Lord Henry Wotton (George Sanders), who inspires Dorian to make the wish that he always remain young while his portrait grows old. Wotton tells the handsome youth to abandon himself to every desire and pleasure.

2. Taking Lord Henry's advice to "live, let nothing be lost upon you," Dorian wanders into a cheap music hall in London's dim underworld, where he is attracted by a pretty young singer, Sybil Vane (Angela Lansbury). She becomes infatuated with his elegance and charm.

3. When Dorian proposes marriage, Sybil and her mother are overjoyed, but not her hot-tempered brother James (Richard Fraser), who warns them that Dorian will bring her to a bad end. Gray does betray the girl and she commits suicide. Later, when Dorian looks at his portrait in the study, he observes that the face has taken on an evil, dissipated expression.

4. Years pass, but Dorian Gray remains young, while his picture has grown old and shows all the marks of his dissolute living. When Basil Hallward accidentally discovers the horrible portrait in its attic hiding place, Gray stabs his friend in a fury of fear that he will tell his niece, with whom Dorian is in love. As Basil dies, blood appears on the hands of the picture.

5. Dorian realizes that he must destroy the picture. As he plunges a knife into the heart of the loathsome painting, he sinks to the floor lifeless. When his friends arrive, they find the body of a hideous, degenerate-looking old man, while the portrait has changed back to the beautiful Dorian Gray of the day it was painted.
Recently through the trade press, we informed our friends of the difficulties in maintaining our reputation for service under wartime conditions.

We explained that 504 out of 1600 employees (It is at this date 511 out of 1600 employees) . . . or practically one out of every three . . . are away on military duty . . . and that we are trying hard to carry on until they come back . . . In short we said . . . “Mister, have a heart!”

We never doubted the nature of your response . . . but the “heart” shown since in your avalanche of letters . . . has positively overwhelmed us.

Very soon, let us hope, the dawn of Peace will arrive, with our old employees coming back to us once again. Then better conditions, coupled with the effects of your cooperation, will quickly bring our service back to its old high standard.

We are naturally grateful to you—our old friends—for your understanding and cooperation. It is this fine, generous spirit on your part, that has enabled us to carry on thus far.

We most sincerely thank you.
TONIGHT AND EVERY NIGHT...
Starring the luscious Rita Hayworth, this Columbia Technicolor musical also boasts Lee Bowman, Janet Blair and a newcomer to the screen, Marc Platt, dancer in the Broadway hit, "Oklahoma." The story concerns a London theatre troupe, which never misses a show despite the worst days of the blitz, while Miss Hayworth conducts an off-again, on-again romance with flyer Lee Bowman. The cast also includes Leslie Brooks, Professor Lamberit, Dusty Anderson.

HOTEL BERLIN
Once again Warner Bros. hits the timely bell with this melodrama of a present-day Berlin hotel, a nest of intrigue, deceit and the underground. Adapted from the Vicki Baum novel, its cast includes Helmut Dantine, Faye Emerson, Raymond Massey, Andrea King, Peter Lorre, Alan Hale, George Coulouris, and Henry Daniell. Peter Godfrey directed.
THE NEWS DIGEST

(Continued from Page 17)
curfew. The military action was seen as a direct rebuke to La-Guardia’s defiance of the Federal directive. President Roosevelt upheld the Byrnes order when questioned about the LaGuardia extension.

Circuit and independent representatives met following news of the military curfew regulation and decided to observe the Federal curfew.

ASKS THEATRES ESSENTIAL

In a move to have motion pictures theatres declared essential, the Pacific Coast Conference of Independent Theatre Owners sent copies of resolution to Congressional representatives of seven Pacific states.

The resolution urged Congress and War Mobilization Director Byrnes to support Congressman Gordon L. McDonough of California in his proposal to declare motion picture theatres essential to the war effort. PCCITO Executive Secretary Robert H. Poole submitted the resolution.

It called attention to the all-out co-operation with the Government and the war effort by the production, distribution and exhibition branches of the industry. Stressing the special cooperation of theatres in devoting “all of the screen time requested by our Government for presentation of Government films and special message to the public,” and “outstanding cooperation in the sale of Government War Bonds, complete participation in all Red Cross and other worthy drives,” the resolution noted McDonough’s argument of the tremendous role theatres have played in “the essentiality of public morale, maintenance and morale building of both home and battlefronts.”

THEATRE RECORDS INSPECTION RULLED OK

Establishment of the right of distributors to inspect theatre records of percentage pictures where an exhibitor refuses to permit that action, despite contractual obligations, was claimed by distributor attorneys following a Federal Court ruling in Pittsburgh.

The case was brought by the eight major companies against 27 exhibitors in the Pittsburgh area, charging falsification of box-office receipts on percentage engagements. In a counter-suit charging that the licensing agreements were in violation of the anti-trust laws, the exhibitors sought an injunction to restrain the distributors from examining their books.

The Federal Court ruling was regarded as having national significance. Since similar actions have been filed by the distributors with more being prepared throughout the country, the ruling may set a precedent for examination of exhibitors’ records, if so stipulated in the contract, throughout the country. Both suits are expected to go to trial, although no dates have been set.

20TH-FOX PROFITS UP

Consolidated net profit, after all charges of 20th Century-Fox Film Corporation and its voting-controlled subsidiaries, including National Theatres Corp. and Roxy Theatres, Inc., for the 53 weeks ended December 30, 1944 was estimated at $12,400,000. This compares with 1943 actual profits, after all charges, of $10,901,000, a one and a half million dollar increase. Provision for Federal income and excess profits taxes was estimated at $25,100,000, compared with 1943 taxes of $23,800,000.

Universal Pictures showed a decrease in its consolidated net profits for the 13 weeks ended January 27, 1945 which aggregated $1,083,601 after all charges including Federal Income and Excess Profits Taxes. This compared with $1,214,001 for the corresponding period of the preceding fiscal year. Before provision for Federal taxes, profit amounted to $1,737,601 compared with $1,946,701 in the like period last year.

Loew’s, Inc. reported a net profit of $2,878,242 after Federal taxes amounting to $2,339,914 for the 12 weeks ended November 23, 1944. This compares with a net of $2,796,861 for the corresponding period the previous year.

Technicolor, Inc., showed a net profit of $859,156 for the fiscal year ended December 31, 1944, compared with $1,103,704 for 1943. Net sales for 1944 topped those for the previous year, however, the former figure hitting $11,194,380 compared with $9,202,927 for 1943. Federal taxes came to $1,101,633 in 1944, $819,846 the preceding year.

PEOPLE

Martin Starr was appointed exploitation director at United Artists, Barry Buchanan, UA director of advertising-publicity announced. Starr, who succeeds Rex Williams following the latter’s resignation, will combine his new duties with radio activities for the company.

Harry Blair, who recently resigned the post of Eastern advertising and publicity director for PRC, last week joined the RKO publicity staff. Arnold Stolz, former United Artists exploitation director, has been named PRC Eastern advertising-publicity head, following the company’s decision to maintain Eastern ad-publicity headquarters.

B. V. Sturdivant, veteran theatre executive and N. Calif. division manager for Fox West Coast Theatres, was named Latin American manager for the company with headquarters in Mexico City. Charles P. Skouras, president of National Theatres, announced Sturdivant’s appointment relative to the company’s planned expansion in the Latin Americas.

George Fraser was named a member of 20th Century-Fox exploitation staff, replacing Lou Gerard who transferred to the New York publicity department of the company.

Albert Margolies was appointed Eastern director of publicity and advertising for Lester Cowan Productions.

Charles Leonard has assumed the post of studio home office representative for William Cagney Productions with headquarters in the East.

William F. Bugie was named Dallas branch sales manager by James R. Grainger, Republic President and general sales manager. Bugie succeeds N. J. Colquhoun, who was upped to Southwestern District sales manager.

THANK YOU

for your cooperation in the handling of film.
It is working out swell.

NOW SAVE PAPER

This is an important War Effort.
Return posters sent to you in error. Do not throw them aside.
Return all posters properly marked, labeled and wrapped. Don’t throw them loose in the lobby.

YOU DO YOUR PART!
WE’LL DO OURS!

HIGHWAY EXPRESS LINES, INC.
236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna.
LOCAL 4311

APRIL 2, 1945

GET SET FOR THE BIG 7TH WAR LOAN!

NEW JERSEY MESS Mesenger SERVICE
Member North Film Carriers
260 N. JUNIPER ST.
TOMORROW THE WORLD... A serious drama, dealing with vicious workings of a 12-year-old Nazi's mind and eventual regeneration, this Lester Cowan production for United Artists release introduces Skippy Homeier to the screen after his successful appearance in the same role in the widely-discussed stage hit. Fredric March is seen as the boy's uncle who shelters him when he arrives from Germany. Betty Field is March's fiancée who is instrumental in the boy's change and Joan Carroll portrays March's daughter. Leslie Fenton directed.
IT'S IN THE BAG. Fred Allen’s return to the screen in the Jack H. Skirball production for United Artists release will be good news to moviegoers, particularly with a cast that includes guest stars Jack Benny, Don Ameche, Victor Moore, Rudy Vallee and Jerry Colonna. Aiding Fred also are William Bendix, Binnie Barnes, Robert Benchley, John Carradine and Minerva (Mrs. Nussbaum) Pious. The baggy-eyed comedian is seen as a flea-circus owner who suddenly falls into an inheritance. Richard Wallace directed.

HERE COME THE CO-EDS. Abbott and Costello are seen in a yarn (one of their funniest, 'tis reported) that puts Bud and the pudgy Lou in a girls’ college and lets them loose to take the institution out of debt. Costello’s adventures include a basketball game, a wrestling match and a tussle with an oyster fresh out of a stew. The cast includes Peggy Ryan, Martha O’Driscoll, Lon Chaney, and Phil Spitalny and his all-girl orchestra. Jean Yarbrough has directed the Universal comedy.
DENNIS O'KEEFE
CONSTANCE MOORE

EARL CARROLL VANITIES

Featuring
EVE ARDEN

with
OTTO KRUGER • ALAN MOWBRAY
STEPHANIE BACHELOR

and
PINKY LEE • PARKYAKARKUS • LEON BELASCO
BEVERLY LOYD • EDWARD GARGAN

and
WOODY HERMAN

and his ORCHESTRA

Directed by JOSEPH SANTLEY
Screen Play by FRANK GILL, JR.
Based on Original Story by CORTLAND FITZSIMMONS

A REPUBLIC PICTURE
Churchill, Roosevelt, Stalin at the Yalta Conference, prelude to the San Francisco World Security Conference.

Only ONE picture so timely.
San Francisco Press Club

For the greatest assemblage of international...

James CAGNEY
SYLVIA SIDNEY in "BLOOD"

a WILLIAM CAGNEY prod.
Honored!

REFERENCE PREMIERE

Scene from "Blood on the Sun" starring James Cagney and Sylvia Sidney.

Important, it is selected by the unprecedented event!

Men and journalists in world history!

Week of May 1.

"SUN"

Screenplay by Lester Cole • Additional Scenes by Nathaniel Curtis
From a Story by Garrett Fort

PORTER HALL • JOHN EMERY • ROBERT ARMSTRONG
WALLACE FORD • ROSEMARY DE CAMP • JOHN HALLORAN

A HISTORY-MAKING U. A. RELEASE!
THE PRODUCTION STARTS . . .

The motion picture industry is as good as its great pictures. On February 20, 1945, perhaps the most ambitious of all screen projects began.

THEY WERE EXPE N DABLE

From William L. White's story of daring days that wrote history, a mammoth production is under way with the biggest budget of the year.

The saga of the gallant men of the PT boats who were there at the fall of the Philippines, made possible General MacArthur's escape, and came back with the glorious invasion he led. The greatest of all stories behind the headlines.

The facts of its progress are of industry-wide importance and from time to time in coming months, M-G-M will record them in the trade press.
1882-1945
And Forever...

At this moment the headlines are yet moist with the tragic news. And, like so many others, we seek to summon small, beggarly words to give expression to the deep grief that lays so heavily on the hearts of people everywhere. We mourn.

Yes, we mourn, knowing full well that in the past other great leaders have fallen and that our nation in its strength and in its faith will carry on. We mourn, knowing, too, that any day our cause will be crowned with Victory and praying that the Peace he dreamed and planned will be built as his monument in the annals of Mankind.

It has been our privilege to have spent part of our moment of life in the company of a titan.

We of the entertainment world have our special reason to mourn, for he was close to us. His very life is one of the greatest dramas of all history. Not the most extravagant imagination of any fiction writer could conceive the deeds this man accomplished in his lifetime. With wondrous understanding he sensed the yearnings of Mankind and sought to bring them to fulfillment. He spoke in a universal language of every man's hopes and aspirations, so that, like the movie, he was understood in every corner of the earth where men of good will dwell. How actors envied his celebrated "common touch"! He was the perfect audience, too, for he loved people and he loved to laugh.

America and the world must go forward. For us there is work ahead in the winning of the war and the fashioning of a peace that will endure. So we turn our faces to the future.

Yet, let us mourn him always, for in that mourning will be rekindled ever our will to hold aloft the torch he bore so nobly.

MO WAX
M-G-M... I Not Set

THE VALLEY OF DECISION
GREER GARSON HEADS A STRONG CAST

Rates • • • on name value

M-G-M
111 minutes
Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore, Preston Foster, Martha Hunt, Reginald Owen, Gladys Cooper, Dan Duryea, Jessica Tandy, Marshall Thompson, Barbara Everest, John Warburton, Geraldine Wall, Arthur Shields, Mary Currier, Russell Hicks, Connie Gilchrist, Dean Stockwell, Lumsden Hare, Anna Q. Nilsson.

Directed by Tay Garnett.

"The Valley of Decision" shapes up as sure-fire box office, but this is due to Greer Garson's superlative performance and the typically topnotch Metro supporting cast rather than to the sentimental and long-winded saga adapted from Marcia Davenport's lengthy best-selling novel. It lacks the great emotional impact of "Mrs. Miniver," "Random Harvest," or even "Mrs. Parkington," but this is another story stressing romance and family intrigue in a manner to carry strong appeal to feminine audiences. The story opens in 1873 and covers a dozen years in the lives of a steel manufacturing clan and the lovely Irish servant girl who becomes an important part of their lives. With much of the action laid in a wealthy home, the steel mills are used mainly as a shadowy background except for one tense and melodramatic strike sequence which comes very late in this close-to-two-hour film. Although there are many tender, humorous or tragic episodes which bring the various members of the Scott family to life, they often slow up the progress of the main romantic tale. While male patrons may find that the happy ending is a long time in coming, the women should be absorbed throughout. Tay Garnett's direction deserves praise and the settings and period costumes are up to the high M-G-M standard. The combination of Miss Garson and Gregory Peck, added to the fame of the novel, should mean strong grosses in all except, perhaps, action spots.

In Pittsburgh in 1873, Greer Garson becomes a servant in the wealthy home of Donald Crisp, steel manufacturer, and thus engrosses her father, Lionel Barrymore, who lost his legs in a mill accident. Miss Garson learns to love all of Crisp's family, particularly Gregory Peck, the only one who shares his father's interest in the advancement of the mill. Believing that she is not a fit wife for Peck, Miss Garson accompanies his sister to Scotland, but, after two years, decides to return to him in America. A strike is in progress at the steel mill and Peck pleads with his father to meet and discuss terms with the union leaders. However, the vindictive old Barrymore interrupts the conference and shoots Crisp and is himself killed by guards—a tragedy which puts another blight on Miss Garson's romance with Peck. Ten years later, Peck, who is married to Jessica Tandy, tries to hold out when his brother decides to sell the mill. However, Miss Garson holds her ground, and is able to persuade Miss Hunt to hold on to her share also and thus prevent the sale of the steel mill. With Peck then becoming estranged from his jealous wife, there is a prospect of future happiness with Miss Garson.

Employing a delightful Irish brogue, Miss Garson's splendid portrayal of Mary Kertley will capture the hearts of any audience just as she won the hearts of her wealthy employers. Gregory Peck's calm and dignified portrayal of the visionay son of the steel magnate commands attention, while Lionel Barrymore goes to the other extremity by ranting and raging as the embittered, crippled, Gladys Cooper and Donald Crisp are outstanding as the elder Scotts at Marsha Hunt, Dan Duryea and Marshall Thompson are well cast as the children of a wealthy, Preston Foster, as Miss Garson's mill-hand suitor, also does good work.

WARNER BROS.... I April Release

'THE HORN BLOWS AT MIDNIGHT' FANTASY GETS FEW LAUGHS

Rates • • • • • dualler on name value

Warner Bros.
78 minutes
Jack Benny, Alexis Smith, Allyn Joslyn, Dolores Moran, Reginald Gardiner, John Alexander, Guy Kibbee, Franklin Pangborn, Margaret Dumont, Bobby Blake, Truman Bradley, Ethel Griffies, Mike Mazurki, James Burke, Murray Alper, Paul Harvey.

Directed by Raoul Walsh.

This conception of heavenly fantasy and juvenile slapstick simply falls to jell. The fantasy misses rather completely, and the slapstick is stretched out beyond laughable lengths. The boxoffice results generally will reflect the disappointment of most moviegoers and even of confirmed Jack Benny fans. As an angel sent down from Heaven to destroy the wicked earth by blowing his trumpet precisely at midnight, Benny struggles with inadequate comic material. Scattered here and there throughout the picture are occasional antic touches that will delight class audiences, but these are too few and far between to compensate for the dullness of the major part. The high point of the comedy for most audiences will be the old trick of several people hanging by each other's feet precariously over a skyscraper ledge above the street. However, director Raoul Walsh didn't know when to say "cut!" on this sequence. "The Horn Blows at Midnight" will need the support of a strong drama or action feature in most locations.

Jack Benny, a trumpet player in a symphony orchestra, falls asleep during the radio broadcast for a coffee program and dreams he is a member of the great Celestial Symphony in Heaven. After being recommended by his heavenly girl friend, Alexis Smith, Benny is summoned to the office of the Chief, Guy Kibbee, in charge of small planets. He is told that the Earth has been acting up lately and he has been designated to destroy it by blowing a true pet blast at midnight. On the earth, the shy Benny meets Allyn Joslyn and John Alexander, two fallen angels who have lost their heavenly status and are determined that he shall never accomplish his mission.

Benny also becomes involved with Reginald Gardiner, a distinguished crook, and the latter's girl friend, Dolores Moran. When saving the latter from suicide, Benny miss his chance to blow the trumpet and, into the horn is stolen by Gardiner. In the meantime, Miss Smith receives permission to follow Benny to the earth and even Kibbee finally flies down to look into the matter. During a struggle between all concerned on the roof high above a huge mechanical coffee sign, Benny falls down and awakens to find that he had fallen asleep during the tulling coffee commerce voiced by the radio announcer.

Alexis Smith supplies charm and pubhsh渲染 as Benny's angelic girl friend and Reginald Gardiner does dramatic touches as a suave international crook. Allyn Joslyn, John Alexander, Guy Kibbee and Franklin Pangborn contribute typical comedy characterizations and Margaret Dumont has an amusing bit as a temperamental radio prima donna.
for the first time
SONJA HENIE
Skates 
Dances 
Romances 
IN LAVISH, GLORIOUS, 
SPECTACULAR 
TECHNICOLOR
The Wonder-Thrill Spectacle with...

...and All the Splendors and Excitements of a $6.00 Ice Show!

International Pictures Presents

SONJA HENIE
in
'It's a Pleasure!
IN TECHNICOLOR
with
MICHAEL O'SHEA

MARIE MCDONALD • BILL JOHNSON • GUS SCHILLING

Directed by WILLIAM A. SEITER
Produced by DAVID LEWIS
SCREEN PLAY BY
LYNN STARLING AND ELLIOT PAUL
Romance!

Bill Johnson

Marie ("The Body") McDonald
more proof that "good entertainment is International" and

It's a Pleasure!

everywhere!

GOOD ENTERTAINMENT

Released through RKO RADIO PICTURES.
PARAMOUNT . . . 3 in Filth Block (Total 4)

'A MEDAL FOR BENNY’ TOO MUCH DIALOGUE, TOO LITTLE ACTION
Rates • • generally; more in class houses; weak for action spots

Paramount
90 minutes
Directed by Irving Pichel.

"A Medal for Benny" projects a timely and pertinent lesson in Americanism, but, unfortunately, it makes its point with too much dialogue and a minimum of film action. Translated into terms of boxoffice, this is a fair-plus attraction for serious-minded adult audiences in close row houses, for average mass audiences and weak for action spots. For purpose of comparison, the exhibitor might recall Metro's version of an extremely popular short subject, Film, Flat," since this, too, is a simple, leisurely-told tale about the volatile, carefree Paisano (part Spanish part Italian) of Southern California. There are a folk better suited to the written page than the movies. Although the Benny of the title is never seen, the story revolves around him and, as his family and friends discuss his few virtues and many faults, he becomes a very real person. And when this shadowy hero is depicted with the Congressional Medal of Honor posthumously, the contrasted reactions of the indolent, good-hearted Paisanos and the selfish, bustling mayor and typical small town officials is not flattering to Main Street Americans. This, apparently, is the point of the story by Steinbeck and Jack Wagner. Replete with names, Arturo de Cordova will give this a lift in the prior run, but the word-of-mouth reaction will not be helpful in most subsequent-run situations.

A colony of Paisanos (part Spanish part Indian) living in a California coastal town, receive a "Benny Martin," son of lovable J. Carrol Naish. After leaving the Army, the "Benny" goes out of town before he joined the Army. Dorothy Lamour, who has been affianced to Miss Lamour, is captured by Arturo de Cordova, a ne'er-do-well who has many schemes for making money. After Miss Lamour refuses to accept a present from de Cordova, he is sent to prison. Miss Lamour, however, has given her Miss Lamour's friendship ring. At last, Miss Lamour realizes that Benny was not true to her and she can accept de Cordova's attentions. But, next day, the California townspeople learn that Benny, the local bad boy, has been posthumously awarded a Congressional Medal of Honor for killing more than a hundred Japs. Ashamed to let the Governor and Army officials see Naish's old shack, the Mayor installs Naish and Miss Lamour in an impressive house before the newspaper men arrive. But, when he learns that the new house is only his for the celebration, Naish becomes disgusted and moves back into his old shack. There the Governor and a U. S. General seek him out and present him with Benny's posthumous award and remark "some mighty fine Americans have come out of shacks." Dorothy Lamour, attired in simple dresses which suggest her accent her allure, gives a natural and appealing portrayal throughout and Arturo de Cordova is an engaging romantic lead. J. Carrol Naish is an ideal choice for the rich role of the bewiliered old Paisano father and little Fernando Alvarado, Grant Mitchell and Charles Dingle also contribute good performances.

YORK

'MURDER, HE SAYS' WEAK HILL-BILLY COMEDY
Rates • • • on name value; better in rural houses

Paramount
92 minutes
Fred MacMurray, Helen Walker, Marjorie Main, Porter Hall, Jean Heather, Peter Whitney, Mabel Paige, Tom Fadden, Barbara Pepper, Joel Friedkin, George McKay.

Like a hill-billy cartoon come to life, "Murder, He Says" is more rowdy, and raucous than it is laugh-provoking. With Fred MacMurray as name draw, this might do fair business in rural houses where less discriminating audiences are not too fussy over knock-'em-down, drag-'em-out comedy plot, but it is far too corny for most urban audiences. The picture is a mixture of farce and murder-mystery which never seems to jell and, under George Marshall's heavy-handed direction, Marjorie Main and most of the other cast members play glib highly-exaggerated portrayals of illiterate backwoods residents. MacMurray plays a public opinion investigator who becomes involved with a gun toting' maw, her moronic twin boys who she keeps in check with a huge whip and sundry other mountain folk whose antics are sometimes ridiculous enough to drown out the jokes. However, a new romance rises above the custard-pie type humor which is amusing in small doses, but becomes boresome if dragged out to feature length. Both MacMurray and Helen Walker, who adds some romantic interest, deserve better than this.

Seeking Information for a survey of modern life for the average farmer, Fred MacMurray bicycles out to the Fleagle place, backwoods home of Marjorie Main, where he finds the wild boys at work and their twin sons (both Peter Whitney) and attacked by her ferocious dogs. Only the old grandmaw, Miss Paige, is wise enough to make friends with the Fleagles, a family of honest folk who locate the loot. Miss Paige, who has been drinking poisonous spring water that makes its victims phosphorescent, dies after giving MacMurray a vague clue as to the money's hiding place. Helen Walker, actually the daughter of a bank examiner also after the $70,000, enters the scene by impersonating the escaped jail bird. Together, she and MacMurray try to work out the clues and find the money but Miss Main and her twin sons are constantly on their trail. After numerous chases through the house and in the surrounding woods, MacMurray finds the money and manages to capture the entire Fleagle clan, including the escaped jailbird, in a hay-baling machine.

The attractive Helen Walker seems out-of-place in low comedy, Marjorie Main shouts and shakes her way through the made-to-order role of a frowzy old mountain matriarch but it remains a comic strip characterization. Peter Whitney works doubly hard as her twin boys and Jean Heather is uncomfortably realistic as a moronic daughter. Porter Hall is outstanding as Miss Main's high-sounding third husband.

DENLEY

'SCARED STIFF' SILLY, CONFUSED MYSTI-COMEDY
Rates + as secondary duller in minor action spots

Paramount
65 minutes
Directed by Frank McDonald.

In these days of film shortages, it is truly surprising to find that a much neglected celluloid is put, not to mention talent and expense, in such programmers as "Scared Stiff." Produced by the Messrs. Pine and Thomas with decidedly ambitious aspirations, this silly, confused mystery-comedy fails to meet even the most modest demands as entertainment. Only two assets are apparent — (a) a body does not fall out of a closet and (b) the customary thunder and lightning storm is not in evidence. Otherwise, the boys throw the dog-eared book methodically into scrap baskets, hurling about "new" twists, such as a chase in a winery cellar with the killer held at bay in a gigan- tic vats of "claret," all of which nets some minor laughs and thrills, but hardly compen- sates for the general insanity and incomprehension prevalent throughout. This is just for the lower half which in less exciting action spots. The kiddies may find it fun.

Jack Haley is seen as a reporter who con- tinually stops as he gets away to cover his assignment. Haley eventually runs up with Barton MacLane, an escaped killer, also after the chess set, and, after a wild chase in the hotel's wine-cellar, succeeds in trapping the convict and the chess pieces. Unfortunately for the story and, of course, neglects to give him the "terrific" news story he has just wit- nessed.

The entire cast performs in style reminiscent of the Mack Sennett comedies, with the exception of a few anachronisms of the day. Frank McDonald has directed with loose rein, to understand the matter, and seems to have just lost interest after the second reel.

BARN

APRIL 16, 1945
A probe of "producer-exhibitor monopoly" that is alleged to be squeezing independent exhibitors out of business will be launched by the Senate Small Business Committee this week. The investigation, which was requested by Chairman James E. Murray of Montana, a leader in the American Federation of Labor, and approved by President Roosevelt, will be conducted by a new committee to be named the "Investigation Committee on the Motion Picture Industry," with Murray as chairman.

The investigation will be conducted on a national basis, with the committee traveling to various areas to learn of the problems faced by independent exhibitors as well as the practices of major motion picture companies. The committee will also hear from various individuals in the industry, including exhibitors, producers, and distributors.

The purpose of the investigation is to determine whether there is evidence of a "monopoly" in the motion picture industry and, if so, to recommend remedies to correct any unfair practices. The committee will have the authority to subpoena witnesses and documents, and to hold hearings in various parts of the country.

The investigation will be conducted in accordance with the rules of the Senate, and will be conducted in a fair and impartial manner. The committee will be guided by the principles of the Organic Act of the Senate, which requires that investigations be conducted in a manner that is fair and impartial, and that the rights of all parties be protected.

The committee will be assisted by a staff of investigators, who will be selected by the committee chairman. The staff will be responsible for conducting the investigation, interviewing witnesses, and preparing reports.

The results of the investigation will be made public, and will be used to inform the public about the problems faced by independent exhibitors, and to recommend remedies to correct any unfair practices.

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**SHOWMAN'S SEVENTH LAUNCHED**

The next industry War Loan campaign, titled the "Showman's Seventh," was to have its preliminary launching last Tuesday at the first of three regional meetings between exhibitor, distributor and public liberty state chairmen and the National Seventh War Loan Committee. The Eastern and Southern meeting, at National Liberty Hall, New York, is to be held Wednesday. A Public Liberty Committee joint drive will be made.

The remaining two regions will be held on Monday, April 16th in Chicago and Denver.

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**FILMS FOR GERMANY**

A heavy concentration of films designed to drive home the Allies' viewpoint has been arranged for the Germans following the capitulation of the Reich, according to a dispatch by Charles E. Egan to the New York Times.
PARAMOUNT Rings The BELL AGAIN!

In 58% of its popular priced engagements, where it has not played before at advanced admissions

"FOR WHOM THE BELL TOLLS"

has topped or equalled such terrific grossers as

"THE STORY OF DR. WASSELL" and

"GOING MY WAY"

THE PRICES ARE REGULAR... BUT

THE BUSINESS IS SENSATIONAL... And here are...
5 REASONS WHY

"FOR WHOM THE BELL TOLLS"
Is One Of The Greatest Box-Office Attractions Of All Time!

1. GARY COOPER—NO. 2 MALE BOX-OFFICE DRAW!
2. INGRID BERGMAN—ACADEMY AWARD WINNER FOR 1944!
3. ONE OF THE BEST-SELLING NOVELS OF ALL TIME!
4. SOLD TO THE PUBLIC BY A MILLION DOLLARS' WORTH OF ADVERTISING!
5. TECHNICOLOR—Spectacular outdoor action—the most electrifying climax the screen has ever known—in breathtaking color!

"FOR WHOM THE BELL TOLLS"
IN TECHNICOLOR

GARY COOPER · INGRID BERGMAN

KATINA PAXINOU
SAM WOOD

*THE PICTUR WITH TWO ACADEMY AWARD WINNERS!
Katina Paxinou also won an Academy Award in 1943 for her performance in "FWTB"
No name since Jesse James ranked as high in the annals of crime as that of John Herbert Dillinger. He was the man no bars could hold. Four times he broke jail. He robbed 14 banks and committed 9 murders in cold blood. Finally, as though his real-life story had been fashioned by some imaginative movie writer, he was led to his death by the "woman in red," while 5000 men of the Law sought him. Monogram certainly has come up with one of the great exploitation naturals of recent years in this saga of the late, un lamented Public Enemy No. 1. If all the columns of newspaper copy printed about Dillinger were laid end to end they would reach from here to fast past the longest line of moviegoers ever dreamed by any showman. The exhibitor has only to plot the best means of capitalizing the wealth of exploitation material available on Dillinger. For theaters catering to action audiences, the job is rather simple. In situations where the public's taste runs on a higher entertainment plane, the showman might choose to delve into the social and psychological phases of Dillinger's blood-stained life. From any angle, this movie makes exciting copy.

(Continued on Next Page)
EXPLOITATION PICTURE

(Continued from Preceding Page)

"DILLINGER"

CREDITS

4. Dillinger obtains a knife and block of wood from another prisoner, carves a gun and engineers his escape. He returns to the gang, kills Specs, then arranges a $300,000 mail car robbery, which fails and Kirk is killed. Dillinger wounded.

5. With his moll, Helen (Anne Jeffreys), he takes his gang to a mountain hideout, brutally kills the occupants to prevent their informing and escapes with Helen to Chicago after the police flush the gang and capture Murph and Doc.

6. Hiding in a rooming house, Dillinger is lured by the embittered Helen to a movie and is shot by FBI agents as he emerges. The G-men find exactly $7.20 in his pockets—sole worldly goods of the man who dreamed of an empire built by crime.

SAMPLES OF THE NEWSPAPER ADS

1. John Dillinger (Lawrence Tierney), running out of money in a speakeasy, holds up a grocery store, which nets him $7.20 and a six months jail term. His cellmate is Specs (Edmund Lowe), an intelligent, soft-spoken, but dominating character, who gives Dillinger ideas for the future.

2. Dillinger meets Specs' pals, Kirk (Elisha Cook, Jr.), Doc (Marc Lawrence) and Murph (Eduardo Ciannelli) and promises to "spring" them when he is released. Freed, he arranges a daring jail break and the gang embarks on a series of lucrative bank robberies, with Specs getting the lion's share as leader.

3. Resentful of Specs' position, Dillinger successfully stages their biggest bank "job" and takes over as head of the mob. Hiding in Tucson, Arizona, Dillinger is captured in a dentist's office when the deposed Specs tips off the police, and is sent to jail for trial.
Beauty
Song Hits
Dancing
Novelty!

A Song for
Miss Julie

featuring
SHIRLEY ROSS
BARTON HEPBURN

and
JANE FARRAR • ROGER CLARK
CHERYL WALKER
ELISABETH RISDON

ALICIA MARKOVA and ANTON DOLIN by courtesy of S. Hurok
Directed by WILLIAM ROWLAND • Screen Play by Rowland Leigh • Original Story
by Michael Foster • Adaptation by Leighton E. Brill • Co-Producers: WILLIAM
ROWLAND and CARLEY HARRIMAN

A REPUBLIC PICTURE

KEEP YOUR BOX OFFICE EYE ON REPUBLIC!
‘THE BULLFIGHTERS’ LAUREL AND HARDY SLAP IT AROUND IN MEXICO

Rates • + as dueller where comics click

20th Century-Fox
62 minutes
Stan Laurel, Oliver Hardy, Richard Lane, Diosa Costello, Margo Wood, Carol Andrews, Frank McCown, Ralph Sanford, Ed Gorman.

Directed by Mal St. Clair.

Theatremen who have experienced the law of diminishing returns from the ever-increasingly unfunny antics of that pair of slapstick dispensers, Laurel and Hardy, can expect more of the same if they book “The Bullfighters.” There is a curious fascination in watching the once-funny comedies go through exactly the same motions in picture after picture. Only the backgrounds and extraneous incidents change, and, in “The Bullfighters,” the sole entertainment values this entry can boast are: (1) a torrid song and dance by Diosa Costello, some of it a little too sultry for the camera to record, and (2) some stock shots of action in the bull ring all concentrated in the last reel. The rest is sheer slapstick in the true L. & H. tradition, and if this be comedy, then your patrons will have to make the most of it.

Laurel and Hardy, private detectives, come to Mexico City in search of a fugitive blonde, but give up after their prey plucks the extradition papers from Laurel’s fingers and walks off with them. However, the boys are soon involved in a masquerade when Richard Lane, an agent for a Spanish bullfighter who happens to be a dead ringer for Laurel, forces Stan to pose as the matador, threatening to expose their presence in Mexico City to a man whom they had unjustly caused to spend five years in prison before he was released, and who has vowed to skin them alive. The real matador unexpectedly arrives and Hardy, mistaking him for Laurel, shoves him into the bull ring. Just as the Spanish Laurel, after acquitting himself beautifully, is walking disdainfully away from the bull, detective Stan staggers into the ring, drunk. The boys’ nemesis, seeing the deception, goes after them, and in the ensuing melee they escape. However, he corners them in their room and literally skins them alive, the two skeletons dolefully going back to Peoria, III.

STINE

‘COUNTER-ATTACK’ SUSPENSEFUL, BUT LACKS ACTION

Rates • • generally; more in class spots

Columbia
90 minutes

Directed by Zoltan Korda.

This splendidly acted war melodrama, which is said to be founded on a factual incident, is suspenseful but strangely lacking in battle action. Too slow-moving for the action houses and without romantic interest to attract feminine patrons, “Counter-Attack” must depend almost entirely on Paul Muni’s marquee draw. Like the play from which it was adapted, the main story of the film is laid in a cellar, blocked by debris, in which eight Nazis are held at bay by one Russian paratrooper and a girl guerilla fighter. This creates an undeniably tense situation as the constantly-alert Paul Muni worms vital military information from the unwilling Nazis while he is trying to fight off the inevitable weariness. Although one’s interest is held during the clever battle of wits, the picture has a static quality because of almost one hour’s concentration on this single scene. It’s all grim drama with no lighter touches and only a few brief outside action shots. Paul Muni gives a tremendously convincing portrayal of the relentless Soviet paratrooper and Director Zoltan Korda has elicited fine performances from several comparatively unknown actors in the Nazi roles. Among them are Harro Meller, as an arrogant officer; Rudolph Anders, as a traitor, Frederick Giermann, Philip Van Zandt, Paul Andor and others. George Macready and Roman Bohnen have little to do and Marguerite Chapman always keeps in character as a loyal guerilla fighter. Although the Soviet films handle similar themes better, the star and the theme can be exploited to good returns in class spots.

Paul Muni is one of a detachment of Russian paratroopers dropped from a plane over enemy territory and taken to headquarters where they learn that they are to attack a German-held factory. In the assault, all but Muni and a girl guerilla fighter (Marguerite Chapman) are wiped out when a building collapses and they are trapped with eight Germans in a factory cellar. Knowing that the Russians are preparing an under bridge to cross a nearby river, Muni keeps the Nazis at bay with a machine gun while trying to get vital information from them. Finding an initiated revolver, Muni realizes that one of the group is a officer but, at first, the stubborn Nazis refuse to answer his questions. He manages to signal, by secret code, to a comrade above the debris and aid is dispatched to him. After the girl is wounded in a skirmish, Muni pretends to kill the Nazis one by one and finally the officer identifies himself. Frantically fighting off sleep, Muni manages to get some vital information and to hold off the remaining Nazis until the cellar is broken into by Germans— who have been put to work by the Russians who have crossed the under-bridge and retaken the factory.

LEYENDECKER

FILM BULLETIN
"IDENTITY UNKNOWN" ABOVE-AVERAGE DRAMA

Rates • • + as dualler generally

Republic
71 minutes
Richard Arlen, Cheryl Walker, Roger Pryor, Lola Lane, Ian Keith, Bobby Driscoll, John Forrest, Sarah Padden, Forrest Taylor, Frank Marlowe, Nelson Tyler, Charles Jordan, Marjorie Manners, Eddie Baker, Charles Williams, Isabel LaMall.

Directed by Walter Colmes.

This interest-holding drama on a timely returning-soldier theme is one of Republic's outstanding programmers. The story of "Identity Unknown" is off-the-beaten-track and its four episodes, taking place in various portions of the U. S. A., are both suspenseful and poignant. As the war veteran hero, suffering from amnesia, visits Connecticut, West Virginia, Chicago and, finally, Iowa in an effort to learn his identity, the picture gives the audience a cross-section of American life. Although occasionally slow-moving and lacking in lighter moments, this remains a fine human interest picture. Richard Arlen, who gives a most convincing portrayal of the amnesia victim, is the best marquee name but the cast contains many familiar players, including Roger Pryor, Lola Lane and Ian Keith. The outstanding performances are those of Bobby Driscoll, as a fatherless boy, and Sarah Padden, as a bereaved farm woman. The attractive Cheryl Walker adds a believable romantic note. Will make an excellent dueller especially if coupled with a musical or comedy feature. Deserves extra selling.

Richard Arlen, an American war veteran, returns to the U. S. fully recovered from his bodily wounds but suffering from a total loss of memory. Sole survivor of a bombing in France, after which four dog tags were found, Arlen takes the name Johnny March and goes A.W.O.L. in order to visit relatives of the four men in an effort to identify himself. He first contacts Cheryl Walker, widow of one of the four men, and she befriends him until he reveals that he never actually knew his late husband. Arlen next visits Bobby Driscoll, a youngster who accepts him as his lost father until he is forced to tell the boy otherwise. Then to Chicago where John Forrest, who has become mixed up in gangster activities, fails to identify Arlen as his brother. However, after a gang shooting, Arlen convinces the leader, Roger Pryor, that he should finance a career in medicine for the wounded Forrest. On an Iowa farm, Arlen learns that he is not the son of Forrest Taylor and Sarah Padden, a farm couple. After he persuades them not to auction their farm in order to escape memories of their son, Arlen is downcast and he persuades Miss Walker to meet him. By chance, he is recalled to camp where the Army makes him recall, at last, that he is actually a doctor who has been wounded while flying supplies to the four men who had been trapped and later killed in a French farmhouse.

THE HOUSE OF FEAR' ABOVE-PAR SHERLOCK HOLMES ENTRY

Rates • • in action spots or as supporting dualler in naborhoods

Universal
68 minutes
Basil Rathbone, Nigel Bruce, Aubrey Mather, Paul Cavanagh, Dennis Hoey, Gavin Muir, Holmes Herbert, Harry Cording, Florette Hiller, David Clyde, Sally Shephard, Doris Lloyd.

Directed by Roy William Neill.

One of the better entries in Universal's long-lived Sherlock Holmes series, "The House of Fear" will fully satisfy in action spots and make a good supporting dualler in the naborhoods. Based on the Conan Doyle tale, "The Adventures of the Five Orange Pips," this is laid in the shuddery setting of Drearcliff, a mysterious Scottish mansion inhabited by a half-dozen retired gentlemen each of whom receives a warning before meeting a violent death. Even Sherlock Holmes, who is aided by the loyal, blundering Dr. Watson and later annoyed by the bluff Inspector Lestrade of Scotland Yard, is stumped for a while, but he finally reveals an amazing solution — one that will come as a complete surprise to even the cleverest of the who-dun-it enthusiasts. Although the early scenes are slow-moving, the climax has both suspense and excitement and there is no romance to distract one's attention from the gruesome happenings. Basil Rathbone, as the imperturbable Holmes; Nigel Bruce, as the faithful Dr. Watson, and Dennis Hoey, as the not-quite-bright Inspector Lestrade, give standard portrayals, while Aubrey Mather and Paul Cavanagh are excellent as the last two surviving members of "The Good Companions" club who have watched their cronies receive a death warning. The three women in the cast have minor parts.

Each member of a group of English clubmen who live together in a somber oldScottish mansion has a large insurance policy upon himself, made out to the surviving members of the club. Shortly after a message containing only five orange pips is received, one of the members dies horribly in a car crash and, the next night, another is killed after receiving an envelope with four orange pits. Sherlock Holmes and Dr. Watson are called into the case but he is unable to stop the violent deaths of Holmes Herbert and Harry Cording, two of the other members. When only Paul Cavanagh and Aubrey Mather are left, the murder of a village tobaccoist leads Holmes to the solution. In a surprise move, Dr. Watson is kidnapped but Holmes discovers an old smugglers' tunnel which leads to a cave where he finds the club members all very much alive. Using Aubrey Mather as an innocent dupe, the others had intended to collect the insurance by robbing local graves and mutilating each corpse so that the authorities could not learn that it was not one of the club members who had, apparently, met a violent death.
What The Newspaper Critics Say
HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'THE CORN IS GREEN' ANOTHER BETTE DAVIS DRAMATIC TRIUMPH

(WARNER BROS.)

"...Should take its place on the list of Bette Davis' major successes at the box office. It has all the elements of its predecessors—Miss Davis' elaboration, if artificial, style and a presentation with Art poured with a capital A." COOK, N. Y. WORLD-TELEGRAM.

"...Warn Bros. screen version is to be admired for its honesty of theme, high class production and intelligence of performance by Bette Davis and her entire supporting cast. Clean-cut and straightforward as it is, this Emlyn Williams' play lacks the first prerequisite of good drama, an emotion stirring quality...Recommendation cordially to Miss Davis fans and with reservations to the general public." HALE, N. Y. DAILY NEWS.

"...A fine play has become a polished motion picture...Her role is a worthy addition to Miss Davis' gallery of notable cinema portrayals, developed from emotional and emotional conflicts rather than action. For this reason the film flows slowly and deeply through its ideas: but the story builds suspense and is packed with oblique human traits—Notable item of film fare, a full, rip- ear of emotion and enjoyment." GUERNSEY, N. Y. HERALD.

"...Regnant and moving performance that Ethel Barrymore gave in Emlyn Williams' stage play has been challenged by Bette Davis. Flow of people...of those who are basic to the theme are constantly being interrupted and periodically blocked out...This humble, human story is not as intimating and moving on the screen as it was on the stage." CROWTHER, N. Y. TIMES.

"...Miss Davis gives us a notable performance; a sound and eloquent one; a charming, simple and forceful one; a performance less mannered and more vital than any she has offered in several seasons of much more cattetious screen drama...Conform pretty much to the legit stage pattern which is all to the good." THIRER, N. Y. POST.

'COLONEL BLIMP' BRITISH-MADE TECHNICOLOR FILM GETS HIGH PRAISE

(UNITED ARTISTS)

"...Very, very long, even with the extensive cutting that has been done on the original, and very much worth seeing...Acting, first rate...Not much pace in this latest and best of screen importations, but there is so much feeling, acute characterization and good writing in the work that it ranks high among the films which have approached the war from an oblique angle." BARNES, N. Y. HERALD TRIBUNE.

"...Greatly overpriced Functional Technicolor...A film not to be missed...Brilliantly conceived and staged and beautifully written and directed down to the merest dialogue aside and acting gesture...Innumerable highlights which simply can't be missed." McMANUS, P.M. NEWSPAPER CRITICS.

"...Its curiously sexy advertising campaign is calculated to attract people who will be bored silly at the movie and repel those who will love it...Cannot be recommended as a popular entertainment sure to please all tastes. It is too thoughtful, British, and slow-paced for many of the mob...But those who appreciate 'Colonel Blimp' will do so immediately. It ranks among the all-time best movies." WINSTEN, N. Y. POST.

"...A Stars...Beautifully produced, ably directed and is hereby heartily recommended to all moviegoers in search of top-notch film entertainment." CARNABY, N. Y. NEWS.

"...For moviegoers with a little patience in their ravenous in sisset of fast entertainment...Technicolor of the best...Colonel Blimp, for rapid-paced American movie tastes, has all the fast-paced of a well-written English story-making. A gem of warm-hearted ingratiating character study." COOK, N. Y. WORLD-TELEGRAM.

'THE AFFAIRS OF SUSAN' CRITICS DIFFER ON FONTAINE ROMP

(PARAMOUNT)

"...Joan Fontaine cuts captivating capers...Since she has the backing of a witty script and good direction, the new Rivoli offer is generally delightful...On the audacious side, the film is a wood standpoint—Exceedingly refreshing—Hal Wallis' produc- tion is all that one might expect from a top-notch showman, and William A. Seiter has rarely allowed a complicated script to lag." BARNES, N. Y. HERALD TRIBUNE.

"...Sometimes funny — and more often, not so funny...Some of it is extremely good-natured, but it's thin stuff no matter how you look at it and has to be played with zip to be effective. Pro- ducer Hal Wallis should have condensed the whole romp into an hour or so and not the two hours which the picture takes to run its course." T. M. P., N. Y. TIMES.

"...Light, gay film anta, patterned after what used to be known as the drawing-room type of comedy...William Seiter, in direct- ing this bit of fluff for the Rivoli, has stuck to the correct line of Joan Fontaine...The change in my opinion is not to the better." CAMERON, N. Y. NEWS.

"...Enjoyment depends entirely on whether you have the time and inclination to sit through some two hours of affection...Joan Fontaine, only a very few of which ring at all sincerely. The rest is rigmarole and strictly counterfeity." J. T. McMANUS, P.M.

"...Principal contribution to the merriment of the nation is the revelation that Joan Fontaine can be a very engaging comedienne...Too often allows high moments to be talked and clowned down...With all its shortcomings, there is fun to be had...The raw material for one of the wonderful light comedies of the year, potentialities which were tossed away." COOK, N. Y. WORLD-TELEGRAM.

'PRACTICALLY YOURS' REVIEWS RANGE FROM RAVES TO PANS

(PARAMOUNT)

"...In one light it might be taken as a harmless and good-natured joke, but in another it has the ugly contours of a most callous and inhuman jest...Plants its kidding in a situation drenched in studied grief...Follows the pattern for comedies of mistaken identity...Crocodile-tearful provocation is decidedly tasteless and unworthy." CROWTHER, N. Y. TIMES.

"...Since the mistaken identity is straightened out early the long aftermath has very little to sustain it in a series of drawing-room incidents whose comic devices are badly disguised...Played for farce without clever situation in 'Practically Yours,' the theme is a very foolish and a little dull." GUERNSEY, N. Y. HERALD TRIBUNE.

"...One of those rare comedies that lives up to a promising beginning—Ingenious writing, howlingly incidental comedy, able di- rection by Mitchell Leisen and competent performances...Earns a place among the best of this season." HALE, N. Y. DAIL NEWS.

"...Its funnybone digs recklessly into the sober sides of civila hero worship and the resulting gagues should swiftly spread from here to the Marinas...Script rings in just about every situational comedy twist you've ever heard of and a few you haven't...Neatly nudging war comedy." McMANUS, P.M.

"...Lively and light-hearted amusing script—Load of silk performances and an abundant crop of gags...Paramount Theatres customers consequently are shaking with mirth these days." THIRER, N. Y. POST.

"...A variety of funny, witty witty farce all the way...MacMurray, Colbert combination is exactly what their admirers have been taught to expect — maybe a little better than usual this time...Adds a very happy note to the entertainment program." COOK, N. Y. WORLD-TELEGRAM.

'BELLE OF THE YUKON' WASTE OF MONEY AND TALENT — NEWS

(RKO)

"...A waste of money and talent, what with a lot of high-powered snobbery to try to do, plus elaborate sets and gorgeous costumes...Most of all it needs a story. It could do with some good tunes." MASTERS, N. Y. NEWS.

"...Introduces Gypsy Rose Lee to the screen and it concentrates on her. Everything else is loused up...Gaudy, rough and tumble musical...Spectacular scenery...Eye-pleasing costumes." COOK, N. Y. WORLD-TELEGRAM.

"...Small-scale saloon musical, peopled with stock characters and packed together by conventional laces with a few song numbers thrown in." GUERNSEY, N. Y. HERALD TRIBUNE.

"...One of the lowliest of low sequences that have graced the screen...One of the few pictures that advocates the view in which we live...One of the few pictures where the idea of 'Belle of the Yukon' is dull." WINSTEN, N. Y. POST.

"...Despite all these assets, and lavish color, too, 'Belle of the Yukon' is dull." WINSTEN, N. Y. POST.

FILM BULLETIN
“WUTHERING HEIGHTS”

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The Records Speak for Themselves

4 MONTHS — WORLD THEATRE — NEW YORK
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2 WEEKS — KARLTON THEATRE — PHILA.
NEW HIGH — METROPOLITAN — WASH. D. C.
EXCELLENT — MISSOURI — ST. LOUIS
HOLDOVER — LIBERTY — NEW ORLEANS
2 BIG WEEKS — GRAND — CHICAGO

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LADY OF FORTUNE THE STARS LOOK DOWN KID MILLIONS • BULLDOG DRUMMOND • GOLDWYN FOLLIES • DODSWORTH STELLA DALLAS • COME AND GET IT • BELOVED ENEMY ADVENTURES OF MARCO POLO • SPLENDOR • THE WESTERNERS • THE HURRI-
CANE • THESE THREE
'THE JADE MASK' ROUTINE CHARLIE CHAN QUICKIE
Rates  ◆  ◆  — as supporting dueller in action and minor neighborhood spots
Monogram
66 minutes
Directed by Phil Rosen.

Handicapped by a stereotyped murder plot involving the accustomed set of shifty-eyed suspects, "The Jade Mask" team almost entirely on Charlie Chan's calm-and-collected method of solving the crime to give the programmer its slight entertainment value. As always, Sidney Toler's semi-comic portrayal of the Chinese sleuth is an amusing one, but even his Oriental philosophies are beginning to wear thin and the comedy supplied by his Fourth Son and by his colored valet is feebly stuff and not often funny. Although such mystery ingredients as sliding panels, falling bodies, poison darts and gas chamber are present, Director Phil Rosen has been unable to speed up the slow pace of a tale which seems to go nowhere. Only the last few minutes before the eventual denouement carry an appreciable amount of suspense. The Charlie Chan label undoubtedly still has some value for dyed-in-the-wool mystery fans, but not for long unless stronger stories are used for the series. A supporting dueller only.

Charlie Chan (Sidney Toler) is called in by the U.S. Government to investigate the murder of Frank Reicher, a scientist who had been working on a secret formula to make wood as durable as steel. Chan questions Hardie Albright, Reicher's assistant; Edith Evanson, his sister; Janet Warren, his niece, and several others in the household each of whom had a grievance against Reicher. As usual, Chan's No. 4 Son (Edwin Luke) and his chauffeur (Mantan Moreland) try to solve the crime, but only succeed in hindering Chan. Later, Miss Warren's sweetheart, a policeman, is found murdered and the butler is next. Chan is finally able to piece together various clues and pin the crimes on Jack Ingram, a former actor who had planned to steal the formula after gaining access to the house by donning the dead policeman's uniform. Ingram's cleverest move had been to murder Albright and pose as the latter by wearing a rubber mask and a wig.
LEYENDECKER

'ON APPROVAL' BEATRICE LILLIE WASTED IN ENGLISH COMEDY
Rates  ◆  ◆  — in class houses; weak dueller elsewhere

English Films, Inc.
50 minutes
Clive Brook, Beatrice Lillie, Roland Culver, Googie Withers, O. B. Clarence, Kay Petrie, Lawrence Hamray, Elliot Mason, Marjorie Rhodes, Molly Monks.
Directed by Clive Brook.

Despite the presence of that sparkling stage comedienne, Beatrice Lillie, and Clive Brook, one-time Hollywood favorite, this British-made film vehicle has little to offer average American audiences. "On Approval" is certainly a tour-de-force for Brook, who also produced, directed and did the screen adaptation of this old Frederick Lonsdale play, but aside from a modicum of amusing dialogue, this is a rather dull drawing-room comedy woefully lacking in action. In an attempt to be original, the picture starts with some current war shots and then switches to its Victorian period story with the title and the credits not shown until the end. With almost no aid from the pseudo-comic lines and artificial situations, Beatrice Lillie manages to get laughs by employing her familiar sly expressions and her bantering style of delivery. Although he still looks well, Clive Brook gives a stuffy portrayal of a scheming poseur, the 10th Duke of Bristol, and Googie Withers is attractive but too British and the film an American heiresse. In the small houses and in the big cities where Miss Lillie's name is a draw, this will get by for short runs. Elsewhere it will make a weak dueller.
LEYENDECKER

'THE CRIME DOCTOR'S COURAGE' RUN-OF-THE-MILL MYSTERY QUICKIE
Rates  ◆  ◆  — in action spots or as supporting dueller

Columbia
76 minutes
Warner Baxter, Hillary Brooke, Jerome Cowan, Robert Scott, Lloyd Corrigan, Emory Parnell, Stephen Crane, Lupita Tovar, Anthony Caruso, Charles Arnt, Dennis Moore, Jack Carrington, King Kong Kashay.
Directed by George Sherman.

Latest in the series of programmers adapted from Max Marcin's radio serial. As always, the least-suspected party is the run-of-the-mill mystery farc. Following the current vogue in crime films, both the motives and the characterizations are definitely psychological — a feature which slows down the action and substitutes talky sequences. However, once the various strange characters are brought together and a baffling murder is committed, some shuddery moments develop and the climax contains considerable suspense and, as usual, reveals the killer. Although Warner Baxter, who plays the Crime Doctor, is his customary suave self, Jerome Cowan and Robert Scott give far more intense portrayals and Anthony Caruso and Lupita Tovar, a Spanish dance team who are suspected of vampirism, are particularly effective. Hillary Brooke adds pulchritude as a frightened heiress. Despite its slow pace, this will satisfy the avid mystery fans, as well as the followers of the radio serial, and make a fair supporting dueller.

The Crime Doctor, Warner Baxter, is invited to a dinner party by Hillary Brooke, a bride who fears that her husband, Stephen Crane, is going insane. Baxter, who is in love with Miss Brooke, is suspected of murder because his first two wives met violent deaths on their honeymoons. At the dinner, which is also attended by Jerome Cowan, a writer of mystery tales; Robert Scott, a studious young friend of Miss Brooke, and Anthony Caruso and Lupita Tovar, a brother-sister team of Spanish dancers, Crane is shot despite the fact that the door is locked and the windows apparently barred. In the excitement, Miss Brooke disappears but is followed by Baxter to the home of the dancers, who, because they have been seen only at night, are suspected of being vampires. Knowing that Miss Brooke will be suspected of Crane's murder because his will makes her a $2,000,000 heiress, Scott plunges in vain for her to leave the country with him. Baxter tails Scott and prevents him from driving a stake into the hearts of the dancers as they lie sleeping in their coffins. It develops that the vampire business was only one of Cowan's publicity stunts but not one who was in love with Miss Brooke, first killed her husband and then tried to dispose of Caruso after he learned that she was in love with the latter.
LEYENDECKER

"Can anyone tell a lonesome bride what to do?"

"I've been married 3 weeks and haven't even been kissed. Now my husband's commanding officer has declared me OUT-OF-BOUNDS!"

"C.I. GALE TURN, WEDDING CEREMONY WITH GLAMOUR FASHION SHOW OF WEDDING ATTIRE, BRIDAL GOWNS, DRESSES, SUITS, COATS, JEWELRY, etc.

Produced by LINDSLEY PARSONS  •  Directed by PHIL KARLEIN
Screenplay by Richard Weill  •  Adapted from the play by A. J. Kalen, Robert Chapin and Melvin Pape, Johnson

OTHER MONEY HIT FROM MONOGRAM

FILM BULLETIN

22
COLUMBIA

This outfit is conducting a high-pressure sales campaign in connection with the twentieth anniversary of Abe Montague. The company is marking the period from March 15 to June 28 and riding this time pressure will be put on exhibitors to book nine of the company's pictures: "A Song To Remember," "Tonight and Very Night," "Counterattack," "Over 21," "A Thousand and One Lights," "The Fighting Guardsman," "The Power of the Whistler," "Tough, Tough and Ready" and "Boston Blackie Hooked On Suction" (but that title never gets to a marquee).

Sam Wood, who has had serious difficulty getting into production since "For Whom the Bell Tolls," has purchased screen rights on Columbia on three properties which they owned jointly. "Tatiana," "Turnip's Blood" and "The Land Is Bright," are the今日头条. Mr. Wood plans to produce "Tatiana" in France as soon as raw film stock is available.

Mr. Wood, as a personality, has contributed much to the film industry. But in the past several years he seems to have permitted his work and his attitude to be colored by his thinking inside the industry, specifically in politics. Can it be that his active stand on political questions in and out of the industry has impaired his creative ability to a point of confusion and unrepseness?

"A Song To Remember" recently closed a five week and two day run at the local RKO Hill Street and Pantages theatre with total gross of $208,200. Responsible for the record take were the famed 24-sheet campaign, radio spot announcements, endorsements and, of course, the word-of-mouth which is always the best valuable asset. The picture has been proving its merit in set first-run houses; how well it will do in subsequent-run houses in small towns remains to be seen.

The studio has purchased the property immediately adjacent the studio for its postwar expansion plans. The sale cost approximately $350,000 and will be cleared of present structural stages to make way for another releasing outlet.

Fred MacMurray and Leslie Fenton will release their first independent production through Columbia, according to the terms of the newly negotiated deal. The picture, "Pardon My Past," star MacMurray in a dual role. The producer will keep their independent identity as Mutual Productions, using Columbia only as a releasing outlet.

Al Jolson, recently recovered from a serious illness, is back in the studio to resume discussion of his film biography, with Sidney Chaplin as a potential Columbia production.

It is good to know that Ann Miller's unusual talent as a dancer at last going to be extricated from those endless musical vehicles under which her ability has been buried so long -- or, at least, that is what Columbia asks us to believe. Ann, who has been on and off the Hollywood scene for eight years or more, since she was 15, has just been handed a new seven-year contract with Columbia which calls for only A product. We shall see. We all see.

With the strike situation becoming more confused and less amicable hourly, this studio like most of the majors is at a low ebb of production. Two pictures continue in production: "Over (Irene Dunne-Alexander Knox) and "Bandit of Sherwood Forest" (Corin Wilde-Anita Louise).

METRO-GOLDWYN-MAYER

There can be no doubt about the effectiveness of musicals (good ones) as film fare and there can be no doubt that Metro-Goldwyn-Mayer has snatched the lead in this field. With top producers, unlimited resources of talent and material and directors of sensitive ability, the musical product from this studio continues improving steadily.

Your correspondent recently witnessed one of the musicals in Metro's backlog, "Annie Get Your Gun," in Technicolor, with Gene Kelly, Kathryn Grayson, Frank Sinatra and Jose Iturbi, and it made me feel inclined to urge a special Academy Award for the musical that has everything. It is guaranteed to leave your audiences completely thrilled and many of them eager to come back for a second try. Director George Sidney again has proven in his third super-musical that his talent is beyond challenge.

Also ready here is "Ziegfeld Follies," which, after long months of re-shooting, adding, deleting and a general curative program, might well be a revelation, to say the least; if money, effort and talent mean anything, the picture should be worth the generous investment of all three. Another musical that promises good entertainment is "Thrift of a Romance," starring Van Johnson and Esther Williams, under the Pasternak banner. On the sound stages are Sidney's next, "The Harvey Girls" (Garland-Hodiak), "Yolanda and the Thief" (Astaire-Lucille Bremer) and "Early To Wed" (Ball-Johnson), all three in Technicolor. Preparing are: "No Leave, No Love," "Two Sisters from Boston," "Till the Clouds Roll By" (a Jerome Kern bio), "The Girl from Rectors," "Holiday in Mexico," "Fiesta Brava," "Kissing Bandit," "Abbott and Costello in Hollywood," "Alice from Brooklyn," and "Song of Love."

Following the musical trend is that of biographies of musical personalities. MGM is putting its oar in here, too. Clarence Brown will produce and direct "Song of Love," the story of Robert Schuman, great 19th century composer. This and the Jerome Kern story, "Till the Clouds Roll By," will be two important contenders in this currently popular field.

"Meet Me In St. Louis" is heading fast to the top of the list of Metro's top grossers. Its first 200-odd engagements show a gross of $600,000. The studio's biggest grosser, next to "Gone With the Wind," and are predicting around $6,000,000 for its first play-off. "Mrs. Miniver" had set the high mark of $5,500,000 prior to this.

MGM has bought into another play for $12,500 which gives then a quarter-share in Clifford Hayman's production of "Round Trip," a new play which goes into rehearsal this month. Another recent story investment is "Flight from Youth," a Redbook Magazine serial by William E. Barrett. The story is one of a First World War aviator who returns many years after his death in reincarnation to resume his romance with his sweetheart.

In a single location scene on "They Were Expendable," Metro used 150 local extras at Biscayne, Florida, all but 30 of whom were discharged service men. This is a commendable effort and it is hoped that the other studios will follow this policy whenever possible.

Pete Smith has begun his 21st year at Metro-Goldwyn-Mayer with a new contract. He will make 10 of his specialties annually. He was recently granted National Safety Council's Safety Award for 1944 for his "Safety Sleuth." His "Seventh Column" took the same award in 1943.

$150,000 was recently paid Sinclair Lewis for screen rights to "Cass Timberland." An additional bonus based on book sales is also part of the deal, as well as $50,000 for remake rights. The book will probably not be published before late fall because of the paper shortage.
No new starters at the studio, but the sound stages continue briskly with seven in production.

Elevation to stardom is the goal of Al Lichtman, MGM vice-presy, for Marilyn Maxwell, who is being set for "The Dream Girl" a forthcoming musical. Marilyn's triumph in her recent personal appearance tour brought her to the attention of Metro officials.

Producer Joe Pasternak is bringing Pat Kirkwood, British music hall star, to America to be starred in "No Leave, No Love" with Van Johnson. Charles Martin, former radio director and writer, will write the screenplay and direct—Arthur Freed will produce the recently purchased literary classic, "Green Mansions."

Angna Enters, who wrote the screenplay for "Lost Angel," is back on the lot working on another original, "18th Avenue Angel," which will be produced by Ralph Wheelwright, formerly of MGM's publicity department.

Pandro Berman, producer of "National Velvet," is preparing "Sea of Grass," a story that has been on the Metro shelves for years. The property was originally to be done by Merian C. Cooper and Louis B. Mayer, but they were never got to the camera stage—MGM has just signed the former Paramount singer, Johnny Johnson, now clicking big on airwaves and wax. He has a one-picture deal with options and is reported to be receiving $15,000 for five weeks on his first effort which will be in a Pasternak musical called "You're Beautiful."

Carly Wilson is looking forward to one of his biggest years as a producer with the following schedule already set: "Green Dolphin Street," the MGM prize-winning novel; "Postman Always Rings Twice" with Lana Turner and John Garfield; "The Common Sin," a Bell Tarkington Andy Hardy story; a new Dr. Gillespie story and "Violet," a recently purchased property for which the studio is seeing a new actress.

Irving Starr has rejoined Metro as a producer in the Selig unit after asking for his release from 20th Century-Fox because of difficulties on the material assigned to him there.

Abbott and Costello are kicking over the traces at making pictures at MGM despite a bonus arrangement which brought their earnings per picture up to their percentage level at Universal. The boys are unhappy, preferring to make only three pictures yearly instead of four. They are entering into a new deal with Universal in which they will have a sharing arrangement by way of a capital investment in their pictures. This investment turns their income from each picture into capital gain which is helpful from a tax standpoint.

MONOGRAM

The musical film bug seems to have bitten Monogram, too. No less than six musical pictures are now in various stages of preparation with the studio claiming top-budget production for all. "Chasing Cheesecake," a new American story; "Go-Along Girls," starring Belita; "Sunbonnet Sue," which will star Phil Regan; "Land of the Sky Blue Water," another Regan starrer; "Dime A Dance" and "Swing Parade" complete the list.

April releases scheduled by Monogram are: "China's Little Devils," starring Larry Kelly and Paul Kelly, "G. I. Honeymoon," (Paul Storm-Peter Cookson) and a Charlie Chan number called "The Scarlet Claw."

A list of ten stories ready for early production promises an active schedule at this studio during the coming months. The pictures to go include: "Gregory's Wife," the second Kay Francis picture; "Belle of New Orleans," starring Aquanetta; "Allotment Wives;" "Charlie Chan in China;" one untitled melodrama; one untitled Jimmy Wakeley western, and three of the musicals mentioned above — "Swing Parade," "Dime A Dance," and "Casa Manana."

This studio, unaffected by the strike, nevertheless, experienced a production lull with only one new starter, "Main Street Ghost," melodrama with Doris Merrick, Robert Lowery, Isabel Jewell.

PARAMOUNT

Earnings for 1944 recently reported gives an estimated figure of $450,000,000 after interest and all charges and estimated provi- sion for taxes. This figure is an increase over the 1943 figure of more than $300,000.

The studio continues its upped program of production with 23 stories in preparation for filming. Soon to come is Irving Berlin's "Edge of Glory," which will star Bing Crosby and Paul Draper with Joan Caulfield and Jack Carson. "Cabin in the Sky" will go for a new muscal, for a new musical is the long awaited "Dial M for Murder" which is the picture that the late Mark Sandrich was to have done. Lou Harris will produce "California," an epic story of pioneer days. Then, there will be a musical set in the 1870 period with Spain as the background, "Third Avenue," an original, will star Barry Fitz-

gerald; "Dear Ruth;" "Immortal Wife;" Charles Brackett's pro-
duction of "To Each His Own;" "Lady Seventeen;" "Calcutta," which will star Alan Ladd; "June Bride;" "The Lost Weekend;" and "The Forgotten Friday." Buddy De Sylva is preparing "The Stork Club," with Betty Hutton, Barry Fitzgerald, Don De Fore, Andy Russell and Robert Benchley. Also on his list is a collection of mystery stories called "After Dinner Stories," by William Irish. Hal Wallis, who has made a swift mark with three pictures completed in less than a year, has Lilian Hellman's "The Searching Wind," "The Crying Sisters," "Dishonorable Discharge," and "Whenever I Remember" on his docket. All are based on the life of Tchekowsky, great Russian composer.

In the musical field, Paramount stacks up strongly. There are eleven in all on the slate, six finished, two in work, and three in preparation. Completed are; "The Road To Utopia," "Incen-diary Blonde," "Duffy's Tavern," "Masquerade in Mexico, Out of This World," and "Robert Taylor." There are just three pictures left to the company and are "Pine-Thomas" "People Are Funny," and De Sylva's "The Stork Club," soon to go. Getting ready are "Blue Skies," Wallis' Tchac- kowsky story and another Spanish-American period piece. In-
cidentally, Paramount has paid Mr. Berlin $250,000 for the use of the title and his music. This figure is being charged off against a 20 per cent interest in the picture's profits, which should make the $250,000 only a beginning of Mr. Berlin's take.

Paramount seems to be going in for expensive purchases of material these days. Recently, there was "Dear Ruth" and now comes "Blaze of Noon" by Ernest K. Gann. On the conditional basis deal, total payments for the latter story may reach $150,000.

P R C

P R C, not too wisely, we believe, is jumping on the musics biography trendwagon. They have in preparation "The Story of Fats Waller," and "A Day With Fats," both just in time; with the Fats Waller tour, a planned event, the P R C's to risers to warn Leon Fromkess that weighty subjects of this kind are not for a small outfit like PRC. It will be smarter to stick to action and melodrama.

PRC's "Crime, Inc.," met the cold "no" of Chicago's censors board and joined Monogram's "Dillinger" on the Chicago black list. There will be taxes. PRC has a difficult character rising in bootlegging days in bootlegging days is now too sensitive to stem ach gangster stories. At any rate, PRC is appealing the case an- nounced in breaking down the prejudice. Meanwhile, it's a good publicity.

Three pictures in work here, which is the equal of several major studio's programs in this fourth week of the strike. "Th. Intruder" has Charles Arnt and Veda Ann Borg. "Congo Pongo" (are they kidding?) has Richard Fraser, Lionel Royce and Mary Wickton, "Law of the Law" has Tex Ritter and Dave O'Brien rootin' and shootin' again. There are nine more films on the Apr. schedule. The other six are: "Arson Squad," a Buster Crabbe western, "Two Tickets to Heaven," "The Gallant Shepherd," "In Joker," and still another Crabbe sagebrusher.

REPUBLIC

Speaking of musicals, mark Republic down as a contender in the musical biography parade. Borden Chase's novel, "Concerto has been bought for a reported $100,000. Frank Borzage, recent signee with the studio, will produce and direct and the film will be Republic's first Technicolor production. Peggy Constance, 1-year-old pianist, is the first member of the cast to be signed by Mr. Borzage. Another on the list, "Mozart's Trip to Prague" and "Romeo and Juliet," will also be made. "Judy Garland" and "Columbus" starred in their Gershwin and Chopin films.

In addition to four musicals it has completed, Republic has three others listed on its production schedule. The completed are: "Earl Carroll's Vanities," "An Angel from Brooklyn," "Song Makers," and "Man from Oklahoma." In preparation are: "Rio Janeiro," "Calendar Girl," and "Mexicana."

Borzage, who has been given almost free rein in his contra is East now recruiting his own independent stock company for producing unit. He wants two big screen names for "Concert with New York actors to complete the roster. His Republic executive calls for one picture a year and he is already arranging outside deals using his own production unit.

Three westerns are the only films on stages here: "War Wheels Westward" (Bill Elliott), "Bandit of Bandidos" (Sun Carson) and "Union Pacific Scouts" (Carson).
Astaire-Rogers musicals, now has 14-song-and-dance shows on its list. Completed are: "George White’s Scandals of 1945" and "Sing Your Way Home." In work are: a new Eddie Cantor show, "Radio Stars on Parade," "The Magnificent Tramp," "Sweet Georgia Brown," "Beat the Band," "Bar of Music," "Ding Dong Williams" and "Riverboat Rhythm." independent producers releasing through RKO contribute for more musicals. Samuel Goldwyn’s "Wonder Man" starring Danny Kaye is ready and he is preparing "The Kid from Brooklyn." William Goetz has "It’s A Pleasure" coming and "Countess of Monte Cristo" preparing — both starring Sonja Henie.

Burgess Meredith and Paulette Goddard have signed a package deal with Charles Korner of RKO, the first of its kind. Meredith will produce and Miss Goddard will star in "The Diary of a Chambermaid." Tom Reiner will direct this film which is scheduled to start May 1.

Susan Hayward, her newly-born twins thriving, returns to the screen in "Deadline at Dawn," by William Irish. The star is being borrowed from Paramount for the lead. Paul Lukas will have the lead opposite Miss Hayward. Harold Clurman will direct and Adrian Scott is the producer. The story is a mystery yarn.

After months of conjecture, Cantinflas, Mexico’s great comedy star, has arrived at RKO to begin his first feature, "The Magnificent Tramp." Both English and Spanish language versions will be filmed simultaneously. Following, Metro-Goldwyn-Mayer’s lead, RKO simultaneously will begin a wide distribution of John Steinbeck’s feature, "The Pearl." Here too is another trend — an important one — that will be worth watching as it develops.

Nunnally Johnson has been assigned to script and produce "The Dark Mirror," recently purchased by International for early fall production. The producer is urging the making of the mystery novel since he feels it has the same flavor that "Woman in the Window" possesses.

Sam Goldwyn, recently returned from Europe, made some interesting comments about that trip at a press luncheon. He pointed out that the industry simply could not conceive the value and importance of their product in the war effort. He urged strongly that Germany be prohibited from producing pictures for a long period of ten years prior to the war. He delved into the purpose of its commercial product as propaganda.

It is Mr. Goldwyn’s opinion that commercial pictures should be made for entertainment only and his first-hand view of the depression wrought by the German Frankenstein, not without the aid of its film industry, only sharpened his convictions on that score.

Incidentally, Goldwyn’s "Wonder Boy," in which Danny Kaye starred, has been viewed by this reporter, can be recommended for family entertainment. Kaye overdoes his first effort in "Up in Arms" and proves himself a competent actor as well as a great comedian.

The one new entry rolling on this lot is "Radio Stars On Parade" (Wally Brown-Alan Carney-Frances Langford).

20th CENTURY-FOX

This is the studio that competes with MGM for first place in the musical field and so, of course, their product in this field is quite considerable. They have 20 on their list. "State Fair" is completed, as are "Billy Rose’s Diamond Horseshoe," "Where Do We Go From Here?" and "No HILL." Preparing are "Centennial Summer," "Two Arabian Nights," "Romance with Music," "Kitten on the Keys," "Riocabana," "New Orleans," "Mexico City," "Bowery After Dark," "Music in the Air," "Bandwagon," "Dancing Through," "Chico Chico," "Laredo," "Shocking Miss Pilgrim," and "The Gift of the Magi."

Alice Faye is due back on the lot, after almost two years of absence, "The Unjust" is due to go into the lead of "Fallen Angel." Otto Preminger will direct and producer Jack Cummings will handle contract for contract. Financial report for 53 weeks ending December 30, 1944, shows his studio with a net profit of $12,400,000 which is an increase of over $1,000,000 and a half dollars above the 1943 figure.

Joan Blondell has signed her contract extended for another year. Her last appearance was as Aunt Clotide in "A Tree Grows in Brooklyn."

Mike Todd will have as his production effort at 20th, Edna Ferber’s "Gentleman’s Agreement" picture budgeted at $3,000,000 will be in Technicolor and the producer would like to get Clark Gable for his leading role. Months of preparation are planned so that shooting will probably not start until next year. Todd has 18-months’ lease on the option for some additional years. This next little deal cost him a neat $200,000.

Lloyd Bacon has been set as the director of "The Enchanted Voyage" which will be done in Technicolor. Production is scheduled for June 1 with Walter Morosco as producer and June Haver in the lead.

LeBaron has been announced as producer on "Riocabana," has left the studio after four years of association, with the shelving of plans to produce the film. Discontinuance was blamed on the inability of cast and crew to travel to South America during war time.

Harry James’ new contract at the studio calls for $168,000 for he and his crew for their first picture. Harry’s price at Metro for he and his gang was a mere $25,000.

No new starters on the 20th for. Continuing in production are "The Dolly Sisters" (Betty Grable-John Payne) and "Dragonwey" (Gene Tierney-William Eythe).

UNITED ARTISTS

Edward and Robert Goldstein have formed a new producing company with Sam Dembow, Jr., to release through United Artists. Their first picture will be "Breakfast in Hollywood," featuring Tom Breneman in his radio show specialty.

Lester Cowan’s next will be "Free Press," a story of the newspaper profession as climaxmed by the work of combat correspondents all over the world.

David O. Selznick is changing the title of his "Spellbound" for release in Great Britain. The picture will be titled over by its original tag, "The House of Dr. Edwardees."

The San Francisco Press Club has chosen the new Cagney picture, "Blood on the Sun" to premiere at the World Security Conference. Timeliness of the subject material is the principal reason for the group’s choice.

Trouble continues to pursue Mary Pickford in her proposed production of "One Touch of Venus." Most recent flare-up is in the directorial division, Gregory LaCava as the latest casualty due to disagreement with Miss Pickford.

The Hunt Stromberg picture, "Young Widow," is having script trouble. Fact is there just isn’t any script, at least none that seems visible. Ida Lupino’s appearance in the leading role, opposite her former husband, Louis Hayward, still dubious according to some sources. Presently, Richard Macaulay and Aben Finkel, two expert screenplay writers, are at work on a re-writing job. It seems Miss Lupino has objected to the script and Producer H. O. Shiner is now trying to have it tailored to her pleasure. Delays of this sort are costly, indeed, particularly to an independent producer. Mr. Stromberg has his entire cast, save for Miss Lupino, lined up and William Wellman is prepared to direct. At last report, Marie McDonald was off at Palm Springs, resting and waiting for a decision to be reached.

Two films continue in the shooting stage: Selznick’s "Duel In the Sun" (Jennifer Jones-Joseph Cotten) and the aforementioned "Young Widow."

UNIVERSAL

Unprecedented is the suit which Harold Lloyd has brought against his company over breach of their contract for $1,700,000 damages plus $110,000 attorney’s fees and costs. In addition, the ex-screen comedian is demanding that all prints of the three motion pictures in question be destroyed or at least impounded as relieves of the rights with an option for sever or "Her Man," current Joan Davis starrer; "Her Lucky Night," which went into release on February 9, and which stars the Andrews Sisters, and "Bo’s Your Uncle," starring Billie Burke. Three separate claims were filed charging that Clyde Bruckman and Warren Wilson, formerly employees of Lloyd, have infringed copyrights belonging to the comedian. The complaint asserts that large portions of material in the three named pictures were taken, in some instances almost verbatim, from "The Freshman." "Movie Crazy" and "Welcome Danger," three Lloyd hits. It’s too early to know yet how valid his claims are, but regardless of the decision, it’s not too late to do anything for one’s own good. Universal seems to have more than its share of litigation, one way or another. Not long ago they lost out in their suit against actor Robert Cummings to the tune of some $800,000.

Following up the musical trend at Universal, we discover seven on the list. "Serenade for Murder" is editing, "Lady On a Train" is in work, "Once Upon A Dream," "Catherine the Great," "Hear That Trumpet Blow" and two untitled features for Susanna Foster complete the list.

Jane Murfin has just been handed a writer-producer deal at this studio. Miss Murfin, author of such screenplays as "Dragon Seed," "Women," and "Untamed," and "Pajama Game," has been a Hollywood writer since 1927. But this will be her first effort at production. She joins Joan Harrison in the female producer’s class at Universal since Miss Harrison is actively engaged now in production.

The next Walter Wanger production at Universal will be "La Chienne," re-titled "Scarlet Street," Joan Bennett, Edward G.

(Continued on Page 30)
PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1944-45 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1944-45 Features (48) Completed (57) In Production (1) Westerns (10) Completed (9) In Production (0) Serials (3) Completed (3) In Production (0)

RELEASE CHART

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Metro-Goldwyn-Mayer

1944-45 Features (58) Completed (6) In Production (6)

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### ANNIVERSARY SPECIALS

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### NEW PRODUCTIONS

#### MAIN STREET GHOST

**Drama—Started April 3**

**Cast:** Doris Merrick, Robert Lowery, Isabel Jewel, Constance Worth, Eddie Quinn, Janet Shaw, Wanda McKay

**Director:** Christy Kabanne  **Producer:** Joe Kaufman

**Story:** Daughter of poor family falls in love with newly-do-well whom she supports until he tries to run off with her girl friend, She kills him and as he dies he shoots her fatally.

**RELEASE CHART**

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<td><em>Shadows of the Past</em></td>
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####release chart

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### 1944-45 Features

####Paramount

**Title**

- *Blue Dahlia, The*  
- *Our Hearts Were Growing Up*  
- *People Are Fun*  
- *Herself*  

**Director**

- *Vernon Kayes*

**Producer**

- *Martin Mooney*

**Story:** Young lad rescued from accident and taken in by rescuers discovers his husband to marry this.

####Congo Pongo

**Jungle Story—Started March 31**

**Cast:** Richard Fraser, Lionel Royce, Maris Wrixon

**Director:** Sig Neufeld  **Producer:** Sig Neufeld

**Story:** Ape runs away with a girl. Chase and rescue follow.

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**Story:** Ape runs away with a girl. Chase and rescue follow.
**NEW PRODUCTIONS**

**WAGON WHEELS WESTWARD**
Western—Started April 2
Cast: Wild Bill Elliott, Alice Fleming, Linda Stirling, Bobby Blake, Roy Barcroft.
Story: A boy gains the courage to stand up for his friends in the face of a gun-running outlaws who try to sell the new community's property not theirs.

**BANDIT OF BADLANDS**
Western—Startet April 6
Cast: Sunset Carson, Si Jenks, Forrest Taylor, Peggy Stewart, John Morton.
Story: Texas ranger sets down his brother's killer.

**UNION PACIFIC SCOUTS**
Western—Started March 24
Cast: Sunset Carson, Peggy Stewart, Mary Carr, Ken Duncan, Bud Geary, Frank Jaquett, Steve Winston, John Morton.
Story: Redhead Investigator poses as outlaw to set in with gang and expose them.

**REPUBLIC**

**1944-45 Features (32) Completed (10) In Production (0)\nWendesdays (32) In Production (33) In Production Serials (4) Completed (3) In Production (0)\n
**NEW PRODUCTIONS**

**RKO RADIO**

**1944-45 Features Completed (40) In Production (0)**

**NEW PRODUCTIONS**

**RADIO STARS ON PARADE**
Comedy with Music—Started April 2
Cast: Wally Brown, Alan Carney, Frances Langford, Robert Clarke, Ralph Edwards and his Truth or Consequences Program, Jack Paar and his band.
Director: Leslie Goodwins.
Producer: Ben Stoloff.
Story: Comedians pose as agents, find girl singer whom they try to promote.

**RELEASE CHART**

**TITLES—RUNNING TIME**

**CAST**

**Details Rel. No. Rev.**

**1944-45**

**Apologies For Murder**
Savoy-Boulevard

**Blows Off**
Territorial Manner

**Castle of Phantoms**
Territorial Manner

**Crime, Inc.**
Territorial Manner

**Dead or Alive**
Territorial Manner

**Death Jamboree**
Territorial Manner

Details under title: Dixie Steam Boat

**The Dying Island**

**The Exiles**

**Gaunt of the Frontier (5)**

**Green Hornet (73)**

**Details under title: Underworld**

**His Brother's Ghost**

**Hollywood and Vine (80)**

**I'm From Arkansas (68)**

**J'Accuse**

**The Kid Sister**

**Lady Confidence, The**

**Details under title: Understand**

**Winner Walked Alone, The (73)**

**O'Keefe-Moore**

**Lamont-Abbott-Stewart**

**Lane-Stewart**

**5-2.**

**513.**

**Lewis-Stirling**

**Horton-George**

**Details under title: From Afar**

**Why Town**

**Spell Swing His Hollywood**

**Details under title: Alcatraz**

**The Malna**

**...451.**

**...410.**

**...405**

**Ritter-O'Brien**

**G**

**Livingston-Terry**

**Young-McGuire**

**Pearee-Evans**

**O'Brien-Landh**

**Michael-Gordon**

**Withers-Kelly**

**Tracy-Kelly**

**BULLETIN**

**1944-45**

**Features (32) Completed (10) In Production (0)**
Wendesdays (32) In Production (33) In Production Serials (4) Completed (3) In Production (0)**
DANGER SIGNAL
Drama—Started April 2
Cast: Faye Emerson, Zachary Scott, Ann Blyth
Director: Robert Florey
Producer: William Jacobs
Story: returned soldier finds his wife unfaithful and drives her slowly to suicide.

RELEASE CHART

IN PRODUCTION
Title—Running Time
A Stolen Life... 2-19
Time, the Priest and the Girl, The (22)... Morgan-Paige ...4-2

COMPLETED
1944-45
Animal Kingdom... Sheridan-Mana... 13-1
Anna and Old Man (118)... Grant-Lance... 11-9-23... 6-9-14-9
Co-Pilot... Hourglass... 10-31
Christmas in Connecticut... Stageway-Mana... 12-27
Cheyenne John... Los Angeles... 12-13
C Permanent... Roger-Hubert... 2-37
Crimes by Night (722)... Wynn-Cowan... 10-19... 9-9-402... 2-7
Danger Signal... Merritt-Scott... 2-19
Devotion... Defarlin-Layton... 11-16
Doughboys... The (62)... Sheridan-Carson... 3-16-25-27-30
God in My Co-Pilot (66)... Morgan-Maysey... 8-21... 4-7... 4-6
Hollywood Canteen... Zanuck-Parke... 10-31-32-33-34
Horn Blows at Midnight, The (78)... Kems-Smyth... 11-13... 4-28... 415... 16
Horse录音... Los Angeles... 12-13... 2-37
Janie... Roper-Hutton (106)... 1-10... 9-2-401... 8-7
Lady in the Dark... Milder Pires... 3-6
My Reputation... Zanuck-Parke... 11-27
Nobbody Lives Forever... Gordon-Ferraid... 9-18
Objective Burma... Flynn-Crow... 6-12... 7-6-13... 41-3
Oklahoma Crude... Zanuck-Parke... 3-6
Pillar To Post... Lipton-Horton... 8-31
Rhapsody in Blue... Leslie-Holmes... 10-16
Roughly Speaking (117)... Ransell-Carron... 6-12... 8-17... 41-5...
Santa Fe (71)... Zanuck-Parke... 3-6
Saratoga Trains (—)... Cower-Smythe... 9-8
Shadows of a Woman... Kirby-Prima... 2-19
Strangers in Our Midst... Dandridge... 4-16
Pride of the Marines... Zanuck-Parke... 11-27
Under Western Skies (57)... O'Reilly-Duffy... 8-21... 11-19... 909... 5-9
Under Western Skies (57)... O'Reilly-Duffy... 8-21... 11-19... 909... 5-9

SIZE-UPS
(Continued from Page 25)

Robinson and Dan Duryea have been signed. The picture is being made under the banner of the New World Properties. Fritz Lang, who will be producer-director of the picture, is president of the new company. Mr. Lang is vice-president.

With 40 writers and producer-writers at work on scripts, Universal points to the fact that there is not one war story in preparation. Musicals, westerns, mysteries, comedies and the usual Universal super-horror pieces are all in evidence but nary a word on any top subject.

WARNER BROS.

Despite the strike slow-up, Warner Bros. put two new films in front of the camera this week. "Janie Gets Married" goes with Joan Leslie taking over the title role and Bob Hutton, Edward Arnold and Ann Harding in their original roles. Vincent Sherman is directing, Alex Gottlieb producing. Faye Emerson and Zachary Scott get started in "Danger Signal," with Robert Florey directing.

Continuing their success is the team Davis-Kerr, "A Stolen Life," and "The Time, The Place and The Girl" with Dennis Morgan, Jack Carson and Janis Page.

Warners have acquired the rights to "The Moonstone," a mystery novel set in England in 1850. Nigel Bruce is being considered for one of the top roles.

James Geller, story editor at the studio for the past three years, is seeking a new berth elsewhere. Geller, on the payroll at $750 a week, gave the studio notice for his leaving. Lou Edelman, producer of "Hotel Berlin," has also left the Warner studio according to Paramount. Edelman claimed lack of story material as his reason for leaving his $1250 weekly stipend.

Delving into the musical trend at this studio, the record reveals eight on the list. Completed are "Rhapsody in Blue" and "Cinderella Jones." "The Time, The Place and The Girl" is now shooting.

In preparation is "Night and Day" (Cole Porter biography), "Dreaming," "Sometimes I'm Happy" (Vincent Youmans biography), "Connecticut Yankee" and "Dancing With Tears." It was the filming of "Rhapsody In Blue" at this studio and Columbia's "Song To Remember" which started the scramble for musical biographies, although not of the most note, particularly and 20th Century-Fox, have been stressing colorful big musicals during the past several years. The overwhelming vote of approval from service men was no small factor in the trend.

Spotlight on Warner's newest short for Democracy, "It Happened in Springfield," brings attention to Gordon Hollingshead, producer. Mr. Hollingshead has for sometime now been turning out excellent material in short subjects on controversial problems which most producers run from. But his handling has always been perfect in this latest. One thing, showing the Springfield短篇, concerning the school bomb schools is worthy of the story Harry Warner is putting on it when he urges every exhibitor in the country to run it.

We've spotted one trend through Studio Sizemore this week and here's another pointed out by the news that Warner Brothers have 12 mystery yarns on their current schedule. This is more of this type of film than the studio has ever before attempted. "The Two Mrs. Carrollis" (Humphrey Bogart-Barbara Stanwyck) leads the litany of Big Band (Bogart-M argaret Lindsay, "No Strangers" (Sydney Greenstreet-Geraldine Fitzgerald-Peter Lorre), "Shadow of A Woman" (Helmut Dantine-Zachary Scott), and "Conflict" (Bogart-Robert Hobart), are all completed. Eight others are scheduled for 1945 production.

INDEPENDENT

A new organization to serve as national distributor for ranking independent producers has been organized in New York. Called United Artists Pictures Corp., the incorporation is to be by members who will make an investment in capital stock on the basis of distribution percentages. Most of the charter members will own their own franchises for their respective territories. Only product of a contractual deal for this far is a deal in limited outdoor action color films to be made by Action Pictures Corp.

Nat Goldstone and Jean Arthur have joined forces as producers to make a feature entitled "Hollywood Bowl." It will, of course, be a musical and will be produced by Howard W. Culp, who is being sought for the male lead. Marion Anderson, Jascha Heifetz and Joseph Hoffman may also appear. No releasing company has been named as yet though MGM has been mentioned as a possibility.

NEW PRODUCTIONS

JANIE GETS MARRIED
Comedy—Started April 2
Cast: Joan Leslie, Robert Hutton, Edward Arnold, Ann Harding.
Director: Vincent Sherman
Producer: Alex Gottlieb

JANIE GETS MARRIED
Comedy—Started April 2
Cast: Joan Leslie, Robert Hutton, Edward Arnold, Ann Harding.
Director: Vincent Sherman
Producer: Alex Gottlieb

Janie danae get married, after a number of complications, to soldier boyfriend home on leave.

WARNER BROTHERS

1944-45 Features Completed (33) In Production (4)
ACHIEVEMENT Through the Years

1945 First all MONOPACK TECHNICOLOR feature
1944 Record number of TECHNICOLOR feature productions
1940 Academy special award for TECHNICOLOR three-color process
1939 "GONE WITH THE WIND" (greatest grossing feature)
1938 "SNOW WHITE AND THE SEVEN DWARFS" (first TECHNICOLOR animated feature)
1935 "LA CUCARACHA" by TECHNICOLOR three-component process
1929 "ON WITH THE SHOW" (first all-talking all TECHNICOLOR feature)
1928 "THE VIKING" (first TECHNICOLOR picture to be synchronized with music and sound effects)
1925 "THE BLACK PIRATE" (Douglas Fairbanks)
1922 "THE TOLL OF THE SEA" (first production by two-component subtractive process)
1917 "THE GULF BETWEEN" (first TECHNICOLOR feature)

TECHNICOLOR MOTION PICTURE CORPORATION
Herbert T. Kalmus, President and General Manager
American and British producers and distributors have been Germany's guilt." Although officials did not comment on the film fare being readied for German consumption, producers have received an outline, since the films will be produced in commercial studios under orders from the Office of War Information and the Ministry of Information.

The films, chiefly documentary and newsreel, will feature especially the wanton destruction and suffering caused by the Germans in conquered areas on the theme that Germany owes a debt to world society that must be paid. The documentary pictures will also present a true picture of life in the Allied Nations, particularly stressing the huge industrial development capable of turning out weapons that would stifle German hopes of future domination. Newsreels depicting mass German surrenders and decisive defeats inflicted on German troops will also aid in destroying the myth of German invincibility.

PRE-TRIAL MEET FUTILE

Another pre-trial conference at the chambers of the Department of Justice in New York City failed to relieve the impasse between the eight major companies and the Government in agreement on preliminary procedure for the anti-trust trial set for October 8th. Federal Judge Henry W. Goddard was not present at the meeting, but will hear the results of the conference and any further developments at a meeting early this week.

Interrogatories presented by both parties went by the boards as each refused to answer the other's informal questionnaires. Both the defendant distributors and the Government will present cross-interrogatories before Judge Goddard at the next meeting, with the Court making decision as to which interrogatories, or portions thereof, are relevant and should be answered. Louis Frohlich, attorney for Columbia, told U. S. Attorney-General, that Columbia would throw open its files for the Department so that it could obtain its own answers to the interrogatories, but for Columbia to gather the information would merely mean their preparing the Government's case for Wright. Other attorneys reflected Frohlich's views.

Frohlich declared that answers to the questions might take as long as two years and that it might delay the start of the trial. However, a motion to compel the Government to answer the distributor's interrogatories was expected to be filed late last week.

SCHAEFFER ASKS ADVANCE STOCK

An arrangement whereby 120,000,000 feet of positive 35 mm. film would be made available to producers this year for commercial consumption was suggested by George J. Schaefer, chairman of the War Activities Committee and liaison with the War Production Board. Schaefer referred to the 30,000,000 feet per quarter charged against the industry's allocation under the WPB's policy of granting a 50 per cent credit in the subsequent quarter and reduced to a 25 per cent credit in the current quarter.

Conferring with Stanley B. Adams, head of the WPB's Consumer Durables Goods Division, Schaefer reported he felt confident that the 30,000,000 feet per quarter allocation would be resumed "after a review of all the facts." This could be arranged by discontinuing the practice of making advance releases of complete product for the Army, said Schaefer. He pointed to present conditions which necessitate the printing of only those pictures which are going into immediate release. "Since the 30,000,000 feet made available to the Army was for the purpose of making release prints of finished product in advance of release date and was taken from the original stock pile, it seems only proper that the Army now put back into the stock pile the said allotment and it be divided proportionately among the companies," he said.

If the reported arrangement is agreed upon, the Army theatres using 35 mm. prints would secure them from local exchanges when they are available and would no longer show films far in advance of local theatres in the territories. Schaefer also reported that WAC is arranging to purchase about 2,800,000 feet of positive film recently discovered at an Army camp along with about 12,000,000 feet of negative stock.

NEW DISTRIBUTION COMPANY

A new distributing organization, Cardinal Pictures Corp., formed by exhibitor holders of 21 Film Classics franchises, was announced last fall by Julius L. Franconi, executive secretary of the company's executive committee, who disclosed that the organization will "furnish an outlet for ranking independent producers of new Class 'A' pictures, and to assure a continuing supply of such product to their franchise exchanges and patrons." Charter members of the company, who will control the franchise in their respective centers are: John Mangham, Atlanta, Ga.; Arthur Lockwood and Al Swerdlove, Boston, New Haven; J. F. White, Jr., Charlotte; John J. Jones, Chicago; John L. Franconi, Dallas; Julian H. King, Des Moines, Omaha; A. Dezel, Detroit; John Bannerman, Los Angeles; Joseph Wolf, Minneapolis; L. C. Montgomery, Joy House, New Orleans; Carr Scott, Oklahoma City; Jack Engel, Philadelphia; Bert Stearn, Pitts- burg; Harry C. Arthur, Jr., M. S. Schulte and Andy Dietz, St. Louis; Sam Wheeler, Washington; Robert L. Lippert, San Francisco; H. J. Allen, Toronto.

Franconi declared that the new company "in no way involves Film Classics re-issues, the Goldwyn contract with Film Classics nor does it include any deal for Selznick re-issues, or any production other than a deal for a series of all-color outdoor pictures." The committee is arranging with distributors in those exchanges not covered by charter members for franchises in those cities.

THANK YOU

for your cooperation in the handling of film. It is working out swell.

NOW SAVE PAPER

This is an important War Effort. Return posters sent to you in error. Do not throw them aside. Return all posters properly marked, labeled and wrapped. Don't throw them loose in the lobby.

YOU DO YOUR PART!
WE'LL DO OURS!

HIGHWAY EXPRESS LINES, INC.
236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna. LOCust 4311

THE NEWS DIGEST
(Continued from Page 12)

PARAMOUNT EARNINGS

Paramount Pictures estimated its earnings for the year ended December 30, 1944, at $16,488,000 after interest and all charges including Federal taxes. This compares with a net for the previous year of $16,140,821 after taxes.

Net profit for the quarter ended December 30, 1944 was estimated at $4,012,000, which compares with $4,486,000 for the corresponding quarter in 1943.

NEW JERSEY MESSENGER SERVICE
Member Nat'l Film Carriers
250 N. JUNIPER ST.

FILM BULLETI
THE NEWS DIGEST

FILMS AT S. F. CONFERENCE

Acceptance by the State Department of a plan whereby motion picture showings for the exclusive attendance of official delegates, the press, the secretariat and others holding credentials to the San Francisco Security Conference starting April 25th, to be provided by the industry was indicated last week. The program will include representative selections from the studios of participating countries and the 1,100-seat Aleazar Theatre, donated by Charles Skouras, will be renamed the United Nations Theatre for the duration of the conference. There will also be a Conference Theatre for the presentation of documentary films.

Scheduling of programs will be in charge of an industry committee composed of Claude Lee and Fay Reeder, who will be in Pricino during the conference; and Charles Einfeld in Hollywood and Howard Dietz, Arthur DeBra and Glendon Alline in New York. Barney Balaban, president of Paramount, is executive chairman of the committee cooperating with the government and Howard Dietz, MGM vice-president and ad-publicity director, is chairman of the planning committee.

BROADWAY NEWSREEL

Following the tremendous up-swing it grosses for Easter week, business continued strong at the majority of the Broadway film palaces. The stand-outs for the past week were "I'll Be Seeing You" at the Capito1 and "Without Love," aided by the annual Easter stage spectacle at the Radio City Music Hall. The Selznick picture, which opened on April 5th aided by a strong stage show headed by Sammy Kaye and His Orchestra and Rosario and Antonio, took in close to $100,000 for an initial week which was a new high since the house inaugurated its current stage band policy. The picture, now in its second week, followed five smash weeks for "The Picture of Dorian Gray" and Xavier Cugat and a name-studded imperson show... At the Radio City Music Hall, where the "Galaxy of Easter" stage spectacle is being continued through April 15th, over 300,000 persons witnessed this and "Without Love" during the first three weeks which saw block-long waiting lines in evidence several times daily. The Hepburn-Tracy picture is expected to continue into May, followed by another Music Hall stand-by, Greer Garson, in her latest film, "Valley of Decision."

The Roxy had a good opening day for "A Royal Scandal" and Hazel Scott and The Hartmans in person, but nothing to compare to "A Tree Grows In Brooklyn," which completed six smash weeks on April 10th despite the handicap of fewer complete shows because of the midnight curfew. Only one other picture, "Wilson," equaled the six week record at the Roxy... Also holding up well, after the Easter-packed week, are "God Is My Co-Pilot," with Cabin C Tallin and His Orchestra, which started a fourth and final week on April 13th at the Strand, and "Practically Yours," with Benny Goodman and His Orchestra, now in its third week at the Paramount. In both cases, the top bands have helped pull in the crowds. The "Horn Blows at Midnight" will open at the Strand on April 20th, while "Salty O'Rourke" will be the next attraction at the Palace.

Leading the straight-film houses is the Rivoli where "The Adventures of Susan" (Oscar) is the world premiere week of "For Whom the Bell Tolls" and equalled the initial week of "Dr. Wassell" and followed up with a secon

week which took in only $1,000 less than the first seven days. The Hal Wallis production, now in its third stanza, is set for a minimum of eight weeks here before "A Medal For Benny" comes in... Despite its long stay at the Astor, Goldwyn's "The Princess and the Pirate" is holding up well for its ninth week after a terrific business during the holiday period. The picture is expected to continue until mid-May when another Goldwyn release, "Wonder Man," will follow instead of a Selznick picture. The latter's first picture since he took over the Astor wit Goldwyn, "I'll Be Seeing You," is playing the Capitol... Another United Artists release, the British-made "Colonel Blimp," is doing well in its second week at the small Gotham... Although not sensational for its first two weeks, "The Corn Is Green" looks like a consistent business-getter at the Hollywood where it is expected to stay until late May. "The Three Caballeros," which cleaned up during the Easter period, wound up a ten-week run on April 13th and was followed by M-G-M's "This Man's Navy," which, with "Without Love" at the Music Hall and "Between Women" at the Criterion, again gave Leo's company three simultaneous first-runs. The Van Johnson fans have crowded the Criterion for two weeks and the picture is holding a third and perhaps longer before Universal's "Sudan" opens... Loew's State temporarily retuns to first-runs with another Universal release, "Patrick, the Great," after several weeks of successful second runs... The Rialto had its best week since the curfew with the same company's "The Mummy's Curse" and a hold-over was the result... "Thunderhead, Son of Plicka," is doing well enough in its fourth week at the Victoria but "The Belle of the Yukon" had a disappointing three week run at the Palace... "Earl Carroll Vanities" failed to attract customers to the Republic and was followed, after two weeks, by a minor Republic picture, "Hitch-Hike to Happiness."

PEOPLE

Philip Leverett Saltontall was assigned to go overseas as the first representative of the international department of MPDFA.

Ted Lloyd heads 20th Century-Fox new radio department which will consolidate all radio exploitation, publicity and paid time advertising.

Robert L. Graham was named assistant to A. L. Pratchet, Paramount's Latin-American division manager.

Ted Ted was promoted from head of Warners Mid-west field exploitation staff in Chicago to district representative for the Mid-Atlantic territory.

Larry Stein, ad-publicity head of Warner Theatres in Chicago, leaves April 30 to open his own advertising agency.

Harold Lewis was appointed administrative assistant to Bert Kulick, general sales manager of PRC Pictures.

Irwin Zeltner was named Eastern Publicity representative for Andrew Stone Productions after 10 years as publicity manager for Loew's theatres in New York.

Fred Joyce was appointed Midwest exploitation representative of Lester Cowan Productions, under the direction of Albert Margolies, Eastern ad-publicity head.

HE TRIED TO KISS HER ALL OVER THE MAP... BUT NEVER GOT CLOSER THAN A PUCKER!

Gale Storm in G. HONEYMOON

Peter COOKSON • Arline JUDGE Frank JENKS • Jerome COWAN

Produced by LINDSAY PASIONS • Directed by PAUL KARLSTEN

Music by SIDNEY FRIEDMAN; Additional Lyrics by MARVIN HAMLISCH • Costumes by BERTHA DAVIS

ANOTHER MONEY HIT FROM MONOGRAM

A P R I L 1 6 , 1 9 4 5
Congratulations

20th CENTURY-FOX

TRAILERS and ACCESSORIES

A TREE GROWS IN BROOKLYN
NOB HILL
A BELL FOR ADANO
Billy Rose’s DIAMOND HORSESHOE
THE KEYS OF THE KINGDOM

30th ANNIVERSARY

"KEEP SELLING BONDS!"

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
STARRING
RANDOLPH SCOTT
RUTH WARRICK - ELLEN DREW

with ANTHONY QUINN - CAROL THURSTON
RICHARD LOO

RKO
is pre-selling seats for YOU
... with full page ads in national magazines totalling
28,635,284
CIRCULATION
— publications like LIFE —
WOMAN'S HOME COMPANION — McCall's — LOOK
— RED BOOK — LIBERTY —
TRUE STORY — WOMAN'S DAY — PIC and the entire
Fan List.
BUCK'S
BEST-SELLING NOVEL

A SKY

In this American doctor, bride and the "other woman", there's no escape from the bomb-ravaged heart of China... nor from the love, treachery and jealousy smouldering in their passionate hearts!

Produced by MAURICE GERAGHTY
Directed by RAY ENRIGHT
Screen Play by Brenda Weisberg and Joseph Hoffman
CAPACITY BUSY

AT THE GOTHAM, NEW YORK,

Among the all-time best movies! — N.Y. Post

Impressive

Excellent! — N.Y. Journal-American

Magnificent, spectacular

Stunning production! — Showmen's Trade Review

On

Top-notch entertainment! — N.Y. Daily News

G.C.F. presents COLONEL BLIMP

Starring ANTON WALBROOK • DEBORAH KERR • ROGER LIBEY

A Production of the Archers • Written, Directed and Produced by MICHAEL POWELL and ELMER PRESSBURGER
Significant! — The Independent

Always entertaining! — M.P. Herald

Season’s delights! — N.Y. Sun

To be missed! — N.Y. PM

So, Gentlemen, Take a Bow!

ROGER LIVESY
as Colonel Blimp

MICHAEL POWELL
Co-producer

EMERIC PRESSBURGER
Co-producer

BLIMP
IN
TECHNICOLOR

... Another U.A. Hit!
Hats Off...

TO 3,327 GREAT SHOWMEN!

WE of your War Activities Committee would like personally to thank every one of you who did such outstanding work in the Sixth War Loan Fan Magazine Contest. We realize the time and effort you put in on your campaigns. Your entries showed that! Yet time and the start of the even bigger Seventh deprive us of that pleasure.

But we can tell you this.

Not only is the Treasury Department highly grateful for your effort. Not only do they look again to you for leadership in helping make the Seventh War Loan an even mightier triumph. But... and this is something we know you'll be truly proud of...

The motion picture industry’s campaign for the Seventh War Loan will be completely and precisely patterned on your expert showmanship in the Sixth!

In other words, the Seventh War Loan will be

THE SHOWMEN’S SEVENTH!

A real theatre man’s campaign!
A MIGHTY TASK FOR AMERICA'S SHOWMEN

"...Your plans can only succeed if you have the full
support of all of the men and women in the Industry."

With these words, the Secretary of the United States Treasury was aiming
to convey to the chairman of the motion picture industry's Seventh War Loan
campaign his cognizance of the enormous task we face in this drive.

The showmen of America have been asked once again by their Gov-ern-
ment to play a major role in the Seventh, the principal goal of which is the sale
of four billion dollars in "E" bonds. This is an unprecedented quota and we must
face the fact that the scope of the job expands in the light of our recent vic-
tories on the battlefields of the world. The liberation of Europe from Nazi
tyranny virtually complete, there is a tendency on the part of many people to
forget that another titanic struggle is yet to be waged on the other side of the
earth against a formidable and ruthless enemy.

This drive has been dubbed the "Showmen's Seventh" — and properly.
Never before was there so dire a demand for the maximum expenditure of our
industry's showmanship talents to achieve a vital national goal. Make no mis-
take about it, this drive will be a test of our mettle as showmen, as patriots.

There is fine leadership for this drive, sound and intelligent. But no one
knows better than the leaders themselves that success depends, ultimately, on
the day-in, day-out plugging of the individual theatremen in every town and
every neighborhood.

Mr. Morgenthau, in his letter to Mr. Pinanski, paid tribute on behalf of
the Government to our industry's magnificent accomplishments in the previous
six war loan campaigns.

"The honest effort everyone in your business has made is exemplified by
the record of results attained...the sort of aid given only by good, patriotic
American citizens."

Yes, we have ample cause to be proud, but no one can rest now on
laurels won in the past. Today's task is the one we face and must conquer.
And it has been truly said that we can accomplish this job only if it receives
the "FULL support of ALL the men and women in the Industry".
"China Sky" is just another war film. Although it boasts origin in the Pearl Buck novel of the same name and contains a plenitude of action and romance, including two full-fledged love triangles, it's all too trite and old-hat for discriminating audiences. However, the elements are such as will please action fans. Despite a rather auspicious beginning, wherein the audience is led to believe that here is a film that will glorify the Chinese guerillas who have harassed the Japs for eight long years, it soon resolves itself into two romantic triangles, one American, one Chinese, interspersed periodically with bombings and climaxed by a battle with the guerillas riding to the rescue in the tradition of the "L.T.O.," a film which, in its purchase as the guerilla chief is strictly in the comic opera style, further dispelling the original illusion of authenticity. Randolph Scott is the hero, upstanding American doctor; Ruth Warrick is his counterpart in the hospital; Ellen Drew is his simpering, weak-kneed, and always last in line for the sneakiest, back-stabbing best as a captured Jap officer. No attempt is made at sublety in characterization or action. It's all straight melodrama that will attract its best returns in action houses.

Randolph Scott, head doctor in a remote, much bombed Chinese village stubbornly defended by a guerilla army in the mountains, returns from America with supplies and his bride, Ellen Drew, much to the shock of Ruth Warrick, a co-worker long in love with him. Ellen instantly senses Warrick's feelings for Scott and terrified after a number of bombings, attempts to persuade him to return to America. Another triangle in Anthony Quinn, guerilla leader, in love with Carol Thurston, a nurse betrothed to Phil Ahn, a Chinese doctor. Ahn is persuaded by Richard Loo, a wounded Jap officer, to get Drew to send a message to the Japs warning them to tail her and Scott away, but is in reality a spy for Jap paratroops to attack the village. Scott's love for Ellen gradually vanishes as each action betrays his true character as he realizes that his heart belongs to Warrick. The paratroops attack and Ellen killed, but Quinn's guerilla band arrives wipe out the enemy.

'ZHOMBIE ON BROADWAY' SILLY HORROR YARN BURLESQUE
Rates • • as supporting dawler in minor naborhoods and rural houses

RKO-Radio
68 minutes


Directed by Gordon Douglas.

No less than four writers contributed their doubtful talents to the concoction of utterly ridiculous story in "Zombies on Broadway," which would have made a funny two-reeler. Apparently, seeing the weakness of the material at hand, director Gordon Douglas abused the few comical gags available, such as transforming various characters into bulgy-eyed zombies, so often that they lose their punch. This is a broadly burlesqued version of a horror theme in typical Alan Carney-Wally Brown slapstick. While it should get its share of laughs from youngsters and small town audiences, it will get short shrift from metropolitan adult filmgoers. A kidding treatment is employed for the woe-begone ex-secretary of the experimental laboratory episode, so that Bela Lugosi, who plays his role straight, rarely succeeds in being scary. Anne Jeffrys puts on a world's record for wiggling in "I love you, Chi-chi," and adds considerable eye-appeal as a blonde singer in a Virgin Islands cafe. The names of Brown-Carney and Lugosi should attract the youngsters.

Two Broadway press agents, Wally Brown and Alan Carney, plan to provide a fake zombie for the opening of Sheldon Leonard's new night club, The Zombie Hut, but their scheme is exposed by a radio commentator. When Leonard insists that Brown and Carney produce a real zombie—or else—they sail for the Virgin Islands where Bela Lugosi is known to be conducting experiments. In an island night spot, the boys meet Anne Jeffrys, who offers to guide them to zombie jungle rituals where zombies are said to be produced, if they will arrange to get her back to the U. S. Meanwhile, Lugosi, who is excited over his new serum for making the zombies, is after some white people for his experiment. Jones captures Miss Jeffrys and then Brown and Carney follow them to Lugosi's castle where they, too, are captured. After Lugosi is inoculated and turned into a zombie, Brown and Miss Jeffrys manage to get off and then, when the court goes up, the audience sees him as a real zombie. As the boys are congratulatory themselves, Brown sits on the needle containing the rest of the serum and soon starts to turn into a zombie at the fade-out.

'DELNI

'TARZAN AND THE AMAZONS' ONE OF BEST IN THE SERIES
Rates • • • for action houses; good dawler generally

RKO-Radio
72 minutes

Johnny Weissmuller, Brenda Joyce, Johnny Sheffield, Henry Stephenson, Mme. Maria Ouspenskaya, Barton MacLane, Don Douglas, Stephen Geray, J. M. Kerrigan, Shirley O'Hara.

Directed by Kurt Neumann.

The multitude of Tarzan fans have cause to rejoice. This time Tarzan and the Amazon puts the redoubtable ape man back in the jungle, where he belongs. And exhibitors can rejoice, too, for this is one of the best in the entire series. To all the standard Tarzan elements, the script writers have added a punch boxoffice factor in a tribe of Amazons.\n
Thrills and laughter are liberally sprinkled throughout the tall tale, fashioned for entertainment rather than credibility, and interest (or falters. Johnny Weissmuller acts as Tarzan, and his son, Boy. Johnny Sheffield, supply amusement with their inexperienced "civilized" modes and manners, but it is that wondrous monkey, Cheta, who is the comic star of the film. The inimitable chimp walks off with every scene in which she appears and gives the picture a sock close that will have audiences roaring.

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RADIO • • in Fourth Block (Total 5)

FILM BULLETIN
"THOSE ENDEARING YOUNG CHARMS' PLEASANT, IF SLOW-MOVING, ROMANCE

Rates • • • except in action spots

RKO-Radio

41 minutes


Directed by Lewis Allen.

War time romance is the theme of this pedestrian, but interest-holding comedy-drama, which makes up in shrewdness and natural dialogue what it lacks in acting.

The subject and its intelligent treatment will exert strong appeal to feminine patrons and the average Laraine Day, both of whom do splendid acting jobs, supplying the name value which should result in above-average business in all except the action spots. Like the play by Edward Chodorov, which contained only four characters and depended almost entirely on the wise and honest quality of its dialogue, the film is concerned mainly with an attractive salegirl, the two Air Corps men who love her and her mother who tries to influence her to make the right choice. And, here too, it is the true-to-life conversations and discussion of the problems involved in love that creates the situation of a sensible girl succumbing to the whirlwind courtship of a self-centered lieutenant whom she loves.

Although Director Lewis Allen achieves movement by several changes of scene and by the addition of a few incidental characters and situations, the picture still has a tendency to lag in spots. While the humorous moments are all of the chuckle-trap variety, the emotional scenes, especially the last-minute clinch, pack a strong punch.

Bill Williams, Air Corps mechanic now assigned to a pugilist, and Young, turns on his smooth charm and impresses both Miss Day and her mother. Ann Harding, during the pleasant evening spent on a swank hotel roof, realizes she is falling in love with him. Later, by pretending he is leaving immediately for duty in China, Young makes her confess her feelingstoward him. Both Miss Harding, who is beginning to see through Young, and the resentful Williamstry to disillusion Miss Harding, who realises Miss Day and Young are in love. Most of the film is devoted to the process by which Miss Harding is eventually converted to the truth.

Although depicted as a suave, selfish, unfeeling murdering in order to get revenge for a slip on her reputation.

"WONDER MAN" DANNY KAYE SCORES IN NEW GODWYN MUSICAL

Rates • • • in metropolitan deluxers and naborhoods; less in action and rural spots

RKO-Radio (Samuel Goldwyn)

98 minutes


Directed by Bruce Humberstone.

The antic humor of Danny Kaye again shines from an elaborate setting in "Wonder Man," a lavish, Technicolor and typically Godwyn production. In his second film, Kaye has himself a field day by playing contrasting twins—one mousy, the other loud and brassy—and going the limit in mugging, romping about, putting over his patter-songs and indulging in his familiar pokes at anything and everyone. Kaye's funniest, most of his wisecracks and specialty numbers, such as the burlesqued "Otchi-Chornia" song, will keep the average audience in stitches. The nonsensical plot is little more than a frame for Kaye's clowning, but it has a fairly-fast pace, the usual romantic interludes and even a bit of climactic suspense. The Godwyn Girls (lovely and scarce straight-gowned this time, too) are paraded during a night club sequence which also permits the logical introduction of a likely Hit Parade song. "So In Love," in which Kaye alone has an amazing new discovery, Vera-Ellen. The latter shares the romantic chores with Virginia Mayo. "You're dynamite," says Kaye as he presents front of a mirror and to his numerous fans he is just that. Picture will be especially strong in first runs and should do good business.

On the eve of his marriage to Vera-Ellen, his dancing partner, Danny Kaye, a brash night club star, is murdered in his dressing room by gangsters to prevent his testifying that Steve Cochran committed a killing. Kaye's body is then taken to Brooklyn and dumped in a Prospect Park lake. Meanwhile, his brother is invited to dinner at home by Virginia Mayo, who works in the library where he spends most of his time. Sent out to a nearby delicatessen, Kaye hears angel voices which tell him to go to Prospect Park. There he is met by his dead brother's ghost, who wants him to impersonate the night club entertainer and deliver the evidence against Cochran. The scholarly Kaye has a difficult time on the night club stage until his brother's shade comes to his rescue and he also gets in a jam with Vera-Ellen, who exclaims, "I'm not going to live with his brother..." Kaye's gangsters also come after him and he escapes over the roofs to the stage of the Metropolitan Opera House. Kaye's score is the operatic performance while singing the true story of the murder to the District Attorney building, but a box is found with her singing and tapping, while Virginia Mayo is a gorgeous blonde who does much work as the heroine. S. Z. Sakall has a stand-out scene as a bewildered delicatessen man.

DENLEY

'TWO O'CLOCK COURAGE' BELOW PAR MYSTERY DUALLER

Rates • • • as dualler in action spots

RKO-Radio

65 minutes


Directed by Anthony Mann.

Not up to the entertainment standard set by RKO's "Falcon" series. In its favor the picture has a workable mystery plot, dealing with an amnesia victim who learns his own identity while tracking down a killer, but an excess of dialogue will soon dissipate the interest. In addition, the action is too often slowed up by so-called comedy involving a smart-aleck newspaper reporter who tries to do his own detecting, with disastrous results. Playing a rather silly "Paul Gallico" characterization, Tom Conway gives his familiar suave, soft-spoken portrayal. The attractive Ann Rutherford is not very convincing as a taxi driver who marries the hero on extremely short acquaintance, but Jean Brooks, Bettjeene Greer and Lester Matthews are far better than their material. This is a secondary dualler in action spots.

Stumbling along a fog-laden street with his memory completely gone, Tom Conway is nearly run down by Ann Rutherford, a girl taxi driver who tries to help him learn his identity. Hearing about the murder of a theatrical producer, she may be involved because the description of the slain man's missing chauffeur fits his own. Conway gets a new outfit. He then seeks the chauffeur's room and when he is interrupted by the police, he and Miss Rutherford escape and go to a nightclub frequented by the dead man. After Conway meets Jane Brooks, an actress; Lester Matthews, a playwright, and several others who recognize him, Conway finally learns of his own name as well as the fact that he and the dead man had quarrelled just before the murder. As Conway follows various clues and the trail of mystery starts to lift, he uncovers evidence which proves that Matthews had plagiarized another man's play. Although Matthews denies everything, he is later killed and another shot fired behind restores Conway's memory. Finally Miss Brooks confesses that she committed the murder in order to get revenge for a slur on her reputation.

YORK

APRIL 30, 1945

9
**SON OF LASSIE** GOOD DOG STORY SEQUEL

Rates • • • — generally; more in small towns

M-G-M
102 minutes

Peter Lawford, Donald Crisp, June Lockhart, Nigel Bruce, William Severn, Leon Ames, George Bancroft, Robert Lewis, Lassie and Laddie.

Directed by S. Sylvan Simon.

Another beautiful Technicolor dog story cast in very much the same mold as its illustrious predecessor, "Lassie Come Home." The sequel, like the original, is not confined in its appeals to kiddies and dog lovers, although we doubt that it will be quite as attractive to adults generally. A war theme has been added giving the story more action, but this very element seems to cheapen the deep emotional factors which gave the original its charm. Most of "Son of Lassie" takes place in Nazi-occupied Norway, amidst see-through sets and powerfully-lit scenes. But the screenplay unfortunately takes a turn for the worse. The Germans, the same breed responsible for the prison and concentration-camp horrors in every day's headlines, are pictured as stupid simpletons, easily fooled by children. And the story is practically a reiteration of "Lassie Come Home" as the dog-hero Laddie makes the long trek through Norway in search of his fugitive master, with obstacles shrouding the route. Peter Lawford, as the grown-up Joe Carracloch, is likeable enough, but fails to capture the natural simplicity in the boy-dog relation of Roddy MacDowall's portrayal. Nevertheless, there is much that is good and beautiful in the film, and boxoffice returns should be well above average in most locations, outstanding in small towns. Most important, there is a pre-sold audience eagerly awaiting the sequel to "Lassie Come Home."

Laddie, son of Lassie, is a mischievous young pup, refusing to respond to the training attempted by Donald Crisp in Nigel Bruce's kennels in England. In a doting effort to win his young master back, Lawford becomes an RAF cadet, returning to find the kennels a war dog training camp and Laddie now full grown, but still unruly.

When Lawford leaves for active duty, Laddie follows him and becomes a stowaway on a flight over Norway. The plane is shot down, but Lawford and Laddie parachute to earth. The dog runs for help, but is shot by German soldiers. Hidden and aided by some children, Laddie sets out to find his master, surviving bombings, ice fields and rushing torrents, but leading the Nazis directly to the fugitive airman.

In a fight, Laddie helps Lawford overpower his captors and they escape to England. Laddie is fully as beautiful and talented as his "mother" (whom we understand to be a male) and carries his fullsome assignment most effectively. Lassie is also seen and the two collies make a picture hard to forget.

Of the human performers, who are secondary in importance, June Lockhart makes a charming sweetheart for Lawford and Nils Asther stands out in a bit as a member of the Norwegian underground. Director S. Sylvan Simon, handling the scenic beauties is superb. Griege's music enhances the backgrounds and the action.

**DIAMOND HORSESHOE** LIVELY, TUNEFUL, COLORFUL MUSICAL

Rates • • • generally

20th Century-Fox
104 Minutes


Directed by George Seaton.

Even the fabulous Billy Rose, the Ziegfeld of today, should find ample cause for satisfaction in 20th Century-Fox's musical fiction about his famous New York night spot. It is an eye-filling extravagansa in Technicolor, with a big story and a lot more comedy than one has been finding of late in this company's musicomedies. For the boys, there is the cute and compact Betty Grable surrounded by a bunch of lushy showgirls that girls hold their own with. For the girls, there is Dick Haymes, not very colorful but pleasant enough in his crooning and acting. For everyone else, Phil Silvers sporting some of his best movie material and garnering a flock of laughs. There are, also, among the seven tunes, a couple of clever novelty numbers and, at the piano, an entertaining highspot furnished by the dynamic Carman Cavallaro. Summing it all up into a few significant words, "Diamond Horseshoe" will be a strong money-getter in all locations.

Betty Grable and William Gaxton, entertainers in Billy Rose's Diamond Horseshoe night club in New York, are constantly feuding. The arrival of Dick Haymes, Gaxton's son, whose musical aspirations have been temporarily interrupted by an attack of stage fever, gives Beatrice Kay, in love with Gaxton and seeing her prospects of marriage dimming because of Haymes, the idea of inducing Grable to make a play for the crooner and then tossing him over. Of course, they fall for each other, marry and eventually Haymes resumes his medical career, while Betty returns to the Horseshoe and the old lovers get together anyhow.

Miss Grable is in nice voice and she still dances on those lovely legs. William Gaxton makes the most of his biggest film role, handling his musical and dramatic bits like the grand trouper he is. Beatrice Kay will have them laughing at her trick singing voice.

**ESCAPE IN THE DESERT** FAIR ACTION PROGRAMMER

Rates • • + in action spots; OK dualler elsewhere

Warner Bros.
70 minutes


Directed by Edward A. Blatt.

"Escape in the Desert" is a run-of-the-mill chase melodrama which should fare best in action houses. Elsewhere, it will make only a fair mark. Blatt brought us up to date by changing its ruthless gangster to a vicious Nazi captain, Robert E. Sherwood's play, "The Petrified Forest," loses much of its power and significance in this latest film version. Although the setting of a lonely Arizona desert outpost is the same as in the original stage and screen success, the characters act like stock figures indulging in the expected villainy or heroics. The film starts slowly and winds up in a blaze of shooting and fist-fights, but it has all the good points far removed from realism. Because Director Edward A. Blatt is unable to create much sympathy for the young heroine's actions, the love interest lacks conviction and the introduction of a comic dentist and his acollusious wife only delays the climax while getting nowhere, without. Philips are appropriately cast as a former Dutch flyer on his way to join an Allied Air Force, and Helmut Dantine, playing one of his customary roles of a prisoner of war, is believable in the film. Samuel S. Hinds stands out in a lusty character role and Jean Sullivan is attractive, but not more than adequate, as the heroine.

Philip Dorn, a former Dutch flyer hitch-hiking across the United States to see this country before joining an Allied Air Force, is given a lift in the Arizona desert by Sumuel S. Hinds. Dorn is mistaken for one of four escaped Nazi prisoners known to be in the vicinity until he establishes his identity and decides to visit for a while at the gas station operated by Hinds and his granddaughter, Jean Sullivan. When Helmut Dantine and his three Nazi companions do arrive they are in search of gas for their hijacked truck with which they hope to escape to Canada. Dorn and the driver of the truck are held hostage and the desperate men are forced to take Dorn and the others captive and wait for the regular delivery. Dorn manages to slip his chains and heads for the desert where they are able to shoot a warning to the arriving gas truck. But Dantine shoots the driver and attempts to make a getaway in the truck. The driver and his men arrive in time to shoot it out with Dantine and, with Dorn's aid, capture the "supermen."
When they get it—
they’ll hold it!

"Hotel Berlin" is a miracle of Warner timing—and a marvel of extended time!
"BLOOD ON THE SUN" TYPE OF CAGNEY VEGELEY FANS LOVE!

RATES • • • — generally: more in action houses

United Artists (Cagney)
94 minutes

Directed by Frank Lloyd.

James Cagney is back in his stride with a made-to-order two-fisted role in "Blood on the Sun," his second independent production for United Artists release. This exciting melodrama, which exposes Japan's pre-war plan for world conquest, is just what the Cagney fans have ordered and the rip-roaring climactic fight, between the star and a murderous, no-holds-barred Jap, will have the excited kids, and their equally excited elders, shouting and applauding for him (as they did at a New York sneak preview).

Although said to be roughly based on fact, the story is primarily a fictional account of the chase after the stolen plans, and a thrilling fight is it. Only the introductory scenes are slow-moving, the rest is swift-paced and suspensefully directed by Frank Lloyd. Cagney's performance as the Jap, although he has been confessed to him that she has the Tanaka plan and she will have it authenticated and give it to him to deliver to Washington, he is, at the waterfront, Cagney is pursued, but he manages to give Miss Sidney the document to take out of the country. The Jap then learns of this and, at the waterfront, Cagney is pursued, but he manages to give Miss Sidney the document to take out of the country.

"Salome, Where She Danced" COLORFUL, DISJOINTED ODDBITY

Universal
93 minutes

Directed by Charles Lamont.

Although Walter Wanger has put considerable production flash into "Salome, Where She Danced," it still resembles a super-western burdened with a rambling, disjointed plot. Not a musical, although it has some singing and torrid dancing; not a drama, because Director Charles Lamont has given the story a tongue-in-cheek treatment; not a comedy, because the laughs are mild and many of them unintentional — the picture is haunted only by the fact that it is fast-moving and has striking eye-appeal. The Technicolor photography, which enhances the beauty of the outdoor backgrounds and the rich costumes and settings of Vienna and San Francisco in the 1890's is the chief asset and far more of a selling point than its mild value. The much-heralded discovery, Yvonne De Carlo, is a sultry, dark-eyed beauty who dances well and sings, that is, if one slightly lessens the fact that she displays charms which should make her a decided attraction for male patrons. Because of this and the fact that the film abounds in fast-cutting, bandy-eyed sword-play, this should be strong fare for the action houses and, if heavily sold, it will do fairly well. Universal's advance exploitation campaign will help generally.

The story opens at the end of the Civil War as Rod Cameron, American newspaper correspondent, goes to Berlin hoping to get a "coop" on Germany's sneak attack on Austria. There he meets Salome (Yvonne De Carlo), a Viennese dancing favorite who hates the Germans and is in love with an Austrian prince. She agrees to help Cam- eron steal some German war plans and, al though she is a bit suspicious of his plot, is killed. She is then forced to flee to America with Cameron who plans to launch Salome on a tour of dancing in San Francisco, a route forced to stop in a small western town where she does her dance for the natives who are impressed enough to name the town Salome, Where She Danced. The dance is interrupted by a band of outlaws and David Bruce, who falls in love with Salome and decides to reform. Bruce joins the trek to San Francisco where Cameron arranges for a summer's engagement. The two fall in love and he returns to the Jap officers but on his way to the American Embassy where the Jap is wounded but survives. Standing out in the first-rate supporting roles are Wallace Ford, as a hard-drinking newspaper man, Rhys Williams and Hugh Beaumont. In Oriental roles, Leonard Strong, as a mild-mannered, persistent sleuth, Frank Puglia, John Emery, as Premier Tanaka, and Robert Armstrong are almost unrecognizable behind their realistic Japanese make-up.

"FLAME OF BARBARY COAST" REPUBLIC'S COLORFUL, EXCITING HIT!

Rates • • • in action houses; slightly less elsewhere

Republic
91 minutes
John Wayne, Ann Dvorak, Joseph Schildkraut, Mary Forbes, Russell Hicks, Jack Norton, Mauritz Kippen, Jan Ulrich, Marc Lawrence, Eve Lysle, Sex Lease, Butterfly McQueen, Emmett Vogan, H. H. Hazzard, Robert Emhardt, Keane.

Directed by Joseph Kane.

As the top release for its Tenth Anniversary celebration, Republic offers "Flame of Barbary Coast," a handsomely produced melodrama that furnishes good entertainment for mass audiences. Such sure-fire ingredients as a colorful Barbary Coast gambling house background, several nifty-locale old songs and a few new ones, attractive period costumes and settings, and for the climax, the San Francisco earthquake, have been crammed into this action- filled film to keep the spectator interested throughout. Although the characters — including the honest Texas cattlemansmooth talking gambler — and the lovely singer both of them love — are cut from a familiar pattern, the story, and the story fails to explore any original plot turns, it's always lively and colorful and frequently exciting. The high spot is the earthquake sequence which has been splendidly photographed. "Love, Here Is My Heart" and "By the Light of the Silvery Moon" are sure-fire hits. The music of the new tunes — all of them exceptionally well sung by Ann Dvorak. The latter, making her first appearance in several years, is lovely, lively and colorful. The songwriting of the new tunes is handled by the song team of the new tunes — all of them exceptionally well sung by Ann Dvorak. The latter, making her first appearance in several years, is lovely, lively and colorful. The songwriting of the new tunes is handled by the song team of Liebel and Steinman and accompanied by William Frawley, a professional gambler. He manages to fall in love with the beautiful and several other Barbary Coast gamblers and then he decides to win Miss Dvorak by building a rival gambling place where she will be the star attraction. The film is fine, Schildkraut, who also plays a Spanish gambler, is fine, and Miss Dvorak, who also plays a Spanish gambler, is fine, and Miss Dvorak.
This is the War Loan Drive. It is the Seventh Shownmen's Seventh.
THE Showmen's Seventh WAR LOAN PORTFOLIO

MAY 14th TO JUNE 30th

The Showmen's Seventh War Loan Portfolio was created in the knowledge that the Showman's job in the Seventh is a tremendous one... The Portfolio replaces the Press Book and embodies these all-important factors:

1. The items contained in the Portfolio are "hot off the press." They have not been printed months in advance, but on the very eve of the Drive itself. In this way, any important change in information will be mailed out to the Showman immediately.

2. The Portfolio is loaded with at least 77 Showmen's ideas—all of which can be adapted to any situation. Space will not allow enumeration, but you will be armed to the teeth with workable material.

3. Any new ideas conceived by Showmen can be included in a special compartment of this Portfolio. It is a positive example that 100% Showmanship equals 1% Inspiration and 99% Perspiration... and will help the Showman HELP SPEED TOTAL VICTORY.
And here is the HEROIC POSTER that will make "Showmen's Teeth" a Smashhit! Success in your Theatre!

It could serve for the latest War Loan in history, but the greatest battle ever recorded? What photograph but the flag raising at Iwo Jima has received such dynamic and widespread acclaim from an entire nation?

What scene but this has deeply...what could serve better to compel them to buy more Bonds than ever before? The reason the Showmen of America have voted this poster for the 7th War Loan Drive is the answers to these questions.

HELP SPEED TOTAL VICTORY!

WAR ACTIVITIES COMMITTEE—MOTION PICTURE INDUSTRY—1501 Broadway, New York 18, N.Y.

In cooperation with the War Finance Committee of the United States Treasury Department.
LITTLE BONDS
MAKE GREAT VICTORIES

WAR ACTIVITIES COMMITTEE - MOTION PICTURE INDUSTRY - 1501 Broadway, New York 18, N.Y.

In cooperation with the War Finance Committee of the United States Treasury Department

...and this is the Poster that will line them up at your Bond Booth for the smaller Bonds! This Poster will sell Bonds after V-E Day ... little Bonds must beat the Japs as well!
ORDER NOW!
$3.00 per 1000

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For The Showmen's
7th War Loan Drive!

SHOW YOUR SHOWMANSHIP—give every
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lapel button—exclusive symbol of participa-
tion in the 7th through the motion picture
theatres of America! It's a symbol the public
will be proud to wear—and a public symbol
of your own bond-selling efforts.

TEAR OFF...MAIL NOW!

WAR ACTIVITIES COMMITTEE MOTION PICTURE INDUSTRY
Dept. B, 1501 Broadway, New York, N.Y.

Gentlemen:
Order ( ) lapel buttons at $3.00 per 1000—total $

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NATIONAL
FREE MOVIE DAY
JUNE '6th, 1945
Buy Another Bond in Commemoration of America’s First Anniversary of History’s Greatest Invasion...

D-DAY
Free Admission to this Theatre on June 6th, with the Purchase of a War Bond Here!
Help Speed Total Victory in the War Loan

WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
1355 Broadway, New York N.Y.

Your Bond Purchased here is your Free Admission.

WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
1355 Broadway, New York N.Y.

Help Speed Total Victory in the War Loan
The entertainment world honors one of its great heroes.
In appreciation of the many happy hours his music brought you, buy an extra war bond in his honor.
Each extra bond helps Speed Total Victory.

Now we depend on women to support the 7th War Loan.

Want to See a Movie FREE?
C'mon Kids! Get into the fight with the Army, Navy and Marines! Buy a War Bond or sell one and see a swell, special War Bond Movie Premiere free! AT THIS THEATRE.

These are the Tools that will help YOU to HELP SPEED TOTAL VICTORY.
"ALL-STAR BOND RALLY"
19 Minutes of Big-Time Entertainment

STARRING

VIVIAN BLAINE • JEANNE CRAIN
BING CROSBY • LINDA DARRELL
BETTY GRABLE • JUNE HAVER
BOB HOPE • HARRY JAMES AND HIS ORCHESTRA
FAYE MARLOW • HARPO MARX
FIBBER McGEE and MOLLY
CARMEN MIRANDA • FRANK SINATRA

Produced by 20th Century-Fox Film Corp. under the auspices of the Hollywood Division, War Activities Committee of the Motion Picture Industry.

"On behalf of the War Activities Committee, I wish to thank FANCHON—MICHAEL AUDLEY—DON QUINN—JAMES VAN TREES—AL NEWMAN—FRED SERSEN—EMIL NEWMAN—STANLEY RAJOHN—JIMMY McHUGH & HAROLD ADAMSON—TOM W. BAILY—and all the Stars and Musicians from the whole industry who so generously helped make this film possible...and the unions and guilds."

DARRYL F. ZANUCK
The Leaders Speak

INANSKI

Once again, America's showmen are mobilizing for action! The job confronting us is the biggest we have ever been asked to tackle — a job that calls for all the manpower of our great motion picture industry!

The Seventh War Loan Drive opens officially on May 14 — a drive for $14,000,000,000 twice the quota for individual sales in any previous war loan effort. And because the success of this drive is tied so vitally to the continued full-scale prosecution of the war and the prospects of early victory, and because no nation has ever undertaken a bond drive of such magnitude, the nation's greatest bond salesmen — the motion picture industry — have been honored by being asked to shoulder a very heavy share of the load.

The showmen's Division of the Seventh War Loan Drive will be outstandingly successful because this campaign represents the combined thinking and planning of our entire industry. It is a "Grass Roots Campaign" — created by you and your fellow exhibitors.

ONNORS

The Seventh War Loan Drive is receiving top priority in the order of business by all Distributors and a start has already been made that points to a campaign of tremendous enthusiasm.

Exhibitors and Distributors are working as a team, each supplementing and supporting the efforts of the other.

This close cooperation, together with the increased determination that recent events have created, gives all of us confidence that this campaign will be the most successful war job that the Motion Picture Industry has ever accomplished.

ERTZ

The advertising, publicity and exploitation campaign for the "Showmen's Seventh" War Loan contains everything the exhibitor needs for an aggressive, all-out bond-selling endeavor. Carried out vigorously and backed by the proper amount of intelligent effort, the promotion campaign will achieve the objective of the drive — to sell the maximum number of "E" bonds the maximum number of individuals.

GAMBLE

The Seventh War Loan is a staggering undertaking. All of us who have volunteered our assistance to the war effort pledged to carry on until the last German cries "kamerad," until the last Jap gives up.

Our primary concern in the Seventh is the 7-billion-dollar goal for individuals, with 4 billions in "E" bonds, the highest figure for any war loan to date. The success of this drive will be measured by our ability to increase the results of the last five. That does not merely mean making quotas, but the absorption into Federal securities of funds in the hands of individuals that constitute a direct threat to economic stabilization.

The motion picture industry is well mobilized. The Seventh War Loan Committee of the Motion Picture Industry, headed by Samuel Pinanski, Tom Connors, John Hertz, Jr., and all of the other industry's great leaders, is going to do a job, and do well. Of that I am certain, and I am just as certain those men will be backed by every exhibitor, every distributor, every producer in the business.

Sam Pinanski
National Chairman

THOMAS J. CONNORS
Distributor Chairman

JOHN HERTZ, JR.
Director of Publicity

TED R. GAMBLE
Director
War Finance Comm.

THE NATIONAL COMMITTEE
A Salute
to Mr. Exhibitor
HE DESERVES IT

Has Mr. Exhibitor done
Sure, but he’s just begun

THE GENIAL GENTLEMAN on your rig:
is the greatest salesman in America!
He’s sold billions of dollars in War Bonds
during six gigantic drives...
He’s collected millions of dollars for the Red Cross and poured billions of dimes into the Infantile Paralysis Fund...
And given support by hard work to every other effort that will bring total Victory sooner.
Someday he’s going back to just selling motion pictures, but now he’s preparing...
devote his efforts 100% to the Seventh War loan...giving his best with the smash campaign that he and his fellow Showmen have created from practical ideas submitted by Showmen all over the nation.

This grass roots planning has every indication of being the most powerful bond selling campaign ever set in motion by the EXHIBITORS OF AMERICA—DESIGNED TO HELP SPEED TOTAL VICTORY.

ION PICTURE INDUSTRY
York 18, N. Y.

United States Treasury Department
BALABAN CONtributes SLOGAN
That caption on a campaign 40x60 poster emphasizes that it is the cumulative effect of the purchases of millions of "E" bonds of small denomination that make winning the war possible.

The idea for the poster was suggested by Barney Balaban, Paramount president, to National Chairman Samuel Pinanski. The poster features a dramatic illustration of the tremendous number of Nazi prisoners taken by the Allied armies.

SEATTLE MEETING HEARS SULLIVAN
Seattle—More than 125 exhibitors and distribution heads throughout the state of Washington attended an enthusiastic "Showmen's Seventh" War Loan meeting here last Tuesday at the Gowman Hotel.

Frank L. Newman, Sr., Exhibitor State Chairman, presided over a session with L. O. Lukian, president of the ITO of Washington, Northern Idaho and Alaska.

Among the highlights was the showing of the industry film, "All-Star Bond Rally," and a stirring talk by Col. J. J. Sullivan, of U. S. Army Intelligence, who has just returned from the Western front.

Those present pledged to do a bigger job of selling "E" bonds during the Seventh, as Vic Gauntlett, State Publicity Chairman, sisted in the arrangements.

RAINS, ANDREWS IN CAMPAIGN TOUR
Claude Rains completed a five-day tour of war plants in the vicinity of Philadelphia, Mid-Atlantic and the Seventh War Loan, during which he addressed 23,700 persons.

Arrangements for the tour of the Warner Bros. star were made by the War Finance Division of the Treasury with the War Activities Committee and the Hollywood Victory Council, with Lois Andrews, 20th Century-Fox starlet, is in Pittsburgh to devote a week to war plants in that area, after which she is to go to Louisiana, Allen was the Special Exhibitor of the "Loan: Any War Anytime" campaign.

George Fishman acted as Philadelphia manager for Rains and Andrews, with James Totman serving in the Pittsburgh territory.

MARYLAND CAMPAIGN 'BANG-UP'
Maryland showmen are organizing a bang-up showmen's campaign for the Seventh War Loan drive with Chairman of the drive's Coordinating Committee and Eastern Coordinator, reported on his return from Baltimore and Washington where he attended a meeting of state committee members and exhibitors.

Among those attending the meeting were: Frank Durkee of Elmer Nolte, Jr., Exhibitor State Co-chairman; Charles Garl, Maryland State War Finance Committee Chairman, and Ohio WPC representatives; and Frank Hornig, representing the independent exhibitors of Maryland; Bob Lynch of Washington, representing the Schine circuit; Louis E. Sheeter, Maryland publicity chairman; Tom Baldwin, Spy Weeks, Director of the Virginia State War Finance Committee; Frank LaFalce, Director of the Maryland public relations chairman, and a number of local exhibitors.

NINE IMPORTANT DATES
Nine important holidays, anniversaries and observances fall during the period of the Seventh War Loan drive and can be used by theatres to spearhead a bond-selling pitch. All bonds sold through July 6 will be credited to the drive.

Selling bonds on holidays should be made a special effort on holidays, because banks, stores and other issuing agencies are closed.

The "Showmen's Seventh" anniversaries are:

Sunday, May 13, Mother's Day, a day before the official opening of the drive, but will be credited; Tuesday, May 22, Memorial Day; Wednesday, May 30, Decoration Day; Thursday, June 5, Major Glenn Miller Day. July 4 has been designated as motion picture industry Seventh War Loan event and will be used as a predecessor "pitch" for Free Movie Day on Wednesday, June 6. D-Day (Invasion Day, when General Eisenhower landed our invasion force, which will be observed as National Free Movie Day; Thursday, June 14, Flag Day; Sunday, June 17, Father's Day; Tuesday, July 3, VA Day; July 5, anniversary day (when WAVES were organized by Act in Congress in 1942); Wednesday, July 4, Independence Day.

Another patriotic observance which will spur bond sales during the "Showmen's Seventh" is "I Am An American Day," to be observed in many cities on Saturday, May 19. Huge rallies, with the military participating, are featured by a pledge of allegiance to the flag. All Heart newspapers promote this annual observance. In New York, it is sponsored by Mayor LaGuardia.
ALL-STAR BOND RALLY" SOCK ENTERTAINMENT, SOCK BOND-SELLER

Can you conceive, Mr. Exhibitor, of a 19-minute subject being a smash boxoffice attraction? Well, brother, here's one — and how! It is not easy to recall many features that could boast talent comparable to the array in this short. Crosby, Hope, Sinatra, Grable, Harry James and His Orchestra, Harpo Marx, Fibber McGee and Molly, among others, are more than enough names to test the capacity of the biggest marquee in captivity. The primary objective in producing "All-Star Bond Rally" was not to attract audiences, but to induce moviegoers to buy bonds at their favorite theatres during the Seventh War Loan. That point is made — and emphatically — by two cleverly phrased talks by Hope and Crosby. But the happiest feature of this wonderful little film is the fact that the bond-selling message is coated with 19 solid minutes of sparkling entertainment. It is jam-packed with song and dance and laughs galore and, yes, a heart-tug or two. It is a "must" for every theatre in the land.

Additional credits: Fanchon, Producer; Don Quinn, Writer; James Van Trees, Photographer; Alfred Newman, Music Scoring; Fred Sersen, Special Effects; Emil Newman, Musical Supervisor; Stanley Rabjohn, Film Editor; Jimmy McHugh and Harold Adamson, Composer of "Buy A Bond"; Tom W. Bally, Production Coordinator.

These Are

MUSTS for every patriotic showman!

WAR BOND PREMIERE

FREE MOVIE DAY

JUNE 6th

CHILDREN'S SHOW

Have you signed your Pledge?

I hereby pledge:

1. To hold a Bond Premiere
2. To have a Free Movie Day
3. To have a Children's Premiere or Show
4. To be an Issuing Agent or arrange to sell Bonds through existing theatre Issuing Agent
5. To carry this Bond Slogan in all my ads, from May 14 through June 30, "Buy War Bonds at this Theatre."

PLEDGED BY

THEATRE: ____________________________
PHOTO: ____________________________
CITY: ____________________________
STATE: ____________________________
PHONE: ____________________________

Issuing Agents

AUGUST 30, 1945
TRIBUTE TO PYLE

The Wisconsin “Showmen's Seventh” War Loan Committee is dedicating Free Movie Day on June 6 as “Ernie Pyle Day,” with theatres throughout the state participating. H. J. Fitzgerald, state exhibitor chairman, has advised national headquarters. Those buying a bond at theatres on that day in tribute to “the best friend the GIs ever had” will be admitted free.

Fitzgerald advised that the Wisconsin newspapers have agreed to back the idea with extensive publicity.

SOUTH SOLID FOR DRIVE

The South is solid for the “Showmen's Seventh” War Loan with state chairmen rapidly organizing committees which are swinging into action for the mighty drive, National Chairman Samuel Pinanski announced today.

Reports from the field to E. W. (Gene) Street, Southern Coordinator, indicate that the Southern states will have the greatest organization of any bond drive in that territory's history.

The following exhibitor state chairmen sent Pinanski enthusiastic reports by telephone:

R. J. O'Donnell, Texas; William K. Jenkins, Georgia; R. W. Kennedy, Alabama; H. F. Kinney, North Carolina; Arthur Legrand and Burgess Wattmon, Mississippi; Warren Irvin, South Carolina; Lew Hencher, Kentucky; Perry and Frank O'Brien, Virginia; Claude Mundo and M. J. Prunisak, Arkansas; J. L. Cartwright, Florida; S. J. Hyman, West Virginia; and Kermit Stengel, Eastern Tennessee.

EASTERN MISSOURI KICKS OFF

St. Louis—An all-industry rally of exhibitors and exchange men will “kick off” Eastern Missouri’s “Showmen's Seventh” campaign at the Coronado Hotel here on Monday (30th). Complete plans will be presented by the divisional chairmen. The “ALL STAR BOND RALLY” film will be shown.

Local branch managers and salesmen, meeting here last week, were told that their job is to obtain a drive pledge from every exhibitor in Eastern Missouri as rapidly as possible and to acquaint them with all phases of the campaign.

B. J. McCarthy, distributor chairman, presided, and with all being present, acting as Exhibition Chairman Harry C. Arthur, Jr. and M. L. Pleissner, Publicity Chairman, led the discussions.

NEW HAVEN RALLY BIG

New Haven—A “Showmen's Seventh” War Loan meeting here for the industry in this area was attended by a large turnout of exhibitors.

Drive leaders attending included: Herman Levy and Henri Needle, state co-chairman; Phil Sherman, Waterbury co-chairman; Morris Shulman, Hartford County co-chairman; John J. Scanlon, Litchfield County chairman; Walter Murphy, New London County chairman; Matt Saunders, Fairfield County chairman; Harry P. Shawk, director of special events and New Haven County chairman; Carl Go and Ben Simon, distributor chairman; James McCarthy, Hartford County chairman; Jacob Schwartz, Fairfield County co-chairman; Lou Brown, state publicity chairman, and Harry Rose, Bridgeport.

MAY 30TH BULLETIN

BULLETIN

PHILLY SHOWMEN PLAN BIGGEST

Philadelphia—An enthusiastic meeting of “Showmen’s Seventh” War Loan leaders, exhibitor leaders and the trade press was held at the Warwick Hotel, April 13th.

With a keynote address by Sidney Samuelson, area War Loan Campaign head, and additional addresses by Jay Emanuel, Robert Lynch, Ted Schaller, Lester Krieger, J. Epstein, George Schwartz, Salem E. Applegate, Ben Pertel, Lewin Pitzer and others, plans were made for a campaign which will surpass previous ones.

Highlight will be a series of four territory meetings, preceded by a salesmen’s session in Philadelphia on April 23. Area sessions will be held as follows: May 1, Allentown; May 2, Wilkes-Barre; May 3, Pottsville; May 4, Harrisburg; May 7, Philadelphia. The windup session in Philadelphia on May 7 is planned as the greatest meeting in all local War Loan history.

BOSTON BONDSTAND FOR 7TH

Boston—Following the custom set up in previous years, the movie theatres of greater Boston will again set up and man a Bondstand on the Boston Common, on Tremont Street just opposite West Street for the mighty Seventh War Loan drive.

The Bondstand will go into action on Sunday, May 13th, directly after the 7th War Loan Purple Hearts Parade, with a three hour all-star show featuring movie stars who are coming from Hollywood for the occasion, together with the presentation of a group of war heroes.

Governor Maurice J. Tobin and Mayor John E. Kerrigan will appear on the Bondstand along with the movie stars, Army and Navy officials, and Treasury Department representatives. On every day thereafter, from Monday through Friday, between the hours of twelve noon and 2:00 p.m., stars of the stage, screen and radio together with dance bands and orchestras from local night clubs will volunteer their time and talents.

CONN. EXHIBS PLEDGE CO-OP

Bridgeport, Conn.—Fairfield County exhibitors at a sectional meeting here last week pledged all-out cooperation in putting the “Showmen's Seventh” drive across. Matt Saunders, county chairman presided.

Mayor Jasper McLevy of Bridgeport, an honored guest, expressed assurance that the exhibitors would repeat their record of success in the Seventh.

Among others who spoke were: Rufus Cushman, area War Finance Committee chairman, who offered the complete cooperation of his group; Henry Needles, exhibitor state co-chairman, who urged the gathering to “use every trick in the trade” in making the drive a success; Lou Brown, state publicity chairman, who outlined the publicity plans; and Carl Goe, distributor chairman, who discussed bond premieres and children’s shows.

Above, a view of the dash during the Western Regional meeting at Denver, comprising representatives from 11 states, under chairman-ship of Charles P. Skousen, as Robert W. Selig, of Denver, reads personal message from Ted R. Gamble.
I'll Be Seeing You

Ginger Rogers
Joseph Cotten
Shirley Temple

Selznick International presents

This is only the beginning!
LEADERS OF THE "SHOWMEN'S SEVENTH"

MAY 14th TO JUNE 30th, 1945

NATIONAL COMMITTEE

SAMUEL PINANSKI
National Chairman

THOMAS J. CONNORS
National Distributor Chairman

JOHN HERTZ, Jr.
National Director of Publicity

THEODORE R. GAMBLE
National Director War Finance Committee, Washington, D. C.

HONORARY CHAIRMEN

S. H. FABIAN
L. C. GRIFFITH
WILLIAM A. SCULLY

CHARLES P. SKOURAS
R. J. O'DONNELL
HARRY BRANDT

HONORARY DISTRIBUTOR CHAIRMEN

WILLIAM F. RODGERS
NED E. DEPINET
GRADWELL L. SEARS

WAR ACTIVITIES COMMITTEE CONSULTANTS

GEORGE J. SCHAEFER
FRANCIS S. HARMON
HERMAN GLUCKMAN

CAMPAIGN COORDINATING COMMITTEE

JOSEPH KINSKY
Chairman (East)

E. W. STREET
(Director (South))

DAVE WALLERSTEIN
(Mid-West)

CHARLES W. THALL
(West Coast)

INDUSTRY SALES

NEIL AGNEW (East)
HENRY GINSBERG (West)

PUBLICITY, ADVERTISING EXPLOITATION COMMITTEE

JERRY ZIGMOND
Coordinator

WILLIAM BOLEY
Assistant Advertising Coordinator

AL FINESTONE
Assistant Director of Publicity

HARRY BROWNING
Assistant to National Chairman

PETER LEVATHES
Assistant Distributor Chairman

R. M. Kennedy, Al. Now, Ariz.
Harry Nace, Ariz.
Claude C. Mundo, Ark.
M. J. Pruniski, Ark.
Gus Metzger, Calif., S.
Geo. Mann, Calif, N.
Robert Harvey, Calif, N.
Rick Ricketson, Colo.
Harry Needles, Conn.
Herman Levy, Conn.
A. Jes, Delaware, Del.
F. F. Kogod, Wash., D. C.
J. L. Cartwright, Fla.
W. J. Jenkins, Ga.
Walter Lee Casey, Idaho
Ed Zorn, Illinois
Walter Immerman, Illinois
Ralph Lawlor, Illinois

DEN ROSSIER, Indiana
A. H. Bland, Iowa
Howard Jameson, Kan.
Lew Hensler, Kentucky
E. V. Richards, Louisiana
C. J. Russel, Maine
Frank Purkey, Maryland
Lincoln Adel, Jr., Maryland
M. J. Mullin, Massachusetts
Martin Thomas, Michigan
Ray Branch, Michigan
James F. Sharkey, Mich.
John Friedel, Minnesota
Harry Arthur, Mo., E.
Elmer Rhoden, Mo., W.
Burgess Waltmon, Miss.
Arthur Lehman, Miss.
J. A. English, Montana

William Miskell, Neb.
Sam Epstein, Neb.
Homer Lahallister, Nev.
Mel Morrison, N. H.
Harry Lowenstein, N. J., N.
Frank Damis, N. J., N.
J. Epstein, N. J., N.
Geo. Tucker, N. M.
Irving Lesser, N. Y., Metropolitan
C. J. Latta, N. Y., Albany Area
Max Y-Iien, N. Y., Buffalo Area
H. F. Kiney, N. C.
M. Cooper, N. D.
Ed. Kraus, N. D.
Meyer Fine, O., Cleveland Area
Maurice White, Ohio, Cincinnati Area
C. B. Akers, Oklahoma
O. J. Miller, Oregon

Pittsburgh, Pa.
Pete Danylo

(District Manager—Dave Miller-Cleveland)

EASTERN CENTRAL DISTRICT

Cincinnati, O.
Alan Moritz
Detroit, Mich.
Joe Gies

INDIANAPOLIS, Ind.
W. Guy Gross

(District Manager—Carl Shliff—Detroit)

SOUTHEASTERN DISTRICT

Atlanta, Ga.
Wm. Zooker
Charlotte, N. C.
Ben Rosenfeld

NEW ORLEANS, La.
Luce Conner

(District Manager—Charles Keeneck—Atlanta)

SOUTHWESTERN DISTRICT

Dallas, Texas
Cecil House
Memphis, Tenn.
Tom Young
Oklahoma City, Okla.
W. M. Osborne

(District Manager—Phil Longdon—Dallas)

MIDWESTERN DISTRICT

CHICAGO, Ill.
J. H. Harold Stevens
Minneapolis, Minn.
Ben Blotkcy
Milwaukee, Wis.
Harold Wirthwein

(District Manager—Allen Usher—Chicago)

PRAIRIE DISTRICT

St. Louis, Mo.
B. J. McCarthy
Kansas City, Mo.
Wm. E. Truog

DISTRIBUTOR STATE CHAIRMEN

Des Moines, Iowa
Jack Kinn-dy
Omaha, Nebraska
D. V. McLellum

(District Manager—
Tommie Thompson—Kansas City)

Rocky Mountain District

Denver, Colo.
Arthur Aches
Salt Lake City, Utah
Charles Walker

(District Manager—
for Rocky Mountain District)

West Coast District

Los Angeles, Calif.
Harry Cohen
San Francisco, Calif.
Newton Jacobs
Portland, Oregon
Mark Corey
Seattle, Wash.
Maurice Saffle

(District Manager—
Herbert McIntyre—Los Angeles)

Due to space limitations, it has been impossible to include in this issue the complete lists of committee members for the 7th War Loan campaign, as well as photographs of the exhibitor state chairmen and others. These items and additional 7th War Loan news and features will appear in the May 14th issue of Film Bulletin.
Everything

in

'SALOME, Where She Danced"

THAT SPELLS B-O-X-O-F-F-I-C-E
Yvonne DeCarlo and David Bruce in one of the many romantic moments.

Rod Cameron and Walter Slezak vie for the attention of Yvonne DeCarlo, who has just been presented to San Francisco society.

The pursued outlaw, David Bruce, ready to shoot his way to freedom, races across the Western plain.

"A new eyeful" says Walter Winchell
Yvonne DeCarlo does the Salome dance for the wildest, toughest audience ever assembled.

Bruce and Albert Dekker clash wills and swords for love of DeCarlo.
YES, "SALOME, WHERE SHE DANCED" HAS EVERYTHING... everything that adds up to a box-office smash hit. An unusual, romantic story spiked with adventure, suspense and hard-hitting action; an unusual star, chosen for her great beauty and talent; a fine supporting cast—all expertly assembled in a production of outstanding quality.

In other words, Walter Wanger’s Technicolor production, "Salome, Where She Danced" is true to the Universal formula, combining the best elements of motion picture entertainment for the greatest pleasure of the greatest number of movie-goers.

WALTER WANGER presents

SALOME, Where She Danced

with

YVONNE DECARLO
ROD CAMERON • DAVID BRUCE • WALTER SLEZAK
ALBERT DEKKER • Marjorie Rambeau • J. Edward Bromberg

Screenplay by Laurence Stallings • from an original story by Michael J. Phillips
Directed by CHARLES LAMONT • Associate Producer, ALEXANDER GOLITZEN • Produced by WALTER WANGER

UNIVERSAL PICTURES
THE NEWS DIGEST
A Bi-Weekly Review of the Trade’s Events

INDUSTRY POISED FOR ‘MIGHTY 7TH’

As the industry stands poised for its seventh War Loan drive, enthusiasm among both exhibitors and distributors was at an all-time high following campaign meetings in key cities and regional meetings with the National Committee, headed by chairman Sam Pinault, in New York and Los Angeles.

Tom J. Connors, national distributor chairman, disclosed that the distributors’ division would seek a 25 per cent increase in bond premiers, children’s premiers and Free Movie Day pledges. This drive, Free Movie Day falls on June 6th, anniversary of D-Day in Europe and is preceded by a Major Glenn Miller Day on June 5 as a nationwide salute to the band leader missing in action.

Of the total goal of $7,000,000,000 in individual sales, the nation’s theatres are being called upon to promote the sale of $4,000,000,000 in “E” Bonds, the highest figure ever sought by the Treasury Department. Leaders of the campaign, the “Showmen’s Seventh,” are completely confident that the industry will fulfill the obligation it faces.

TRUMAN CALLED INDUSTRY FRIEND

As a mourning nation paid tribute to Franklin Roosevelt, motion picture theatres throughout the country closed their doors on the third anniversary of his death. President Harry S. Truman’s proclamation of the day of mourning and a request by the industry’s War Activities Committee that theatres be closed until 6 p.m. Many houses were shuttered for 24 hours, including a number of independents, Warner chain, Comerford Theatres, Comerford-Publicl and Skouras Theatres.

As the shock of the great leader’s passing began to wear off, the motion picture industry contemplated what the effect of his late friend’s untimely demise might be. Basing their opinions on President Truman’s Senatorial record, and his personal activities, responsible industry leaders felt that he would continue the amicable policy of his predecessor. They pointed out his opposition to and disgust with the abortive pre-Pearl Harbor “propaganda” industry smear, his support of the Neely Bill to outlaw black-balling, and other industry proceedings.

Speaking for the production and distribution end of the industry, Will Hays, MPPDA president, pledged its “loyalty and the full support of its energies” to the new president. A. F. Myers, then chairman of an “advisory domestic policy committee” under President Truman, following his initial address to Congress, Myers expressed the hope that the president’s “interest in and contacts with the motion picture industry will not be confined to a few especially favored movie men, but will of the 1,000 in favor of the Neely Bill shows that he then resisted the tremendous pressure exerted by the affiliated interests.”

At his first press conference, the President affirmed his support of the midnight curfew, “banning” ordered by Army War Mobilization Director James F. Byrnes, and indicated that they would continue at least until V-E day. He declared that these and other measures have been good for the morale of the country and should remain in force. The ban on horse racing, he aid, would also continue.

TECHNICOLOR CLOSED BY STRIKE

Little progress was made in the Hollywood strike situation as he last fortnight saw charges and countercharges being hurled by the parties involved with nothing concrete accomplished toward settlement. Although the producers claimed 95 per cent normal reduction, CSU representatives challenged the statement.

An important development was the strike spread to Techni- color plant as five key machinists there were ordered out by the studio Machinists Local, forcing 1250 other employees to stop work, and was aimed at Technicolor vice-president, T. Wayne, head of the local, said the move was taken following the unfoldment of work on Vanguard’s “Duel in the Sun,” the only independent Technicolor picture. The direct effect of the action served to tie up the company which require nightly servicing by the specially trained machinists.

The regional War Manpower Commission further froze the situation by reserving availability certificates both to those attempting to replace the strikers and to those seeking employment at another job. The CSU looked upon this move as: “weakening their position, since, under the ruling, no ‘strikebreakers’ could be hired, there having been no job for the displaced.”

The principal glimmer of hope for solvency of the situation was seen in the NLRB hearings in Washington last Thursday when the Board met with business, labor and attorneys of interested unions, as well as producers’ representatives.

S. F. CONFERENCE GETS BIG PLAY

As the momentous United Nations Peace Conference was launched in San Francisco last week, the five major newswires, ONA, UPI, AP, FPA and UPI, announced that millions of others, the most elaborate preparations to transfer the great events to the nation’s screens. Thirty-five newswire men were accredited by the State Department to film the proceedings, in addition to a dozen Government cameramen. All companies will furnish prints to the Government to be combined into a special newswire, much longer than usual, to be shown to the delegates daily. Special transportation service was promised by Railway Express on all shipments to and from the conference, including newswires, which would be shipped by air express to the East.

On hand for the extensive motion picture program scheduled for the members of the conference were Claude Lee, Howard Dietz, Claude Collins, Glen Allwine and Fay Reeder. Lee, Paramount’s public relations director, will serve as the industry’s official representative; Dietz, Lee’s vice-president, is chairman of the planning committee. Collins will direct the newswire coverage, including the editing of the special newswire and Allwine and Miss Reeder will head operations of the United Nations Theatre where films would be projected.

Nothing directly involving motion pictures was scheduled to come up for consideration at the conference, although plans for a world trade organization may be drafted that will affect international film affairs. The activities of the U. S. film industry in war-prey days may be resolved by the results of the conference, with possible eventual meeting of representatives of leading film companies, undertaking a policy of free international exchange of films by eliminating discriminatory regulations and taxes.

METRO SELLS 11,000 BY PHONE

A total of 11,300 film contracts were sold by M-G-M salesmen almost entirely by telephone in an eight-day period recently, it was announced by William E. Rodgers, vice-president and general sales manager, at a trade press luncheon on April 19. Three pictures, “Without Love,” “The Clock” and “Gentle Annie,” the eleven-week, comprehensive package which the exhibitors contracted for in this unique drive.

Rodgers stated that the purpose of the telephone campaign was to facilitate the distribution of these pictures at a time when exhibitors are directly in need of product. He said that the raw stock situation made it difficult for Metro to assemble a larger group of pictures in the 11th block, and, therefore, he felt it advisable to release the three features on which prints are available.

While he stressed that M-G-M has no intention of making telephone sales a practice, the sales chief declared that he was proud of the fact over eleven thousand theatremen had sufficient confidence in his company and its representatives to consummate deals in this manner. “It made me realize what good will means to a film company,” Rodgers said. “I think we have earned the right to use the term The Friendly Company.”

Metro “sales cabins” are maintained at three month intervals in different sections of the country, Rodgers stated, the purpose being to get the “feel” of exhibitors in every part of the nation. He expressed a desire to extend the service in the United States as a customer, if only for a single subject. Less than 300 theatres in the entire country have not done business with M-G-M since last June.

Announcing the appointment of Rudolph Berger, formerly Charlotte-Washington District Manager, as Southern Division Sales Manager with headquarters in New Orleans, Rodgers declared that the number of district managers will be increased in an effort to keep closer contact with the company’s customers. The exchanges under Berger’s jurisdiction will include Charlotte, Atlanta, New Orleans, Dallas, Memphis, Oklahoma City and Kansas.

Subsequently, the appointments of the following district managers was announced: Henry Friedel, formerly Denver manager, to Los Angeles, plus bill of goods; Salt Lake City and Omaha; Ralph Maw, formerly Buffalo manager, to district manager for the Minnesota, Des Moines and Milwaukee territories.

(Continued on Page 50)
THE GREATEST OF ALL
BY POPULAR REQUEST

REPUBLIC BOX OFFICE

"MELODY RANCH"
featuring JIMMY DURANTE with ANN MILLER and
BARTON MACLANE • VERA VAGUE • GEORGE "GABBY" HAYES
JEROME COWAN • MARY LEE
JOSEPH SANTLEY, Director • Original Screen Play by Jack Moffitt – F. Hugh Herbert
Special Comedy Sequences by Sid Kuller – Ray Golden

"SPRINGTIME IN THE ROCKIES"
with SMILEY BURNETTE and POLLY ROWE
Directed by JOSEPH KANE
Original Screen Play by Gilbert Wright – Betty Burbridge

"THE SAGEBRUSH TROUBADOUR"
with SMILEY BURNETTE and BARBARA PEPPER
Directed by JOSEPH KANE
Story by Oliver Drake
Adaptation and Screen Play by Oliver Drake and Joseph Poland

"THE SINGING VAGABOND"
with SMILEY BURNETTE and ANN RUTHERFORD • BARBARA PEPPER
Directed by CARL PIERSON
Story by
Adaptation and Screen Play by Oliver Drake and Betty Burbridge
ENE AUTRY HITS... REISSUED FROM PUBLIC AND EXHIBITORS ALIKE "NATURALS" HEADED FOR BIG MONEY!

"RANCHO GRANDE"

SMILEY BURNETTE and JUNE STOREY, MARY LEE and PALS OF THE GOLDEN WEST

FRANK MCDONALD Original Story by Peter Aitken — Connie Lee

Screen Play by Bradford Ropes — Betty Burbridge — Peter Malone

"MAN FROM MUSIC MOUNTAIN"

with SMILEY BURNETTE and CAROL HUGHES and POLLY JENKINS And Her Plowboys

Directed by JOSEPH KANE Screen Play by Betty Burbridge and Luci Ward

Original Story by Bernard McConville

"GUNS AND GUITARS"

SMILEY BURNETTE and DOROTHY DIX • EARLE HODGINS

Directed by JOSEPH KANE

Original Story and Screen Play by Darrell and Stuart McGowan

"THE OLD CORRAL"

with SMILEY BURNETTE and HOPE MANNING and BOB NOLAN and THE SONS OF THE PIONEERS

Directed by JOSEPH KANE Original Story by Bernard McConville

Screen Play by Sherman Love and Joseph Poland

U.S. WAR SAVINGS BONDS
"'A ROYAL SCANDAL' CRITICS DISAGREE ON LUBITSCH FARCE

(20TH CENTURY-FOX)
"'A Royal Scandal,' for all Miss Bankhead's presence, is an oddly dull and generally witless show...Rambling and routine tale...Fault is quite obviously in the writing. Script with obvious actions and lustless dialogue. If there is anything amusing, it remains hidden, with only vaguely hints of wit and travesty...Ernst Lubitsch, who produced the film, should blush." CROWTHER, N. Y. TIMES.

"Too close for the jugular...Brown burlesque of the court of Catherine the Great, outlined in kits whose buffoonery is reminiscent of the stylized operetta plot. Though there are occasional flashes of expert clowning in some of the scenes, the screen play yields for farcical wit and artificial twists of situation...Humor is too heavy-handed to be upheld by a mere performance...Disjointed slapstick...Tired musical comedy bedroom farce—without music." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"Lubitsch has at its slightest...Has nothing in mind but up-to-the-minute and continuous laughter, built around digs at the urgently predaceous female. Swimming over everything is the gale of laugh-

ter Tallulah Bankhead spreads around herself...Hats will be thrown in the air by people who have just seen 'A Royal Scandal.'" COOK, N. Y. WORLD-TELEGRAM.

"...Once and only once in the uninspired hour and a half of...has there any promise of exiting action to the audience...Succession of Ernst Lubitsch gab-tests in gilded chambers an

gaudy boudoirs...More noxious than naughty," McMANUS, P.

Directed by Otto Preminger with an audacious humor...Production is as rich and lavish in settings and costumes, as any bi-

pre-war picture." CAMERON, N. Y. NEWS.

"...Has been a beginning, says somewhat in the middle an

during some heavily farced episodes of court plotting, and pick up again for the end...Chief merits are Miss Bankhead's elegant pursit of the so-called baser things and Mr. Preminger's tasteful avoidance of the grosser aspects...In the street and the same

gutter will have a hearty laugh more than once." WINSTEN, N. Y. POST.

'SUDAN' JUST ANOTHER MONTEZ-HALL COLOR FAIRY TALE

(UNIVERSAL)
"...Quite as remote and incredible as the land of a script-writer's dreams. Indeed, there is that about it which suggests a story-

conference de luxe...Another mad melange of cliches primely peculiar to romantic adventure films...Most of the action is

western style." CROWTHER, N. Y. TIMES.

"...If you walk into the middle of 'Sudan,' you may think you have come into the children's matinee and blundered into a serial...

...It is a picture with Maria Montez in it, and Maria always has

scammed through her pictures with scant underclothing. That ad

vertisement is5 taken down in a few strokes, by a papier-mache

and painted on the marquee. It is this time, too. Nothing else about the picture suggests that people might interrupt their lives to see it...Plot is something

guaranteed to lose your interest before long." COOK, N. Y.

WORLD-TELEGRAM.

"...Thinly-clad Maria Montez is once again beaferuged by garish

by Technicolored Universal villains. The formula for her far-

laid stories remains unchanged...Sudan," like other Montez

Hall palace dramas, is hardly worth the actors' while." GUERN-

SEY, JR., N. Y. HERALD TRIBUNE.

"...Another of Universal's million-dollar mish-mashes with Mari

Montez and Vivien Leigh, it is an attempt to revive the kind of story that would make a kid walk out on Uncle Don...Love, hate, some exquisitely gor-
torture and a final, papier-mache landslide, bring the thing to

nothing but a simple running of the camera."

WINSTEN, N. Y. POST.

...Out of the feeblest collections of jokes ever assembled, but it

vauntily strives through the scenes, smiling and smiling as gay

as if he had material that was very funny, no matter how con-

fused the unordered mystery part of this picture becomes." Mc-

MANUS, P.

HAVING WONDROUS CRIME' CALLED BRAINLESS, LAUGHLSS, FEEBLE

(RKO)
"...Wit in this brainless little picture, which intends to be a

comedy-mystery, is definitely of the caliber of that painfully juve-

nile pun...Rambles through elaborate confusions and a great deal of

unbroken talk...Carroll Landis, George Murphy and Pat O'Brien

have the wretched misfortune of looking as silly as it is possible

to appear." CROWTHER, N. Y. TIMES.

"...Aims at a laugh for every corpse, a light-hearted explanation

for every face at the window, but it fails far short of its intent

in both humor and suspense...Only mildly diverting." GUERN-

SEY, JR., N. Y. HERALD TRIBUNE.

"...Ernest Briege of O'Brien & Co. subjected to a test no star

living or dead could find any justification...Mating of Beery

and the blimp is a good one...Strictly the actions and reactions

have ever been found in a medium-scale production...Real truth is

that someone thought of the picture as a fast-moving farce

liberally spiced with witticisms, but neglected to supply anything

that raises a laugh." WINSTEN, N. Y. POST.

...Picture without one saving grace. Every feature of this Pe

lace Theatre offering, story, writing, direction, acting, is unbelie-

vably bad...Silly behavior is used as a smoke screen to cover u

lusterless dialogue and hide an indifferent mystery." HALL

N. Y. DAILY NEWS.

...Out of the feeblest collection of jokes ever assembled, but it

vauntily strives through the scenes, smiling and smiling as gay

as if he had material that was very funny, no matter how con-

fused the unordered mystery part of this picture becomes." Mc-

MANUS, P.

'THIS MAN'S NAVY' TYPICAL BEERY PIC IS ENTERTAINING

(MGM)
"...Thoroughly enjoyable and technique, interesting comedy-

adventure yarn of a little-publicized branch of the service —

the blimp patrols...Wallace Beery is in his rarest fettle of the war." McMANUS, P.

"...Has the same primitive story and humor that goes with Wal-

lace Beery pictures, but this time there is a heartier warmth in

the telling...His stay on the Globe screen should be the pleasant-

est visit he has made there in a long time." COOK, N. Y. WORLD-

TELEGRAM.

"As a 'cog' in the lighter-than-air craft, the film is decidedly

inferior. Only as an aimless vehicle for the tall-tale-telling fac-

tions of Wallace Beery can it find any justification...Mating of Beery

and the blimp is a good one...Strictly the actions and reactions

of Beery that make the film enjoyable." McCORD, N. Y. HEF

ALD TRIBUNE.

"...Like its many predecessors, fits Mr. Beery's massive contour

like a glove...Though it is overlong, short on humor and in

probable, 'This Man's Navy' is a pleasant yarn, which should

fascinate the devotees of the Beery school of derring-do...A

though it is occasionally exciting, those moments are rare

A. W. N. TIMES.

...Takes the film quite a while to get going and it is not un-

til the final lap that things really become exciting...William Wel-

man directed — and his shorts of aircraft in hangar and in action

are impressive. Plotting, however, 'This Man's Navy' has man

times been topped by more stirring earlier efforts." THIREI

N. Y. POST.

'PATRICK THE GREAT' O'CONNOR ROMPS THROUGH FINAL FILM

(UNITED)
"Very sprightly pair of kids, Donald O'Connor and Peggy Ryan,

are cutting loose...Just about the only picture they have been

releasing the past couple of years, but their success has

nevertheless made it welcome...Aside from these two, the picture

is a platform show of little backstage music." COOK, N. Y. WORLD-

TELEGRAM.

Old, old story. Direction is such that it apparently confused

everybody...Hands of the cutting room...On the credit side is

the song 'For the Love of You.' Always a fun act, who is delight-

ful to look at and who somehow manages to remain so through-

out even the dullest stretches" McCORD, N. Y. HERALD

TRIBUNE.

"...Those irrepressible, jiving juveniles, Donald O'Connor and

Peggy Ryan, are running rampant through another tattered Uni-

versal story...After a comparatively promising beginning it

settles down to be a rather repetitive, overgrown routine hoof

and singing turns." T.M.P., N. Y. TIMES.

"...3½ Stars...Straight comedy with musical trimmings...Fun

and never anything but good-natured...Diverting film entertain-

ment." CAMERON, N. Y. NEWS.

"...Final film on the Peggy Ryan-Donald O'Connor release char-

...Fresh, gay, completely diverting; imaginatively written.

Deftly directed with tongue-in-cheek by Frank Ryan; delight-

fully performed by the sprightly youthful principals." THIREI, N. Y.

POST.
"Brilliant performance . . . vividly moving."
—HOLLYWOOD REPORTER

"Shows she's a top-ranking performer."
—SHOWMEN'S TRADE REVIEW

"Further cements her claim to stardom."
—BOXOFFICE

She's Forever Yours

Gale Storm achieves boxoffice stardom in Monogram's grand hit!
"A major production with an outstanding cast that rates top spot."
—SHOWMEN'S TRADE REVIEW

MONOGRAM PICTURES presents

"FOREVER YOURS"

starring

GALE STORM

with

SIR AUBREY SMITH • JOHN MACK BROWN
FRANK CRAVEN • JOHNNY DOWNS
CONRAD NAGEL • MARY BOLAND

Produced by Jeffrey Bernerd Directed by William Nigh
Screenplay by William Nigh and George Wallace Sayre
The principals in this modernized movie version of Sir Arthur Wing Pinero's famous play are portrayed by Robert Young and Dorothy McGuire. To the right, they are seen as they actually are: he, a nerve-shattered, disfigured war hero; she, a painfully plain, almost homely girl. To the left, they are as their love makes them appear to each other.

'THE ENCHANTED COTTAGE'....Women Will Love It!

Sir Arthur Wing Pinero's idyllic love story in modernized form is a natural for the feminine trade and the wise showman will point his exploitation campaign right at their hearts. The women may have to drag the men along, but once in, they, too, will find this an enchanting movie. This demands—and highly merits—the exhibitor's best selling talents.

(Continued on Next Page)
1. Oliver Bradford (Robert Young) brings his fiancee, Beatrice Alexander (Hillary Brooke), to see the picturesque New England cottage he has leased for their honeymoon. She is not impressed with the place nor the widowed owner, Abigail Minnett (Mildred Natwick). However, their wedding is postponed when the war starts and Oliver joins the air corps.

2. Badly disfigured in a bomber crash, Oliver returns to find Beatrice horrified and his family unbearably gushy. Embittered, he rents a room in the cottage where he expected to spend his honeymoon. There he meets Laura Pennington (Dorothy McGuire), a plain-looking village girl who helps Mrs. Minnett with household chores.

3. These two people, both knowing the loneliness that often accompanies physical unattractiveness, find much in common. With her help and that of John Hillgrove (Herbert Marshall), a pianist-composer blinded in the first World War, Oliver returns to normalcy. He falls in love with Laura and marries her.

4. When Oliver’s parents visit them, they ignore Hillgrove’s warning that the newlyweds are living in an illusion born of their delude and cause them unhappiness by the unfeeling stupidity of their remarks.

5. After his parents leave, Oliver and Laura realize that to the rest of the world they haven’t changed a bit; but they also realize that they can live in the illusion as long as they love each other — if nothing else matters.
COLUMBIA

Despite strike curtailments, this studio has three new starters this week, none of which are too impressive. "Rusty" (Ted Donaldson-Conrad Nagel-Margaret Lindsay) is the old reliable theme of a boy and his dog; "Outlaws of the Rockies" is a typical Starrett western. "Gay Senorita" (Jinx Falkenberg-Jim Bannon) is a comedy set to music with a Mexican background, provided by the well-known Olvera Street in downtown Los Angeles.

Norman Krasna, author of "Dear Ruth," is being sued by Columbia Pictures Corporation for infringement of copyrighted material contained in a script they have owned since 1940, entitled "Dear Mr. Private." Joseph Hyman and Bernard Hart, producers of the play on Broadway, are included in the suit. Paramount recently bought film rights to this play and possibly their production rights will become involved in the suit.

D. A. Doran, executive producer, is leaving this lot to join Paramount as of May 1. Sol Siegel, having completed "Kiss and Tell," is also quitting here and going to Paramount on June 1. Richard Wallace, who directed "Kiss and Tell" for Siegel, is staying on for two more pictures.

Jim Bannon, presently working in "The Gay Senorita," has had his contract renewed for a new long term... Lynn Merrick, recently finishing a role in "Blonde from Brooklyn," is another young contract player to get the renewal stamp of approval... Veteran Charles Starrett started his eleventh year at the studio recently, thereby settling a record as the longest continuously starred western actor at any studio. Simple answer to that one is that Starrett westerns — bad, good or indifferent — make money.

METRO-GOLDWIN-MAYER

A record of 11,000 contracts on three pictures in eight days is the newest selling achievement chalked up by this company's sales department, headed by the redoubtable Bill Rodgers. The pictures are "With This Love"; "Gentle Annie," and "The Clock." Most of the selling was done by telephone, which may be indicative of super-salesmanship, good product and/or exhibitor confidence in the good old Metro name. Or, perhaps, a combination of the three.

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MONOGRAM

The script for "Allotment Wives," the next Kay Francis venture on the Monogram lot, has been completed by Sidney Sutherland and Harvey H. Gates. Production on the picture is scheduled to begin shortly.

A New York street set is being erected on the Monogram lot as a permanent structure. First picture to use the set will be "Sunbonnet Sue," the Scott R. Dunlap production starring Gale Storm and Phil Regan. This is a gay nineties story and old time songs like "The Bowery," "Swannee River," "There'll Be a Hot Time in the Old Town Tonight," "While Strolling Through the Park," and many other familiar tunes will be utilized for that ever-effective nostalgic punch.

Johnny Mack Brown takes a troupe out on an extended personal appearance tour as of May 1. First stop is the Grand Theatre, Huntsville, Alabama, Johnny's home town.

Only one picture on the lot this week — "Cowboy Serenade," another of the Jim Wakeley series with Lee "Lasses" White.

PARAMOUNT

A troublesome lawsuit has arrived at Paramount's front door, Walter Futter filing suit for $50,000 damages in an alleged piracy
First casting on "Concerto," Frank Borzage's Technicolor music drama with Peggy Constance, 13-year-old pianist prodigy. The young sister's father is a concert violinist, a role originally offered John Wayne. John Wayne's first under his new contract will be "The Plainsman and the Lady.

Title change switches "The Magnificent Mr. M." to "The Magnificent Rogue." "Love, Honor and Goodbye" is a comedy to start shortly on the lot with Virginia Bruce and Victor Mclaglen co-starring. Joseph Kane, producer-director, has reverted to his first love, writing, and has sold the studio an original called "The Bells of the Gold Coast," which is scheduled for early production.


RKO-RADIO

On the RKO production schedule of things done and to be done are only five pictures which touch on the war theme. Three of these are felt to have particular significance. They are "Back to Bataan" (formerly "The Invisible Army"), which tells the story of the Philippines Guerrilla warfare; "The Enchanted Cottage" (Dorothy McGuire-Robert Young), Harriet Parson's remake of the well-known story of the rehabilitation of a soldier; "First Man Into Toyko," story of an American in Japan on an espionage job; "The Engineering King Charles" (Martha Scott-Robert Young), a comedy tale of two airmen in love with the same girl; and "Johnny Angel" deals with the theft of gold bullion from France.

No more war films are scheduled at this time and the studio continues the trend discussed last issue towards more and more musicals.

No one can deny David O. Selznick's astuteness which is again proven by the disclosure that the deal in which he loaned Ingrid Bergman to RKO for "The Bells of St. Mary's" brought him two stories of considerable value, "Bill of Divorcement" and "Little Women." Both of these stories have been filmed, the first one twice. Undoubtedly, under Selznick touch they could serve as specials for a summer season. As they once did for Katharine Hepburn. We shall be watching.

Dick Powell, having established his ability as a tough guy in "Muder, My Sweet," goes into "Cornered" shortly. This time he will portray an RAF pilot tracking down a war criminal. Edward Dmytryk will direct.

The Cantinflas deal is on again. The Mexican star has been "about to do an RKO picture" for more than a year now. Latest report is that he may take "The Magnificent Tramp" (Mexican and American versions) in the RKO studio now under construction in Mexico. Reason for the proposed shift is the strike situation on the local scene.

One young producer in RKO's stock company, ten players have already chalking up marks for themselves. This stands as confirmation of the judgment that young people have to train and a chance to work even while they are waiting for their break. Signatures of unknowns in character parts tell them it out old habits of poor investment for studios and players alike. RKO, under Charles Koerner, operates on the theory that talent must be tried if it is to be discovered. Martha Holiday, a former dancing in Mexico, has a featured role in "George White's Scandals." Don Lee, a 15-year-old singer, Glenn Vernon and Margy McGuire all have feature roles in "Sing Your Way Home." Bill Williams is seen in "Those Endearing Young Charms," and Barbara Hale in "The First Man Into Toko" are, in this column's opinion, promising pros. With the proper vehicles and direction, these newcomers might establish reputations within the year. No better investment is possible by any studio than to keep a good idea boiling constantly.

Leo McCarey is hunting good writer-director combinations who may have story material without a production source. McCarey's "Under the Rainbow" is the last hit he made and the producer is seeking new material for his production set-up.

Felix Feist has been set as director of the new Eddie Cantill film "Three Daughters." Danny Richards, dropper of "The Miss" and "The Three Tyrants stories which concern three of America's most notorious thugs. "Baby Face Nealon, the first; then "Gangs of Kansas City," in which Ma Barker and the Kansas Gang are depicted; third is "Pretty Boy Floyd." Barry is also collaborating on the writing of "Three Tyrants." Production on the first is scheduled for starting within two months.

Republic's tenth anniversary observance is being extended to nine weeks instead of the original five planned. The period will run from May 27 to July 15. First of the Barbary Coast" (John Wayne-Ann Dvorak-Joseph Schildkraut) is the top anniversary release.

The studio is planning a series of three gangster films starring Donald (formerly Don Wilmot) Kyrie. Three stories concern Kirk Douglas. That the studio's first three "Gangs of America," the first; then "Gangs of Kansas City," in which Ma Barker and the Barker Gang are depicted; third is "Pretty Boy Floyd." Barry is also collaborating on the writing of "Three Tyrants." Production on the first is scheduled for starting within two months.

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THE STRIKE SITUATION

Every place you go, every conversation you enter into sooner or later leads to questions like: "What's it all about?" "What's going to happen?" Studio people ask reporters. Newspaper people ask studio workers. And no one knows the answers.

One story comes from the producers stating that production is at 95 per cent capacity. There are about thirty pictures in production currently. A year ago there were 46. Another story indicates that more and more pressure is being brought to bear on producers and workers alike. Still another yarn has it that the IATSE has enough technicians rejoining its ranks to more than cover the loss from the wholesale firing that took place several weeks ago.

The actual proof of the seriousness of the situation comes in the announcement that David O. Selznick has closed down production. His whole studio, except for publicists and office workers, is shut—everyone off salary. That's scarcely "business as usual" midway through a production.

Now comes the story of the strike's inroad into the Technicolor studio.

Surely it is not unreasonable to ask that the powers that be, whoever they are, quit playing games and, at least, give those concerned a concise picture of what "their strike" means to them individually and collectively.

This is no situation where only the little man will be affected—no strike ever is. The fact is that even those people supposedly most vitally concerned aren't certain any more of the issue at stake.

If there's a justifiable wrong—it should be righted and quickly. If there is no serious maladjustment, then what's all the shooting for? No one has a right to damage so many innocent people for mere personal satisfaction. This much is certain: if it is not settled, the entire film industry stands to lose and seriously. It is reported that major studios will cut their release schedules to two pictures a month to avoid deep inroads into backlogs. This move will hit hardest the innocent bystanders, the exhibitors.

A "Bell For Adano" will be the first 20th Century-Fox picture to be released by City Museum in all two years. "Tales of Manhattan" was the last 20th film to break in the big house. It will follow Metro's "Valley of Decision" and the earliest opening cannot be sooner than late summer.

Director John Cromwell has just signed a new long-term exclusive contract with Fox for 20th. His first assignment is on Ernst Lubitsch's "Cluny Brown," which will star Jennifer Jones.


UNITED ARTISTS

Most serious single development in the prolonged strike situation was the closing down of the entire Selznick studio. Not only was production on "Duel In the Sun" halted, but the entire studio, except for publicists and office workers, was suspended as of last Wednesday (16). Reason for the suspension was the no-strike clause in most of the contracts in effect on the lot wherein a strike is given as reason for putting players, technicians, et cetera, off salary. No comment has been forthcoming from Mr. Selznick at this point, but actually no comment is needed to make the situation clear. The suspension is called "temporary" in the statement issued by Daniel T. O'Shea.

Plans for a production unit consisting of Sam Wood, the Hakim Brothers and Ginger Rogers are under way with a remake of the French film, "Heartbeat," slated as the initial production. This was a pre-war film never released in this country. Starting date is tentatively June 1 and the budget is set at $1,000,000. The new combine is organized under the name of New World Films. Next on their list is the George Kaufman-Edna Ferber play, "The Land Is Bright," which Wood was supposed to make for Columbia. Release will be through United Artists.

The script trouble on Hunt Stromberg's "Young Widow" apparently was settled in a unique fashion—by changing the actress set to do the title role. Ida Lupino bowed out when no agreement could be reached. Joan Fontaine refused the part. Now, Jane Russell, famed for her sole appearance in Howard Hughes' "The Outlaw," and recently signed by Stromberg, goes into the much booted about part. Louis Hayward has the male lead.

Indication of how seriously the independent producers are feeling the strike is given in the fact that no new picture has been started on the United Artists lot since early in March.

The untimely death of Ernie Pyle had many people conjecturing on what Producer Lester Cowan would do about releasing "Story of G. L. Joe." It is obvious that releasing it at this time would prove highly profitable for Mr. Cowan, but he declared

(Continued on Page 44)
**COLUMBIA**

1944-45 Features (48) Completed (37) In Production (3)

Westerns (10) Completed (9) In Production (1)

Serials (3) Completed (2) In Production (0)

**NEW PRODUCTIONS**

**RUSTY**

Drama—Started April 11
Cast: Ted Donaldson, Conrad Nagel, Margaret Lindsay.
Director: Paul Burford
Producer: Leonard Picker

OUTLAWS OF THE ROCKIES
Western—Started April 16
Cast: Charles Starrett, Tex Hardin, Archie Mathews, George Chirobro
Director: Ray Nazarro
Producer: Colbert Clark

**GAY SENORITA**

Comedy with Music—Started April 19
Cast: Jim Bannos, Steve Cochran, Thurston Hall.
Director: Arthur Dreifuss
Producer: Jay Gorney

**RELEASE CHART**

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<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
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<td>Bandit of Sherwood Forest (T)</td>
<td>Wilder-Lewis</td>
<td>1944-45</td>
<td>Black Arrow (Serial)</td>
<td>Smith-Jones</td>
<td>9-4, 10-13, 6120</td>
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<td>Blonde from Brooklyn</td>
<td>5-23</td>
<td>Blazing the Western Trail</td>
<td>Starrett-Atkins</td>
<td>6-13, 5-27, 6027</td>
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<td>Details under title: Crime Doctor (No. 4)</td>
<td>Porte-Snider</td>
<td>7-16, 11-9, 6202</td>
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Dead or Alive (73)  Ritter-O'Brien  10-31, 12-29, 152
Dick Jethomo (73)  Langford-Loest  2-7, 8-15, 505, 7-24
Details under title: Dick Shaw & Peter D.  
Enchanted Forest (Comicolor)  Low-lee  1-22
Island of Dr. Moreau  Atwill-Draup  12-13, 2-30, 358
The Gangster's Den  Crabbe-St. John  1-22, 2-3, 357
Great Gun of Father Maloney (61)  M-play  11-12, 6-14
Great Mike, The (73)  Erwin-Richard  7-24, 11-15, 311, 10-30
Details under title: Under the Post  
Brother's Keeper  Crabbe-St. John  1-22, 2-3, 357
Hillbilly Heaven (56)  Eildon-McKaye  11-20, 2-25, 505, 11-12
I'm From Alaska (57) 0-0-0  5-11, 8-30, 505, 11-12
I Know My Parents (68)  Hughes-McKer  8-7, 11-4, 312, 1-22
The Mole Sister  Carver-Finn  10-31, 2-6, 316
Lady Confess, The  X-Ora  2-25, 5-16
Details under title: Undercover Cousins  
Law of the Trail  B-Crossroad  1-16, 10-3, 307, 2-19
Details under title: You Can't Stop Romeo  
Marked for Murder  O'Brien-Ritter  2-8, 354
Minning Corp.  Doescher  8-2-9, 9-9
Details under title: Stranger in the Family  
Oath of Vengeance (58)  Crabbe-St. John  1-19, 7-5, 357, 1-22
The Phantoms of Blue Street  O'Brien-St. John  1-22, 5-2, 367
Pagan Gallery (67)  Stott-Long  2-21, 5-13, 14, 1-28
Shadows of the Night  Crabbe-St. John  12-27, 4-19
Details under title: Harper of Red Cap Gun  
Silver Fleet, The (77)  Scharber-Walters  For., 6-15, 355
Silver Ringer (83)  Eilers-Lydon  10-1-2, 3-1, 317, 1-49
Swing Set (66)  Tilton-Collins  6-12, 9-8, 505, 11-12
Taw West Wind, The (77)  Scharber-Walters  8-7, 12-15, 307, 1-17
Wailing Skelton  Ritter-O'Brien  12-9, 355
Why Girls Leave Home  Ritter-O'Brien  1-22, 355
Wild Horse Phantom  Crabbe-St. John  8-21, 10-26, 555
Details under title: Phantom of Wild Valley

1943-44 Features (32) Completed (40) In Production (1)
Westerns (23) Completed (28) In Production (*)
Serials (4) Completed (3) In Production (1)

CALIFORNIA GOLD RUSH
Western—April 17
Cast: Bill Elliott as Red Ryder, Alice Fleming, Bobby Blake, Henry Stewart
Director: R. G. Springsteen
Associate Producer: Sidney Picker
Story: A harmonious playing killer and a mystery crook try to force Red to surrender to impotent crook in an advance line battle.

THE PURPLE SADDLE STRIKES
Cirl (15 episodes) —Started April 17
Cast: Linda Sterling, Dennis Moore, Roy Barcroft, Mary Moore
Director: Spencer Bennett, Fred Bannan
Associate Producer: Roland Davidson
Story: Professor invents inter-rent machine, investigator Moore outlines Martian plans for conquest.

THE WEB
Drama—Started April 8
Cast: Nancy Kelly, John Loder, Otto Kruger, Ruth Ford, Harry Tyler
Producer—Director: Walter Colmes
Assistant: Barton Adams
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time  Cast  Details  Ref.  No.  Rev

ANGEL COMES TO BROOKLYN, AN
Completed 1944-45

Dowd-Duke  1-4
Angel Comes to Brooklyn, An

Wayne-O'Brien  5-1
Rush-O'Brian  8-21

CLOSEQUAD

Angie Comes to Brooklyn, An

Mooro,Jr—Moore  5-1
Rush-O'Brian  12-11

SHANGHAI EXPRESS

Dead or Alive (73)  Ritter-O'Brien  10-31, 12-29, 152
Dick Jethomo (73)  Langford-Loest  2-7, 8-15, 505, 7-24
Details under title: Dick Shaw & Peter D.  
Enchanted Forest (Comicolor)  Low-lee  1-22
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1943-44 Features (32) Completed (40) In Production (1)
Westerns (23) Completed (28) In Production (*)
Serials (4) Completed (3) In Production (1)
20th CENTURY-FOX

1944-45 Features Completed (15) In Production (4)

RELEASE CHART

Title—Running Time Cast Details Est. No. En
In Production

RELATIVES (80) Baker-Mason 3-20 Rgs.; 8-4 .6-7

BROKEN HANDS (81) Heyward-Buell 9-20 Rgs.; 8-19 .6-8

MISTRESS (82) Henderson-Stevens 12-17 .6-7

CLEOPATRA (83) LinkedIn-Beatty 8-19 Rgs.; 9-20 .4-3

FREEDOM IS MY MIDDLE NAME (84) Loos-Williams 3-20 Rgs.; 3-20 .3-4

TREASURE IS A LADY (85) Wells-Collins 12-22 Rgs.; 12-23 .3-4

HARRY POTTER (86) Innes-Watson 6-22 Rgs.; 6-19 .6-2

COMPLETED

COMPLETE

BROKEN HANDS

UPPER THE WINDOW (95) Robinson-Bennett 4-17 Rgs.; 4-17 .9-10

Details under title: Born Of God

Young Wife, The (7) Kaye-Mayo 7-18 1-30

20th CENTURY-FOX

1944-45 Features Completed (33) In Production (2)

RELEASE CHART

Title—Running Time Cast Details Est. No. En
In Production

RELATIVES (80) Baker-Mason 3-20 Rgs.; 8-4 .6-7

BROKEN HANDS (81) Heyward-Buell 9-20 Rgs.; 8-19 .6-8

MISTRESS (82) Henderson-Stevens 12-17 .6-7

CLEOPATRA (83) LinkedIn-Beatty 8-19 Rgs.; 9-20 .4-3

FREEDOM IS MY MIDDLE NAME (84) Loos-Williams 3-20 Rgs.; 3-20 .3-4

TREASURE IS A LADY (85) Wells-Collins 12-22 Rgs.; 12-23 .3-4

HARRY POTTER (86) Innes-Watson 6-22 Rgs.; 6-19 .6-2

COMPLETED

COMPLETE

BROKEN HANDS

UPPER THE WINDOW (95) Robinson-Bennett 4-17 Rgs.; 4-17 .9-10

Details under title: Born Of God

Young Wife, The (7) Kaye-Mayo 7-18 1-30

UNITED ARTISTS

1944-45 Features Completed (33) In Production (2)

Key to Producers: Small (Sm.) Rogers (Rgs.): Vanguard (Van); Crosby (Cby.); Sherman (Shm.); Pressburger (Prl.); Wanger (Wgs.); Ripley-Monter (R.M.); Bogie (Bog.); Stromberg (Smg.); Levey (Levy); Cowan (Cow.); Stone (Stn.); Selznick (Szk); Nebenzahl (Neb.); Lesser (Les); Jow-Hakim (L.H.); Skirball (Skbl); Eagle-Lion (Elg.); Cagney (Cgy.); Branston (Brn.); Hughes (Huc.).
immediately that the original plans set with Ernie himself would go through. The picture is to be released during July, only after the armed forces in the various theatres of operation have seen the picture. Cowan also promised Ernie that the first finished print would be sent to him wherever he was. That print will go to Okinawa to be seen first by the boys with whom Ernie spent his last moments. The title will not be changed. We appreciate the unscheduled visit here by Mr. Cowan in disregard for any value in something so tragic as Ernie Pyle’s death, but the thought comes that perhaps releasing it sooner would pay greater tribute to this man’s life. Now when he is still alive in the minds and hearts of millions of Americans. Seeing the film version of his story might serve as silent tribute for them and comfort, too. No one with any intelligence could accuse Mr. Cowan of bad taste if he were to decide for such a reason that the picture should not be held.

UNIVERSAL

Maria Montez is on suspension and Yvonne De Carlo, Walter Wanger’s “Silhouettes” discovery, takes over in “Frontier Gal,” a Technicolor western. Reason for the Montez suspension was her refusal to do the role. Harking back to some of the Montez roles, we can’t help wondering how bad this one must be if it brought the Montez refusal. Rod Cameron, he of theatile leading.

Robert Paige has been set opposite Susann Foster in “Shady Lady,” her next under Producer-Director George Wagner’s guidance. The Fosters are co-starred with Miss Foster. This one rolls in May ahead of the previously announced “Once Upon A Dream,” which will have Miss Foster, Paige, Louis Allbritton and Rod Cameron.

White and colored singer of American folk songs, has finished his stint in “Here’s That Morning-Glow” for Universal. Wells sings two tunes in the picture: “One Meat Ball” and “Joshua Fit The Battle of Jericho.”

Wells has purchased Rosamond Lehmann’s popular new novel, “The Ballard and the Scythe,” an astounding vehicle for Joan Bennett. The price is reputed to be a cool $200,000.

Lucien Hubbard, former Metro producer, recently returned from special service in the South Pacific, has been pacted to a writer-producer deal at this studio.

Four films in production on the lot, only one a new starter. "Uncle Harry," the film version of the successful stage production, got underway with George Sanders, Geraldine Fitzgerald, Tracy-Joyce

IN PRODUCTION

1944-45 Features

Completed (33)

In Production (1)

SIZE-UPS

(Continued from Page 99)

Elia Raines and Sarah Allgood cast. Robert Siodmak is directed for Producer Joan Harrison. Continuing are: the Deanna Durbin picture, "Lady On A Train," "Hear That Trumpet Talk" (No. Beery, Jr.-Lois Collier) and "Secret Agent X," also slated for completion at last is Walter Wanger’s latest "Paradise." (Orson-Turban Bey) which went before the cameras the first week in January.

WARNER BROS.

"It Happened In Springfield" is apparently going to get bookings so rightly deserves with inquiries from education, religious and civic leaders reflecting intense interest in the show. The National Broadcasting Company used almost 3,000 lines of newspaper space in New York dailies to advertise the television broadcast on April 28 and interest in general seems to dictate that the show will set records in day and date bookings.

The "Paradise," the bright-boy pianist, has been signed for a role in "Silver Lining," the projected musical on Marilyn Miller life... Charlie Ruggles goes into "Stolen Life."

No new starters on the lot, but four pictures continuing production: "A Stolen Life," the Rita Davis initial product with the star in a dual role, Glenn Ford the leading male. "The Time, The Place and The Girl" (Dennis Morgan-Janis Paige) Technicolor musical; "Janie Gets Married" with Joan Leslie in title role and Robert Hutton, Walteri Keeler, Ann Haver resuming their original parts; "Danger Signal" (Faye Emerson, Zachary Scott).

INDEPENDENT

William Keighley, recently discharged from the Army, will assume the rank of Colonel, and Sam Bischoff is in the process of forming an independent producing organization. Keighley spent years at Warner Bros. and Bischoff only left Columbia when he had been active as a producer. No immediate plans have been announced.

Jack and Bert Goldberg are planning 12 Negro features, 12 feature pictures, for the current year. The pictures will be shown in Hollywood instead of at the Florida studios where they have worked up to now. June 15 is set as the starting date of the red with one picture slated for the succeeding month, has been signed for the leading role, "Paradise." (Orson-Turban Bey) which went before the cameras the first week in January.
HAPPINESS HANGOVER!
RADIO'S ROLLICKING ROAR IN THE FLESH

AL PEARCE
in
Hitchhike to Happiness

featuring
Dale EVANS • Brad TAYLOR
William FRAWLEY • Willy TRENK
Jerome COWAN • Arlene HARRIS
Joseph SANTLEY, Director
Screen Play by Jack Townley
Based on Original Story by Manny Seff and Jerry Horwin

REPUBLIC PICTURE
THE NEWS DIGEST

(Continued from Page 33)

Herman Ripps, from Albany manager, to district manager for
Albany, New Haven and Buffalo; John S. Allen, continuing as
Washington, D. C. branch manager, as district manager for Wash-
ington, Pittsburgh and Cincinnati.

ALLIED BOARD SPRING MEET WAIVED

Allied's board of directors Spring meeting was waived by a
unanimous vote last fortnight due to congestion on railroads and
scarcity of hotel accommodations. However, the executive com-
nitee will be called into session if industry developments warrant
such action before a possible combined Summer-Fall session, it
was pointed out by A. F. Myers, board chairman and general
counsel.

The Caravan Committee, however, met in Chicago to discuss
improvements in Allied's public information service. Present were
Myers, Allied president Martin G. Smith, W. L. Ainsworth, Col.
H. A. Cole and Sidney Samuelson.

The next board of directors' meeting may combine the Sum-
mer and Fall sessions into one meeting in late Summer, if con-
ditions of travel and accommodations remain bad. This was done
last year when the combined meetings were held at Bretton Woods.

WLB GRANTS EXCHANGE PAY BOOST

Following close upon the heels of wage increases granted film
exchange employees by regional War Labor Boards in the Kansas
City, St. Louis, Omaha and Des Moines exchanges of eight dis-
tributors involving 32 branches, the Philadelphia Regional WLB
approved a system of job classifications with minimum and max-
imum wage scales and the equivalent of a 10 per cent wage in-
crease, retroactive to Dec. 1, 1943. The latter ruling, similar to
the midwestern order, affected over 300 office workers in 24 film

The Chicago regional board was also expected to clarify rul-
ings affecting office workers in the Chicago, Indianapolis, Min-
neapolis and Milwaukee exchanges for whom similar increases
are sought. The San Francisco board is also expected to make
clarification for that city and Seattle.

RISKIN RESIGNS OWI POST

Robert Riskin, chief of the Motion Picture Bureau of the
Overseas Branch of the Office of War Information for the last
three years, resigned that post effective May 1. Louis Lober,
Riskin's assistant, will take over as acting chief of the bureau,
with Riskin as consultant.

Gaining the OWI in 1942, Riskin organized the organization's
film bureau and helped make it an important cog in this country's
war effort, operating as an informational and psychological war-
propaganda. In addition to producing and distributing films for
domestic and foreign consumption, the bureau, under Riskin's di-
rection, sent experienced film men with the Allied armies with
both entertainment and propaganda films to show to people in
liberated or conquered countries. This will continue to be
one of its most important functions, particularly in occupied Germ-

PRC NAMES THOMAS, ACQUIRES FRANCH

The appointment of Harry H. Thomas as vice-president
charge of distribution and general sales manager of PRC-
turk, Inc., was announced by Leon Fromkess, president. The
recently resigned Eastern sales manager for Monogram for
past five years, assumed his new post last Monday.

Following the industry, the 19 years film chief, began
career as an exhibitor in 1907 and was associated with Gr
New York Film Co., General Film Co., Merit Film Exch
Alexander Film Co. and First Division, then last two, in
his own organization. He came to Monogram in 1939 as di-
manager of the Philadelphia, Washington and Baltimore
changes and became Eastern sales manager in 1942.

This week's announcement of the Monogram franchise from Herbert W. Given, bringing to a
of eight the number of branches now owned by the parent
pany. Frank Hammerness, presently city sales representative
Republic, has been appointed PRC branch manager.

MONOGRAM REALIGNS SALES

The appointment of Mory Goldstein as eastern sales man
for Monogram was announced by Steve Brodly, general
manager, following the sales chief's realignment of the Cen
sales department in charge of M-G-M's New Ha
branch, and associated with that company for 24 ye
succeeds Harry H. Thomas, recently resigned, and will head
ner in New York beginning May 7th.

The industry also announced the following promotions in the
department: Edward Morey, former supervisor of exchange
assistant sales manager with headquarters in New York; L.
L. Lind, formerly head of the sales statistical department, dis-
trict manager with headquarters in New York and supervises
exchanges there and in Boston, New Haven, Albany, Buffalo,
Philadelphia.

Also, Sol Francis, former midwest district manager, contin-
u in his previous position, but adds supervision of the Chi
Milwaukee, and Denver offices, with headquarters in Chi
Arthur Greenblatt, special representative, continues working
Cleveland, Philadelphia and Cincinnati to be augmented by
the addition of Washington, D. C., and Detroit.

UA HOLDS 13 FOR LACK OF STOCK

Although United Artists has 13 completed pictures and is
the editing stages, the company cannot release this produc-
t from the raw stock situation, Carl Leserman, general
manager, declared upon his return from the West Coast
reported that the company had been authorized by the War
duction Board to control the use of prints by indepen-
ducers who release through UA. Due to the critical raw
shortage, Leserman stated, UA lost a releasing deal for the
MacMurray-Leslie Penion production unit which went
Columbia.

COLUMBIA NET PROFIT

Columbia Pictures reported a net profit of $600,000 for 7
weeks period ended December 30, 1944 after estimated provi
for Federal taxes, including excess profits tax, except that
Columbia International Corp. This compares with a net of
for the 26 weeks ended December 25, 1943.

The operating profit for the 1944 period was $2,125,000
compared to $3,085,000 for the similar period in 1943. Esti-
provision for Federal taxes and excess profit tax was $11,000
for the more recent year, compared with $2,110,000 estimated
for the corresponding period the previous year.

THANK YOU

for your cooperation in the handling of film.
It is working out swell.
NOW SAVE PAPER

This is an important War Effort.
Return posters sent to you in error. Do
not throw them aside.

Return all posters properly marked, labeled
and wrapped. Don't throw them loose in
the lobby.

YOU DO YOUR PART!
WE'LL DO OURS!
HIGHWAY EXPRESS LINES, INC.
236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna. LOCust 4311

NEW JERSEY MESSINGER SERVICE
Member Nat'l Film Council
250 N. JUNIPER ST.

FILM BULLETIN
proudly pay tribute to ABE MONTAGUE, Vice President and General Sales Manager for Columbia Pictures. Twenty years of service and achievement for hispany have earned from the entire Motion Pictureustry the highest respect for his integrity ofness ethics, his keen and resourceful mind andmirable personal traits of character. May hisivements multiply with the coming years.

Congratulations
FROM THE
Prize Baby

"KEEP SELLING BONDS!"
The Showman Says:

"Assist

the onward surge

of the comple

overpower

of all en

Webster Says:

No one compares with the American Showman for delivering slogans that "Sock and Sell." He uses language that is clear and direct and carries tremendous popular appeal. That is why, since this is Total War and America has one enemy . . . whether he fights Europe or Asia . . . the Nation's Showmen have adopted the ringing slogan that will best urge the movie-going public to buy more bonds than ever before in the Mighty Seventh War Loan.

HELP SPEED TOTAL VICTORY!

WAR ACTIVITIES COMMITTEE - MOTION PICTURE INDUSTRY
1501 Broadway, New York 18, N.Y.
In cooperation with the War Finance Committee of the United States Treasury Department
Editorials

AN END - AND A BEGINNING

ALLIED CALLS 20TH-FOX ON "CALL OF THE WILD"
Pages 3 - 4

Reviews
'THE SOUTHERNER' GRIM, DEPRESSING DRAMA
'THE BRIGHTON STRANGLER' EXCITING HORROR MELLER
'THE SILVER FLEET' ENGROSSING BRITISH DRAMA
'PATRICK THE GREAT' LIVELY O'CONNOR MUSICAL
'HITCHHIKE TO HAPPINESS' ROUTINE MUSICAL
AND OTHERS, Pages 5, 6, 8
IT'S A STEP IN THE "RIOT" DIRECTION

Steppin' in Society

with
EDW. EVERETT HORTON
GLADYS GEORGE
and RUTH TERRY
ROBERT LIVINGSTON

JACK LA RUE - LOLA LANE
ISABEL JEWELL - FRANK JENKS

Directed by Alexander Esway
Adaptation and Screen Play by Bradford Ropes
Based on a Novel by Marcel Arec
AN END—AND A BEGINNING

The first thing we all must remember is that the war is only half won. Perhaps the crushing of Hitlerism as the tougher part of the job; possibly it will prove that the job has been the easier part. Regardless, we know that the motion picture industry will continue to devote itself faithfully, in concert with all patriotic Americans, to the achievement of our next main objective—total eclipse of the Rising Sun.

However, the defeat of our enemies in Europe makes it inescapable that we start thinking of our responsibilities in fields other than the war. We think of the returning veterans and our obligations to them, of preserving the freedom for which they fought so bravely, of maintaining a sound national economy that offers them the security to which they are entitled.

We cannot escape consideration, too, of Europe’s plight and its effect on our future generations. The restoration of the countries ravaged and subjugated by the Nazis is certainly one of our problems. If the deadly orsesmen of the Apocalypse are to be prevented from running rampant over bloody Europe, sowing in its fertile soil the seeds for World War III, America must share with the other victors the burden of rehabilitation, so that the victims of Nazism and fascism might again learn to eat and to laugh and to work in the ways of peace. The wounds of this holocaust must be allowed to fester, for it is inevitable that the infection eventually will seep into the bloodstream of our own national life. Please, God, grant us the wisdom to have learned at least this one small lesson from the horrors of these past years.

The Seventh Loan campaign, which opens today, May 14th, must not be viewed alone in relation to the Pacific war. While it is true that the cost of waging war will be less now that one enemy has been destroyed, we should remember that the cost of peace will be very gh. The threat of inflation, too, will plague us for years after even the Pacific conflict ends and we must be on guard against this danger. So, let there be no diminution of effort in this drive. If anything, every sportsman should redouble his efforts to sell bonds—symbols of Americans’ faith in America’s strength to accomplish the tasks it faces.

MO WAX

HOW 20TH-FOX MAKES ITS CUSTOMERS WILD

It is a sad but true fact that the relations between 20th Century-Fox and many of its exhibitor customers have deteriorated in about direct ratio to the increase in its net profits over the past few years.

No other film company has so thoroughly capitalized on the product shortage and the charge of "profiteering" tossed in its direction by various exhibitor organizations from time to time certainly appear to be supported by the policies of the 20th-Fox sales department. We can safely say that during the past two years we have received more complaints about this outfit's allocations than about all other distributors combined. The use to which Tom Connors put the Government-produced documentary, "The Fighting Lady," coupling it with "Sunday Dinner for a Soldier" to carry that weak feature, might be regarded as shrewd business, but it was hardly designed to foster good will. It might be interesting, too, to determine to what extent this move defeated the Navy's desire to have "The Fighting Lady" exhibited to the largest possible audience.

Now, Allied States Association counsel A. F. Myers has pointed to another instance of disregard for the simple rights of exhibitors by this company. In a bulletin titled "What Happened to 'Call of the Wild'?

Mr. Myers questions the reasons for Fox's refusal to deliver this re-issue after twice "selling" it to exhibitors. Following is the text of the Allied bulletin:

"Numerous trusting exhibitors, relying on 20th Century-Fox work sheets and sales talks, signed applications for groups of pictures including the Clark Gable re-issue 'Call of the Wild', only to find this picture had been omitted from the approved contract. This happened not once, but twice.

"One exhibitor leader recently wired Tom Connors, Fox's Vice-President in charge of World Distribution, charging that prints of the picture are resting on the shelves of the exchanges, adding: 'In view of the critical raw stock situation...we think an explanation is due not only to those who bought this picture in good faith, but also to the War Production Board.'

(Continued on Next Page)
"This phase of the matter properly is an issue between 20th Century and Mr. Stanley Adams of W. P. B. It is hoped that this official will inquire into the facts.

"But more is involved than a possible waste of raw stock. A Clark Gable picture — even a re-issue — would be manna to many picture-starved exhibitors. Presence of 'Call of the Wild' in the groups undoubtedly was an incentive for exhibitors to sign the contracts. Release of the picture now would bolster 20th Century's sagging good will and also would yield tidy film rentals. If the major distributors are as competitive as they soon will be telling Judge Goddard they are, why doesn't 20th Century release this picture?

"A relevant circumstance is that Loew's, Inc. (M-G-M), presided over by Nicholas Schenck, brother of Joseph Schenck, in 20th Century, is planning to release a new Clark Gable picture, heralding that star's return to the screen. It has been suggested that the President of Metro prevailed on the Executive Production Head of 20th Century to suppress the re-issue for fear its release at this time might interfere with the killing which Metro expects to make with the new Gable offering.

"However, it is not necessary to base the obvious inference on the relationship of these dominant personages — and we reject the suggestion. Absence of competition can be traced to deeper causes. If Metro and 20th Century merely distributed films, competition would control their actions. But like other members of the Big Five, each operates a large chain of key-run theatres which exhibit its own films and also the films of other major distributors. Thus the theatres of each such distributor are dependent on the other distributors for necessary supplies of films, and each is dependent on the theatres of the others for necessary outlets for film, and in this community of interest there is no room for the play of competition.

"This is how the matter stands and will continue to stand until 20th Century either delivers the picture in accordance with the deals worked out between the exhibitors and the salesmen or until 20th Century offers a boned fide explanation as to why the picture was withheld. The usual eye-wash as to the other wonderful pictures in the groups won't do. We've heard that one before."

Even if Mr. Connors has some reasonable explanation for the withdrawal of "Call of the Wild", it seems that it will come belatedly. The time for explaining a move of this sort was when the decision was made. Exhibitors who signed contracts in good faith for that picture were entitled to be told promptly and honestly the cause for the action — even before the order was issued to the exchanges to ship the prints back to the home office.

"The lifting of the brownout and the ending of the mid-night curfew — following V-E Day — resulted in a business upswing at almost all of the Broadway first-runs. Although jubilant crowds in Times Square on May 7th kept moving away from the Broadway spots, business was at record levels or a bit above on the official V-E Day, May 8th. Least affected by the surging crowds is the Radio City Music Hall on Sixth Avenue, where long waiting lines have been in evidence each day since the opening of "Valley of Decision," which had a $124,000 opening week. 24,000 persons saw the Garson film on V-E Day. The current hold-over week, will win the world's largest house opening at 10 a. m. and restorin; its Saturday midnight screen show, is expected to approach that gross and the M-G-M film will have a long run before. "A Bell for Adano" (first 20th Century-Fox picture here since "Jane Eyre") opens..."Diamomd Horseshoe" and Count Basil and His Orchestra at the Roxy, a one-hundred thousand dollar figure for its initial week — almost double the figure for the third and final stanza of "A Royal Scandal." The Technicolor musical starts a third week on May 18th and will be followed in June by "Where Do We Go From Here?"...Also big was the opening week of "The Clock," with a strong stage bedeaded by Willie Howard, Jane Froman and George Paxto and His Orchestra, at the Capitol. This M-G-M picture was also in its second week and is expected to play through Ma before "Thrift of a Romance" comes in early in June.

After its sensational initial week which topped even Paramount's high grosser, "Going My Way," by a slight margin and had an opening day second only to "Here Come the Waves" during the Christmas holidays, "Daily O'Rourke," directed by Charlie Spivak and His Orchestra had a strong hold-over stanza and is now in its third week...The third week of "Th' Horn Blows at Midnight," Wallace Beery's and His Orchestra at the Capitol, was only fair and the grosses for the previous stanza were affected by Commissioner Moss' order closing the Strand until 3 p. m. for two days because of a ticket sale to a minor "Escape in the Desert," and Helmut Dantine and Andres Kim in person opened on May 11th...Trailing all others in its stage-screen group was Loew's State where the Universal first-run, "See My Lawyer," was below average although the previous first-run, U. A.'s "Brewestern's Millions," had a good week...The 700-seat Victoria, where Monogram's "Dillinger" broke the house record with a $38,000 gross for its opening week...Leads all the straight-film houses...Walla picture is continuing strong for its hold-over week and will remain until "The Way Ahead." British-made, comes in..."The Enchanted Cottage" chalked up a near-record at the Astor...The first seven days ran $8,000 over Gnome's "The Princess and the Pirate," which holds the all-time record...The picture will continue until Goldwyn's next, "Wonde Man," opens on June 8th.

Another RKO-Radio release, International's "It's Pleasure," had a good opening week at the Palace following the disappointing nine-day run for "Betrayal from the East...A third RKO picture, "Tarzan and the Amazonas," finished a two-week engagement at the Globe where it dropped sharply after a strong week at the Mianna. Paramount's "The Unseen," started at the Globe on May 12th...An upswing in business at the Rivoli during the seventh week of "The Affairs of Susan" caused Paramount to extend the H. Milano picture for an eighth stanza thus postponing the opening of "A Med' for Benny" to May 23rd...Striking blow-ups of the voluptuous Yvonne de Carlo in front of the Criterion are attracting the attention of male passers-by, and a strong initial week was the result. The Universal picture is now in its second week an will be followed by Columbia's "Counter-Attack" on May 16th..."The Corn Is Green" is holding to its moderately-profitable pace during its seventh week at the Hollywood...We hear "It Happened in Springfield" has been added to its program. The Davis starrer will continue until "Rhagad in Rome" comes in...In June's "Run For Your Life," horror spot, the Kliaio, which was badly hit by the midnight curfew, has been below-average with its two recent one-weekers, "Gentle Annie" and the previous "Zombies on Broadway," but it should round back to good business with its current, "The Bullfighters," which play nightly until 3 a. m...The superior British film, "The Silver Fleet," is attractive in a consistent class trade to the World Theatre and it will continue for an eighth week at this 250-seat house.
THE BRIGHTON STRANGLER: EXCITING HORROR MELLER

K-O-Radio

minutes

RKO RADIO... 1 Not Set

THE SOUTHERNER' GRIM, DEPRESSING DRAMA

quoted Artists (Loew-Hakim)

minutes

THE SOUTHERNER' GRIM, DEPRESSING DRAMA

RKO-Radio

minutes

PATTER THE GREAT' LIVELY O'CONNOR MUSICAL

ates • + in some first-runs and class spots, less generally

A Y 14, 1945

get a cow and secure some vegetables for his children. While other neighbors help out, Naish tries to ruin Scott's garden and the two have a fight which ends with them forgetting their differences. At the wedding of Scott's widowed mother, Blanche Turkas, son, and her children, this is followed by a storm which ruins Scott's cotton crop. The discouraged Scott plans to give up and take a steady factory job in the sight of his wife, grandmother and two children all industriously repairing the damage restores his confidence in the earth and gives him hope for a new crop tomorrow.

Zachary Scott, whose only previous screen appearance was the unprepossessing lead in "Man of Dimitrios," gives a fine, thoroughly convincing portrayal of the hard-working tenant farmer. Betty Field is excellent as the wife of a part completely lacking in glamour — and Blanche Boni is outstanding as the gnarled, shrill-tongued old grandmother. Andrew Tombes, Carrol Naish, Blanche Turkas and Percy Kilbride contribute strong character portrayals and Estelle Taylor, star of silent films, has a good bit as a bar-room floozy.

DENLEY

PATTER THE GREAT' LIVELY O'CONNOR MUSICAL

More in action spots

RKO Radio

minutes

THE BRIGHTON STRANGLER: EXCITING HORROR MELLER

More in action spots

THE SOUTHERNER’ GRIM, DEPRESSING DRAMA

quoted Artists (Loew-Hakim)

minutes

THE SOUTHERNER’ GRIM, DEPRESSING DRAMA

RKO-Radio

minutes

PATTER THE GREAT’ LIVELY O’CONNOR MUSICAL

ates • + in family spots

universal

noted

noted

PATTER THE GREAT’ LIVELY O'CONNOR MUSICAL

ates • + in family spots

universal

noted

Donald O'Connor and his exuberant dance partner, Peggy Ryan, have given free rein to mugging and frolic about their hearts' content in "Patter the Great," and the result is lively entertainment for general audiences. The last of the O'Connor musicals made before O'Connor entered the army last year, this is a light, inconsequential come-out show people giving themselves as a made-corner order role. It is all familiar stuff, but, fortunately, none of the players give the routine plot too seriously and the Griffith, Rose Hobart, Rex Evans, Gig Young, Er-ie Myray, Edna Preble, Matthew Bou-ian Wolfe, Olaf Hyttinen. Directed by Max Nosseck.

A highly theatrical thriller, dealing with an actor who lives his murderous stage role, the "Brighton Strangler" is made-to-order for the horror action spots. With its interesting romantic plot and above-average cast — most of them well-known British actors — this will also make a good sporting dueller generally. A most original opening scene, which shows John Loder grappling a pretty girl, is followed by a set of a theatre audience applauding the torn as the curtain falls on the play, "The Brighton Strangler." The background is 19-time London and the story soon takes psychological turn as Loder, who is struck in the blitz-bombing of the theatre, imagines himself to be the character he portrayed on the stage. Although several murders take place after Loder follows this idea and perishes, the method the Black-ens somewhat while leading up to the intensely-melodramatic climax. John Loder is also distinctly sinister as the actor and real-life strangler and, withal, he manages to build up sympathy for the unfortunate victim of bomb-shock. June Du-quez, who has given some of the best character work in drama and with Michael St. Angel gives a natural performance as the American flyer, Miles Mandrake. Matthew Boulton and Gin's Emy are well-cast as the solid citizens of Brighton. Title can be exploited to attract the thrill fans. Completing his record-breaking London run as star of the "The Brighton Strangler," John Loder makes plans to spend Christmas with his fiancée, Rose Hobart, who is also author of the play. However, the theatre is hit in a blitz bombing raid and, when Loder crawls from the debris of his dress-
'Hitchhike to Happiness' ROUTINE MUSICAL DUALLE
Rates • • as supporting dueller only
Republic
72 minutes
Dale Evans, Al Pearce, Brad Taylor, William Frawley, Jerome Cowan, Arlene Harris, Willy Trenk, Joyce Compton, Irving Bacon, Maude Eburne, Lynn and Jeanne Reno.
Directed by Joseph Santley.

Except for the smooth warbling of Dale Evans, who provides the film’s brightest moments, “Hitchhike to Happiness” is routine. The leads are serviceable, but will serve adequately to fill the supporting spot to a dramatic feature in most nosehorned houses. In the same vein, the showmanship of Al Pearce, a mild-mannered comic with an engaging Bob Burns-like drawl, should be a marquee factor. Although Pearce’s homely quality shines through the nonsensical plot, his gags and corny humor date back to third-rate vaudeville. The story, which has a famous radio star masquerading as an unknown singer and going unrecognized by Broadway show folk, stretches credibility too far. Audiences are even asked to believe that the apparently unknown singer would agree to impersonate the radio star in order to help put over a show deal. The film contains most of the customary complications and misunderstandings and ends up with a show titled “Hitchhike to Happiness,” by an unknown author and with songs by a budding composer, scoring the hit of the Broadway season. Oh, yes! Miss Evans once again demonstrates that her charm, talent and singing ability are worthy of better vehicles, and William Frawley, Jerome Cowan and Irving Bacon do as well as possible with stereotyped roles. Arlene Harris, a member of Pearce’s air gang, plays a chattering columnist who is just as annoying as such a character would be in real life.

Dale Evans, popular radio songstress, goes to New York on her vacation and is met there by Jerome Cowan, who hopes to persuade her to appear in a new show with himself as leading man. Before signing, Miss Evans presents Into Al Pearce’s restaurant for show people which she used to frequent when she was an unknown singer under her own name, waiting for her break. Pearce, who doesn’t realize that this is now a famous radio star using an on stage name, introduces her to Brad Taylor, her song-writing husband. This chance. Miss Evans is impressed with her and they fall in love. Meanwhile, Pat, who has written a play, is the victim of a crook who takes his money. The crook hires him off with Willy Trenk, Vien Impersario, as a prominent playwright. But Trenk eventually learns he has tricked, he agrees to put on Pearce’s show and use Taylor’s music if Dale Evans, radio star, will appear in it. Pearce persuades the girl he believes is an unknown to impersonate Dale Evans, actually her. When Taylor learns the girl’s true iden, he walks out on her. However, the radio star actually agrees to appear in Pearcen show for Trenk and, after it scores a hit, Broadway, she sings Taylor’s favorite timental song over the radio and he turns in time for a happy ending.

'DENI

'THE SILVER FLEET' ENGROSSING BRITISH MELODRAMA
Rates • • as dueller generally; more, if exploited, in class spots
P.R.C Pictures
77 minutes
Directed by Vernon Sewell and Gordon Wellesley.

Another outstanding British film with an anti-Nazi underground theme, "The Silver Fleet" is first-rate fare for the class houses. Because of its lack of familiar cast names, this has little boxoffice value for most locations, but it will make a good supporting dueller for the above average and deserves exploitation on its own. Produced by Michael Powell and Emeric Pressburger with the operation of the Netherlands Royal Navy, the picture has an authentic quality far above the ordinary picture. The story is of the Dutch shipbuilder, who poses as a Quisling in order to conduct a sabotage campaign against the Nazi oppressor, captures the interest of the start and builds up suspense and a goodly amount of excitement as the action unfolds. Intensely dramatic, with only melodramatic, it impresses as an inspiring document of one of this war’s unusual heroes. Ralph Richardson adds another noteworthy performance to the many he has given in British films and Esmond Knight is extremely convincing as the Gestapo chief. The slight romantic interest, dealing with the shipbuilder’s wife who doesn’t learn of his great sacrifice until after his death, is sympathetically handled, both by Googie Withers and by Vernon C. Sewell and Gordon Wellesley, who wrote the screenplay as well as directing the film.

When the Nazis invade Holland and take over the submarine yards, the owner, Ralph Richardson, urges his employees to return to work. Believing Richardson is a Nazi collaborator, the men work surreptitiously, only to be saved by the British Royal Navy. Richardson, who has gained sympathy, is able to prevent the Dutch workers in going out with a new submarine on its first trial and they overpower the Germans and take it to England. Richardson finally ends up as first German-oct for the second submarine, but Richardson persuades them to take him as well as important officials, along. Richardson has installed secret mechanism the second submarine submerges and alarm are lost when it never comes.

'LEVENDE

'HOLLYWOOD AND VINE' AMUSING RIBBING OF MOVIE CAPITAL
Rates • • as dueller generally
P.R.C Pictures
56 minutes
Directed by Alexis Thurn-Taxis.

An amusing programmer with a film studio background, "Hollywood and Vine" will bolster up the weak end of a double bill. Despite a light and quite improbable plot, the film is fast-moving and contains a generous quota of laughs — most of them aimed at Hollywood’s foibles. Even "Prince" Mike Romanoff makes a brief appearance — and can take a bow for being the world’s worst actor. Otherwise, the cast is sufficiently above average, with James Ellison giving an engaging light comedy performance. Wanda McKay doing good work as an aspiring young writer, with the help of Hollywood stardom, Leon Belasco and Franklin Pangborn in exaggerated portrayals of tem- peramental studio folks, and Emmett Lynn, who almost steals every scene in which he appears. And Daisy, the little dog who becomes a Hollywood star, is a cute, well-trained animal of the type audiences love. Viewed as a good-natured rib at Hollywood, this will prove entertaining to a wide audience.

Wanda McKay, a small town girl who aspires to stardom in Hollywood, stops at a hamburger stand a few miles outside film capital. A cute mongrel dog treks and sits near her and she also attracts the attention of James Ellison, a big-shot studio writer. When the girl leaves without Daisy, the dog, Ellison, who believes it follows her to Hollywood, returns it. Unable to get even an extra in the studios, the girl takes a job in a store. Ellison, without telling who her is, makes romantic headway with her June Clyde, an actress-friend, arrives on scene. Meanwhile, Daisy wanders into an office and is hired as a drag. A new first assistant director, to star in his forthcoming picture. At the height of Daisy’s successful, a law suit is brought against Miss McKay by a woman who claims ownership of dog. At the court trial, Miss McKay is able to lose Daisy when Ellison arrives to buy a hamburger stand, who is able to prove the status of the dog. Lynn is now an important studio executive and is in the process of reuniting Ellison, Miss McKay and the dog.
NAZI WAR PRISONERS
IN DEFEAT-CRAZED RAMPAGE
ON U.S. SOIL!

ESCAPED SUPERMEN ATTEMPT VENGEANCE IN MID-WEST MURDER SPREE!

HOT ANGLE
BANG AWAY AT IT!

NEXT FROM WARNERS IS
ESCAPE IN THE DESERT

Philip Helmut Alan Irene Samuel S.
Dorn Dantine Hale Manning Hinds

Screen Play by Thomas Job • Adapted by Marvin Borowsky
From a Play by Robert E. Sherwood
Produced by ALEX COTTLE

WITH ALL YOUR MIGHT
THE MIGHTY 7th WAR LOAN
'ROUGH, TOUGH AND READY, OLD FLAGG-QUIRT FORMULA
Rates • • generally; more in action spots

Columbia
66 minutes
Directed by Del Lord.

Following the moth-eaten, but still dependable, Flagg-Quirt formula, "Rough, Tough and Ready" has enough dame-chasing and fist-fights to appeal to male patrons. Victor McLaglen and Chester Morris (who replaces Edmund Lowe as his new fighting team-mate) give this programmer good name value for the action houses. Although dedicated to the Army Engineers Port Repair Service (salvaging of sunken ships), the film actually stresses rough-and-tumble comedy and wisecracks and has at most no suspense or realistic under-water action.

Directed by John G. Blystone.

Finishing school, tries to help him recoup his popular title song, sung by Kirby Grant. But Grant has any distinction. This story starts with the little-rich-girl-who-turns-popular-singer formula and, about midway, it switches to a murder-mystery angle. Because the latter, however, implies that Wallace, the capable-enough cast, only Gloria Jean has any name value, but this pleasantly demure young lady has been given only mediocre numbers to sing in her clear soprano fashion. Of the six tunes heard, only 'ROUGH, TOUGH AND READY, OLD FLAGG-QUIRT FORMULA

'ILL REMEMBER APRIL' MINOR MUSICAL PROGRAMMER
Rates • — as supporting dueller in family spots

Universal
63 minutes
Gloria Jean, Kirby Grant, Milburn Stone, Jacqueline DeWit, Edward S. Brophy.
Directed by Harold Young.

Although patrons will soon forget this mildly-entertaining programmer, "I'll Remember April" will get by as a supporting dueller in the average formula. The capable-enough cast, only Gloria Jean has any name value, but this pleasantly demure young lady has been given only mediocre numbers to sing in her clear soprano fashion. Of the six tunes heard, only

'THE PHANTOM SPEAKS' HORROR BILL TOPPER
Rates • • as part of double horror bill and as single biller for action spots

Republic
68 minutes
Directed by John English.

A well-constructed, suspenseful mystery melodrama dealing with after-life communication, "The Phantom Speaks" is made-to-order for the thriller addicts. Its title and fair name value make it a good top feature for Republic's "double-scare show" and these same assets also make it suitable as a single feature where horror films click. Unlike its hokey companion feature, "The Vampire's Ghost," this one is in the psychological vein now so favored for mystery films; but, while the story holds interest, it is certainly no more believable. Despite four murders, the picture has several dull spots which strike a somber, rather than a shuddery, note. Several first-rate portrayals, including Stanley Ridges, as an intelligent, middle-aged man, and Tom Powers as an ex-convicted murderer whose phantom takes possession of the former's mind and forces him to kill the latter's enemies, give drama- tical value to the picture. Richard Arlen also does a capable acting job as the newspaperman-hero, Lynne Roberts is an attractive heroine and Charlotte Wynters makes the most of her loyal secretary role. The two titles offer excellent exploitation possibilities.

On the eve of his execution as a murderer, Tom Powers agrees to cooperate with Stan- ley Ridges, who has devoted his life to the theory that the dead can communicate with the living. In this way, the resourceful Powers hopes to get even with certain people he believes were responsible for his capture. The experiment works but Ridges discovers to his horror, that Powers' spirit has stronger will that can compel him to murder several more people. Though Richard Arlen, a newspaper man in love with Ridges' daughter, suspects the truth and is then marked for the next victim, after vainly rebelling against the phantom power, Ridges makes an attempt to murder Arlen and the District Attorney but he fails. Although Ridges is re-arrested, the phantom-guided killer and pays the supreme penalty, no one is actually able to say why the actual murderer — Ridges or Power

'THE VAMPIRE'S GHOST' FOR LOWER SPOT ON HORROR BILL
Rates • • as part of double horror bill; weak alone

Republic
59 minutes
John Abbott, Charles Gordon, Peggy Stewart, Grant Withers, Adele Mara.
Directed by Lesley Selander.

This is just another fantastic horror programmer placing a heavy strain on credulity. "The Vampire's Ghost" lacks cast names and must depend entirely on its lurid title to attract chilli-hungry patrons. However, as the second — or supporting — feature to "The Phantom Speaks" this will get by. At least, the hour-length film makes no pretensions being a psychological melodrama or anything other than a weak thriller containing such super-natural poppycock as vampire's stalking the earth for generations, blood-drained bodies, fear of the crucifix, etc. No one is expected to believe it, only to shudder at it as the younger fans prob- ably will, even if their elders may snicker. John Abbott (one of the screen's ablest character actors) actually whips up some sympathy for the vampire. Charles Gordon shows promise in the hero role. Peggy Stewart, Grant Withers and the others are below-par.

To Ridges, a small town in the rubber-producing country of Africa, comes John Abbott, a man of mystery who soon becomes a cafe owner. He has upset the native population, who fear that a vampire is at large and, although the whites scoff at this, Charles Gordon, official of a large plantation, journeys up the river to reason with his workers. Abbott, who has won Gordon's friendship, goes with him on an expedition, but notices that a bullet goes through Abbott without drawing blood or harming his flesh. Aware that Abbott is a vampire, the savages try to destroy him with a silver-tipped spear, but fails and when Gordon learns about him, he is mesmerized and puts his trust in him. On their return, Gordon is supposed to throw off Abbott's spell even when the latter becomes interested in his fiance Peggy Stewart. Finally, Gardner kills the vampire to free himself from Abbott's power. Now revealed as vampire, living since Queen Elizabeth's day, Abbott escapes into the jungle taking the girl with him. As Abbott is on the verge of taking the girl's life at moonrise, a silver- tipped spear ends his life forever and it destroys the pagan temple.

FILM BULLETIN
An exciting story of a cunning ruthless killer.

Erich von Stroheim
Mary Beth Hughes

The Great Flammarion
"Great with a Gun"

with Dan Duryea • Stephen Barclay

Anthony Mann — Director • Screen Play by Anne Wigton, Heinz Herald, Richard Weil
Story by Anne Wigton • Based on a character "Big Shot" by Vicki Baum from Collier's Magazine
Producer — William Wilder

A Republic Picture
CURFEW, BROWNOUT V-E CASUALTIES

All other news, within the motion picture industry and out, was overshadowed by the overwhelming tidings of V-E Day as the nation heard the first reports at 9:35 a.m. last Monday and the day of Victory in Europe was proclaimed the following morning by President Truman.

One of the immediate results of the V-E Day proclamation was the lifting of the brownout, theatre marquees and signs emerging in all their blinding glory. On the following day, Fred M. Vinson, Director of War Mobilization and Reconversion, announced the elimination of the midnight curfew and the lifting of the ban on home projection as of May 27, made it clear that the Office of Defense Transportation would continue its restrictions on more than “trolley car” travel to race tracks.

Industry spokesmen, estimating that the curfew had cost them $30 million a week, hailed the move as a major move. Most theatres reverted to their pre-curfew schedules, including many who had been forced to eliminate midnight shows. In New York, Broadway many's surrender and the curfew's demise were termed “Great White Way” and theatre reported record attendance as the houses remained jammed into the wee hours of the morning.

Elsewhere throughout the nation, theatres were crowded with jubilant audiences; houses, crowds were orderly. Generally, attendance was at least on a par with holiday grosses and several territories reported record crowds, particular in central city locations.

SEVENTH OPENS IN NEW YORK

Opening gun of the New York area Seventh War Loan Campaign was sounded coincidentally with President Truman's proclamation of V-E Day, for the mammoth drive was drawn to the Waldorf-Astoria Hotel, with all branches of the industry represented. The meeting started with the President's V-E Day message and was under the auspices of the Greater New York area drive committee of which Irving Lesser is chairmain.

Industry leaders addressed by Lesser, Sam Rinzler, WAC chairman; Morris Kinzler, Frederick W. Gehle, State War Finance Committee chairman; Sam Pinanski, national industry chairman and Ted Gamble of the Treasury Department. Gamble stressed the necessity for the campaign's success, pointing out that the collapse of Germany may not have reduced the fighting forces, augmented by an enormous post-war reconstruction program.

Meanwhile, throughout the country, theatre events pledged so far for the “Showmen's Seventh” indicate that the Sixth War Loan totals will be topped. Tom Connors, National Distributor Chairman, reported to Pinanski. The national chairman declared the results were highly encouraging and provided assurance that exhibitors will launch vigorous campaigns at the drive's kickoff starting today and going through June 30th. Bond premiers, like Frank Wilson, Connors, were more than 50 per cent of the total in the Sixth; Children's Matinee, 98.99 per cent; and Free Movie Days, 44.4 per cent. He has asked for a 25 per cent increase over the Sixth, and, with salesmen continuing intensive contesting of exhibitors, he felt the next report would show greatly increased figures.

In Philadelphia, last Monday, despite the first news reports of German surrender and the complete collapse of the Third Reich, a Seventh War Loan luncheon sponsored by the campaign committee for Eastern Pennsylvania, Southern New Jersey and Delaware under the chairmanship of Sidney Samuelson, inaugurated the territories' campaign in a packed house, as exhibitors and distributors pledged greater efforts than ever before.

EXHIB LEADERS DENOUNCE CSU BOYCOTT

The Conference of Studio Unions' attempt to carry the strike to exhibitors by telegraphing exhibitor organization heads and threatening a “nationwide labor boycott of pictures completed or scheduled” during the strike was met with a united front of opposition.

A. F. Myers, Allied board chairman and general counsel, denying to discuss the legality of the boycott, declared his belief that it would "discredit the perpetrators and react in a way they little suspect." He felt that such action against independent theatre owners "who are in no wise involved" would "greatly prejudice unions in public esteem." He felt the threat was merely designed to "frighten exhibitors into intervening in a matter the rightly concerns only the strikers and the studios," rather than serious menace.

Another reaction to the CSU action came from Robert F. Pool, executive secretary, Pacific Coast Conference of Independent Theatre Owners, who said it would be a "direct blow against the Seventh War Loan Drive, as well as succeeding drives," because pictures that would be boycotted probably would be those exhibited during Bond Premiers. He also felt that theatre owners were excluded from the strike situation. Said Pool, "The PCCITO suggests to Mr. Sorrell that the action of the CSU is ill advised and recommends it be reconsidered and withdrawn." As the strike went into its ninth week, still deadlock, Richard F. Walsh, IATSE president, appeared before the American Federation of Labor executive council in Washington to answer questions regarding his chartering locals of carpenters, painters and mechanics, and in an effort to keep a former independent theatre manager, J. A. Poole, to which "trolley car" travel to race tracks.

Meanwhile, several unions representing theatre employees were organized to meet the strike situation. Said Poole, "The PCCITO suggests to Mr. Sorrell that the action of the CSU is ill advised and recommends it be reconsidered and withdrawn." As the strike went into its ninth week, still deadlock, Richard F. Walsh, IATSE president, appeared before the American Federation of Labor executive council in Washington to answer questions regarding his chartering locals of carpenters, painters and mechanics, and in an effort to keep a former independent theatre manager, J. A. Poole, to which "trolley car" travel to race tracks.

GRiffITH CASE STARTS

As the long-awaited Griffith Amusement Co. anti-trust case opened in Oklahoma City U. S. District Court before Federal Judge Edgar S. Vaughan, Government attorney Robert L. Wright lost his motion to include conversations, letters and other documents relating to former distributor defendants and complainant witnesses as evidence. The unexpected ruling came on the second day of the trial, as Wright brought a former independent theatre operator, Dennis Selring of Plainview, Texas, to the witness stand and was a severe blow to the Government's case. Wright, however, was permitted to make a record on such conversations as possibility for an appeal, before U. S. Supreme Court.

Wright's opening statement declared his intention of proving that contracts drawn up by Griffith for product between 1933 and 1938 were designed to eliminate competition and that the competitive opportunities "illegally eliminated in Griffith towns," cannot be resolved until and unless the defendants are compelled to divest themselves of holdings illegally acquired. Defense counsel Charles B. Sanders' opening statement asserting the Griffith contracts were similar to those drawn up by "any ordinarily aggressive independent"

Wright refers to previous anti-trust cases and stated the issue of the present decision, he felt that "the extent of relief to be granted is the real issue we are about to try.

REPUBLIC SETS 10TH ANNIVERSARY

The goal of Republic Pictures' 10th Anniversary Drive between May 27th and July 27th will be the greatest concentration of play dates in its history, it was announced by James R. Grainger, president and general sales manager. The 10th Anniversary film "Flame of Barbary Coast," now current in pre-release engagements, will play more than 2500 theatres during June and July Grainger said, with highly concentrated advertising and publicistic campaign to back the drive.

In connection with the drive, the April 28th issue of Business Week carried a feature on Herbert J. Yates, Sr., President of Republic Productions, Inc., and founder of the company and similar feature appears in Newsweek.

DEADLINE FOR DECREE REPLIES

July 1st was the deadline set by Federal Judge Henry V. Goddard for the Government's reply to the distributor-defendant interrogatories and to supply all possible information on its alleged role in the New York equity suit hearing last fortnight. Judge Goddard took the action following the Government's indication that it would be impossible to supply information as to probable witnesses and their line of testimony until 30 days before the trial opened and distributors objected on grounds that it would no

(Continued on Page 26)
COLUMBIA

Although the strike continues, production is progressing satisfactorily at all major studios, and pictures are being started and completed on schedule. Columbia is at a peak of production, with four films in work. Two started this week: "Texas Panhandle," a Charles Starrett western, and one titled "I Love a Band Leader," with Phil Harris and Rochester.

Also rolling is "Pardon My Past," the first independent production of Leslie Fenton and Fred MacMurray, which will be released through Columbia.

Two more musicals are slated to start in May, "Gertie From Bixter" and "Tars and Spars," based on the Coast Guard revue. The latter may be held up because of lack of special sets, due to the strike.

Norman Deming, who started as assistant producer on "Cover Girl," has had his contract renewed for another year. His first assignment under the new deal will be "Some Call It Love," starring Rossalind Russell, also slated to start shooting in May.

Richard Sokolove, story editor for the past two years, handed in his resignation, effective immediately.

Columbia is planning a series of Westerns which will co-star Charles Starrett, its long-time star, with a new acquisition, Smiley Burnett. The first of the series, "Powder River," is set to start in May. The studio has also purchased two new "Whistler" scripts, starring Richard Dix.

Operating profit during the final six months of 1944 dropped a bit, showing $30,000,000 as compared with $35,000,000 in the same period of the previous year.

METRO-GOLDWYN-MAYER

William Rodgers, distribution head, completed a new divisional and district managers' setup. Edwin W. Aaron was appointed to fifth sales managers' post, and in addition to handling circuit sales for the company, will also supervise sales in the Los Angeles, San Francisco, Portland and Seattle territories. Rodgers also promoted three branch managers. Henry A. Friedel, manager of the Denver branch, now includes Salt Lake City and Omaha in his territory. Ralph Maw, Buffalo manager, will have Minneapolis, Des Moines and Milwaukee, with headquarters in Minneapolis. Herman Rippa, Albany head, will add Buffalo and New Haven exchanges to his home port. The re-shuffling was done with a view to post-war operation when sudden shifts of population may need immediate action by a responsible executive. All sales managers will now operate in the field, rather than from their home offices. Rodgers feels this setup will facilitate servicing exhibitors, as well as selling them the product.

Film shortage has put a halt to Metro's plan to produce a series of six five-reelers. Two of these are finished, "Main Street After Dark" and "Bewitched" (originally titled "Alter Ego"), but the latter has not been released -- due to studio's announcement that the picture was not to be released. The studio's backlog of films is now ready to be shown, unless relieved, will be much more serious a threat to production than the strike has been or will be.

Metro has not started any new pictures, but the six productions announced in our last issue are rolling in high gear. Three of these are in Technicolor and, although the strike has spread to the Technicolor laboratories, cameras and equipment are still being rented, and all commitments have been fulfilled with all studios. The studio is relieved, but has a wary eye on the situation, hoping to finish their three color films before any serious trouble starts.

Despite the fact that no new productions have been put into work, Metro has been busy buying scripts for the future. They have purchased a chapter from Morton Thompson's novel, "Joe, The Wounded Tennis Player." The chapter, titled "Louie, the Horse," is being scripted and will be produced by Sam Marx. Despite the levity of its title, "Louie, the Horse" is a serious story, and the film will have the flavor of "Meet Me in St. Louis." Other new purchases are Stephen Longstreet's novel, "The Crystal Girl," and "Silly Girl," by Angha Enters, the famous writer-painter-dancer. It is Miss Enters' life story and will be produced by Joe Pasternak.

William Fadiman, scenario head and member of the studio editing board, has been promoted with a new contract to MGM story head.

Audrey Totter, who has made five pictures since she signed with Metro a year ago, has been given a new term contract. She appeared in "Main Street After Dark" and is currently the supporting feminine lead in "For Better, For Worse," the June Allyson-Robert Walker starrer.

In final stages of preparation is "Two Sisters From Boston," with Henry Koster directing and Joe Pasternak producing. It is a big scale musical with Kathryn Grayson, June Allyson, Jimmy Durante and Peter Lawford. Two new productions start momentarily. "This Strange Adventure," starring Clark Gable and Greer Garson marks Gable's return to films and is expected to be one of the year's biggest films. The second is "She Went to the Races," with James Craig and Frances Gifford.

MONOGRAM

Monogram started a new one, "Sunbonnet Sue," budgeted at $400,000, the highest bracket picture of the current season for this studio. It is being produced by Scott Dunlap and directed by Ralph Murphy, starring Phil Regan and Gale Storm. Two more are slated to go in May, third of the "Yeehaw Kid" films and "The Shanghai Cobra," with Sidney Tolmer, who is in Charlie Chan role.

The studio is waving flags over the success of its film, "Dillingham," which broke records in New York City with opening day crowds necessitating police protection.

"Saddle Serenade" is the new monicker for "Cowboy Serenade," which has finished production. Incidentally, Life Magazine shot a layout on this film while it was on location. The mag story is expected to be given six pages and will be titled "How Westerns Are Made."

Glen Cook, formerly with the old Monogram organization and recently with Harry Sherman, has been made general production manager at Monogram. Morey Goldstein, manager of the New Haven branch with MGM, has been appointed Eastern Sales Manager for Monogram, succeeding Harry Thomas, who resigned to head FRC sales department.

The studio plans a new series, to be known as "High School Kids," and produced by Sam Katzman for release through Monogram. They will be "jitterbug musicals" of modern youth and contracts signed call for four a year.

Six new features will be released in May. "The Scarlet Claw," "Springtime in Texas," "Trouble Chasers," "China's Little Devils," "In Old New Mexico" and "Flame of the West."
PARAMOUNT


No less than twenty-eight pictures are in preparation. Some of the bigger films will be "Blue Skies," a film version of the hit play "Dear Ruth," Irving Stone's novel "Immortal Wife," Seton Miller's original "Calcutta" and Heywood Broun's novel "The Sun Also Rises."

Hal Wallis is going on all cylinders, planning to start "The Crying Sisters," with Barbara Stanwyck, and the Lillian Hillman play "The Searching Wind" at the same time. The third picture will be either "Dishonorable Discharge" or "The Life of Tchaikovsky." Wallis will go to England next year, to make up for one postponed.

Two new ones will start in May. The first will be "Too Good To JAIL," for which Paramount has borrowed Teresa Wright to co-star with Ray Milland and Brian Donlevy. The second will be "To Esch His Own," starring Olivia De Havilland, and produced by Charles Brackett.

Pine-Thomas has seven in preparation.

The studio has bought the James Barrie play, "Alice Sit by the Fire," to be made for the Paramount. It will be produced by Brackett, and is the third Barrie play to be done by Paramount, the others being "Peter Pan" and "A Kiss For Cinderella." They have also purchased the new Jacques Duval play, "Oh, Brother," prior to its production on Broadway this summer. Charles Brackett adds this one to his cap, too.

John McNulty, now writing for Paramount, has sold the studio a collection of his stories based on whimsical New York Irish characters, shortly to be published under the title "Third Avenue, Never." The studio is using one of the stories as the basis for a Bally Fitzgerald starrer to be called "Third Avenue."

Lewis Allen, who directed "The Uninvited" and "Our Hearts Were Young and Gay," has been signed to a new one-year contract... Sol Siegel has checked in at the lot as a producer, following completion of "Kiss and Tell" for Columbia.

Charles Reagan, V. P. in charge of distribution, is so enthused about "Incendiary Blonde" that he predicts it will rival the grosses of "Goin' My Way" and "Deanna Durbin's"... "The Witch," a historical novel based on the building of the Clipper Ship, has been added to the Hal Wallis list of acquisitions.

The only department that isn't booming at this studio is the Shorts. The program for 1945-46 is essentially the same as this season, with very few switches, which add up to 62 subjects in nine Shorts series.

Paramount's 1944 earnings showed a slight increase over the same period in 1943. 1944 reported $16,488,106, as against 1943's $16,140,821.

PRC

In the appointment of Harry H. Thomas as vice-president and general sales manager, PRC has made a shrewd move to bolster its distribution branch. Thomas is a thoroughly schooled veteran of the indie field and has many friends among circuit and independent buyers. He will prove a real asset to this outfit.

Leon Fromkess has bought the Philadelphia exchange formerly held by H. W. Given, and appointed Frank Hammerman as branch manager. This marked the second important key exchange to be acquired by the company in April, and brought the total now operated by the company to more than sixty percent of the independent circuit's total. Negotiations are being conducted by Pathe Industries, Inc., in New York, whereby Pathe may acquire a number of key city theaters. This would give PRC showcases for its product.

What probably is the first screen story to be suggested by the San Francisco Conference has been purchased by PRC for production. The story is "International Police," and will center around a second officer who is a member of the International Police Association. Fromkess feels there will be a reaction against straight war pictures after the war, but that this goes on a different tack, and can be termed an adventure story.

The studio plans to produce a series of action thrillers in color and started its first this week, "In Old Wyoming," steered by Robert Emmett and starring Eddie Dean...One other Western has started at this studio, and six straight dramas are scheduled to start in May.

Thirteen films are scheduled for release during May, June and July. Two of them are special features, "The Enchanted Forest," the firm's first production in color, and "Why Girls Leave Home.

Lloyd Lind, formerly with Monogram, joins PRC as assistant to Harry Thomas.

Bert Kulick denies that the termination of his deal as sales manager had any connection with the sale of his New York franchise.

REPUBLIC

The film which was to be based on an incident in the life of Mozart, "Mozart's Trip to Prague," has been changed to expand it into a complete biographical picture of the composer's life, will be called "The Immortal" and will include eight of Mozart's compositions.

The script sold to the studio by producer-director Joseph Kane, "Bells of the Gold Coast," has had its title changed early in the game. It's now "In Old Sacramento"...Putting an amorous in the once titled "The Purple Shadow Strikes," the latter changed to "The Purple Monster Strikes" now in production.

Roy Rogers will return from his rodeo and hospital tour to find high budget Westerns lined up for him — depending upon his draft status. All five scripts are original screenplays.

Two new starters this week, "Rough Riders of Cheyenne," with Sunset Carson and Peggy Stewart, and "Love, Honor and Geography," the latter is a high bracket comedy starring Virginia Bruce and Victor McLaglen, produced by Harry Gray and directed by Al Rogeli, who wrote the story. It is McLaglen's first picture under his new contract.

An original screenplay titled "Blossoms for Edie" has been bought for production in the near future by Armand Schaefer. Schaefer will also have under his wing "Frontier Nurse," bought by the studio from a Louisville newspaper which published factual accounts of these nurses. It marks a precedent in the purchase of stories...Schaefer has bought rights to the song title "Don't Fence Me In," to be made into a film possibly for Monte Hale.

RKO-RADIO

"Bells of St. Mary's" is winding up production, and "Die Dong Williams," a musical comedy with Glenn Vernon and Mark McMillen is the only new starter.

RKO has set somewhat of a record in the past few months having commitments with twenty of the screen's biggest names You can't blame the studio for boasting a little, with such names on the lot as Bing Crosby, Ingrid Bergman, Cary Grant, Ginge Rogers, Rosalind Russell, Eddie Cantor, Joan Davis, Pat O'Brien, Gregory Peck, Maureen O'Hara, Dick Powell, Paulette Goddard, Frank Sinatra, Paul Henreid, Laraine Day, Randolph Scott, Walter Slezak, Robert Young, Cantinflas (the Mexican star) and Joe Wayne.

A deal has been signed with Orson Welles, who will produce and star in a film titled "My Friend Bonito," to be release through RKO. Jackson Leight will co-produce with Welles an Norman Foster will direct.

Nan Leslie has had her option lifted by the studio. Miss Leslie was signed to a term contract by RKO after her initial screen role in "Journey."... James Francis Crow has a new contract with WM. Dozier at Paramount, and forwarded to RKO when Dozier became production aide to Charlie Koenner... Edgar Kennedy completed his fourteenth year with RKO and was given a new contract for six pictures.

The studio has bought screen rights to the Anne Parrish novel "All Kneeling,"...Dick Powell started something with his role "Murder, My Sweet." Not only does the studio plan to star hi in "Cornered," but they have bought an original murder yarn titled "Indict This Baby" for Powell. The price was $30,000. And — producer J. Robert Bren is writing an original for a novel titled "Galveston."

There's an unusual financial deal by RKO with the productions of "The Bells of St. Mary's" and "The Robe." The studio will provide distribution, studio facilities and end money for "The Robe" only, for participation in gross rentals starting...
from first dollar. It is understood that RKO's participation will start around 20% of rentals.

The Goldwyn lot is quiet, as the next production "Kid From Brooklyn" (Danny Kaye) will not start for some weeks.

International is still shooting "Tomorrow Is Forever" (Claudette Colbert, Ronald Colman, Hereward Wales), but "The Countess of Monte Cristo," the Sonja Henie Technicolor film, was held up on its starting late of May 1. It should roll any day. When David Lewis finishes its production, "Tomorrow Is Forever," he will not renew his current two-year contract with the studio, but plans independent production.

20th CENTURY-FOX

Gross income for 1944 is the highest in the company's history. The net earnings were $12,485,491, almost two million dollars over the preceding year. And there was a time when some film executives cried that the war would endanger the earnings of the industry!

The campaign for 20th-Fox's thirtieth anniversary ran off handsomely. The publics claim that during April, the anniversary month, approximately 90% of the nation's theaters exhibited at least one 20th Century-Fox film.

Two new ones started this week, "Fallen Angel," which marks Alice Faye's return to the screen, with Dana Andrews, and "Enchantment," with both John Payne and June Haver. At the last minute, it was decided to do Technicolor in Technicolor to take advantage of the colorful bayou country where much of it will be filmed.

This points to the fact that producers seem to disregard the spread of the strike to Technicolor. Despite a week of picketing and although top pack has been very involved in the work, there has been no delay in fulfilling commitments to the major studios. There has been no interruption in the photography, and efforts are being exactly the same service as before the strike. To prove the point, this studio is angling for a Technicolor commitment on "Down to the Sea in Ships," which will star Fred MacMurray and be produced by Louis Lighton. Also planned in Technicolor is "Gentlemens Summer," to be handled by Otto Preminger.

It has been a colorful season for 20th Century-Fox. Out of his season's films, all of which have been completed, incidentally, here have been many Technicolor films, the most recent of which are "Where Do We Go From Here?," "Nob Hill" and "Billy Rose's Diamond Horseshoe." Half of the films for the next year have been finished, and three are in Technicolor — "The Dolly Sisters," "Kitten on the Keys," "State Fair" and "The Enchanted Voyage," now shooting.

The black and white films completed or in production for next year are "The Boy from Brooklyn," "For Adana," "Captain Eddie," "Junior Miss," "Dragonswey," "Fallen Angel," "No Man Can Be Told," "Within These Walls" and "Caribbean Mystery."

Because of the backlog of films, the studio is now scouting for film stories that will not be released for a year or eighteen months. Scanning public taste that far ahead is difficult, but right now the studio is angling for a Technicolor particularly light comedy overtures. The dearth of writers is being felt by all studios and making it tough for story departments.

20th Century-Fox has purchased a Raymond Chandler story, "High Window," and cast Fred MacMurray in the role of Phillip Marlowe, the detective played by Dick Powell in "Murder, My Sweet." They have also bought film rights to Edward Harris's novel, "Any Number Can Play." The price was $40,000 plus a sliding scale based on book sales, with a ceiling of $75,000.

Charles Russell had his option lifted for another year and has been assigned the leading role in "The Embezzler"—Margo Wode also stays for another year, and he gets a role in "Leave Her to Heaven." John Ireland, after his performance in "Walk in the Sun," gets a long-term contract and a role in "The Enchanted Voyage." Fred Finklehoffe, formerly writer-producer at MGM, has signed in the same capacity with 20th Century-Fox, and his first assignment will be "Baby Come Home." Fred Kohlmar has left Fox and checked in with 20th Century-Fox. He will produce a comedy called "Comes Marching Home" (apologies to Metro), and "The Dark Corner," a murder mystery. Now that we've had a run in titles on the "sun" (Blood on the Door, in the Duel in the Walk in the), it seems as though the corners will take over. "Cornered" is a murder mystery coming up at RKO, now 20th comes forth with "The Dark Corner." Look for "Around the corner" any day.

Spyros Skouras has made a deal with J. Arthur Rank, the English movie tycoon, whereby Rank will produce two features for 20th Century-Fox, each at a cost of about $500,000. While the films box-office value in the States as well as in Great Britain, 20th stars and directors will be imported from Hollywood. Reciprocal deal for distribution of Rank productions in the United States by 20th-Fox has also been arranged. The arrangement for the studio to play Rank productions in its South African theaters has the film trade puzzled, unless Fox plans to give up some of the playing time of its own pictures.

Mr. Rank arrives in Hollywood shortly, and his business deals with American studios will bear watching. From what has already been reported, he plans to make deals with many of our studios.

UNITED ARTISTS

The independents continue to be the only producers affected by the strike, as this week again finds no new starters, "Duel in the Sun" still shut down, and Stromberg's "Young Widow" the only picture shooting.

Despite lack of shooting activity on United Artists productions, there are a number in preparation. Harry Sherman plans to make "They Passed This Way," a Saturday Evening Post story, and is angling for Joel McCrea as the star...Peter Tinturin, composer, has turned producer and will do a musical comedy fantasy titled "Island of Stars." It is set for United Artists, whose total is budgeted at $800,000...Jack Chertok has concluded a deal with Hunt Stromberg under which he will produce as an independent and release through Stromberg's United Artists release. Hedy Lamarr may star in the first film...Jules Levy is to make "The Homesteaders" with Randolph Scott, Barbara Britton and Marjorie Reynolds, for United Artists release. The title is tentative.

The deal between Mary Pickford and Bernie Fineman, in which they were to co-produce a series of pictures for United Artists release, is off due to the raw stock situation.

After changing leading lady for "Young Widow" from Ida Lupino to Jane Russell, Hunt Stromberg also has changed directors. Wm. Dieterle left after disagreement with Stromberg on the script, and Andre de Toth has taken over in his stead.

Stromberg, incidentally, is setting a commendable precedent for other producers. In casting extras for "Young Widow," he is giving priority to discharged servicemen...Hollywood whispers have it that Jane Russell is going to surprise movie-goers. Those who have watched her on the set predict that she shows definite promise of turning out as top star material.

Ben Schulberg has resigned his post as executive assistant to David O. Selznick.

Producer David L. Loew has announced an addition of $100,000 will be thrown into the ad campaign on "The Southerner," formerly titled "Hold Autumn in Your Hand." Release date has not been set, but will probably be late summer.

Gregory La Cava is suing Mary Pickford for $1,653,750, charging she reneged on agreement for him to write, produce and direct "One Touch of Venus." La Cava claims he ceased all other activities to concentrate on preparation for the picture and that Miss Pickford refused to sign the contract on the assigned date. La Cava wants the court to impound all receipts from the picture when it is released by United Artists. Studio Size-up will report further developments.

UNIVERSAL

Universal claims to be the first studio to discard war movies, and announces its plans to produce unpretentious stunts in forthcoming productions. Instead of two or three songs per picture, they plan seven or eight, and at present have sixteen songwriters working on productions planned for the future. This department recently explored a story two that suggests that Universal put their emphasis on "better" instead of "bigger."

Two new starters this week, "Frontier Gal" in Technicolor, and "On Stage, Everybody," a Jack Oakie-Peggy Ryan musical, whose story idea was lifted by the new contract clause in Hollywood, which forbids stars to reveal their salaries to anyone.

This makes four in production and six in the cutting rooms — busy time for the studio. Those being edited are "Hear That Trumpet Talk," "Night in Paradise," "The Naughty Nineties," "Pillow of Death," "Girls on the Spot" and "Strange Confession."

(Continued on Page 18)
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1944-45 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

**NEW PRODUCTIONS**

**TEXAS PANHANDLE**

Western—Started April 30

Cast: Charles Starrett, Nannette Parks, Spade Cooley and Band.

Director: Ray Nazarro

Producer: Colbert Clark

Story: Secret services gets mixed up with wealthy, no-good twin brother.

**METRO—GOLDWYN—MAYER**

1944-45 Features Completed (39) In Production (6)

**RELEASEx**

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<td><strong>1919-20</strong></td>
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**REVIEW CHART**

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**COMPLETED**

**Release Date**

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<td>Details under title: <strong>Philadelphia</strong></td>
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<td><strong>Rover, a Soldier, Too</strong></td>
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<td><strong>Sail of a Monster (57)</strong></td>
<td><strong>Habert-Marrand</strong></td>
<td>6-02.</td>
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<td>Details under title: <strong>Death Walks Alone</strong></td>
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<td><strong>Satan's Saddle (65)</strong></td>
<td><strong>Frazee-Samuellh</strong></td>
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<td><strong>They Live in Fear</strong></td>
<td><strong>Kriger-Parrish</strong></td>
<td>3-6.</td>
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<td>Details under title: <strong>Abbe's Children</strong></td>
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<td><strong>U-Best Prisoner (65)</strong></td>
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**ABBEY-CARTER**

1944-45 Features Completed (8) In Production (4)

**REVIEW CHART**

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<tr>
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<tr>
<td><strong>4-25</strong></td>
<td><strong>Fighting Folly</strong></td>
<td><strong>William Holden</strong></td>
<td><strong>1919-20</strong></td>
<td>3-3-44</td>
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**COMPLETED**

**Release Date**

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<thead>
<tr>
<th>Address Unknown (72)</th>
<th><strong>Louis-Christsen</strong></th>
<th>11-15.</th>
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<tr>
<td><strong>Batman, The (Serial)</strong></td>
<td><strong>Mish-Pattinson</strong></td>
<td>7-16.</td>
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<tr>
<td><strong>Carolina Blues</strong></td>
<td><strong>Hyer-Miller</strong></td>
<td>5-15.</td>
<td>9-26.</td>
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<tr>
<td>Details under title: <strong>Watchful Blues</strong></td>
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<tr>
<td><strong>Cry of the Wergnog (65)</strong></td>
<td><strong>Mason-Crane</strong></td>
<td>5-15.</td>
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<tr>
<td><strong>A Westward Journey (65)</strong></td>
<td><strong>Reed-Brown</strong></td>
<td>5-29.</td>
<td>7-7.</td>
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<td>Details under title: <strong>Beauty for Sale</strong></td>
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<tr>
<td><strong>The Important Years (93)</strong></td>
<td><strong>Arthur-Kennedy</strong></td>
<td>5-15.</td>
<td>8-17.</td>
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<tr>
<td><strong>Kansas City Kid (65)</strong></td>
<td><strong>Barnes-Johnson</strong></td>
<td>5-29.</td>
<td>7-7.</td>
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<tr>
<td><strong>Longhanded Mrs. (54)</strong></td>
<td><strong>Henderson-Willis</strong></td>
<td>6-05.</td>
<td>6-29.</td>
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<tr>
<td><strong>Loudmouth Hidalgo (65)</strong></td>
<td><strong>Lauderdale-Randolph</strong></td>
<td>4-5.</td>
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<tr>
<td><strong>My Wishes Can Te (65)</strong></td>
<td><strong>Robinson-Douglas</strong></td>
<td>1-10.</td>
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<td><strong>The One Mysterious Night (65)</strong></td>
<td><strong>Harris-Carter</strong></td>
<td>6-12.</td>
<td>9-22.</td>
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<td>Details under title: <strong>Blackie's Adventure (57)</strong></td>
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<tr>
<td><strong>Robie Roam of the Range (57)</strong></td>
<td><strong>Starratt-Wright</strong></td>
<td>9-21.</td>
<td>7-29.</td>
</tr>
<tr>
<td><strong>Rogue Command (60)</strong></td>
<td><strong>Jr's-landis</strong></td>
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<tr>
<td>6628, Osborn Duet</td>
<td>11-12</td>
<td>Osborn, Duet</td>
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<td><strong>BLOCK NO. FOUR</strong></td>
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<td>6628, Osborn Duet</td>
<td>11-12</td>
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<td>Compass</td>
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**NOT DESIGNATED**

| Five Women | 11-12 | | | |
| Five Women | 11-12 | | | |

**PRODUCTION**

- **Block No. One**
- **Block No. Four**
- **Block No. Seven**
- **Not Designated**

**UNIVERSAL**

**1945-46 Features (33)**

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<tr>
<td>Youth's Treasure</td>
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<td>Universal</td>
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<td>Wilder's</td>
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<td>Slacks</td>
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<td>11-25</td>
<td>Universal</td>
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**NEW PRODUCTIONS**

**On Stage, Everybody**

**Musical—Started April 23**

- **Cast:** Jack Oakie, Peggy Ryan, Johnny Coy, Julie London

**Director:** Jean Yarbrough

**Producer:** Warren Wilson

**Story:** Father-daughter vaudeville team splits when daughter goes into acting. Production actually organized and paid for by daughter's program.

**Frontier Gal! (T)**

**Western—Started April 24**

- **Cast:** Yvonne de Carlo, Rod Cameron, Alan Curtis, Andy Devine, Fuzzy Knight

**Director:** Charles Lamont

**Producer:** Michael Pessier

**Story:** Cowboy marries woman saloon keeper, but loves another girl. After prison term for murder, he comes back to wife.

**RELEASE CHART**

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<td>11-25</td>
<td>Universal</td>
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Ann Blythe, under contract to Universal and said to give a great performance in Warners' "Mildred Pierce," is recovering from the accident in which she sustained a broken back, and is expected to be able to work in about six weeks.

Universal picked up the options of Robert Paige, Roy Wm. Neill, and director Charles David, who is currently megging "Lady On a Train," Deanna Durbin starrer.

Dudley Nichols has taken over from Ludwig Bermelmanns the writing of the screenplay of "Scarlet Street," to start in July with Edward G. Robinson, Joan Bennett and Dan Duruya...Lucien Hubbard's first assignment for Universal is "Johannie Anselmo," one of his own original stories...Jane Murfin, new woman writer-producer, will make for her second Universal production "Bull By the Horns."

### WARNER BROS.

**"The Two Mrs. Carrols," starring Humphrey Bogart and Barbara Stanwyck, started shooting this week. Miss Stanwyck's next picture for Warners will be "Cry Wolf," another mystery story.**

This new brings to five the pictures shooting on the lot. The others are "The Time, The Place and The Girl" (another headache for producer), "A Stolen Life," "Janie Gets Married" and "Danger Signal."

Jack Warner has assigned eight more directors to work on scripts slated to go into production in the next few weeks. Raoul Walsh is preparing "The Adventures of Don Juan" to star Errol Flynn; Herman Shumlin is working on "Confidential Agent," to star Charles Boyer; Delmar Davis is on "Target-Japan." Jean Negulesco will handle "Humoresque"; Michael Curtiz will direct the Cole Porter biography, "Night and Day," to star Cary Grant; James Kern is working on "Don't Leave Me, I" and Irving Kapper is preparing "Land I Have Chosen."

The studio has received bids up to $250,000 for a script they have had some time, titled "Happiness," but is turning a deaf ear to offers.

Henry Blanke refused offers from other studios when his contract as producer ran out, and has been rewarded with a new contract, to go for fifteen years—which sets some sort of a record for longevity.

### NEW PRODUCTIONS

**THE TWO MRS. CARROLLS.**

Mystery Drama—Started April 26

Cast: Bogart, Barbara Stanwyck, Alexis Smith, Nigel Bruce, Isobel Elsken.

Director: Peter Godfrey

Producer: Mark Hellinger

Story: Psychological murder mystery. Bogart loves two women, kills one.

From Broadways play.

### SIZE-UPS

**1944-15 Features Completed (33) In Production (5)**

**WARNER BROS.**

Ellingwood W. Kay, eastern story editor, has been appointed west coast story editor. As yet, no replacement has been announced for the eastern post.

This company has announced that if it cannot get shows for its product in Australia, it will build its own theaters in cities there.

Warners is definitely leaving the Hays Office on June 1st, will set up its own labor relations office which will deal separately with the various guilds and unions involved.

**INDEPENDENT**

Several independent productions have been announced, there will be a skit made for almost all of them because of film shortage, which, it has been predicted, will last until the would-be producers to be hardest hit are those who make pictures on major lots and for release through the distribution systems of those organizations. Those who have produce freelance studios may fare a bit better. RKO will be able to vide added footage for Goldwyn and International, but Un Artists cannot help because it has been deprived of its allocation.

Nevertheless, plans are being made for productions this year. The Warner Brothers have bought the novel "I Would Be In Your Shoes" and are seeking Pat O'Brien to star. They plan a major company release. King Bros. have signed dirig Alfred Zeiler for a series of three pictures. His first will be "Payment Due," releasing plans for which will soon be announced. James S. Burkett has purchased "101 Ranch" for Burkett-R Productions, for major company release. They are trying to John Wayne to star. Grippo has completed plans to produce four pictures a year starring Leo Gorcey and Hunt Hall, releasing deal has been set.

Sam Briskin, with "The Flying Yorker" already due to way, wants to buy rights to the stage play, "Harvey," to be directed by the Capra-Briskin unit when Capra is discharged from the Army. The firm is looking for a studio to purchase so that can set up permanent headquarters.

William LeBaron announced that William Jaffe of Rosenberg Jaffe will represent the LeBaron setup in the East. Product plans will be announced as soon as raw stock is made available for newly formed Independents.
EXPLOITATION PICTURE of the issue

This lusty scene has John Wayne, a yokel cattle-man, and Ann Dvorak, Queen of Barbary Coast, leading the boys and girls of the barroom in a rollicking ballad.

"FLAME OF BARBARY COAST" ... Republic's Anniversary Hit!

Favored with one of the most extensive advertising campaigns ever accorded a Republic picture, Flame of Barbary Coast comes to exhibitors heavily pre-sold. However, there is plenty that the showman can do with this robust melodrama of a colorful era to boost grosses. It is replete with sure-fire ingredients — a rowdy Barbary Coast gambling house, the Frisco quake, fistfights and shootings, old songs and new. It's powerful he-man stuff, with the old love triangle to please the ladies.

(Continued on Next Page)
EXPLOITATION PICTURE
(Continued from Preceding Page)

"FLAME OF BARBARY COAST"

CREDITS

1. The story takes place at the turn of the century. When Montana cattle-man Duke Fergus (John Wayne) visits San Francisco to collect a debt from Tito Morell, gambling king of the Barbary Coast, he meets Flaxen Terry (Ann Dvorak), Morell's girl. To provoke Morell, Flaxen serves as Duke's guide around the Coast.

2. Flaxen is starred in Morell’s show at the El Dorado. Little by little she is attracted to Duke, whose rugged charm is a pleasant contrast to the suave polish of Tito.

3. Morell (Joseph Schildkraut), in turn, seeks to vex Flaxen by auditioning Rita Dane (Virginia Grey), blonde singer who is after Flaxen's job. Flaxen counters by helping Duke win heavily at Tito's gambling tables, but the ranchman eventually is cleaned out.

4. Duke returns to the Coast with another bankroll and S Wylie (William Frawley). Under Wylie's tutelage, Duke fortune and opens a competitive gambling house, The Dollar, and gets Flaxen as his star.

5. On opening night, the earthquake hits Frisco, the Dollar is destroyed and Flaxen is seriously injured. However, when Duke remains faithful, despite warnings that she may not walk again, she fights for recovery — and wins — just as it does.

Several of the newspaper ads from the press sheet.
HERO PARADE LAUNCHES MASS. DRIVE

Boston—A mammoth Parade of the Heartbeats, paying tribute to outstanding war workers, will be the kickoff event of the War Loan in Massachusetts, on Sunday, May 13, a day before official start of the drive, Martin J. Mullin, "Showmen's Seventh" War Loan chairman, said.

This event, which is sponsored by the "Showmen's Seventh" mittee and the state War Finance Committee, will inaugurate a series of events in Boston until the conclusion of the drive which are intended to lead to actual bond sales. The impact will felt throughout Massachusetts and New England.

Among the featured stars in the procession will be the sons of the team of five Marines and a sailor that braved Jap machine gunfire to plant Old Glory atop Mt. Suribachi. They are Pfc. John H. Bradley of the Navy, and Marines Pfc. Parnes and Pfc. Agnon, the latter a New Englander who hush Boston's downtown streets, later taking part in ceremoes on the Common.

Riding at the head with the Iwo Jima heroes will be Joe Tuchal, the news photographer who ignored the hail of bullets climb the mountain and snap the picture that has been be the "7th War Loan's symbol.

ATLANTA

MISSOURI KICKOFF

St. Louis—Nearly 250 members of the industry from exhibition, distribution and publicity attended Eastern Missouri's "Showmen's Seventh" War Loan kickoff meeting at the Coronado Hotel on Sunday, April 29th, the largest turnout for a War Loan meeting held in this territory.

Speakers included Walter W. Head, State War Finance Comroe chairman; Director of Public Safety Charles Riley, repre-enting Mayor Joe W. Sherry; Metropolitan St. Louis WFC chairman, Seventh War Loan; Louis K. Ansell, for speakers, and B. J. McCarthy, distributor chairman.


Special guests included Eddie Peabody, John Boleis and Chico Freeman, financiers; Bro. Michael Sherry and Br. George J. Briege, war veterans of Iwo Jima. The program included music by the Guardsmen, members of the local Coast Guard unit.

S. CAL. 100 MILLION 'E' BOND GOAL

Los Angeles—A quota of $100,000,000 in "E" Bond sales was set for Southern California exhibitors and distri- butors here last week for the "Showmen's Seventh" War Loan, a regional meeting, held in the Cocnuton Grove, presided by Charles P. Skouras, Western area regional chairman for the state, and Gus Metzger, Southern California exhibitor chairman. Herman Wober, western distributor chairman, re-presented Tom J. Connors, national distributor chairman.

The pre-campaign strategy session also had among its speakers—Robert H. Moulton, War Finance Committee chairman; Dave F. Simon, former industry chairman for this area; Harry Cohen, distributor chairman; O. C. Greer and Sherrill Corwin, Southern California vice-chairman, and Seymour Peier and Mort Goldman, publicity co-chairmen.

We are about to enter the greatest financial undertaking in history and it is going to take more hard work, more personal effort, more buying and selling than ever before," said Ted Tule in a talk which was especially recorded and flown to Los Angeles from Washington, D. C.

Tulce specifically asked that more theatres become issuing agents, more bond and children's premiers be held, and stressed the importance of free movie days. He urged, too, that all theat- res play their part in the campaign.

In connection with the Hollywood division of War Activities Committee, it was announced that every theatre run- ing the "Star Bond Rally" short subject.

35 PLEDGE 'MARCH THRU GEORGIA'

Atlanta—More than 35 members of the "Showmen's Seventh" War Loan advisory committee pledged themselves personally to the campaign message delivered by National Chairman, and chairman of Georgia at a special meeting and luncheon called by William K. Jenkins, Georgia exhibitor chairman. The pledges followed an appeal by Jenkins to enlist the entire support of the approximately 350 motion picture houses in the state.

Tom Camp, assistant to Jackson P. Dick, Georgia War Finance Committee chairman, explained to the distributors and exhibitors assembled the need for the all-out effort since the state was faced with the highest quota of any bond drive to date. Jenkins, together with Grover Parsons, distributor chairman, said people are coming in from throughout the state, all offering 100 percent cooperation.

O'DONELL SETS 7-POINT PLAN

Dallas—R. J. O'Donnell, exhibitor state chairman for Texas for the "Showmen's Seventh" War Loan, has outlined a seven-point program for all theatre operations in the state.

The plan follows: (1) Payroll deduction plan for all theatre employees; (2) new and attractively decorated bond booths; (3) thorough sell the "All-Star Bond Rally" subject which is and runs September 7th through 13th War Loan Committee and the period of the bond drive; (4) War Bond premiers and children's bond shows; (5) Free Movie Days in every theatre on June 6, the anniversary of D-Day, and "The Teenth" War Bond premiers for colored patrons on June 19.

Ray Beall and Bob Kelly, Texas state publicity chairman, have issued a special four-page press sheet for Texas exhibitors, containing a description of stunts used in previous War Loan drives that are applicable in the Seventh.

SEND BOND TO BOY OVERSEAS

Washington—A V-Mail Certificate, described as a bond-selling "natural," has been devised by the War Finance Division of the Treasury and is available to theatres through state War Finance committees. Use of the certificate by theatres is urged by Tom Baily, industry consultant to the Treasury Department.

The certificate, a fine form of a personal letter, with space for address of the serviceman and a drawing of a bond covering its face, and space for remarks and signature by the bond purchaser. The tear-off bond between us from the folks back home. A real bond like this is waiting for you." The actual bond is retained safely at home.

"All state War Finance offices have supplies of this certificate and urge all film industry for the bond-boat catchline: 'Send a bond to the boy overseas!'

'HOLLYWOOD NITE IN WASHINGTON'

Hollywood, Broadway and radio provided Washington with a double-barreled kickoff for the $14,000,000,000 Seventh War Loan campaign, on Sunday, May 13, when Bob Hope brought a trainload of stars to the capital for a mammoth in-person and radio show.

Accompanying the indefatigable Hope will be his regular cast which includes Frances Langford, Jerry Colonna, Vera Vague, Tony Roman and Skinner Ennis and his Orchestra, as well as a number of other celebrities who will add color and fun to the three-hour entertainment. This "21-Star War Bond Salute" was at Uline's Arena. A special feature was a coast-to-coast broadcast over NBC, 8:30 to 9 p.m.

The "Hollywood Night in Washington" show was staged under the auspices of the Seventh War Loan Committee of the War Finance Committee, the Treasury War Finance Committee and the Washington, D. C., War Finance Committee, admittance to the three-hour entertainment by purchase of War Bonds at any motion picture theatre in the District of Columbia.

MILLER SAYS LAUNCH '21-STAR' BOND SHOWS

Newark, N. J.—An aster stage show, "Salute To Major Glenn Miller." will launch the Newark downtown theatres' promotion activities for the city's $200,040,000 Seventh War Loan drive. It will be at the Adams Theatre, Tuesday, May 22, at 8:30 p.m., with admission by bond purchase only.

A. A. Adams, special events chairman of the Newark War Finance Committee, announced that many stage, screen and radio personalities, including Joe E. Tawards, Phil Bishop, Jo Stafford, Helen Parrish, Pat Eming, Lew Parker, Susan Miller and Mal Hallett and his orchestra, will appear in the production being readied by Ben Brefier and Frank Daily.

'ONLY A STEP'—PINANSKI

"Germany's surrender is only a step toward final and complete victory. The war is not yet over for millions of our boys who will continue the fight in the Pacific. It isn't over for any of us."

"We still have a big job on our hands — the defeat of Japan and the assurance of lasting peace. I am confident everyone in the movie picture industry will now resolve to bring this global war to complete and total victory. We can help to do so by our efforts and enthusiasm in the 'Showmen's Seventh' War Loan."

With that statement Samuel Pinanski, national chair- man of the "Showmen's Seventh" War Loan Committee, summed up the assurance and enthusiasm of state drive chairmen which poured in to national drive headquarters in New York following the flash that V-J Day had arrived. State chairmen throughout the country wired Pinanski, expressing determination to redouble their efforts for the drive.


(Continued on Page 24)
Special Days

To Sock The Mighty 7th War Loan

These are the days when history will be made in your theatre . . . the days when your Bond quota will surge over the top! By applying the Showmen's 1% Inspiration and 99% Perspiration you can make them really count in Bond Sales!

EXHIBITORS—PLEASE!
Upon termination of two weeks' use of your War Bond trailers, return to National Screen Service Exchange so it can be used by another theatre.

THIS MESSAGE IS SPONSORED AS PART OF THEIR CONTRIBUTION TO THE WAR LOAN CAMPAIGN BY COLUMBIA, METRO-GOLDWYN-MAYER, PARAMOUNT, RKO RADIO, 20TH CENTURY-FOX, UNITED ARTISTS, UNIVERSAL AND WARNER BRC.
BOND BULLETINS

TALENT FOR BOND SHOWS

Special all-community vaudeville shows, staged by exhibitors and embracing talent from little theatres and dancing, singing, musical and dramatic schools, can prove a strong bond-selling device, Samuel Pinanski, industry chairman for the Seventh War Loan, was advised today.

The suggestion came from Tom Baily, national committee member and consultant to the Treasury in Washington, who pointed out that every city has from ten to two hundred such schools. From these institutions, a top variety show could be mobilized, to be topped off by a full-stage showmanship spectacle.

It was pointed out that the industry's War Loan chairmen can obtain cooperation from these schools, as they never have been made a part of the war bond program. Ticket sales through bond purchases would be handled within the schools to relatives and friends and in theatres.

"Such performances may be staged in theatres or in civic auditoriums, depending upon the size of the city," the suggestion declared. "The Seventh War Loan will be a long one and many such special events will be necessary."

(Continued from Page 22)

EXHIBITOR STATE CHAIRMEN

HOUSE ORGANS PLUG DRIVE

House organs and employee publications of all national companies and circuits are featuring "Showmen's Seventh" Loan material and will continue to do so for the duration of drive. Stories and art concerning the nationwide industry as well as Seventh War Loan campaigns among employees featured.

Dynamo, 20th Century-Fox house organ edited by Roger Fe features a salute to the "Showmen's Seventh," dedicated to teamwork existing in the drive between exhibitors, distributors, and producers. The 16-page section includes special stories, art layouts of all 72 exhibitor state chairmen and co-chairmen director chairmen, and others active in the drive.

Harry Mandel, national director of advertising and publicity for RKO Theatres, and Peggy Folds, editor, devoted a pre-dr issue of The RKO-Man, circuit house organ, to a "Showmen Seventh" manual for managers.

AIR PLUGS FOR PIC BOND SALES

Roma Wine Company has enthusiastically accepted the motion picture industry's War Loan drive slogan for broadcasting on Thursday evening program, "Suspense," over the coast-to-co CBS network, John Hertz, Jr., publicity director for the "Showmen's Seventh" War Loan, announced today. This is the first time such cooperation has been extended in an industry loan drive.

This program is heard over 81 stations reaching an estimated 64,000,000 listeners. The slogan, which will be broadcast on 8 of the Thursday night programs for the duration of the drive, "Buy Bonds at Your Favorite Motion Picture Theatre—Always Open for Bond Sales, Including Sundays, Evenings and Holiday Hertz, who arranged the tieup, revealed that many other leading network programs will carry this slogan.

HE VALLEY OF DECISION' ANOTHER GARDON BOXOFFICE DRAMA

M-G-M

"...Spacious period picture...People that can't miss, even though they may be prejudiced...You will be astounded at proportions of epic grandeur or limit it as an example of the personality-showcase type of entertainment." WINSTEN, N. Y. POST.

"Sentimental, lump-in-the-throat saga of a Pittsburgh steel dynasty...Mr. Henie, with the Opening the glamorous cut with considerable down-to-earthiness and Dick Haymes is surprisingly natural...Phil Silvers has some big opportunities to be amusing and makes the most of them." CROWTH, N. Y. TIMES.

"More sprawling than sprightly. It makes much of variety turns and those spectacular girly-girly ensembles which Rose always likes to do as his 'Greek salad numbers'...Glittering, but it constitutes a scramble and none too satisfying vicarious visit to a hot spot." BARNES, N. Y. HERALD TRIBUNE.

"Screen is filled with all manner of gaudy trappings in shiny Technicolor and endless parades of pretty girls sent prancing through them...A Grable picture is good or bad, depending on the quality of the musical numbers and this time they seem a little above par...Not much of a story, but it never is allowed to interfere with the skating and prance interludes. That makes it good musical comedy material." COOK, N. Y. WORLD-TELEGRAM.

"...Three stars...Colorful, glittering, musical comedy spectacle...Tiptop film entertainment...From Betty Grable's costumes to Phil Silvers' amusing lines and its tuneful song numbers, it is completely diverting." CAMERON, N. Y. NEWS.

"...No matter what ingredients 20th Century-Fox promises to put into one of their Technicolor musicals they all come out just about the same: Colorific, tuneful, lively, simple, sentimental and easy to understand...It's a gay whirl of bright fluff and feathers with a dozen laughs thrown in for good measure." WINSTEN, N. Y. POST.

IAMOND HORSESHOE' TECHNOLOR MUSICAL CALLED 'SNAPPY ENTERTAINMENT'

RKO-RADIO

"...Seldom have business and pleasure been conjoined to such a notable degree...At least a million dollars worth of fanfare for Mr. Rose's New York night club and a snappy entertainment in the manner of the original, with the song and dance interludes. That makes it a good Technicolor musical comedy material." COOK, N. Y. WORLD-TELEGRAM.

"...Deep and studied poignance of this elaborately heart-torturing film appears not only unreasonable but very plainly contrived. Doleful and morbid tone enough to make the picture a dubious entertainment for average folks...More of a horror film than a psychological romance." CROWTH, N. Y. TIMES.

"...A pretentiously lengthy production...A love story whose essence is simplicity of mood, character and emotion...Piquant enough to shine through the tedious treatment...Without benefit of any suggestion of greatness. Miss Garson's acting is proper—some loyalty to the subject. Robert Young gives a forceful portrayal...Cutting and simplifying could have made a good film into an excellent one." GUERNSET, N. Y. HERALD TRIBUNE.

THE ENCHANTED COTTAGE' LOVE STORY GETS DOUBTFUL REACTION

RKO-RADIO

"...Somewhere in the writing and filming the spirit of fantasy that glowed through the Pinero play has been discarded...The bitterness of Robert Young and Dorothy McGuire is too harsh and uncompromising to stir much pity...A picture where scenes are impressive not the effect of the whole...Has a dignity and honesty that raises it far above the level of an unabashed tear jerker—but not quite far enough." COOK, N. Y. WORLD-TELEGRAM.

"...Good...A sentimentally moving statement of the truism that love greatly enhances the beauty of the beloved...Can still furnish enchantment and emotion for those willing to accept surgical anachronism for the sake of an old story." WINSTEN, N. Y. POST.

"...Very hackneyed and corny, and rather a stiff price to pay for assorted moments of superb skating. Something's wrong when the best part of a picture is the ice." LK., N. Y. PM.

"...Despite the new costumes, scratch-proof ice and new sets, the act is worn out...But as an actress, Sonja Henie has really come of age." WINSTEN, N. Y. POST.

"...Very hackneyed and corny, and rather a stiff price to pay for assorted moments of superb skating. Something's wrong when the best part of a picture is the ice." LK., N. Y. PM.

"...Sort of a Western, but not what you would call an action picture. In this one, you don't get action; you get hysteria...Furnishes this also could serve as an excuse for the rest of us to stay away from movies." COOK, N. Y. WORLD-TELEGRAM.

"...Fair plus...Lavishly Technicolor Western...Yvonne de Carlo, a curious, beautiful newcomer...dances in veils and such in acceptable but certainly not remarkable manner." THIRER, N. Y. POST.

ALOME, WHERE SHE DANCED' CINEMA CURIOSITY—HERALD TRIBUNE

UNIVERSAL

"...Gives the curious impression that one is seated in several theatres watching many motion pictures at the same time...Yvonne de Carlo personally and independently. As Aloe, Miss de Carlo has an agreeable mezzo-soprano singing voice, all the 'looks' one girl could ask for and moreover she dances with a sensuousness which must have caused the Hays office some anguish. The script, however, does not give her much chance to prove her acting ability." T.M.P., N. Y. TIMES.

"...Sort of a Western, but not what you would call an action picture. In this one, you don't get action; you get hysteria...Furnishes this also could serve as an excuse for the rest of us to stay away from movies." COOK, N. Y. WORLD-TELEGRAM.

"...Fair plus...Lavishly Technicolor Western...Yvonne de Carlo, a curious, beautiful newcomer...dances in veils and such in acceptable but certainly not remarkable manner." THIRER, N. Y. POST.
Thank you for your cooperation in the handling of film. It is working out swell. 

Now save paper

This is an important war effort. Return posters sent to you in error. Do not throw them aside. Return all posters properly marked, labeled and wrapped. Don't throw them loose in the lobby.

You do your part! We'll do ours!

Highway Express lines, inc.

236 n. 23rd st. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna.

Locust 4311

N. E. Arbitration Case 'of Interest'

An arbitration case deemed to be of "unusual interest" to exhibitors by National Allied was filed in the Boston Tribunal by the Atlantic Amusement Co., operating the Empire Theatre in Fall River, Mass., charging refusal by RKO to license "It's a Pleasure" for exhibition in the Empire.

Allied called the case "of unusual interest to exhibitors who operate two or more theatres, to circuits and to co-operative combines," and felt that it "should go far toward deciding whether the distributors or the exhibitors are going to operate the independent motion picture theatre system." 

The complaint, said Allied, charged that RKO refused to license the film for the Empire, insisting that it go into the larger Durfee Theatre. Although each theatre is legally owned by a different corporation, both are under the same stock ownership. There is no dispute over the terms, which are the same in all key situations, stated the bulletin. "But because of its larger seating capacity, RKO insists that the picture be shown in the Durfee and refuses to license it to the Empire."

Allied felt that the proceedings will be "followed closely by all exhibitors who at some time or other have sought pictures for one of several theatres and have been told they must buy for all, as well as those who have been denied the right to say in which of several theatres a particular picture shall be shown." Nathan Yamina, head of both companies, received praise from Allied for his prosecution of the case. The bulletin added, "It is a pity that more exhibitors have not made use of the arbitration system to record the grievances of which they so bitterly complain in private."

Atrocity Newsreels Arouse Public

Atrocity films depicting unspeakable horrors in German concentration and prison camps, notably Buchenwald, Ohrdruf, Hadamar and Nordhausen, comprising the major portion of last week's newseals, caused a violent and not unmixed reaction, both in the industry and among theatre audiences.

In some quarters, it was felt that the films were too ghastly for average moviegoers and should be greatly deleted or not shown at all, but the general reaction, both in industry and audience, was that the atrocity newseals must be seen by theatre audiences throughout the country and the world to forestall possible public feeling for a "soft peace" by exposing the Nazi beast in his full horror.

A protest against municipal censorship of "Maidanek Dis Factory," an Artkino film scheduled to open Friday, May 4, at Telenews Theatres in Detroit, was lodged by Local 199 operators after a cut was made in the film by local police censor. The protest showed a hanging and was made in line with the usual policy of cutting scenes showing violent death. Protest was based on the fact that the War Department had passed the entire film.

All five newseals featured the atrocities, according them proximately 70 per cent of the 700 feet allotted per issue. Balance was devoted to news of the San Francisco Conference.

Paramount Profits New High

Earnings of Paramount Pictures, Inc., for the fiscal year ending December 30, 1944 topped its previous year's record high of $16,140,821 by $347,285, or $1,590 per share. 

Additional reserve for contingencies. Operating profit before distributions for interest, Federal taxes, depreciation, etc., was $2,859,455. In 1943, Federal income and excess profits taxes were $875,816.51. Gross income from theatre receipts, film rentals and sales of film accessories and rentals reached $133,244,034.50 for the year.

Paramount estimated its earnings for the first quarter ending March 31, 1945, at $4,007,000 after interest and all charges inccluding Federal normal and excess profits taxes. This compares with estimated earnings for the same period last year of $3,814,000.

20th-Fox Tops '43 Net

Consolidated net profit of 20th Century-Fox for the fiscal year ended December 30, 1944, was $12,480,491, after all charges including Federal income and excess profits taxes and voting-control subsidiaries, including National Theatres Corp. and Roxy Theatres, Inc. This compares with $10,901,768 for the 52 operating weeks in 1943.

Gross income from sales and rentals of film, together with theatre receipts, totaled $172,624,529 in 1944 compared to $167,345,949 in 1943. Income from film rentals and theatre admissions reached the highest point in the company's history, the report pointed out.

People

Frank C. Walker, Comerford Circuit president, tendered resignation as Postmaster General to President Truman and succeeded by Robert F. Harlan, Jr., all boys, chairman of the Democratic National Committee. Walker is expected to resume active direction of the chain.

Maurice Bergman, Universal Eastern Director of Advertising and Publicity, was named chairman of the War Activities Committee public relations division. Charles C. Moskowitz, first vice president of Loew's, Inc., was elected to the chairmanship of New York WAC, succeeding Fred Schwartz, resigned to take duties in Europe with the Office of War Information.

Henry Blanke, Warner Bros. producer, was signed to a year contract with the company, probably the longest term in industry history. Blanke has been with Warners since 1924. C. C. Ryan, purchasing agent for Warner exchanges, and he of the company's advertising accessories department, died Sunday (6th) at 65. He had been with the company since 1924.

Theodore Hays, 75, pioneer theatre manager, died Saturday (5th) in Minneapolis. He had been in show business since 1910 and was known as the father of show business in the Northwest initiating the showing of motion pictures in Minnesota.
Yes, Mr. Exhibitor

V-E DAY IS HERE!

- Germany has collapsed but there's still a big Jap war ahead. Our soldiers haven't stopped fighting we can't stop selling bonds!

- It will take more lives and more money. The Treasury Department needs and asks for your help more than ever.

- So get on with your 7th War Loan plans stronger than ever.

- Make your Bond Premiere, Children's Matinees, Free Movie Days count up to bigger bond sales.

It's Up To Every Showman...

Speed TOTAL Victory!
The BIG JOB of the Motion Picture Industry is the SHOWMEN'S SEVENTH...the War Loan Drive to Speed Total Victory!

3 "sock" TRAILERS...to help you put over this tremendous campaign...have been produced by your industry...and are being distributed to all theatres by NATIONAL SCREEN...

RAW-STOCK SHORTAGES have limited number of prints available...so 50% theatres will run one trailer...while the other 50% run another. The trailers will be interchanged through National Screen...

Our Job is to see that all theatres run all 3 trailers...

Here's where we need Your help...

Please RETURN YOUR TRAILER IMMEDIATELY after its scheduled run...to your NATIONAL SCREEN EXCHANGE...so that EVERY THEATRE RECEIVES ITS PRINTS! ★ DON'T DELAY! ★ YOUR COOPERATION ESSENTIAL! A missout on a trailer may mean UNSOLD BONDS. ★ The RETURN of WAR LOAN TRAILERS is an IMPORTANT PART of your BIG JOB in the SHOWMEN'S SEVENTH!

Thank You! NATIONAL Screen SERVICE PRIZE BABY OF THE INDUSTRY
FOX'S TARDY MOVE

"It seems nothing more than elementary business ethics that when a customer buys something and the seller subsequently finds himself unable to deliver, that the seller bears an obvious obligation to acquaint the buyer promptly and fully with the reasons... and to assure him that every effort will be made to fulfill the commitment... These considerations of a customer's rights seemingly did not prevail in the distributor's handling of the 'Call of the Wild' situation..."

From an Editorial by MO WAX

Page Five
Why Mr. & Mrs. America Will Want To Buy Bonds At YOUR Theatre...

BUY 7th WAR LOAN BONDS HERE

BUY WAR BONDS AT YOUR FAVORITE MOTION PICTURE THEATRE
This is the BILLION TIME Bond Message That will cover the Nation Like a Tidal Wave!

Buy Bonds At Your Favorite Motion Picture Theatre!
Always Open for Bond Sales, Including Sundays, Evenings and Holidays!

- 30 million Americans will read it in 32 national magazines!
- 60 million is the total listening audience for the top network programs and regularly scheduled O.W.I. spots that will carry the message!
- 80 million is the total movie-going audience that will see it week after week in trailers and 3 special trailers, plus the "ALL-STAR BOND RALLY"!
- 90 million will read it on 4500 Railway Express truck signboards!
- 100 million will be the total reading audience to see it in cartoon strips... national syndicated columns... national motion picture reviews... motion picture page teasers...

The Slogan will be carried by the three major press wire and photo services!

Sent to Every Exhibitor. Practical Portfolio containing 77 best bond selling aids and ideas.

- National Tie-ups with American Legion... Boys' Clubs of America... and other youth organizations.
- Arrangements with Treasury, War and Navy Departments
- Man your Bond Booths with returned wounded veterans.

It is all the promotion 16,000 energetic showmen will put in their own theatres.

This is why the American public will make your theatre its buying headquarters in the MIGHTY SEVENTH!

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This message is sponsored as part of their contribution to the War Loan Campaign by Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, 20th Century-Fox, United Artists, Universal and Warner Bros.
"Keep plenty of time open like Music Hall is doing! 3d Week tops 1st and 2d!"

GREER GARSON • GREGORY PECK • "THE VALLEY OF DECISION"
DONALD CRISP • LIONEL BARRYMORE • PRESTON FOSTER • MARSHA HUNT • Gladys Cooper • Reginald Owen
Dan Duryea • Jessica Tandy • Barbara Everest • Marshall Thompson • Screen Play by John Meehan and Sonya Levien • Based on the Novel by Marcia Davenport • A Metro-Goldwyn-Mayer Picture • Directed by Tay Garnett • Produced by Edwin H. Knopf

With all your might! MIGHTY 7th WAR LOAN!
"Have you heard, brother
THEY'RE STILL FIGHTING ON OKINAWA!"

They Need Your Help In The
MIGHTY 7TH WAR LOAN
EDITORIALS

Vol. 13, No. 11
MAY 28, 194

Tom Connors has announced his decision to release the Clark Gable reissue, "Call of the Wild", and Allied States Association merits the thanks of exhibitors for raising the issue of 20th Century-Fox's withdrawal of the picture after twice selling it.

It is our opinion that "Call of the Wild" will not prove a particularly valuable property to most exhibitors (no reissue is very important generally), but certainly the principle involved is of prime importance.

In his wire advising Film Bulletin of the picture's release beginning June 15th, Mr. Connors explained that it was withdrawn previously "because of legal complications". The details: "Clark Gable"s services for this picture had been loaned by Metro and it was claimed that certain restrictive provisions in the agreement for the loan of that star's services had been violated. These difficulties have now been ironed out, thereby clearing the way for the picture's release."

There is no reluctance to accept Mr. Connors' explanation as factual; its tardiness is what bothers us.

It seems nothing more than elementary business ethics that when a customer buys something and the seller subsequently finds himself unable to deliver, that the seller bears an obvious obligation to acquaint the buyer promptly and fully with the reasons for his inability to deliver on the contract. And, further, the seller owes it to the buyer to assure him that every effort will be made to fulfill the commitment. The purchaser's signature on the contract gives him an interest in the product which, we believe, entitles him to a full bill of particulars if delivery is not made.

These considerations of a customer's rights seemingly did not prevail in the distributor's handling of the "Call of the Wild" situation. No explanation was made to the trade, nor were exhibitors advised that any efforts would be made to deliver the picture. The only action evident on 20th Century's part was the order to the exchanges to ship back all prints, so it is therefore difficult to escape the unpleasant conclusion that the matter would have ended there, had not the ever-alert Pete Wood of Ohio Allied raised a howl and focused the trade's attention on it.

In a business as unpatterned as the rough and tumble bargaining of film deals, one cannot look for fastidious conduct, but it should not be too much to expect observance of principles by a powerful and extremely wealthy film company.

Tom Connors has acted wisely, if somewhat belatedly, in announcing the release of "Call of the Wild". We hope that in the future he will avoid the necessity for having 20th Century's customers take the initiative in bringing about decisions that should be born of and governed by the company's respect for simple business principles.

MO WAX

DECADE OF PROGRESS

In this season of anniversaries, one is coming up that will meet with a hearty response from the nation's independent exhibitors. It is Republic's Tenth Birthday, celebration of which will extend from May 27 to July 27.

This company, fathered by Herbert J. Yates ten years ago, and nurtured by the splendid organization that he has developed, can point with pride to a decade of consistent progress. The quality of the pictures has steadily improved and it is a fact that many theatre men throughout the country place greater value on Republic's product than on that of certain majors.

The distribution branch, under the guidance of popular President Jimmy Grainger, has always enjoyed a measure of good will that should make some major executives blush with shame. Here, indeed, is an example of a film company that has demonstrated the ability to prosper without milking the exhibitor dry.

(Continued on Next Page)
E D I T O R I A L S

(Continued from Preceding Page)

Republic's sales staff is asking theatre owners to join the Tenth Anniversary celebration by dating and buying their pictures. We think that exhibitor sentiment in response to this drive is aptly summed up in the editorial observation of our contemporary, Jay Emanuel: "Any company which can deliver the goods at prices that allow the theatremen fair profits deserves the best cooperation in any sales campaign."

This is an opportunity for every theatremen to give concrete expression of his preference for Republic's method of doing business.

HARRISON'S WARNING

With the end of the European war, many theatremen are beginning to devote some thought to the problems they must inevitably face in the future. What will happen to box office grosses and to film prices? P. S. Harrison in his "Reports" of May 19th, sounds a warning that is not unduly pessimistic when considered in the light of experience that should still be fresh in every man's mind. We believe the following portion of Harrison's comments is urgent reading for the thoughtful exhibitor:

"Make up your mind that the business prospect for the future, though not black, is far from the glowing war-time prosperity of today; unemployment will increase, and overtime earnings will be cut. And though there may be some reduction in the tax rates, it will not compensate for the lowered earning power of the public. As a result of these conditions, the picture-going ranks are bound to be thinned.

"To cite one example of why you should exercise care now in your picture-buying, let me remind you of the depression in the early 1930's when the large circuits cut down their admission prices to increase their falling patronage. This move, of course, hurt the independent exhibitors, for when they signed their contracts they figured the prices they would pay for film in accordance with the admission prices that they and their competitors were charging. When their competitors reduced admission prices, the independents were compelled to carry a burden they had not foreseen. They found that, if they did not lower their prices, they lost patronage, and if they did lower the prices, the reduced box-office receipts were much too low in comparison with the prices they had paid for the film. This example points out but one of the possibilities you must now take into consideration.

"Lest some of you gain the impression that I am predicting another depression in the near future, let me hasten to assure you that such is not my intent. I firmly believe that prosperity will be with us for some time to come, but not at the level we are enjoying presently. That is why I am urging you to watch your film buying and to seek rental reductions proportionate with the future drop in box-office receipts.

"Buy your pictures carefully. Don't rush! Give yourself a few days to study the contract before you sign it. A little thought and patience now may save you, as already said, many headaches afterwards."

BROADWAY NEWSREEL

Although several end-of-the-week newcomers, including "Thrill of a Romance" and "A Medal for Benny," had strong opening days, the leaders among Broadway's first-run attractions are two holdovers, "Valley of Decision" and "Diamond Horseshoe" at the world's two largest theatres, Radio City Music Hall and the Roxy. The Greer Garson film, which is now in its fourth week, played to over 400,000 patrons during its initial three weeks and showed a third week gross which exceeded its two previous standarbs. Picture is expected to continue through June at the Music Hall with no date set for "A Bell for Adano," next at this house. "Diamond Horseshoe," also in its fourth week with Count Basie and His Orchestra on the Roxy stage, went over an $80,000 gross for the third successive week. The 20th Century-Fox musical will continue into June and will be succeeded by another Technicolor musical, "Where Do We Go From Here?"...The Van Johnson fans were out in full force for the opening of "Thrill of a Romance," with Guy Lombardo and His Orchestra and June Havoc heading the strong stage show, at the Capitol on May 24th. This followed three profitable weeks with "The Clock," and George Paxton, Willie Howard and Jane Froman on the stage, while the next attraction at the Capitol will be a U. A. release, "Blood on the Sun"...At the Paramount, "Salty O'Rourke" and Charlie Spivak and His Orchestra is holding up exceptionally well in its fifth week but, at the Strand, "Escape in the Desert," with the star, Helmut Dantine, and Andrew King and Henry Busse and His Orchestra in person was only average during its second and final week — the shortest run here in several seasons. "Pillow to Post" and Shep Fields and His Orchestra opened on May 23th...Loew's State, which is back to playing second runs in conjunction with its vaudeville bill, has "Here Come the Waves" current after a disappointing week with U. A.'s "Guest in the House.

Leaders among the straight film houses are the Rivoli, where "A Medal for Benny" had a smash opening day following the profitable eight-week engagement for Hal Wallis' initial Paramount release, "The Affairs of Susan," and the Astor, where RKO's "The Enchanted Cottage" has been holding up well and is now in its fourth week. Goldwyn's "Wonder Man" will open here early in June...Also in its fourth week of strong business is Monogram's "Dillinger" at the small-seater Victoria. This will continue for a fifth week with the long-delayed British film, "The Way Ahead" tentatively set to open on June 2d...Another 20th Century-Fox release, "Molly and Me," opened at the Gotham on May 29th following the profitable eight week engagement of the U. A. British-made, "Colonel Blimp"...Two other RKO-Radio pictures, are "China Sky," now at the Palace following the three week run for "It's a Pleasure," which started strong but finished to mild returns, and "The Body Snatcher" which opened at the Rialto following the same company's "The Brighton Strangler," another Rialto natural which grossed the best business of any RKO picture at this horror spot during the past year.

Further down the list, with lower grosses are "Counter-Attack," which had a strong opening week but has dropped considerably during its current house season despite its leading pin-up girl lobby blow-ups for Columbia's strictly-war picture. Universal's "That's the Spirit" will follow in June ... "The Gene Autry Show" is to pick up exceptionally well in its second week at the Globe and Republic's 10th Anniversary picture, "Flame of Barbary Coast," opened here on May 26th — a better location than the Republic Theatre further up Broadway which is now playing old favorites..."The Corn Is Green" continues to moderate returns in its eighth week at the Hollywood with no date set for "Rhapsody in Blue"...After a 4 week run at the Informer," the seventh return engagement for this RKO Academy Award winner since its original engagement at this class house ten years ago, The Little Carnegie will show Irving Shapiro's new documentary film, "We Accuse," starting June 2nd.
WARNER BROS....1 June Release

PILLOW TO POST' HIGHLY AMUSING COMEDY

Rates • • + generally

Warner Bros.
45 minutes


Directed by Vincent Sherman.

A boisterous, improbable and highly amusing farce about army regulations, "Pillow to Post" is good entertainment for the masses. Its exaggerated picture of marital mixups in an auto court for servicemen and their wives is familiar, down-to-earth comedy which will keep average audiences giggling or laughing out loud throughout. Adapted from last season's unsuccessful Broadway play (then called "Pillow to Post"), the background and several of the situations are similar to those in the smash hit, "Over 21," although here Director Vincent Sherman has a decided leaning toward the slapstick style. The pace is fast and some of the double-entendre lines are naughty without being offensive. Ida Lupino, who indulges in a bit of mugging, otherwise makes a delightful comedienne, and Sydney Greenstreet is good as a bluff, blustering colonel. This should make a strong duet, especially in naborhood spots.

Ida Lupino, who has taken over a traveling salesman job in her father's oil well supply company, arrives at a California army base town and runs into the usual problem of finding a place to sleep. Offered a bungalow in an auto court for servicemen and their wives, Miss Lupino says she is married and then sets out to pick up an officer who will pose as her husband while she registers. On the open road, she is given a lift by William Prince, a lieutenant, who is finally persuaded to help her out, but when his commanding officer, Sydney Greenstreet, sees them registering, he is forced to introduce Miss Lupino as his bride. Forced to continue the deception or face court-martial, Prince and Miss Lupino are obliged to stay at the court all night. After a run-in with Johnny Mitchell, one of Miss Lupino's sales prospects, Prince finds that he is beginning to care for his "bride." As the best way out of their predicament, he and Miss Lupino stage a quarrel for Greenstreet's benefit, but the latter insists that they "newlyweds" kiss and make up. Other complications include the arrival of Prince's mother and Miss Lupino's getting drunk on sherry and telling Greenstreet the truth. In the end, Prince is saved from court-martial when he and Miss Lupino decide really to visit a parson.

William Prince, as the flustered and unhappy lieutenant, makes an excellent straight foil for Miss Lupino's comedy antics. Willie Best's languid style gets many laughs and Stuart Erwin, as an expectant father, Ruth Donnelly and Barbara Brown add to the fun. Louis Armstrong, whose orchestra plays only one number, will add to the name value.

DENLEY

20th CENTURY FOX...1 in Eleventh Block (Total 2)

WHERE DO WE GO FROM HERE' MILDLY AMUSING MUSICAL FANTASY

Rates • • + in class houses; less elsewhere; weak in action spots

20th Century-Fox
7 minutes

Fred MacMurray, Joan Leslie, June Haver, Anthony Quinn, Carlos Romero, Ida Lupino, George Raft, Larry Parks, William Hopper, Joan Davis, Rosina Galli, Fred Essler.

Directed by Gregory Ratoff.

A mildly amusing hodgepodge of fantasy, verse and music, enhanced by Technicolor, "Where Do We Go From Here" is entertaining fare for undiscriminating audiences. The musical numbers, penned by Ira Gershwin and Kurt Weill, are pleasant, if unistinguished. However, it is upon the screenplay that the film leans in its principal bid for popularity and, because of an early promise, emerges doubly disappointing in its treatment. Leaving the well-beaten path hewed by the 20th-Fox musical formula, songwriter Morrie Ryskind has devised a novel tale wherein Fred MacMurray, a civilian turned down by the armed forces, is whisked back through time by a pixie-like genie into Washington's army at Valley Forge, thence to quell a mutiny on "Columbus" vessel, then on to the New Amsterdam colony and finally back to the present. Musical numbers are fitted to each phase, best of which is a clever ditty titled "Columbus," given mock operatic treatment by Carlos Ramirez. However, despite such situations pregnant with satiric possibilities, the script falls back on corny gags and routines for its comedy, snuffing out the spark that could have lifted it above the musical average. The film seems much longer than its 77-minute running time, possibly because of its episodic quality, but interest is maintained chiefly due to the switch in periods, as the audience wonders where the ill-fated hero will wind up next. Gossips will not be much above average anywhere — best in class houses, weakest in action spots.

In the story, Fred MacMurray, a 4-F after consistently attempting to enlist, receives an antique lamp for his scrap-drive collection, replete with a genie (Gene Sheldon).

His wish that he be in the army is granted by the genie, but because of the latter's faulty timepiece, he finds himself a soldier in the Constitutional Army at Valley Forge. Commissioned by Gen. Washington to discover the enemy's strength, he is captured by the Hessians. About to be shot as a spy, he is transported by the genie to the Santa Maria, Columbus' flagship. As Columbus' men begin to mutiny, he convinces them that the discoverer is right, forestalls their turning back and goes on to Manhattan Island, where a wily Indian sells him the island for $24. In all of his adventures, he meets the prototypes of the two girls in his 20th Century life, Joan Leslie, in love with him, and June Haver, the object of his affections. When the genie deposits him in New Amsterdam, he saves Miss Leslie from marrying her landlord to save the farm and, realizing she is the one he loves, takes her back to the 20th Century as the genie finally lands him in this man's army.

Fred MacMurray mugs through his role and divulgels a pleasing voice in his songs. June Haver, the studio's miniature Grable, is a well-rounded cutie who puts over "Morale" and "Song of the Rhineland" in zippy style, while Joan Leslie handles the more sentimental numbers, "If Love Remains" and "All at Once" in an adequate manner. Gregory Ratoff has directed in broad operetta style.
'THRILL OF A ROMANCE' HEALTHY BOXOFFICE STUFF

M-G-M

105 minutes
Van Johnson, Esther Williams, Frances Gifford, Henry Travers, Spring Byington, Lauritz Melchior, Carleton G. Young, Ethel Griffies, Donald Curtis, Jerry Scott, Fernando Lamas, Vicente Barnett, Tommy Dorsey and His Orchestra.

Directed by Richard Thorpe.

When a movie can offer Van Johnson to make your heart flutter and Esther Williams to make the boys' eyes stutter — that movie is well on its way toward boxoffice success. But "Thrrill Of A Romance" has all this and Lauritz Melchior, too. And Tommy Dorsey and His Orchestra. Not to mention Technicolor. Did we forget to say that it has been endowed with a typically handsome Metro production. Or that Joe Patearnack has blended such diverse elements as the lithe and lovely Miss Williams (who ever dabbled anyone else"The Body")

M-G-M . . . 1 Not Set

'THAT'S THE SPIRIT' MIGHT DEVELOP INTO 'SLEEPER'

Rates • • • generally; less in action spots

Universal

93 minutes

Directed by Charles Lamont.

The earth-bound spirit theme has again been employed in engaging fashion in "That's the Spirit," a program which audience approval may boost into the "sleepier" class. The first-rate comedy cast is headed by Jack Oakie, as a very substantial and solid-looking spirit, and includes a sensational youngster, Johnny Coy, who looks ready to step into Jean Hagen's dancing shoes. As in "The Ghost Goes West" and in the stage hit, "Blithe Spirit," the central character is an unseen visitor from the hereafter who tries to help his loved ones and plague his enemies with resulting situations that are both fantastic and amusing. Laid in the 1960's and early 1900's, the story starts slowly and the sequences laid in a stuffy-Victorian-minded household contain several dull spots. However, Director Charles Lamont has injected a generous quota of down-to-earth (literally) comedy in the latter half of the film which also contains most of the pleasing and nicely-staged song-and-dance inclusions. A jazzy-up version of "Evening Star" and two old favorites, "Baby, Won't You Come Home," and "How Do You Like Me Like You Do," are better than the newer tunes, while a silhouetted precision routine, danced to the music of the familiar, "Nell," is a stand-out. The trick photography is well done and helps to keep the laughs coming. Word-of-mouth should be good and, with extra selling, this should do above-average business, especially in naborhood spots. It will be weakest for action houses.

In the 1900's, Gene Lockhart, pompous, narrow-minded banker, dominates his wife and entire household until his daughter, June Vincent, decides to rebel and see a show. "That's the Spirit" captivates Miss Vincent that she runs away with him and, despite her father's d's- and his later marries him. While their first child is being born, a heavenly visitor comes to take Oakie to the hereafter. Eighteen years later, Oakie, who sees that the child he has done for a mother, is taken away by his grandfather, goes to the heavenly complaint department and gets a 7-day leave to visit the earth. When her father's spirit arrives, Miss Ryan sees Oakie, but the other members of the household are absent.

'SONG OF THE SARONG' FEEBLE COMEDY PROGRAMMER

Rates • • — as supporting duller only

Universal

65 minutes
Nancy Kelly, William Gargan, Eddie Quillan, Fuzzy Knight, George Dolenz, George Cleveland, Mariska Aldrich, Mortan Wolfsberg, Larry Keating, Robert Barron.

Directed by Harold Young.

A feeble programmer. It has an inane premise, the comedy is silly and the hip-shaking dance numbers are familiar stuff. "Song of the Sarong" is very confusing for one purpose only — to pad out a dual bill in lesser naborhood spots. Universal dragged out the movie-covered story formula about a South Seas island ruled over by a beautiful white queen, and, as might be expected, the tale is never even fairly credible and the proceedings are too ridiculous to even pass for fantasy. Nancy Kelly, who wears her sarong to excellent advantage, warbles "Lovely Luana" in pleasing fashion, but the others are given over to William Gargan, Fuzzy Knight and Eddie Quillan, none of whom even pretend to have vocal ability. Quillan, as the more feminine of two stowaways who are pursued by an Amazonian native, almost knock themselves out to get a few weak laughs. While the title and players may attract 'the girls' to the screening, the music is disappointing. To ape the pidgin English employed by the South Seas natives — "This very bad business," says Gargan describing himself to a radio audience as a professional "wild goose chasse," William Gargan took an intriguing proposal to go to South Seas island and uncover a hidden horde of pearls. Accompanied by two stowaways (Eddie Quillan and Fuzzy Knight) who want to help him find the treasure, Gargan arrives at the tropical spot only to find that the pearls are guarded by husky natives with poisoned spears. Gargan tries to steal the pearls but is captured, and brought before the island queen, Nancy Kelly, who has been educated by a white trader and shares with Gargan a fancy to Gargan and thus arouses the jealousy of her native fiancé, George Dolenz. The latter tries Gargan into making an offer to his native fiancé to marry him. But Dolenz betrays him to the natives who make plans for his execution. 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ANN DVORAK

BABY COAST

featuring

JOSEPH SCHILDKRAUT

with

WILLIAM FRAWLEY • VIRGINIA GREY

and

RUSSELL HICKS • JACK NORTON

PAUL FIX • MANART KIPPER

JOSEPH KANE Director

Screen Play by BORDEN CHASE
ADVERTISING TO 45,000,000 THROUGH EVERY IMPORTANT MAGAZINE
'BELLS OF ROSARITA' TOPNOTCH ROY ROGERS MUSICAL WESTERN

Rates • • • wherever, Rogers is a favorite

Republic
64 minutes

Roy Rogers, George "Gabby" Hayes, Dale Evans, Robert Mitchers, Adele Mara, Addison Richards, Janet Martin, Roy Barcroft, Robert Mitchell Boy Choir, Bob Nolan and the Sons of the Pioneers and Guest Stars, Wild Bill Elliott, Allan Lane, Donald Barry, Robert Livingston and Sunset Carson.

Directed by Frank McDonald.

Like Roy Rogers' recent musical western, "Bells of Rosarita" is a sure-fire click whenever the star is a favorite and a good dueller for nabobhood houses. Again Republic sticks close to its tried-and-true pattern of songs, comedy and range color in generous quantities with just a dash of riding and shooting action added in order to justify the western label. A decidedly novel touch — and one which adds tremendous name value for devotees of cowboy films — is the brief appearance of all of Republic's western stars, Wild Bill Elliott, Allan Lane, Donald Barry, Robert Livingston and Sunset Carson, to help Rogers save the day — and the mortgaged ranch — for the heroine. The plot never seems important and the fact that all these stars, as well as Rogers and the Sons of the Pioneers, play themselves, destroys most of the plausibility and makes the film more like a good-natured frolic tossed together on the Republic lot. The nine musical numbers are well sung and nicely staged with "I'm Gonna Build a Big Fence Around Texas" and "I'm a Longhorn" turning the Robert Mitchell Boychoir harmonizing the old favorite, "Under a Blanket of Blue" to fine effect. Playing up the cowboy names will mean strong grosses in action spots.

Dale Evans, who has inherited a small circus and ranch, travels west to straighten out matters with Grant Withers, who claims that her late father deeded him the ranch in payment of an old debt. Roy Rogers, the movie star, has been renting the ranch and using as extras a bunch of orphan kids Miss Evans has taken under her wing. When Addison Richards, former neighbor of Miss Evans' father, hears of Withers' plot, sets out to investigate and try to locate the receipt showing that the debt had been cancelled. During a barbecue Rogers is giving for Miss Evans and the kids, Richards is kidnapped by two unidentified men. The youngsters' remark that this is like a situation in one of his western pictures gives Rogers the idea to stage a big show and help Miss Evans pay Withers. Foning Republic Studios, Rogers rounds up all the other western stars who agree to come and appear in person with Miss Evans' circus show. When Richards is discovered, Rogers forced him to divulge the fact that the receipt is in the local bank vault. After Withers has blown the vault and taken the badly-needed receipt, all the Republic cowboys go in pursuit and have a pitched battle with him and his henchmen. After Miss Evans gets the proof that her ranch is free and clear, Rogers' show goes on.

Roy Rogers is as pleasingly informal as ever and with Dale Evans again supplying charm and fine singing ability, George "Gabby" Hayes getting laughs as a be whiskered old codger and the Sons of the Pioneers to help with the harmonizing and singing, Republic's ace Westerner needs only one more thing — stronger stories.

YORK

'THE LADY CONFESES' ENGROSSING MYSTERY LACKS NAMES

Rates • • — as supporting dueller only

PRC Pictures
64 minutes


Directed by Sam Newfield.

An absence of any marquee value will retard this neatly contrived murder-mystery plot which should keep even the avid who- dur-fan guessing. Although the picture's name value is not strong enough to warrant single billing, Mary Beth Hughes does her best acting job to date and several others, including Emmett Vogan and Edmund MacDonald, give first-rate performances under Sam Newfield's capable direction. Hugh Beaumont, who plays the central role of a handsome psychopathic killer, seems destined to "go places." Two murders by strangulation take place during the action which is about evenly divided between a big city night club and an expensive apartment before the thrilling climax but the suspense has been well maintained throughout. Of the several songs introduced by Claude Drake, "It's All Your Fault" has a chance to achieve some popularity.

After being missing for seven years, Barbara Slater, wife of Hugh Beaumont, pays a surprise visit to Mary Beth Hughes, to whom Beaumont is now engaged, to say that she will never permit their marriage and tells Beaumont that he is unable to reach Beaumont who has been drinking heavily at Edmund MacDonald's Ranch. After Beaumont badgers Miss Hughes in the drawing room of Claude Drake, featured singer, when Miss Slater is found murdered, Miss Hughes and Beaumont are questioned by the police but both have an alibi.

Although MacDonald denies having seen Beaumont in his club, Miss Drake swears that he was asleep in her dressing room while she was singing her numbers. Suspecting MacDonald of being implicated in the murder, Miss Hughes gets a photographer's job at his club where she hears Miss Drake threaten him. Later, Miss Drake is also murdered and Miss Hughes, who is positive MacDonald is guilty, calls up Beaumont to tell him that she has taken a letter that the dead girl left for the police. Told to come to his apartment immediately, Miss Hughes is horrified when Beaumont opens the letter which tells that Miss Drake has been murdered. When Beaumont admits that he strangled both his wife and Miss Drake, the girl realizes he is a murderer. With Wright, a new henchman, Beaumont's fingerprints have been found at the scene of Miss Drake's death and the police arrive just in time to save Miss Hughes' life.

YORK

'EVE KNEW HER APPLES' ANOTHER COLUMBIA QUICKIE

Rates • • — as supporting dueller

Columbia
64 minutes


Directed by Will Jason.

This cheaply produced, mildly amusing and inconsequential musical programmer will serve as an acceptable supporting dueller generally. The story, which is merely another variation of the "It Happened One Night" formula, generates a few laughs, but there are never in any doubt as to the boy-gets-girl conclusion. The picture was produced on an extremely modest budget and used only eight principals, a few extras and mainly exteriors and it looks like factory-made product. Ann Miller has no opportunity to display her dancing ability but she shows a neat comedy sense and puts over four listenable tunes (only one with an orchestral accompaniment) of which the popular "I Remember April" are outstanding. William Wright does good work as the newspaperman hero and the others suffice.

Anxious for a long vacation away from show business, Ann Miller, top singing radio star, goes to a smart summer hotel but is found by her husband, the manager and press agent who want her to sign a contract for a movie and for personal appearances. Evading them, she hides in an auto driven by a new henchman who has just learned that there is an escaped murderer at large. When Wright finds Miss Miller in his car, she calls his editor and promises him a scoop. Meanwhile, Miss Miller's fiance, John Eldredge, has offered $5,000 reward for her return. After Wright learns Miss Miller's identity and the reason for her flight, he helps her hide out in a deserted hotel. That night they fall in love. In the morning, while Wright is giving his editor a scoop on their forthcoming marriage, Miss Miller is found by the farmer's wife who gets in touch with Eldredge. Believing that Wright had deserted her and planned to get the reward, Miss Miller agrees to marry Eldredge immediately. Wright, thinking that Miss Miller has played him for a sucker, puts in a claim — but only for his $35 expenses on their trip. When Miss Miller learns this, the couple are reunited.

LEYENDECKER

BOX OFFICE RATING: • Poor • • Average • • • Good • • • • • Excellent

MAY 28, 1945

13
—in RKO's stimulating new romantic hit! . . . as a furloughed pilot on the prowl meets up with a charmer wise in the way of the wolf! . . . It's romance! . . . It's fun . . . It's sure-fire for high grosses everywhere!

★
PRE-SOLD BY NATIONAL ADS. TO 25,150,475 CIRCULATION
ROBERT YOUNG • LARAINÉ DAY

in "Those Endearing Young Charms"

with ANN HARDING
and Introducing BILL WILLIAMS

-Outstanding in his first big RKO comedy role!

Produced by BERT GRANET  Directed by LEWIS ALLEN  Screen Play by Jerome Chodorov
ARMY BURNS 'SURPLUS' FILM

The Army has been burning old prints of its training and orientation films, at one time or another, to the rate of 225 tons weekly, Drew Pearson, Washington columnist, revealed in his column dated May 22nd. He also disclosed that Sen. Francis Myers, (D., Pa.), has written Mai Gen. Harry Ingles, chief of the Signal Corps, demanding an explanation.

Government agencies, schools and other organizations, seeking to purchase the 16 mm. films dealing with technical, mechanical and commercial training subjects were told either that there are no prints available or that clearance for general use is not obtainable, Pearson stated. He cited one instance where the U. S. Office of Transportation had to spend $60,000 (of taxpayers’ money) to produce ten news reels of its own after the Army refused to sell it the Army’s series of 20 reels for the training of auto mechanics. He did not mention the drain on raw stock occasioned by the Army’s action.

Although some films contain copyrighted music or feature well-known stars, Pearson disclosed that men in the trade estimated that 90 per cent of the “surplus” films which would be useful to civilians would require no special clearance, recalling the universal clearance point to “Carpe Diem, Seize the Day” and “Battle of Russia,” although the Army refuses sale of prints of these films to 16 mm. distributors.

In a separate report submitted by Werber and Hyman Caplan, 20th Century-Fox distribution authorities assigned by the War Department to do a special survey last summer, Pearson revealed, it was noted that the Army sent 12,500,000 feet of film per week up in flames. Although some of the films were remade or dealt with secret Army subjects, much of it could have saved expense and raw stock if sold to civilian organizations and distributors. Although not at the same rate, it was revealed by Army Pictorial Service authorities that the burning of films continues.

STRIKE IN 11TH WEEK DEADLOCK

The strike against the major studios went into its eleventh week last Monday with no perceptible change in the situation pending the National Labor Relations Board election in the set decorators’ case on May 24th. However, the two principal unions involved, Herbert Sorrell’s Conference of Studio Unions and Richard Walas’ IATSE, served notice that the outcome of the election would not necessarily settle the long standing dispute.

Commenting on the election, IATSE officials felt that the eventual outcome of the polling might not be known for weeks and that a CSU victory still would not enable strikers to return to work since the studios have cancelled contracts with all unions taking part in the strike and discharging all strikers and picket line observers, and have entered into an employing agreement with IATSE which will not be affected by an NLRB decision. CSU officials asserted that a return to work by any one group would not be made until the demands of all other groups have been granted. Thus, the merry-go-round starts all over again.

Charges and counter-charges, statements and counter-statements were hurled by both groups. The CSU continued with its plans for a boycott of all pictures made by the affected studios, bolstered by Painters International president L. F. Lindelof’s action in sending copies of a letter to 1500 locals explaining the strike and noting Joseph Putney’s (AFL General Counsel) letter affirming the legality of the boycott, which Lindelof called a “do-it-not-patronize” stand. IATSE officers Rev. Brewer said the mailing on the election day and week out for any effect and “besides, there aren’t any other pictures for people to go to.” He added, however, that should the boycott reach any great consequence, IATSE members were prepared to present their case at union meetings throughout the country.

* * *

UA RESIGNS FROM MPDFA

United Artists became the second major distributor to resign from the Motion Picture Producers Association this year when it announced its resignation from the MPDFA effective Sept. 21st. Warner Bros., had resigned earlier this year.

UA, announcing that its resigning affiliate, United Artists Productions, would become a member of SIMPP, issued the following statement:

“In view of the fact virtually all of the producers using its facilities of United Artists Corporation for distribution have joined the Society of Independent Motion Picture Producers, owners of United Artists Corporation have deemed it to be in the interest of the company to resign from the Motion Picture Producers and Distributors of America, the resignation becoming effective on or about Sept. 21st, 1945. They also have authorized United Artists Productions, the producing affiliate of the corporation, to become a member of the Society of Independent Motion Picture Producers so that its trade association activities will be carried on exclusively through the association to which its producers belong and which its affiliate has joined.”

* * *

CLARK NAMED ATT’Y GENERAL

The appointment of Tom C. Clark to the post of U. S. Attorn General to succeed Frank Murphy, who resigned last week, was welcome news to industry members, who remember Clark’s true-busting activities and his long association with the industry New York anti-trust suit.Clark’s appointment came in a realignment of the Cabinet following submission of resignations by Hid Secretary of Labor Perkins and Secretary of Agriculture Wickes. The latter were replaced by Judge Lewis B. Schwellenha and Robert H. Garcia, respectively.

Clark assumed his industry association when he took over direction of negotiations for a consent decree in 1943 after succeeding Thurman Arnold as head of the anti-trust division. Clark relined his connection with the industry anti-trust suit son months after he was transferred to the Criminal Division of the Justice Department, while Wendell Berge took over as anti-trust chief. Clark’s final severance with industry matters came when he felt that there could be no agreement between the Department and the major distributors involved in the suit.

16-17 FOR PARAMOUNT THIS YEAR

At the current rate of production, Paramount will make between 16 and 17 pictures during 1945 to be budgeted at between $35,000,000 and $36,000,000, it was announced by Henry G INSIBLE, vice-president in charge of production. The company will also release six Pine-Thomas productions, three Joseph Hazen - R Wallis features and two from B. G. DeSylva, totaling approximately 28 for the year. A C. B. DeMille production is all probable.

Speaking at a press luncheon in New York, Ginsberg saw the trend toward post-war themes and stories dealing with rehabilitation and family life ('Double Indemnity') as a great advantage. A great sense of the story material is being and will continue to be uncovered at a European area lifts its secrecy shield and will serve as formative pictures.

Most expensive picture in the company's 1945 plans will be Irving Berlin’s "Blue Skies" set at approximately $3,000,000. A few or five will be color in. A backlog of completed pictures between 18 and 20, representing a cost of $2,000,000 are in Paramount’s vaults, Ginsberg said.

* * *

SKOURAS, ZANUCK RE-ELECTED

Spyros P. Skouras, president of 20th Century-Fox and Darr Zanuck, vice-president in charge of production, as well as other officers were re-elected for another year at the company board of directors meeting last fortnight, following the annual stockholders meeting at which all directors were re-elected.

Among the other officers re-elected, in addition to Skour and Zanuck, were: W. B. Schrader, secretary-treasurer; Thomas J. Connors, vice-president in charge of sales; Murr Silverstone, vice-president; Joseph H. Moskowitz, vice-president Donald A. Henderson, treasurer; Wilfred J. Edie, comptroller and assistant treasurer; Molly A. Jenkins, secretary; and others.

The stockholders also authorized the granting of stock options to Lew Schreiber, William Perlberg, Harry Brand, Fred Metzer and Ray Khune.

(Continued on Page 3)
Ida Lupino is seen here in a moment of great distraction over the attitude of her unwed "husband", William Prince, while Colonel Sydney Greenstreet attempts to comfort her and a bewildered Willie Best looks on.

"PILLOW TO POST" . . . Warner Heavies Switch to Comedy

It may come as a shock to most movie fans to see the malevolent Jezebel of the screen, Ida Lupino, and the subtly evil fat man, Sydney Greenstreet, essaying comedy roles—but it will be a rib-tickling surprise, for Warner Bros. have spotted their two menaces in a comedy that appears destined to meet with critical and public favor. Its release at this moment can be hailed joyously by the WB publiciteers as another example of that wonderful Warner Bros. "timing", for certainly our victory in Europe has made the atmosphere propitious for the enjoyment of a good laugh. The yarn is the old one about a young couple (she, a traveling saleslady; he, an army lieutenant) who find it convenient to pose as a married pair—"for just a few minutes"—so that she can get sleeping quarters in a tourist bungalow, and promptly find themselves involved in endless embarrassing complications and situation. In brief, it's the sort of thing the showman can dig his teeth into with relish.

(Continued on Next Page)
1. Jean Howard (Ida Lupino) has persuaded her father to send her out on the road to sell his oil well supplies. Weary of traveling, she stops at an auto-court near an army camp town. Mrs. Wingate (Ruth Donnelly) tells her she cannot have a bungalow unless she is an army bride.

2. She gets a lift from Lieut. Don Mallory (William Prince) and induces him to pose as her husband until she gets a bungalow.

3. Complications begin when the bogus newlyweds run into Col. Otley (Sydney Greenstreet) and his wife (Barbara Brown), also residents of the auto court. To avoid embarrassment before his commanding officer, Don introduces Jean as his wife.

4. Forced to go thru with the deception, they enter the cottage and, blushingly, prepare to spend the evening out.

5. Eventually, the "newlyweds" return to the bungalow for some sleep. They argue long and loud about who shall sleep in the bed and who shall use the kitchen. Don wins.

6. When he hears her thump off the chairs she has improvised as a bed in the kitchen, Don pityes her helplessness and gives her the bed.

7. Early next morning, they stage a fake quarrel and pretend to be splitting up. Col. Otley hears their shouts and intercedes, "pulling rank" on the lieutenant and ordering them to kiss and make up. They find they like the kisses.

8. That night, the "newlyweds" are invited to dinner by the Otleys. Jean, gets drunk on sherry and reveals that they are not married. Don is faced with drastic military punishment until Col. Otley discovers that he really spent the night out on the lawn. Jean and Don decide they were meant for each other.
D-Day, June 6th, is a Big Day in your theatre! It’s National Free Movie Day and with 100% Showmanship behind it, will become the biggest single Bond selling day of the Seventh War Loan Drive!
B-U-L-L-E-T-I-N-S

SPECIAL EVENTS ZOOMING

With a total of 4,378 Bond Premiers, 1,457 children's Bond shows and 8,558 Free Movie Days already pledged by exhibitors for the "Showmen's Seventh" War Loan, an all-time record for such events is in prospect.

Chairman of the National Distributor Chairman for the "Showmen's Seventh," reported these figures today to National Chairman Pinaski, following telegraphic reports from distributor centers in the various exchange areas.

As compared with the Sixth War Loan, children's shows have scored a tremendous increase. Adjusted totals for the entire Sixth War Loan were 974 children's shows. 4,587 Bond Premiers and 8,911 Free Movie Days.

Connors stated that while the figures for the nation are highly encouraging for "E" Bond sales at theatres, much still remains to be done in a number of territories to bring the standings up to Sixth War Loan totals, and urged increased activity in contacting individual exhibitors for pledges.

The Minneapolis exchange territory tops the nation in Bond Premiers, with 331 already lined up, only 47 behind its Sixth War Loan total of 378, which was a record for the country.

Excluding metropolitan New York, Dallas leads in Free Movie Days, with 550 against 268 in the Sixth and is tops in children's shows with 192 as compared with 39 in the Sixth. Dallas is a leader in all events.

Metropolitan New York promises to outdo every record it has set.

Outstanding results were also reported by Boston, Chicago, St. Louis, New Orleans, Oklahoma City, Philadelphia, Albany, Pittsburgh, Memphis, Kansas City and Buffalo.

100% 'FREE MOVIE DAY' URGED

Tom J. Connors urged all theatres which are not War Bond issuing agents or sub-issuing agents, to arrange to issue bonds for Free Movie Day, June 6, in order to make this nationwide celebration 100 per cent.

"The motion picture industry aims to make Free Movie Day the largest single Bond-selling day of the Seventh War Loan," Connors said. "The distributors' division has done a splendid job of lining up theatres for Free Movie Day. But a greater number of theatres are needed to put this event over with a bang. Where theatres haven't the facilities to become issuing agents, it is easy for them to become attaining agents for the one day, by making arrangements with theatres which issue Bonds or their local banks. Any picture which the exhibitor plays that day will serve for Free Movie Day.

Connors pointed out that exhibitors who lack the necessary personnel can obtain people to man Bond booths by applying to their local War Finance Committee, and that many civic, patriotic and veterans' organizations and women's clubs can supply staff to man the booths for the day.

'INFANTRY DAY' OBSERVED

Samuel Pinaski, National Chairman of the "Showmen's Seventh" War Loan, announced last week that the Army Ground Forces have motion picture industry cooperation in the promotion of Infantry Day. The motion picture industry cooperates through J. Edward Shugrue, Director of Motion Picture and Special Events, War Finance Division.

June 15 is the 170th anniversary of the appointment of General George Washington as commander-in-chief of the Continental Army, which in 1775 consisted almost entirely of infantry.

The industry's National Seventh War Loan Committee suggests that there are excellent opportunities for War Bond sales tied in with various Infantry Day events. In all 48 states, "Here's Your Infantry," demonstration teams, jointly sponsored by Army Ground Forces and the Treasury, will put on a realistic show centering around an action on a Japanese pellibox by Infantrymen.

Special Events Directors of War Finance offices throughout the country have been alerted to cooperate in the promotion of Infantry Day. Exhibitors and "Showmen's Seventh" chairmen, by getting in touch with local War Finance offices, can play an extremely important part in paying tribute to the infantry, and can contribute greatly toward the nationwide recognition of this service arm by subscribing all promotions where possible on June 15 toward the Infantry tribute, Shugrue said.

MORGENTHAU LAUDS DRIVE SHORT

Washington—Secretary Henry Morgenthau, Jr., expressed thanks of the Treasury Department for the motion picture industry's short subject, "All-Star Bond Rally," now playing in theaters nationally as a feature of the Seventh War Loan campaign.

In a letter to Tom Baily, coordinator of the Hollywood Division of the War Finance Committee, Secretary Morgenthau said:

"Ted Gamble has told me of the fact that you were coordinator of the "All-Star Bond Rally." He has also told me of the amount of work handled by yourself in connection with a successful product and promotion." 

"I wish to compliment you and thank you on behalf of the Treasury for delivering to us a very tangible instrument for our most important War Loan drive."

V-MAIL CERTIFICATE SELLS BONDS

Washington—A V-Mail Certificate, described as a bond-sell "natural," has been devised by the War Finance Division of Treasury and is available to theatre managers and theatre committees. Use of the certificate by theatres is urged by T. Baily, industry consultant to the Treasury Department.

The gift certificate is in the form of a V-mail letter, space for address of the serviceman and a drawing of a V covering its face, and space for remarks and signature by bond purchaser. The text states: "This is another bond between us, from the folks back home. A real bond like this is waiting for you."

The actual bond is retained safely at home.

This V-mail bond certificate may be sent as a birthday gift, as a personal tribute for participating in a major engagement or simply as a present to the sailor, soldier or member of the War Department, as a nest-egg for the returning soldier," Baily said. "All state War Finance offices have supplies of this certificate and 9x13 post cards for display.

And for a bond-book catchline: 'Send a bond to the overseas'!"

L. A. SCHOOLS IN TIE-UP

Los Angeles—An additional strong impetus to the coming weeks of the Seventh War Loan drive here is assured with today announcement that Los Angeles' 425 schools, acting as a unit, cooperate with the motion picture industry.

The first three Fridays in June at 3:15 p. m. have been set aside for school children to see especially arranged matinees for their neighborhood theatres in connection with their bond-selling efforts.

Each pupil who buys a War Bond of any denomination, coverts a War Stamp album into a Bond or influences an adult to buy a Bond will be eligible for admission to the matinees. Teachers will be invited to the theatre with their classes.

O'Brien also reported a theatre bond-selling tieup with the entire school system of Richmond whereby schools are divided into armies and children compete for rank. He said this has been responsible for a considerable proportion of theatre bond sales.

FIRST 'MILLER SALUTE' SELLS MILLION

Newark, N. J.—One million dollars in "E" Bonds, maturing value, was sold for the all-star "Salute to Major Glenn Miller" all-stadium all-sellers now available at Adams and Adams' (22nd Ave. and Market St.), announced A. A. Adams, chairman of the local Special Events Committee.

"This was the first "Salute to Major Glenn Miller" Bond show in the nation.

The event, featuring more than a score of stage, screen radio personalities, was staged by Ben Griefer, Frank Dalley and Jack Len, in cooperation with the Newark War Finance Committee.

ZIGMOND REQUESTS PUBLICITY DATA

Jerry Zigmond, advertising and publicity coordinator for the "Showmen's Seventh" War Loan, urges all public relations men to instruct theatres in their territory to send to the National War Finance Committee the copies of all publicity and ads, photographs, radio scripts, flyers, bond premiere tickets, and the like. He also requests that publicity chairmen forward to him promotional material which they originate, such as posters, brochures, etc., some of which may be urgent and useful to others.

This is necessary in order to give every territory full representation on drive activities, Zigmond said.
COLUMBIA

Two new starters this week, one a Charles Starrett-Smiley Burnette western, "Powder River," and the new Rosalind Russell film, "Some Call It Love." This is Roz's first picture since her long illness, and reports have it that she has gained weight and photographes beautifully.

Our report that the film version of "Tars and Spars" would be held up has come true. Not only are there labor difficulties, but the script is unsatisfactory. We might even hazard a prediction that this picture will be shelved entirely.

Columbia has acquired a British picture, "Acacia Avenue," for distribution in the United States...An interesting Columbia release will be a Screen Snapshots short, commemorating the feature's twenty-fifth anniversary, which will contain informal shots of more than thirty stars famous back in 1920. Included are Rudolph Valentino, Barbara LaMarr, Wallace Reid, John Gilbert, Lon Chaney, Douglas Fairbanks, Gloria Swanson, etc.

Eve Ettinger, Columbia's Eastern story head, has arrived to take over Richard Sokolove's spot on the west coast...Ray Nazarro, who recently was promoted from assistant director, has signed a long-term contract as a director...Larry Parks, second male lead in "Counter-Attack," had the option lifted on his long-term contract...Columbia signed Lewis Russell, prominent Broadway character actor, to a long term. His first assignment is a role in "Some Call It Love."

The studio has signed Ken Curtis, another radio singer, to star in a series of Western musicals. Four of this type are on Columbia's roster.

METRO-GOLDWYN-MAYER

Metro has a heavy production program going, with seven pictures shooting and "The Yearling" due to roll any day on location in Florida. The only new starter is "She Went to the Races," a comedy starring James Craig and Frances Gifford. The studio didn't lose much time in starting this one after the ban was lifted on racing.

"This Strange Adventure," with Clark Gable and Greer Garson, was postponed but should start shooting soon. This gives M-G-M its busiest shooting schedule this year.

The studio is planning a film to be titled "Ballerina," starring Tamara Toumanova and Margaret O'Brien. Miss Toumanova will portray a ballet dancer and will do a few ballet dances in the picture. This sets somewhat of a record. Toumanova has been in Hollywood for two years and has made only one picture, "Days of Glory" for RKO, in which she played a ballerina — but didn't dance!

John Carroll will play the lead in "A Letter For Evie," with Hume Cronyn and Pamela Britton. It will be Carroll's first picture since his discharge from the service.

William Powell will do a different type of role in "Hoodlum Saint," story of a man who devotes his life to establishing a system of charities in the name of St. Dismas, the "hoodlum saint" who was canonized on the cross by Christ.

"The Harvey Girls" is due to wind up any day, with 117 days of shooting to date. Its length of time in production is almost equal to that of "Dorian Gray." Incidentally, Judy Garland has waxed a record album of the five tunes from this film.

The studio has signed Marina Koshets, daughter of Nina Koshets, famed opera star, to a long-term contract. She will make her bow in a singing role in "Two Sisters From Boston," and will have a featured part in Pasternak's "No Leave, No Love"...Irving Starr will return after a year's absence to direct "If You Ever Need Me," a story bought from a first novel by an unknown. It deals with a young man's blind devotion to his childhood sweetheart who becomes a murderess, and will be one of the year's top budget pictures...Richard Sokolove, formerly story editor at Columbia, has signed as an assistant to Al Lichtman.

"Green Dolphin Street," from the best-selling novel, has finally been cast. Greer Garson was once rumored for it, but the winners are Lorraine Day and Gregory Peck. Peck seems to get best-sellers every time, having already done "Keys of the Kingdom," "Valley of Decision," and "Duel in the Sun," with "The Yearling" starting soon.

Margaret O'Brien was given a break by the court when her $300 weekly salary was bolstered by a $12,500 bonus for each picture.

After completing the current schedule of short subjects, Metro has put a temporary curtailment on those planned for the future. They do not give a reason, but it could hardly be the raw stock situation as it is improving, and as for the strike, nobody seems to pay any attention to that any more.

MONOGRAM

Monogram has formed a new corporation, Monogram International, to handle distribution of its pictures outside the United States, with an eye on the South American market, and an entry into European countries. W. Ray Johnston is chairman of the board of the new company.

Jimmy Wakeley, western singing star, has been classified 1-A by his draft board. No induction date has been set.

Harry Romm, formerly head of the theatres division of General Amusement Corporation, will tackle his first job as a producer at the helm of "Swing Parade," a Monogram musical, due to start in June. The studio has borrowed Del Lord from Columbia to direct the film.

One new picture started this week, third of the Cisco Kid series, titled "Song of the Border."

PARAMOUNT

Only two shooting on this lot, and about the time "The Blue Dahlia" finishes next week, "Too Good To Be True" will start, keeping production at a low point for this lot.
Betty Hutton’s dramatic performance in “The Incendiary Blonde” has brought its reward with a new script to be titled “The Honest Woman” to be produced and being written especially for Betty by Buddy DeSylva.

Before Bob Hope left for New York, he signed a new seven-year contract with Paramount, thus settling the differences between them. Bob will go overseas to entertain troops shortly and return to the Paramount lot for a picture in early August.

Stuart Heisler, after two years in the service, has been chosen to direct Irving Berlin’s “Blue Skies,” which will star Bing Crosby and Joan Caulfield. Heisler is the man responsible for the fine documentary film, “The Negro Soldier,” made during his Army days. “Blue Skies” will have a budget of $3,000,000, so it is claimed.

“To Each His Own” will bring Clive Brook to the American screen once more. His performance in the English picture, “On Approval,” attracted attention of studio executives, who sent for Brook to return to Hollywood from Britain. He will have a principal role in the film.

Paramount plans production of sixteen or seventeen films for 1945, at a total cost of $26,000,000. Three will come from the Wallis-Hazen unit, two from Buddy DeSylva and six from Pine-Thomas. At present, the studio has a backlog of twenty completed features. Ginsberg predicts that emphasis will be put on musicals and comedies, and that those films touching on the war will be on themes such as the post-war development in Europe.

Paramount returns to the Loew circuit in New York, after a five month absence due to a squash. Because of the argument, Paramount had to hold up a dozen films from release in the city.

The studio has chosen “The Incendiary Blonde” as its Anniversary picture. It will have general release in September. (What’s this sudden spurtle of “anniversarys” due to?)

Because of extremely favorable reaction to the sneak preview of “The Virginian,” Paramount is planning a big ad drive on the picture, which stars Joel McCrea, Brian Donlevy, Sonny Tufts and Barbara Britton.

Paramount has bought screen rights to “The Wayfarers,” new novel chosen as the July selection by the Literary Guild. The bidding was high by several major studios, but Paramount won with $150,000.

P. J. Wolfson, recently with 20th Century-Fox, has been signed as a writer by Paramount. Also added to the scribener list is Paul Stewart, New York theater producer, director and writer, and more recently with David O. Selznick. Abe Burrows, who has headed the writing staff on “Duffy’s Tavern,” has been given a writer-producer contract. Burrows brings the number of writers working for Paramount up to thirty-five.

PRC

Three new ones this week: “Club Havana” is a dramatic musical, starring Margaret Lindsay and Tom Neal; “Wanted Men,” with Tex Ritter and Dave O’Brien, was started the day after “Song of Wyoming” was finished, since O’Brien has been tapped on the shoulder by Uncle Sam; “Checkmate,” an adventure thriller with Dick Fraser and Grace Gillern. Miss Gillern was formerly a Copacabana beauty. She was discovered at the nightclub and given a role in “Arsen Squad” in which she did so well that she was given a long-term contract and the lead in “Checkmate.”

With the signing of Harry Brash and Harry Sauber to its roster of producers, PRC now has eleven producing units, in addition to Leon Fromkess, who personally produces a number of films. Four of these men are independent producers, distributing through PRC, but the remainder are contract producers for the company.

Harry Sauber’s first production for PRC will be a comedy titled “How Do You Do,” starring Bert Gordon, “the mad Rus-

sian,” and radio announcer Harry VonZell. It will start shooting in about three weeks.

Fromkess has announced plans for an annual musical extravaganza featuring name entertainers and musical organizations. The initial production of the series, planned for the 1946-47 season, will be titled “Music Hall Varieties of 1946” — a title which undoubtedly will be sliced.

REPUBLIC

Republic may soon get started on its $2,000,000 plan to construct additional buildings on the lot. Vice-President Allen Wilson says the WBP has eased up slightly, which may mean the studio will not have to wait until after V-J Day. Among addition planned are three new sound stages, a photo gallery, a commisary, a casting building, wardrobe and makeup departments, a building for dressing rooms and a publicity building. The studio’s new recording sound stage is unquestionably the best and most modern in Hollywood, and may even be rented to major studios.

This week saw the start of “Mexicana,” a big scale musical with Tito Guizar and Constance Moore, Leo Carrillo and Estelita. It is Al Santell’s first effort at production-direction under his new contract.

Joseph Kane will shortly start production on a John Wayne starrer, “The Pinisman and the Lady.” This title sounds loud reminiscent of “The Cowboy and the Lady,” Gary Cooper vehicle some years ago.

Rollie Asher, an assistant director at Metro for years, has signed a pact with Republic. It is evident that Republic realizes its great need for top grade directors and producers, and has given H. J. Yates is determined to acquire the best available.

Frank Borzage has bid $75,000 for the script of “32 Regent Square,” novel by Marty Holland, who also penned “Fallen Angel.”

Director Wm. K. Howard announced that he was preparing a script based on the life of Lew Ayres, to be titled “The Conscientious Objector.” Ayres’ agent followed up with a statement that his client would not allow any such picture to be made — and that was that.

RKO-RADIO

The only new picture on the lot, “Deadline at Dawn,” is being produced by Adrian Scott, who did such a bang-up job with “Murder, My Sweet.” It’s a film of the same type, about a sailor who becomes chief suspect in a murder case while on a leave in New York City. Bill Williams, who was such a sensation in “Those Endearing Young Charms,” has been given a big chance in this film which co-stars him with Susan Hayward and gives him billing over Paul Lukas.

Although production is slow at present, with only two shooting currently, RKO plans to start seven pictures in the next two weeks, including “Cornered” and “Diary of a Chambermaid.”

Frank Sinatra is using RKO facilities to produce a film titled “The House I Live In.” It is Sinatra’s own idea, a film about racial intolerance, and is being directed by Mervyn LeRoy and produced by Frank Ross. It will be turned over to a charity for use in juvenile work, and the studio and people connected with it will not accept profits.

Joan Bennett has been signed to star in a psychological chiller titled “None So Blind.” It will be produced by Val Lewton.

Claudette Colbert also moves to the RKO lot to make a film under the banner of Jesse Lasky Productions. Lasky and RKO have completed negotiations whereby the veteran producer will use RKO facilities and release outlets for his pictures. It is from a yet unpublished novel with post-war flavor, titled “Thanks, God. I’ll Take It From Here.” Now they’ll have to change that title.

William Berke, who directs “Ding Dong Williams” on a one-picture deal, has been given a term contract and assigned to the direction of “Dick Tracy,” first in a series of features to be based on the comic strip... Manny Wolfe has been given a new contract to continue as head of the studio’s story department... Theron Warth, associate producer, has left the lot.

FILM BULLETIN
Samuel Goldwyn will start shooting his new Danny Kaye picture, "The Kid From Brooklyn," in early June. Cast has been set as Virginia Mayo (the two are becoming like ham and eggs), Vera-Ellen, and Eve Arden. Gregg Toland will direct the film, his first picture since his release from the Navy.

"Tomorrow Is Forever" is still going on the International lot, although slightly bumpy, due to Claudette Colbert's recurrent case of influenza..."Countess of Monte Cristo" was again postponed. Other productions slated for the future are "Home Is the Sailor," to be produced by Nunnally Johnson from his own screenplay, and "The Dark Mirror," also to be steered by Johnson.

**20th CENTURY-FOX**

Spyros Skouras was re-elected president of this company by the board of directors.

On finishing "Dragonwyck," Gene Tierney immediately went to work in "Leave Her to Heaven" which started shooting this week. It is from the best-selling novel, and will be filmed in Technicolor, co-starring Cornel Wilde and Jeanne Crain, as well as Miss Tierney.

Best-sellers have the limelight on this lot, with "Cluny Brown" set to go (John Cromwell's first directorial assignment at this studio), and Darryl Zanuck will personally produce "The Razor's Edge" from Somerset Maugham's famous novel. George Cukor will direct.

Tallulah Bankhead is testing for the lead role in "Forever Amber." With all due respect to Miss Bankhead's talent and versatility, it is difficult to picture her in the role of the freckle-faced young farm girl.

The studio has had the property of "American Guerrilla in the Philippines" for some months, and has been trying to locate a site for its production. Director Henry King tried to obtain permission from the War Department to use a South Pacific island as the locale. The War Department sensibly reasoned that there must be other suitable places, not in the middle of a war zone. The upshot of the matter is that the picture will be filmed entirely in Puerto Rico.

The studio has lifted Dick Haymes' option for another year...Producer Robert Bassler will also stay on another year.

Director Bruce Humberstone has purchased the rights to an original titled "Flow, Spread Eagle" which will be made as a post-war production.

Ben Slvey has been assigned to produce "The Little Horse," which will undoubtedly roll at the same time as Metro's "Louie, the Horse."

John Harvey, who co-starred with Betty Grable in "Pin-Up Girl," has been released from his contract at his own request, and will return to the New York stage.

**UNITED ARTISTS**

United Artists, in resigning from the Hays office, issued the following statement: "In view of the fact that virtually all of the producers using the facilities of the United Artists Corporation for distribution have joined the SIMPP, the owners of United Artists Corporation have deemed it to be the best interests of the company to resign from the MPPDA, to be effective about September 21, 1945."

The day before this statement was released, nine producers of United Artists were elected as members of the Society of Independent Motion Picture Producers, David O. Selznick has stated but he has no intention of leaving the MPPDA, but that he trusts the Hays Office will revise its moral code to suit the times, as it is a fifteen years old and decidedly out of date.

A new producing set-up, to be called Loma Vista Films, Inc., has been organized by the Marx Brothers and David L. Loew, with release through United Artists. They plan as their first production a film titled "A Night in Casablanca," starring the Marx Brothers. Warner Bros. are opposing this title, claiming that it is too similar to their "Casablanca," which is still current.

Loew has denied the Warner claim, pointing out that records show hundreds of cases of duplicated locales in titles. He made his point when he cited Metro's "Thirty Seconds Over Tokyo" and Warner's "Destination Tokyo." The matter may be taken to court, but it is obvious that Loew will not give in.

Seymour Nezenzal signed Leonide Moguy to direct his next UA opus, from the novel "Whistle Stop." It should start about the middle of June.

There are no new pictures; the only two still shooting are Stromberg's "Young Widow" and Selznick's "Duel in the Sun." The latter is still on suspension, and Mr. Selznick has made no comment as to a date of resumption. However, it should be soon, as he has asked Metro to rush their location scenes in Florida with Gregory Peck in "The Yearling" so that Peck may resume work in "Duel in the Sun."

Producer Dore Schary has returned from Washington where he was in conference with the commanding general of the Marine Corps in reference to the screen version of Niven Busch's novel, "They Dream of Home." It is the story of a returning Marine veteran, and will be produced for Selznick.


**UNIVERSAL**

Although there are no new starters on the lot this week, Universal plans to start five top budget pictures in the next six weeks. This will make a busy summer, and with the exception of four westerns and a serial due to start soon, there will be no medium budget pictures on the coming month's agenda.

In early June Will start "Alibi in Ermine," to star Charles Coburn, Robert Paige and Ginny Simms, who replaced Susanna Foster in this part. Miss Foster will start on the same date in "Once Upon a Dream," to be produced by Michael Pessner and Ernest Pagano, with William Seiter directing. To start shortly after will be "As It Was Before," from a script owned by the studio for some time, but which they consider one of their best. It will co-star Merle Oberon and Charles Korvin. Walter Wanger will contribute "Scarlet Street," with Edward G. Robinson, Joan Bennett and Dan Duryea, and "Canyon Passage," to be directed by George Marshall and filmed in Technicolor.

Universal put a new company under its wing when Diana Productions, supplanting New World Productions, signed with the company to use its release facilities. Fritz Lang is president, and Walter Wanger and Joan Bennett are vice-presidents. "Scarlet Street" is the new firm's first production.

Universal is reissuing two films, Bing Crosby's "East Side of Heaven," and "Imitation of Life," starring Claudette Colbert. The company has cancelled a film scheduled for Joan Davis in order to use raw stock for re-issue prints.

The studio plans a series of four westerns, to be produced and directed by Wallace Fox, recently signed to a term contract. No determination has been made yet as to the type of stories merely action stories with some music. The studio is seeking a new western player to be starred.

Universal now boasts the largest roster of directors in its history. The total was increased by the additions of Fritz Lang, William Seiter, William Dieterle and George Marshall, all during the last month.

Harold Lloyd's claim of infringement by three of Universal's films on his own material has been dropped. Lloyd's attorney has asked the court to suspend investigation.

Universal has bought "The Third Eye," a mystery yarn, and assigned its production to Joan Harrison.

(Continued on Page 20)
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1944-45 programs unless otherwise noted. (T) immediately following title and running date denotes Technicolor production.

### COLUMBIA

#### 1944-45 Features

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### NEW PRODUCTIONS

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**RELEASE CHART**

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**FILM BULLETIN**

24
**REPUBLIC**

1944-45 Features (32) Completed (11) In Production (2) Westerns (32) Completed (27) In production (1) Serials (43) Completed (3) In Production (1)

**NEW PRODUCTIONS**

**LOVE, HONOR AND OBEY**

*Comedy—Started May 1*

Cast: Virginia Bruce, Edward Ashley, Victor McGlaglen, Nils Asther, Helen Broderick.

Director: Robert Florey

Producer: Harry Grey

Story: Two unsuitable husbands are forced to live together again.

**MEXICANIA**

*Musical—Started May 15*

Cast: Tito Guizar, Constance Moore, Leo Carrillo, Estela.2.

Producer-Director: Al Santell

Story: American prima donna marries Sinntea for publicity purposes.

**RELEASE CHART**

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<tr>
<th>Title—Running Time</th>
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<tr>
<td><em>Completed</em> 1944-45</td>
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<tr>
<td>Angel Comes to Brooklyn, A</td>
<td>1-8</td>
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<tr>
<td>Deadline and Deliver</td>
<td>5-18</td>
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<tr>
<td>Deadline and Deliver: New Facts of 1945</td>
<td>8-20</td>
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<tr>
<td>Atlantic City (86)</td>
<td>7-15</td>
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<td>Space Master</td>
<td>11-10</td>
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<td>Devil's Holiday</td>
<td>6-12</td>
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<td>Big Banana</td>
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<td>Small Town</td>
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<tr>
<td>Brentwood</td>
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<td>California (88)</td>
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<td>California: The Great Dictator</td>
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<td>Chicago Kid</td>
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<td>Chicago Kid (4)</td>
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<td>Chicago Kid (9)</td>
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**RKO—RADIO**

1944-15 Features (22) Completed (21) In Production (3)

**NEW PRODUCTIONS**

**DEADLINE AT DAWN**

*Mystery—Started May 15*

Cast: Susan Hayward, Bill Williams, Paul Lukas, Lola Lane.

Director: Harold Clurman

Producer: Adrian Scott

Story: Sister on leave in New York is suspected of murder, Hayward trying to clear himself.

**RELEASE CHART**

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<td>Block No. One</td>
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<td>Master Race (56)</td>
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<td>Pumpkin Shell</td>
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<td>Tell in the Saddle</td>
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<td>In Hollywood (67)</td>
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<td>Call of the Wild (61)</td>
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<td>The Wildcat</td>
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**BLACK NO. TWO**

*Western—Started May 15*

Cast: Gail Schönberg, Wayne Aldrich.

Director: Harold Clurman

Producer: Adrian Scott

Story: Sister on leave in New York is suspected of murder, Hayward trying to clear himself.

**FILM BULLETIN**

26
20TH CENTURY-FOX-1944-1945 Features Completed (32) In Production (5)

**NEW PRODUCTIONS**

**FAV E HER TO HEAVEN (T)**


**RELEASE CHART**

Title—Ending Time Cast Details Rel. No. 


Abbot and Costello have announced they will split after their Universal contract winds up in two years. They have been teamed for fourteen years. It is possible that they may split before that time, as their quarrel has grown so serious that they do not speak to each other on the Metro lot, where they are making a picture together.

Title of "Hear That Trumpet Talk" has been changed to "The Crimson Canary."

**WARNER BROS.**

With the announcement of V-E Day, most studios decided to stay away from the picturization, particularly with a European background. Very few of the films were on the studios’ shelves. Warner Bros. has “Confidential Agent” brewing, which incidentally will co-star Lauren Bacall opposite Charles Boyer. It will be The Look’s first picture without Bogart.

However, Warners will probably continue to produce pictures dealing with the Pacific theatre. They have “Target Tokyo” scheduled for a 1945-46 release, and now announce plans for a big epic called “Task Force.” This will tell the story of naval navigation from its first days up to the recent launching of the aircraft carrier, the Franklin Delano Roosevelt. Delmar Daves and Jerry Wald will direct and produce.

The studio has an all-time high in its number of players. The recent signing of a dozen players has brought the total to 27 stars and 48 featured players.

The plant is evidently expecting busy months ahead, since at present, thirty-two writers are working on as many scripts.

Cole Porter is conferring with Arthur Schwartz on factual background for “Night and Day,” the story of Porter’s life. Cary Grant will play the lead, co-starring with Alexis Smith.

Gene Lewis, associate producer for “I’ll Remember April,” has completed his current contract and checked off the lot. The option of Gale Sondergaard has been picked up for another year.

**SIZE-UPS**

(Continued from Page 23)

Production of "The Adventures of Don Juan," Errol Flynn starrer, has been indefinitely postponed. Although the script is ready, the film calls for the greatest use of textiles, wood, etc. and other critical materials since pre-war days.

 Humphrey Bogart has the first option on the novel “Windrift, written by Marty Holland, author of “Fallen Angel” and “32 Regent Square.”

Herman Goldberg has been promoted to take over the job held by the late C. Ryan, and will be purchasing agent for Warners exchanges and head of advertising. He is with "Casablanca" and the studio's book. His novel has been extended...B. Z. Sakall has been also held...Peter Lorre gets an additional year.

Harry Warner visited President Truman and assured him that the motion picture industry would give all possible cooperation and in anxious to participate in the rehabilitation of war-to-Europe.

**INDEPENDENT**

William LeBaron has bought film rights to William Spencer Dell’s novel, “Miss Tessie Talks.” The book was written in the 1930s and banned in several cities, resulting, of course, in its becoming a best seller. LeBaron plans it for his first picture.

Mudge Bellamy will make a screen comeback when she stars in “Northwest Trail,” first of a series of westerns to be produced by Max King and William David. Shooting will start in June and the film will be released under the Action Pictures banner.

Sam Wood plans to build, after the war, a new studio for independent production. The studio will be located in San Fernando Valley near Republic.

The raw stock situation is much improved, and the WBP in all requirements for 35 mm. can be met and it is unlikely the will again be a serious situation on the supply. This should encourage many independents to speed plans for their productions.
POCKS A WALLOP
POSSESSED BY NO
FILM OF ITS KIND
IN YEARS!" — MOTION PICTURE
HERALD

A PREDICTION OF
CEILING-CRACKING
GROSSES IS UN-
AVOIDABLE!" — BOXOFFICE

BOOK IT HOT!
BEST PICTURE OF THE WEEK!
...PACKED WITH EXCITEMENT!
— JIMMIE FIDLER
BLUE NETWORK

DILLI

with EDMUND LOWE • ANNE JEFFREY
EDUARDO CIANNUCCI • MARC LAWRENCE • FUSHA CORK
MONOGRAM DELIVERS IT—AND DELIVERS IT RIGHT! ...WITH ALL THE SHOCKS AND RILLS THAT MADE DILLINGER THE MOST NOTORIOUS OUTLAW OF OUR TIMES!

KING BROTHERS PRODUCTION

Introducing LAWRENCE TIERNEY "DILLINGER"

Produced by MAURICE and FRANKLIN KING

SCREENPLAY BY PHILIP YORKAN
Easily Racy Ladd Paramount New. SALTY dramas, "...For of diverting schooled dance (PARAMOUNT) week until mounting fright... Some (PARAMOUNT) be •WARNER) custom ALD "...Fluff retelling, UNITED Benny's corn. HORNY UNSEEN' New too an TIMES. of on徳き SCREEN—ALDAL SUSPENSEFUL, GOOSE-PIMPLY, SUPERIOR MYSTERY PARAMOUNT "...Must have been a pretty unusual mystery story when t movie-makers got hold of it... It flanks out rather badly on promise, however. Its characters are not so much shadowy they are just incompletely drawn and presented... Scenario who trick of being mystifying seems to be largely to leave conversions unfinished, questions unanswered, and palpably needless details unsupplied." MCMANUS, PM. "...People who delight in a bumper crop of goose-pimples could do worse than sit through the dark menace of 'The Unseen' Mystificaton at the expense of logic. If you accept all of the situations without a second thought, they can be reasonably thrilling if not, 'The Unseen' had better stay that way." WINSTEN, N. POST.

THE HORN BLOWS AT MIDNIGHT' FEW CHUCKLES NOT WORTH LABORED FARCE WARNER "...The comic distance covered in this clearly labored show can be measured by a half dozen chuckles and maybe three or four bona fide laughs... Script is neither sassy nor good, fresh, fanciful corn. It is a batch of old-fashioned nonsense put together without distinct charm. And Mr. Benny rambles through it with a lackadaisical air." CROWThER, N. Y. TIMES. "...Somehow the comic fantasy doesn't come off as planned. The big build-up remains an architectural and overworked effort... As a Jack Benny vehicle the picture is also slightly sub-standard... A shame to have wasted so much constructive energy on business which is mildly entertaining at best." WINSTEN, N. Y. POST. "...Benny's expert delivery and timing of lines and his charac-terization of helpless virtue keeps The Horn Blows at Midnight hitting true on its low comedy notes... Raoul Walsh staging hit the slapstick within bounds and keeps ticking along nicely. Amusing cinema collection of broad good humor." GUERNSEY JR., N. Y. HERALD TRIBUNE.

'BREWSTER'S MILLIONS' PLOT A NATURAL FOR LAUGHS UNITED ARTISTS "...Not that this present re-creation is anything exceptional or expensive in the farce entertainment line. It is just a standard retelling superficially brought up to date... But there is something about this silly story that neither age doth wither nor custom stale..." GUERNSEY JR., N. Y. HERALD TRIBUNE. "...Fluff and nonsense though 'Brewster's Millions' is, its reverse twist on the usual money problem is the basis for an adequate amount of vicarious amusement." GUERNSEY JR., N. Y. HERALD TRIBUNE.

"...Delightful dilemma comes rather endearingly to life again. Mad and merry comedy that practically nobody can fail to enjoy MCMANUS, PM. "...New version is not the best in the line. In fact, it is like to add much to the merchandising but the most persistent devotees of the pleasant old story." COOK, N. Y. WORL TELEGRAM. "...Stars... New and snappy version... You'll enjoy his fan efforts to dispose of the money and watch this unique race against time with a mounting sense of excitement." CAMERON, N. NEWS.
When a beautiful doctor uses the shock treatment its touch and OH!

Andrew Stone presents

Bedside Manner

(The Picture with the Boxoffice Manner)

Starring John Carroll, Ruth Hussey

ESTHER DALE, GRANT MITCHELL, FRANK JENKS

From the SATURDAY EVENING POST Story by Robert Carson

Directed by Andrew Stone

Screenplay by Frederick Jackson and Malcolm Stuart Boylan

Released thru UNITED ARTISTS
RKO TO MAKE 40 NEXT YEAR

RKO-Radio expects to produce 40 films during 1945-46, an increase of five over the present season, William Dozier, production assistant to Charles W. Koerner, vice-president in charge of production, declared in his visit to the East from Hollywood last week. Eight of these will range from 1 to 3 million dollar-budgets, another eight will cost from $750,000 to $1,000,000 and 22 to 24 will be low budget features, up to $500,000. About three of the group are expected to be in Technicolor.

Dozier also announced the company's intention of backing the presentation of four Broadway stage productions, with the company retaining film rights in every case. The properties which RKO will finance next year are "April Love" by James Montgomery and Charles Casanave producing; Ferenc Molnar's "The Play's the Thing," Jed Harris producing and directing; the Papashvily autobiographical best-seller, "Anything Can Happen," to be adapted to the stage by S. N. Behrman, directed by George S. Kaufman and produced by Max Gordon; and the Washington Irving classic, "The Legend of Sleepy Hollow," with Ray Bolger as the probable lead in a revised version with music.

HIGHEST BUDGET SET BY MONO

Monogram will release a total of 44 pictures in the 1945-46 season, including one special to be sold separately, eight top budget features and 16 westerns plus 19 additional features, it was announced by president W. Ray Johnston at the semi-annual board of directors' meeting and sales conference in Chicago last week.

The total of 44 is three less than the number set for the current season.

The two-day meeting of Monogram franchise holders with company executives discussed new product and sales policy and Johnston revealed that production budgets will reach a record high as the number of higher budget productions will be sharply increased. Final breakdown in the new season's product will be made when the company's three district sales meetings are held next month in New York, Chicago and Hollywood.

WPB REVOKES SOME RESTRICTIONS

Despite the revocation of WPB limitations on production and distribution of photographic equipment, manufacture of camera and projection equipment will be increased only when the materials become available, possibly beginning late this summer. The order, L-267, following closely upon the WPB's revocation of L-235, governing 35 mm. booth equipment, releases steel, copper and aluminum for photo equipment.

Following the relaxation of controls on some theatre equipment, the WPB was swamped with applications for permission to construct new theatres. The Board announced that due to critical shortage of seats, textiles and lack of projection an sound equipment, at least for the immediate future, it would continue to prohibit new theatre construction for some time. To WPB cited lack of manpower in critical labor areas and the sma supply of construction materials as additional factors in its decision to continue restrictions on new theatre construction for the time being.

The WPB had the same story to tell in its revocation of restrictions on air conditioning equipment — plenty of permission but very little material.

'ON TO TOKYO' RUSHED TO THEATRES

As protests against the outmoded factors in the War Department film "Two Down and One To Go" became apparent from exhibitors throughout the nation, the War Activities Committee announced that, at the urgent request of the War Department, was rushing a two-reel subject, "On To Tokyo," into release over May 31. Exhibitors protested at the confusion occasioned when a revised point system for service discharges was announced by the Department just as the film which carried the former point plan went into release. The new film, "On To Tokyo," release through Universal exchanges, contains answers to questions uppermost in the minds of most Americans regarding the demobilization plan, redeployment of the armed services and plans for the war against Japan.

Five subjects to be used with a regular program, or as a substitute for 5th War Loan Bond Shows, have been released by the War Activities Committee. "War Comes to America," produced by Col. Frank Capra, a 66-minute feature already shown to every member of the Armed Forces, is available free through RK-exhibitors' point system. "Battle of San Pietro," a tribute to the infantry, run 33 minutes, is obtainable through WAC; "Fight for the Sky," 26 minutes, showing our destruction of the Luftwaffe, released 1 WAC; "Target Tokyo," 18 minutes, covers the first B-29 bombin of Tokyo, for release May 24 through RKO and "To the Shores of Iwo Jima," a 20 minute Technicolor subject available June through United Artists exchanges. The last subject is available free for bond premieres only. For regular run bookings, it sold at nominal cost.

LOEW'S PROFIT DROPS

A net profit of $6,768,469 for the 28 weeks ended March 15 was reported by Loew's, Inc., a considerable decrease from the $7,425,698 net for the corresponding period the previous year. The company's share of operating profit, after subsidiaries preferences dividends and reserves for contingencies and depreciation, but before tax provision, was $12,142,183 for the last period, compared with $14,738,551 for the 44 period. Loew's reported a reserve for Federal taxes for the 28 weeks as $5,373,714, compared with $7,295,833 the preceding year.

'G. I. JOE' SOLD ON PERCENTAGE

"The Story of G. I. Joe," Lester Cowan's production of Ern Pyle's best-seller "Here Is Your War," will be sold only on a percentage basis and as a single feature program. Cowan serves notice of this arrangement at a press luncheon last week in New York.

There will be no roadshow engagements, Cowan said, special previews will be held in Washington for the Press Club the middle of next month, followed by showings in Indianapolis on July 6 and Albuquerque, N. M., on July 13. Service persons will see the film before the general public, with 150 prints being made available to Army camps and Naval stations. United Artists is releasing the film.

THANK YOU
for your cooperation in the handling of film.
It is working out swell.

NOW SAVE PAPER
This is an important War Effort.
Return posters sent to you in error. Do not throw them aside.
Return all posters properly marked, labeled and wrapped. Don't throw them loose in the lobby.

YOU DO YOUR PART!
WE'LL DO OURS!

HIGHWAY EXPRESS LINES, INC.
236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna. LOCust 4311

NEW JERSEY MESSANGER SERVICE
Member Nat'l Film Carriers
250 N. JUNIPER ST.

FILM BULLETIN
PRIORITY!

GENERAL GEORGE C. MARSHALL KNOWS WHAT IS VITAL TO OUR CONTINUED WAR EFFORT. LISTEN!

TO 16,000 PATRIOTS!

The showing in your theatre of TWO DOWN AND ONE TO GO' is a most important contribution to our continued war effort, as it is imperative that this message which tells the story of redeployment and partial demobilization be seen by the maximum number of people in the shortest possible time. Your showing of this important film at every performance will aid materially in the task that lies ahead."

—GENERAL GEORGE C. MARSHALL, CHIEF OF STAFF

Produced in TECHNICOLOR by the Army Pictorial Service for General Staff, U.S. Army. Released through the Office of War Information and distributed by M-G-M for the War Activities Committee—Motion Picture Industry.
He's GREAT with a gun... and he's got to kill!

The Great ERICH VON STROHEIM • MARY BETH HUGHES FLAMARION "GREAT WITH A GUN"

with DAN DURYEA • STEPHEN BARCLAY

ANTHONY MANN—Director • Screen Play by ANNE WIGTON, HEINZ HERALD, RICHARD WEIL • Story by ANNE WIGTON

Based on a character "BIG SHOT" by VICKI BAUM from Collier's Magazine • Producer—WILLIAM WILDER

A REPUBLIC PICTURE
MAKE '7' THE JAPS UNLUCKY NUMBER

They started it with that infamous sneak attack on a 7th of December — a date History and America will never let them forget. Now, the 7th War Loan gives us a chance to help our fighting forces put the clincher on them.

The armed effect of the previous War loans was directed principally against our new vanquished enemies in Europe. The Mighty 7th has been reserved exclusively for the treacherous foe across the Pacific. Shall we allow them to believe that we like them more than the Nazis?

This is a tough war loan, made tough by our victory in Europe, but showmen know what it takes to put over the tough ones. With only three weeks remaining in which to achieve the goal set by the Treasury, the call is an urgent one for showmanship, and more Showmanship, and still more SHOWMANSHIP! That is the talent that makes our industry so uniquely qualified to perform the patriotic task of selling war bonds to the millions of Americans.

There must be no lagging now. With every bond you sell, you are driving home a message to the Japs that 7 is their unlucky number.
The RKO organization is indeed proud of its association with BING CROSBY, INGRID BERGMAN and LEO McCAREY, and to voice its continuing high regard for their deserved achievements in winning Hollywood's most coveted honors, 

the Academy Awards for 1944.
Once in a lifetime
it could happen . . . the three top
current Academy Award
Winners combining their talents
for one great picture!

BING CROSBY • INGRID BERGMAN
before the cameras... in
LEO McCAREY'S Rainbow Production

The Bells of St. Mary's

LET'S TOP THEM ALL IN THE MIGHTY 7th WAR LOAN
Let's Not Slow Down
in the Home Stretch...

PUT THE MIGHTY 7th OVER THE TOP!

EDITORIALS

Vol. 13, No. 12 JUNE 11, 1945

NO DIVERSIONS

Well-intentioned as the Senate Small Business Committee undoubtedly is in its announced plan to delve into complaints filed by some independent exhibitors, it might conceivably be of disservice to the very people it hopes to aid, if it pursues the project at this time.

The Department of Justice is preparing very diligently the anti-trust case against the major distributors for trial starting October 8, next. That suit promises to resolve some of the basic issues underlying the causes for the independents' complaints against the film companies. The result of having those issues bared and aired should be healthy for the entire industry, wherever the chips may fall.

In view of the scope of the Government's suit and the years of preparation that have been devoted to it, a hastily contrived investigation by any committee would hardly be able to compete in potential value to the small exhibitor. Another consideration is the possibility that such an inquiry might be grasped by the defendants as a diversion to avoid, or delay, the trial.

The Senate group could best serve the interests of the small business people of our industry by turning over to the Department of Justice the complaints it has received and the evidence. We believe the judgment of the Committee will dictate that course.

MO WAX

'HOT' CLOCKS--OR NO?

While we hasten to assure the gentle reader that we are not among those who share the suspicion, nevertheless we feel dutybound to report the ugly rumor making the rounds that Allied's enterprising Abram F. Myers has acquired a stock of "hot" clocks and is endeavoring, by sundry and subtle means, to peddle them to exhibitors. The rumor (a base canard, we're sure) grew, it seems, as the result of a recent bulletin issued by the General Counsel decrying the absence of time-pieces in theatres, causing patrons to be late for dates, to miss their trains, etc.

The title of the bulletin, "A Timely Hint To Exhibitors", is credited to some vague sage by the name of Smith, from Toledo, Oh! The parentage of the contents, however, is quite frankly acknowledged by Mr. M., although he gently cuts the bulletin "Father Time". Here it is:

"A business acquaintance of ours recently voiced a squawk about the theatres. He travels a good deal and when he has a little spare time he likes to drop in at a movie. He prefers this to sitting in a hotel room or roaming the streets. These visits are often just before train time and naturally he is concerned about the time.

"The squawk: Why are not clocks installed in all theatres, which will be visible to patrons in all parts of the auditorium?

"Anyone who has tried to consult his watch in a dimly lighted theatre — especially if it is a small wrist watch, or has a tinted dial — or an Orson Welles production is on the screen — will know what an aggravating experience it is.

"Just to make sure, we asked a number of our acquaintances if they had experienced the same difficulty. All agreed that they had. Business and professional men frequently patronize the theatres, not so much to see a particular subject as to kill a given amount of time. Women on shopping tours often must leave the theatre before the end of the show — and their tiny watches are scarcely visible in broad daylight.

"At first we thought this applied only to downtown houses, but inquiry reveals that parents frequently send their children to the movies with instructions to return at a particular time. When Johnny wants to see his favorite cowboy hero a second or even a third time, his excuse is that he 'didn't know it was so late.'

(Continued on Next Page)
"Apparently there are millions of patrons whose comfort and convenience would be enhanced by the installation of clocks in the theatres. We have polled a number of active exhibitors as to whether there was any objection to a program for putting clocks in theatres — aside from the current clock shortage — and they all agreed that there was none (not counting the irrelevant suggestion that it might not be a good idea to introduce 'ticks' into the theatres).

"So here is a worthwhile postwar project for retaining patronage and building good will! Install clocks in the theatres!"

(Signed) "FATHER TIME."

"P. S.—This is not written in the interest of Seth Thomas or any other clock maker."

"P. P. S.—This is not a plug for Metro's 'The Clock.'"

Perhaps if Mr. Myers had not gone to such pains to deny any personal interest in clocks, people wouldn't have started the rumor. It was that very airy-light tone pervading the bulletin that caused the rumor-mongers to start questioning his motive. Why, they wondered, this gay and frivolous little thesis on the sudden importance of clocks in theatres from the usually erudite Mr. M.? Why the persistent denial that he is writing in the interest of Seth Thomas or M. G. Mayer? Why, they demanded, the subtle attempt to lay the blame for the whole idea on the doorstep of some vague character in Toledo? Yes, why!

Mr. Cowan Gets It!

Lester Cowan, the independent producer, has been getting a rather thorough going-over by independent exhibitor spokesmen in return for his remarks about the desirability of large affiliated theatre circuits. In view of his imprecated contempt for the subsequent-run independent exhibitor, the shellacking is due him.

As quoted, Mr. Cowan expressed his opposition to theatre divorcement because it would deprive him, and other producers, of a ready-made, big-scale market for their pictures. He much prefers, he said, to play his pictures EXCLUSIVELY in a national circuit of theatres, where they would be held indefinitely.

That doesn't sound much like the sort of free, competitive enterprise we would like to see in our business. Forgive us for putting forth so radical a conception of industry in a democracy, but we would rather prefer to have Mr. Cowan required to sell his pictures at merit to thousands of individual exhibitors, who would buy the good ones and tell him to lump the bad ones. That might not be as convenient for the producer as he would like it, but it sounds like a much better idea for lots of other people. And Mr. Cowan, himself, would benefit by bearing the burden of making only good pictures — or failing.

BROADWAY NEWSREEL

Unseasonably cold weather and continued rain starting soon after the conclusion of the smash Memorial Day week, brought a drop in grosses at the majority of the Broadway first-runs. Two Wednesday (June 7th) newcomers, "Out of This World" and "Where Do We Go From Here?", had strong opening days but the Radio City Music Hall's wonder-draw, "The Valley of Decision," is still far ahead of all the rest. Now in its sixth week at the world's largest theatre, the M-G-M film can boast of 749,000 admissions during its first five weeks while each of the first four weeks showed a bigger gross than the preceding stanza. At this rate, the picture will play through June to be succeeded by "A Bell for Adano" early in July...Another M-G-M film, "Thrill of a Romance," with June Havoc and Guy Lombardo and His Orchestra on the stage of the Capitol, had a big hold-over week after an initial stanza that approached $90,000. Now in its third week, the Van Johnson musical will stay until U. A.'s "Blood on the Sun" opens either June 21st or 28th..."Out of This World," with Allan Jones, Gil Lamb and Jerry Wald's Orchestra on the stage, opened at the Paramount the day after a monster 7th War Loan benefit concluded a highly-profitable six-week engagement for "Salty O'Rourke"...At the Roxy, "Where Do We Go From Here?," also with an unusually strong stage bill headed by John Boles, Jackie Gleason and Roddy McDowall, followed the five-week run of another 20th-Fox musical, "Diamond Horseshoe," which held up exceptionally well to the end. A third Technicolor film, "Nob Hill," will open in July..."(b)"...While the Strand's "Pillow to Post"..."It's in the Bag," opened the past week-end, the latter at the Globe where Republic's "Flame of Barbary Coast" dropped considerably after a good opening week, and "Dangerous" at the Gotham where 20th Century-Fox's "Molly of St. Veer" had a disappointing two-week engagement..."The Way Ahead," 20th-Century-Fox's Two Cities British film, received critical praise and had a good opening week at the Victoria where Monogram's "Dillinger" did more than $125,000 during its six weeks at this small house. In addition to the current "The Way Ahead" and "Where Do We Go From Here?," three other 20th Century-Fox films are set to open on Broadway during the next few weeks — "A Bell for Adano" at the Music Hall, "Nob Hill" at the Roxy and "Junior Miss," starting at the Rivoli on June 13th.

The Rivoli's current tenant, Paramount's "A Medal for Benny," is now in its third week of fairly good business. At the Hollywood, "The Corn Is Green" is also holding to moderate grosses in its tenth week but it will stay on until "Paul Robeson in Blue" has its world premiere on June 28th following a gala press preview the night previous...Universal's "That's the Spirit," which was a disappointment during its eight-day run at the Criterion, was succeeded by M-G-M's "Son of Lassie" on June 10th. With the conclusion of Lassie's deal for the long-delayed Paramount product, the State has played the second run "Here Come the Waves" and "And Now Tomorrow" both more profitable than the occasional first-runs the theatre has been playing this season.

FILM BULLET
M-G-M...1 Not Set

WICE BLESSED' ENTERTAINING PROGRAMMER FOR THE YOUNGER ELEMENT

PRES by • • as dualler generally

3 minutes

Written Foster, Gail Patrick, Lee Wilde, n Wilde, Richard Gaines, Jean Porter, arshall Thompson, Jimmy Lydon, Gloria je, Ethel Smith.

Directed by Harry Beaumont.

Right in the groove for jive fans — and
any of their elders, too — "Twice Blessed" an entertaining programmer, which, de-
note its handicap of no stellar marquees
should serve as good fare for the
brood duallers. The ingredients for the
freights' enjoyment are all there, with
ity of dancing, jive talk and the easy-
look-at Wilde Twins, Lee and Lyn, dish-
ng it out. In addition, an
uous but entertaining tale involving
the infusion caused when a pair of twins, op-
ate in temperament and upbringing, de-
de to change places, and cause their es-
tranged parents to be reunited, makes this
pleasant folderol for the whole family.

Director Harry Beaumont, although flirting
with the rather touchy subject of juvenile
delinquency, has wisely restrained the film
from indulging in any "sensational" facets
and, in tongue-in-cheek manner, has kept it
on a fluffy plane with accent on comedy,
and sympathy leaning toward the jitterbug,
rather than the quiz kid. Lee Wilde, as the
effervescent, groovy representative of the
jive set, and sister Lyn, as the quiet, well-
mannered I. Q. champ for five years run-
ing, carry the film quickly and lightly over
the 77 minutes, as they set about patching
up the rift between their parents over their
upbringing. Preston Foster and Gail Pat-
trick are adequate as the parents, but over-
shadowed by the twins' and their playmates'
performances. Ethel Smith at the organ is
interjected for a highly entertaining musi-
cal five minutes.

Newspaperman Preston Foster, long di-
vorced from career woman Gail Patrick be-
cause of a difference in opinion on the
raising of their twins, with each receiving
custody of one, agrees to have Patrick visit
his charge, Lee Wilde, a real slick chick,
so that he can see the other twin, Lyn,
holder of the international I. Q. record.

Sensing that their parents can make an-
other go of it, if given the opportunity, the
twins conspire to change places, with the
unfamiliarity of each in the other's role
leading to amusing consequences, including
a switch in boy friends Marshall Thompson
and Jimmy Lydon. Lyn, posing as Lee, wins
the I. Q. title, while Lee almost scandalizes
the bratty twin by involvement in a dance
jolt brawl. However, aided by their
friends, the twins straighten out the con-
fusion with the resultant reunion of their
parents.

BARN

PARAMOUNT...2 in Sixth Block (Total 3)

OUT OF THIS WORLD' MERRY MUSICAL COMEDY

PRES by • • — generally

Paramount

Directed Bracken, Veronica Lake, Diana Lynn, t Daly, Parkyakarkus, Florence Bates, al MacBride, Olga San Juan, Nancy ster, Audrey Young, Carol Deere, Don lson, Mabel Paige, Charles Smith, Esther t, Irving Bacon, Gary, Phillip, Lin and ans Crosby, Carmen Cavallaro, Ted
ando, Henry King, Ray Noble, Joe Reich-

Directed by Hal Walker.

A mad and merry musical, kidding cros-
and their swoon fans, "Out Of This
World" is packed with laughs, especially
for younger fans. Just watching the shy
Eddie Bracken ape Sinatra while
ging Bing Crosby's dubbed-in voice
worth the price of admission and the pic-
be bound to do well generally and even
ed on favorable word-of-mouth. This is
ire with the accent on slapstick, although
are several really clever touches—such
ing's four youngsters listening in amaze-
their father's voice issues from
iuden's throat. The utterly-nonsensical
keeps patrons laughing in between the
itudes of popular songs and some brill-
 piano numbers both by Diana Lynn,
plays Chopin straight and in swing, and
Cavallaro, Ray Noble and three
top piano-maestros. At least three of
 tunes, "June Comes Around Every
'Td Rather Be Me" and the title
song, have a good chance to land on the Hit
Parade. Production values are excellent and
Hal Walker has directed at a break-neck
pace. The presence of Bracken and the
piano playing maestros make this a natural
for the younger fans—and their elders will
enjoy it as well.

Diana Lynn is the piano-playing leader
of an all-girl orchestra which is having diffi-
culty getting anything, but benefit engagements
in small towns. At an orphans' home bene-
fet, Eddie Bracken, crooning messenger boy,
gets up to sing a number with Miss Lynn's
band and Veronica Lake, sitting in the
audience, fawns with the resultant publicity

—

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BOX OFFICE RATING: • Poor • Average • Good • Excellent

JUNE 11, 1945
'ONE EXCITING NIGHT' AN UNEXCITING QUICKIE

Rates • • • as supporting dualler for action spots

Paramount (Pine-Thomas)
64 minutes


Directed by William Thomas.

There's nothing exciting about the latest Pine-Thomas production, "One Exciting Night" — a run-of-the-mill programmer in every respect. It's strictly a filler for thenewsreel. Through the film contains a few laughs — mostly stemming from Leo Gorcey's familiar malapropisms there is no mystery or suspense in a tale which tips off the identity of the killer in the opening shot. It's merely another reworking of the "Who's Got the Body" theme as a murdered crook's corpse is discovered by two detectives during the hour-long running time. With almost the entire action taking place either in a shadowy waxworks museum or in dark streets, the production budget adds an extremely modest one. The players — many of them Pine-Thomas regulars — do well enough in rubber stamp roles, but only George Zucco, as a suave killer, stands out. Gorcey repeats his East Side Kids' portrayal of a tough guy who murders the King's English, William Gargan is a wisecracking reporter, Paul Hurst is a dim-witted cop and George E. Stone a cringing crook — all formula characterizations.

As we made it out (which wasn't easy, the film is too bad), the film is about a murdered gangster — "hot" because everybody in the story seems to be trying to steal it for one reason or another. Violated are William Gargan and Ann Savage reporters for rival newspapers; George Zucco, a diamond thief, or something; Leo Gorcey, a toughie pal of Gargan's, and George E. Stone, the body. It's quite a nonsense.

DENLY

20th CENTURY FOX...1 in Twelfth Block

'NOB HILL' TECHNICOLOR MUSICAL SHOULD CLICK AT B. O. Rates • • • — generally

20th Century-Fox
95 minutes


In its latest flashy musical, "Nob Hill," 20th Century-Fox has again employed gorgeous Technicolor photography, lavish sets and period costumes and a cast of name players in an attempt to polish up a time-worn Barbary Coast tale. The inevitable clash between the residents of fashionable Nob Hill and the habitus of San Francisco's Barbary Coast is the basis for a colorful picture with lively songs and dance routines and generous doses of romance and sentiment to entertain mass audiences. It's always eye-pleasing, rarely believable and, because the story follows a tried-and-true, if somewhat frayed, melodramatic pattern, the elements of surprise and suspense are lacking. Little Peggy Ann Garner, as a homeyless Irish youngster, does far more than the better-dressed lead to give conviction to the familiar proceedings and gives the film its best non-musical moments in a tacked-on climax as she gets lost in Fris-o's Chinatown. Two of the songs, "I Don't Care" and "I Walked In," are warbled by Vivian Blaine's better torch song style. Playing up the cast names and fame of the novel should result in good business generally.

In San Francisco in the '80s, Peggy Ann Garner, a quizzily-dressed youngster newly-arrived from Ireland, goes to the Barbary Coast, looking for George Raft, whom she has come to love. She finds George Raft, where her father was last employed. Forced to tell the girl the tragic news that her father is dead, Raft decides let her stay a while and, when he takes her to church on Sunday, they encounter Joan Bennett, a Nob Hill heiress whom Peggy met on the boat. Raft is attracted to Miss Bennett and is persuaded to back her brother, Edgar Barrier, for district attorney. Although Raft's Barbary Coast pals turn against him, and his leading some and best friend, Vivian Blaine, becomes jealous of Miss Bennett, he campaigns for Barrier and clinches the election. When the grateful Barr offers a huge sum of money, Raft is offered and he is further disillusioned about Nob Hill when Miss Bennett rejects his proposal of marriage and tells him she was only having fun on Barbary Coast. Believing that she was responsible for the vendetta between Raft and Miss Blaine who resents him, Peggy runs away to take the turn boat to Ireland. Meanwhile, Miss Bennett has persuaded Miss Blaine to return. Raft and, when Peggy is found after having lost in the crooked streets of Barbary Coast, the trio is reunited.

Although little Miss Garner is outstanding, George Raft, who gives his usual sumptuous portrayal of the cold-blooded gambler with a heart of gold is well cast, but Joan Bennett is particularly disappointing in Technicolor, at times appearing actually homely as she simper through the proceedings. Vivian Blaine, who has improved as an actress, displays pulchritude and charm as a loyal Barbary Coast singer. Alan Reed in "Falstaff Openshaw's" on radio, has a role. Sam Goldwyn's Emil Chabay has, no opportunity to do his piano specialty.

DENLY

'WITHIN THESE WALLS' STRONG, GRIM PRISON MELODRAMA

Rates • • • for action houses; good dualler elsewhere

20th Century-Fox
71 minutes


Directed by Bruce Humberstone.

A plausible, well-told prison melodrama, "Within These Walls" is grim entertainment which should do well in the action spots and make a good supporting dualler for a musical or a comedy film in the newsreel market. Almost the entire action takes place inside a state prison where a stern warden who rigidly enforces his rules, lives with his young son and daughter. The latter, who takes part in a mild romantic sub-plot and furnishes the film's few lighter moments, is attractively played by Mary Anderson — the only woman in the cast. That the picture sustains interest throughout is due, in a large measure, to Bruce Humberstone's taut direction and to the extremely convincing portrayal of Thomas Mitchell, as the uncompromising warden who seems unceremoniously cruel to his wayward son, but who, nevertheless, gains some sympathy in the end when he shows a paternal interest in a new young prisoner. The scenes taking place in the cell blocks and prison yards have power and realism and the attempted prison break makes an exciting and realistic climax. Edward Ryan, as the warden's weak-willed son, and Mark Stevens, as a model convict, do good work and his various prison types are all well cast.

After newspapers expose the wholesale corruption within the walls of a state prison, the warden (Thomas Mitchell, noted criminal jurist who is responsible for many convictions, as the new warden of the prison.) Mitchell's wife, played by Mary Anderson, Mitchell and his 17-year-old son, Edward Ryan, causes another prisoner to break out, but Mitchell steps out before the men and tells them he will run the prison in accordance with his new rules. Mitchell's first step is to dismiss brbe-taking guards and to lay down stern and inflexible rules.

Meanwhile, the dissatisfied Ryan starts smuggling out notes for the prisoners for which Mitchell learns that his punishment. son by sending him away to college instead of letting him join the armed forces. Ryan leaves college and next turns up in a bag of new prisoners sentenced for robbery. When Mitchell refuses to give Ryan speed privileges, Roy Roberts, a shrewd gangster, determines to capitalize on the situation. After a few weeks on the roof pile for defying Mitchell's orders, Ryan persuades Roberts to aid a group of men in a jailbreak. Mitchell is stunned when he learns his son is involved with a gang of escaping prisoners who are trapped behind bars. Mitchell persuades Roberts to aid a group of prisoners in a jailbreak. Mitchell determines to tempt prisoner with kindness in dealing with the young man.

DENLY
'BACK TO BATAAN' FIRST-RATE ACTION YARN

Rates • • • — in action houses; less elsewhere

RKO-Radio
95 minutes
Directed by Edward Dmytryk.

A stirring tribute to the Filipino guerrillas and their stubborn resistance to Jap invaders, "Back to Bataan" is first-rate action fare, although it arrives at a time when the public is saturated with war themes. Giving a true picture of our Filipino allies, this rate extra selling. In addition to the theme, the fact that John Wayne heads the cast will give this its strongest draw in action houses. A foreword states that the story is based on actual events and fact and fiction have been so nelly blended throughout that the whole often resembles a docudary film, despite some phony heroics reminiscent of some of the cheaper war films. The opening night deadline by name: a dozen of the actual prisoners of war as they are being released from the Jap prison camp at Cabanatuan after which the story flashes back three years to the fall of Bataan and continues up to our return to Leyte. Director Edward Dmytryk maintains intertaining interest not only excitement and suspense but numerous human interest touches. Most of these occur during a secondary plot, telling of a brave American schoolteacher and her heroic native pupil, and the producer is to be congratulated for using the capable Beulah Bondi instead of succumbing to the temptation to cast a young and pretty girl as the teacher. Another realistic casting note is Fely Franquelli, a real Filipino actress who proves useful in carrying messages. Quinn, who is despondent because American is dead, and broadcasting radio appeals to her people to stop fighting, refuses to lead his natives to further slaughter. Ordered by Wayne to take a message to Manila, Quinn maps out a device to elude the enemy. Although the leaders manage to escape, "Ducky" sacrifices his life to send them to their death. When American submarines bring weapons and supplies and Wayne gets news of the proposed landing on Leyte, the guerrillas stop a Jap counterattack and prepare the way for the American troops who liberate the island.

John Wayne gives his customary easy-going, completely-natural portrayal of the American leader of the Filipino guerrillas and Anthony Quinn is excellent as the more excitable native captain. Miss Bondi, as the spinsterish schoolteacher, and Miss Franquelli, as the Jap schoolgirl, are both splendid. Little "Ducky" Louie adds a sentimental touch, while Vladimir Sokoloff and Paul Fix contribute outstanding bits.

DENLEY

'WEST OF THE PECOS' ABOVE-FAR WESTERN

Rates • • • • — in action spots

RKO-Radio
66 minutes
Directed by Edward Killy.

An entertaining western which, in addition to ample riding and shooting action, devotes considerable footage to comedy and romance. Otherwise, "West of the Pecos" is typical cowboy fare which will satisfy action devotees and the youngsters and has enough feminine appeal to get by as a supporting dueller in many noabhood spots. Because neither Director Edward Killy nor the players take this tale of the early West too seriously, some of the "horse opera" spirit is removed, although there is excitement aplenty for the younger element. The second in RKO's series featuring Robert Mitchum is a better balanced film generation, with more emphasis on laughs and he-man romance, and a slight plot twist involving the heroine's posing as a boy. The lanky, two-fisted and not-too-handsome Mitchum is likeable and capable, and Richard Martin gives an engaging portrayal of his half-Irish, half-Mexican side-kick. Thurston Hall, in one of his familiar explosive business-man roles, falls right into the corn with his performance. Attractive Barbara Hale is particularly effective as the romantic interest. Told by his doctor that he must take up a vigorous outdoor life, wealthy old Thurs- ton Hall reluctantly takes his daughter, Barbara Hale, to range through the lawless country west of the Pecos. On the way, their stage is held up and, in the fight, the driver is mortally wounded and is later found on the trail by Robert Mitchum and his pal, Richard Martin. Miss Hale, realizing she is in man's country, dons cowgirl clothes and Hall and his party continue their journey until they get lost in the desert and Mitchum and Martin arrive to show them the way. The two acept jobs on Hall's ranch and Miss Hale endures several embarrassing moments until Mitchum accidentally discovers that she is not a man, but a girl. Mitchum, meanwhile, has avenged the driver's murder but the killer's brother, Harry Woods, who heads a bunch of crooked vigilantes, tries to have Mitchum killed, and Hall is picked off the trail. In the fight, Woods' mob is beaten and Hall, completely cured of his infantile, decomposes in the West where his daughter can wed Mitchum.

YORK

'SWING OUT, SISTER' MUSICAL QUICKIE OFFERS LITTLE ENTERTAINMENT

Rates • • • • • as supporting dueller in cheap noabhood spots

Universal
60 minutes
Rod Cameron, Billie Burke, Arthur Treacher, Frances Raeburn, Samuel S. Hinds, Jacqueline DeWit, Fuzzy Knight, Milburn Stone, Edgar Dearing, Carmen Purdy, Sam Flint, Chester Clute, Jimmy Conlin, Leo Diamond Quartet.
Directed by Edward Lilley.

This musical quickie, lacking even the advantage of high singing performances, "Swing Out, Sister" will just about get by (if the main feature is a strong one) on minor noabhood dual bills. Two reputable players, Billie Burke and Arthur Treacher, add some slight name value although both merely repeat their long-familiar characterizations — a fluttery matron and a haughty hi-brow who eventually becomes a human being. Jacqueline DeWit, who gives a determined imitation of Eve Arden's casual style, shows possibilities as a sophisticated comedienne. Frances Raeburn, who is attractive but gives an undistinguished performance, has several song numbers of which only a swing version of Strauss' Emperor Waltz is worth noting. An organ specially by Selika Pettiford adds a lively note. The story is a ridiculous affair in which all the mix-ups could easily have been straightened out by simple explanations at the beginning — but then there wouldn't have been any picture.

Rod Cameron, a brilliant musician of the classic school, who has a secret passion for hot music, is invited to the home of Billie Burke, sponsor of a classical music society, to meet her niece, Frances Raeburn. The latter has been singing in a nightclub owned by Milburn Stone while she is pretending to her aunt that she has been studying to be a concert singer. Cameron, with the aid of his "long-hair" musician pal, Arthur Treacher, makes determined efforts to convert Miss Raeburn from classical singing to a jive artist, which she already is, and during this process they fall in love. Stone, who also loves Miss Raeburn, decides to break up the other romance and invites Miss Burke and her hi-brow friends, to his night club. Miss Raeburn then believes Cameron planned this as a trick to expose her and she agrees to marry Stone, but Treacher eventually straightens out the love tangle.

YORK

JUNE 11, 1945
**THE GREAT JOHN L. WILL REQUIRE HEAVY EXPLOITATION**

**Rates • • generally; slightly more in action spots**

United Artists (Crosby) 96 minutes


Directed by Frank Tuttle.

A fabulous prizefighter of the last Century springs vividly to life in "The Great John L.," an entertaining biographical film which strives hard to appeal to the masses, but will appeal only to the hard-hitting ring sequences and the colorful episodes dealing with famous sports figures and their chance at an authentic ring except when intertwined with romantic scenes. Although said to be based on fact, John L.'s ring love for his childhood sweetheart and the variety singer who marries him on the rebound has a decidedly fictional quality and the happy ending strikes a phony note. Despite this, the brawling fighter who lets success turn his head emerges as a likeable human figure — one whose life was a succession of highlights. John L.'s first New York fight on a Hudson River barge, the uproarious sequence when the la savoye champion fights him in the kicking French manner, the meeting with King Edward VII and Sullivan's decision to turn professional are some of the memorable moments. The picture captures much of the color of the period and Frank Tuttle's direction is excellent throughout, but the picture careens out of control. However, the fighter's romantic side is a necessary evil — to give it feminine appeal.

When John L. Sullivan (Greg McClure) knocks out a second-rate fighter in his home town, he has a chance at the next world's champion that the girl he loves (Barbara Britton) turns him down because she feels he has a "weakness" — Wallace Ford, who becomes John L.'s manager, takes him to New York where Linda Darnell, musical comedy star, falls for him and arranges for him to meet, promote, and fight a prizefighter. After Sullivan fights and knocks out George Matthews, a pug who becomes his sparring partner and life-long friend, he wins the title fight and becomes the world's champion. Sullivan starts drinking heavily soon after defeating Ryan and, even though he is world's champion, Miss Britton still refuses to marry him. He then weds Meg (N. Wallet) and sets sail for London and Paris and starts riding high so that even his wife is dismayed at his drinking orgies. Back in America, Robert Barrat puts John L. on a strict training routine for his forthcoming bout with John Kilrain who is finally knocked out in the 78th round. Still in love with Miss Britton, John L. starts drinking heavily and he dies in the championship to James J. Corbett. After Miss Darnell dies, John L. stops drinking and becoming a temperance lecturer, he and Miss Britton are reunited. With Miss Britton, his first love.

The newcomer, Greg McClure, is a splendid physical specimen and a good choice for a title role in which fighting ability is more important than histrionic talent. However, he's not likely to become a screen idol. The outstanding performance is that of George Matthews, as the loyal pug who is knocked out by John L. but remains his friend and sparring partner for years afterward. Wallace Ford, Robert Barrat and Otto Kruger make the necessary supporting roles and Lee Sullivan shows a pleasing personality and singing ability as the fighter's boyhood pal. Linda Darnell and Meg are excellently cast as the two women in Sullivan's life.

**THE WAY AHEAD DATED, BUT INTERESTING, BRITISH WAR FILM**

**Rates • • generally; more in class spots**

20th Century-Fox Release (Two Cities) 104 minutes

David Niven, Raymond Huntley, Billy Hartnell, Stanley Holloway, James Donald, Penelope Dudley-Ward, John Laurie, Leslie Dwyer, Hugh Burden, Jumby Hanley, Leo Genn, Reginald Tate, Alf Goddard. Foreword by Quentin Reynolds.

Directed by Carol Reed.

Once again the British studies have brought forth a splendid and thrilling film, in every way equal to "In Which We Serve," "Mr. Emmanuel" and other outstanding English products of recent years. "The Story of the Way Ahead," which is similar in theme to our own "Winged Victory," follows the experiences of seven drafted civilians during their military training in the British "Tommys," but its heart-warming and humorous happenings are typical of the actions of any variegated group of men in times of stress. While the subject matter is, naturally, somewhat dated, the picture is bound to receive critical praise and it rates extra selling to attract American audiences. During most of the action, Director Carol Reed shows a remarkable insight for character work and his film is a strong drama, and the every-day doings of British training routine, but the climax carries extraordinary excitement and battle thrills. There is no love interest and the few women in the cast are incidental to the plot. Although David Niven's name and the recent-added foreword by Quentin Reynolds are good selling angles for general audiences, the picture will have its strongest draws at the better first-runs and the class spots. Elsewhere, the war theme and the too-British accents of most of the players will prove a handicap.

The story is about a group of seven deferred civilians who are finally drafted for Army service. A supercilious floor-walker, a jolly cockney from the slums, and various others called from the plough or from white collar jobs are in the group who, one and all, resent their new way of life. At first, they dodge their rich visions of themselves at their sergeant's orders and his seeming lack of feeling for them as they go through the rigorous discipline of basic training. Finally, they come to love and respect their commanding officer, David Niven, when he tells them that he and the sergeant had always believed that the motley crew of rookies would become a smooth-working team of British fighting men. After a long-awaited leave with their loved ones, the men prove their stamina during the invasion of North Africa when they beat the Nazi forces in a Tunisian battle.

David Niven, absent from the American screen since 1941 when he entered the British Army, gives a noteworthy portrayal of a sensitive and understanding officer. Most of the others, who are unfamiliar to American audiences, are equally fine, especially Leslie Dwyer, as a Brooklyn-born Billy Holloway, as a Cockney and Billy Hartnell, as their platoon sergeant. Penelope Dudley-Ward is charming in a bit part and Quentin Reynolds' foreword which says that this picture "shows what kind of men democracies have produced and will continue to produce" is exceptionally well spoken.

**THE MISSING CORPSE MINOR MYSTERY-COMEDY**

**Rates • • — as supporting dueller in action and lesser naborhood spots**

FBC Pictures 61 minutes


Directed by Albert Herman.

"The Missing Corpse" is mild program fare which, because of its lack of marques names, will be relegated to the supporting spot and yet it is a pleasant little picture. This murder comedy with a murder comedy twist and, while there is never any doubt as to the killer's identity, the comic attempts to hide a constantly-reappearing corpse. The, fair amount of suspense and laughter. Albert Herman has directed at a fast pace. J. Edward Bromberg, always a dependable character actor, and Isabel Randolph, known for her radio portrayal of the scatter-brained "Mrs. Uppington," will be familiar to most film fans, but the picture shows them in new roles. Frank Jenks contributes one of his customary hard-boiled characterizations and Paul Guilfoyle is convincing in his role. J. Edward Bromberg, prominent publisher whose wife, son and daughter are pampered and take his generosity for granted, becomes a crime reporter. When a river reviewer, publisher, prints a scandalous story about his daughter, Bromberg's threat to kill Guilfoyle if he prints another slanders story is overheard by Frank Jenks. Bromberg's chauffeur, and Ben Weiden, Guilfoyle's ex-convict henchman. When Guilfoyle tries to blackmail Welden into killing Bromberg, the henchman murders Guilfoyle and takes off to London. The Department of Bromberg's car. Bromberg decides on a vacation and goes to his hunting lodge with Jenks. When he finds the body, Bromberg decides to dump it out but a motorcycle cop takes the car. When he looks in the car, the body is gone. — Jenkins having disposed of it and hidden it elsewhere. At the lodge, the body is hidden several times and keeps turning up even after Bromberg's wife, Isabel Randolph arrives. When Bromberg's son finds it he confesses to the murder to save his father. Meanwhile, Welden has been found prowling about and confesses to the killing and Bromberg then realizes that his family really loves him.

**YORK**

FILM BULLETIN
THE NEWS DIGEST
A Bi-Weekly Review of the Trade's Events

FREE MOVIE DAY REACHES NEW HIGH

Observance of Free Movie Day last Wednesday by the motion picture theatres of the country exceeded all expectations as Samuel Pinanski, national chairman of the industry's Seventh War Loan campaign, reported that 212,533 of the nation's houses conducted the big bond-selling event.

With Free Movie Day marking the midway mark of the campaign, the drive chairman revealed that the Showmen's Seventh is in progress. Not only has it exceeded other drives in Free Movie Day, but it has more than doubled the number of children's shows and surpassed bond premiers for the previous drive by almost twenty per cent, as of early last week. The figures were: Free Movie Day, 10,723; 6th War Loan, 7,571. Children's Bond Shows for the 7th, 1,864; 6th, 879. Bond Premiers, 7th, 4,964; 6th, 4,284. Both the children's matinees and the Bond Premiers were still being set and an enviable record for these was in prospect.

Free Movie Day was officially proclaimed by governors of virtually all the 48 states and results of this industry bond-selling activity were expected to reach astronomical heights.

GOV'T REPLIES IN ANTI-TRUST CASE

The Department of Justice's replies last week to the interrogatories of the eight distributor defendants in the New York equal sales cases signified its intention to pursue its aforementioned course in calling witnesses from arbitration cases augmented by "all information obtained and relating to matters or facts occurring since the Department filed its answers to interrogatories addressed to the original complaint" with the anti-trust action goes to Federal District Court October 8th, next.

In a 75-page brief filed with the companies and with Federal Judge Henry Goddard, who will hear the case, the Department outlined its position on its intention to secure a declaration that the anti-trust action goes to Federal District Court October 8th, next. In addition to those mentioned above, it will present statistical data, legal data and financial information, culled from every available source, including SEC and Bureau of Internal Revenue reports, U.S. Dept. of Commerce information and industry trade journals and year books. It will examine every facet of distribution since the original consent decree was entered and will draw upon facts and data from the consent decree itself and from the anti-trust suits. The Department declared in its interrogatories that it would not cite a number of alleged monopolistic practices by the distributors since, it contended, the very nature of the methods employed constitute a monopoly.

Previously in Washington, retiring Attorney General Francis Biddle in his final press conference at which the newly-appointed Attorney General, Tom C. Clark, was present, reiterated the Department's intention to secure a declaration that the anti-trust action goes to Federal District Court October 8th, next. It would see the Government's determination not to accept anything less than total victory.

Biddle's statement that it was "absolutely essential to divorce theatres from producers. The independents are being pretty well squeezed out," and that block booking must be eliminated, brought no reaction from Clark, either favorable or opposed. Clark's earlier efforts to bring about reforms, when he was Assistant Attorney General in charge of anti-trust division, were futile and resulted in his relinquishing the case as practically hopeless.

GRIFFITH REJECTS WAR PIX

From Oklahoma City came word last week that the Griffith circuit of some 160 theatres would refuse to buy or book any more features dealing with phases of the war in Europe. Obviously, officials of the chain feel that such themes are now dated and become more so with every passing day. It is not unlikely that this move by a group of theatres as influential as the Griffith circuit will have repercussions in Hollywood, where some films based on incidents of the European battlefront are still in production or preparation.

Product of this sort which the circuit has already under contract will not be booked, it is said, and efforts will be made to arrive at equitable adjustments with the distributors.

JUNE 11, 1945

REPUBLIC SET FOR 10th ANNIVERSARY

Republic's Tenth Anniversary celebration, a buying-booking drive which extends until July 27, promises to reach a record-breaking dating peak before it runs its course, according to a statement by President James R. Grainger, who reached Hollywood last week after a tour of several important branches. Mr. Grainger said that the high quotas set for the exchanges should be realized in view of the enthusiastic support being given the drive by buyers and bookers for independents and circuits.

Observance of the company's tenth birthday at the studio was featured by boss Herbert J. Yates' comments on the progress Republic has made in its first decade and his outline of plans for the future. "Ten years ago, Mr. Yates declared, this studio was just "a hole in the ground out in nowhere." Today, it is one of Hollywood's most modern film plants occupying 70 acres and employing 1200 people.

Yates spoke of the program for the production of Technicolor pictures dating back to the 10th and 11th years. He expressed his confidence that directors like Frank Borzage and Alfred Santell will deliver topnotch films ranking with the best that any other studio can offer.

$20,000,000 has been earmarked for new production, the company head declared, and another $5,000,000 for expansion of the already impressive studio.

OCR COOL TO NEW THEATRES

Despite a relaxation by the War Production Board of the construction order limitation L-41, raising the amount which may be expended on construction and repair of theatres without WPB authorization from $200 to $50,000 a year, there will be no rush of new theatre construction, at least until the war situation in the Pacific is in its final stages, according to word from Claude C. Ezell, chief of the amusement section of the Office of Civilian Requirements. This squelched hopes and plans held in some quarters for a quick getaway on theatre building programs immediately after V-E Day.

Ezell pointed out that there has not been sufficient letup in the production demands of the military to allow for purely civilian building. The need for the release of materials precludes diverting essential materials into theatre construction. The only possible exceptions are those cases where it can be proven that a new theatre is essential to war effort. New theatre projects would be stymied anyhow by lack of equipment, such as seats, projection machines and carpets.

A flood of applications have poured into OCR offices since the end of the war in Europe, Ezell declared.

RAW STOCK ALLOCATIONS INCREASED

An increase of approximately 14,000,000 feet of raw stock for the third quarter in was announced by the War Production Board's film allocations of 271,000,000 feet for features and 56,860,219 feet for newsreels. Independent producers raw stock pool was increased by 1,984,280 feet for a third quarter quota of 29,488,000. All individual companies received increases in proportion to their total consumption. Newsreel allocations permitted the lengthening newsreels from 700 feet to 750 feet per issue.

It was announced that, as in the past, companies making positive prints of entertainment pictures available to the Army and Navy for exhibition to the armed forces will be given credits for additional film in the third quarter.

Individual quotas for the third quarter of 1945 were: Columbia, 29,208,000 feet; M-G-M, 40,689,000; Warners, 32,875,000; RKO, 16,251,000; Museum, 77,000,000; Paramount, 32,977,000; Fox, 3,508,000; Republic, 17,736,000; 20th Century-Fox, 30,707,000; Universal, 26,501,000; Warners, 32,576,000. United Artists, composed entirely of independent producers, who draw from the Independent Producers pool, received no allocation.

(Continued on Page 34)
A JOB HALF DONE IS A WAR HALF WON!

By SAMUEL PINANSKI, National Chairman, "Showmen's Seventh" War Loan Committee

Whether the $4,000,000,000 E Bond goal of the Seventh War Loan will be met and surpassed is the acid test of our ability as showmen.

So far there has been a magnificent demonstration of what the motion picture industry can accomplish with united strength. I pay tribute to those tireless workers who have produced splendid results. But what has been done is not enough.

As Secretary Morgenthau has aptly said: "Our job now is to mobilize our strength for the defeat of Japan with the same readiness of purpose, the same concentration of energies, the same overwhelming power that we employed to crush Hitler's Germany. With your continued help, we shall succeed."

In this "grassroots" campaign, with the responsibility entirely on the individual in the field, I am grateful to the exhibitors for already setting national records in the number of theatre events. Now it is our job to follow through and MAKE EACH ONE COUNT!

Bond Premieres, Children's Shows, extensive local exploitation, and all other ways we know how—we must use them all to help put over the "People's Loan". We must keep selling and promoting Bonds, day and night.

In the next three weeks we shall meet the supreme test. With your continued efforts, it will be met and passed with flying colors.

With all our might, LET'S FINISH THE JOB!

AIR PLUGS FOR FREE MOVIE DAY

Samuel Pinanski, National Chairman, Seventh War Loan Drive, announced that Warner Bros. joined with Paramount and M-G-M in agreeing to devote full time announcements plugging Free Movie Day on all their contracted radio spot time June 4 and June 5.

With the addition of Warners this will mean that a considerable amount of additional radio time covering more than 100 of the country's key stations will be devoted to Free Movie Day.

7th War Loan Campaign Report As Of June 2, 1945

Comparison with Sixth

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Totals: 4,284 4,964 879 1,864 7,571 10,253

*Charlotte:—29 Special Events (not included in above figures)
New Haven:—6 Special Events (not included in above figures)
Reports for week-ending June 2 not received.

FILM BULLETIN

WARM WEATHER COMPLACENCY

Samuel Pinanski, National Chairman, Seventh War Loan Drive, telegraphed all showmen to convey strong warnings to their workers to beware the complacency that arrives with warm weather and summer vacation time. Pinanski likened the complacency to a third enemy, the first being overoptimism and the second, the war in the Pacific. He urged all the workers in the industry to be on their toes throughout the coming month until the drive is ended. "We are confronted with the well-known showmen's dilemma, spring fever and hot weather," said Mr. Pinanski. "It is an enemy that we must lick by 99% perspiration and 1% inspiration. Let's finish the fight the last four weeks of the drive and raise our flag of victory."
Men are still DYING—
We Must Keep America BUYING!

So Far, So Good,
Mr. Exhibitor
Now, Let's Finish
The Job!
Yes, Mr. Exhibitor, the only way to beat Japan is to burn them, blast them, and bomb them with billions of dollars of NEW equipment that the Bonds you sell in the Mighty 7th will provide!

Sell the public patriotism. Dig out those hidden dollars and convert them into "E" Bonds now. Sell as you’ve never sold before!
The first reports coming in from theatres forecast another smashing Bond-selling success! With this start your Committee believes the Showmen's Seventh will top them all. But there's work to be done! Day and night, sell....

**BONDS, BONDS...and more BONDS!**
DETROIT—Boston—Daily events at Industry War Activities' Bondstake at Boston Common, piling up large sales. Widespread activities here spread across the entire area throughout New England, starting with huge "Parade of the Purple Hearts," which was the opening "kickoff." Bunker Hill Day, June 17, will be occasion for more bond-selling. Maritime Commission tied in with downtown theatres for daily inspection of Liberty ship to bond sellers. Outstanding lobby display at Metropolitan Theatre, featuring ten top Generals and Admirals, covers entire length of lobby, by 66 by 30 feet; conceived and erected under supervision of Managing Director Max Nayor.

ST. LOUIS

St. Louis—Under chairmanship of Harry C. Arthur, Eastern Missouri is showing outstanding results, due to various showmanship activities. Some are: Free Movie Day every Monday throughout Metropolitan St. Louis; all 36 houses of St. Louis Amusement Co. are advertising out daily; a bond selling campaign wherein special agent, and bond premiers or other special event at every house; Fox Theatre bond drive sponsored by American Legion. Theatres handed distribution of 15,000 tickets for the Middle of the Night, at radio station KADI; only bond purchasers at theatres getting tickets. Goal is 50 bond premiers in St. Louis during June. Midnight premiers to be held at several big downtown and suburban theatres. St. Louis Post-Dispatch and newspapers' movie magazine opens Free Movie Day every Monday.

TOLEDO

Toledo—Every day is Free Movie Day in Toledo, with free admission to bond buyers any day. Toledo newspapers, radio and newspaper announcements advertising this campaign. Toledo's bond headquarters opened in downtown storeroom, with "flash" front and public address system, and operated by different theatre each day. Six jeeps being used by theatres, offering free rides to bond purchasers, jeeps carrying signs on special shows and bond premiers. Mammoth outdoor sign atop Palace Theatre, visible day or night for many blocks. Theatres featuring special days, early showings, special sales, etc., with bond premiers. All promotion and advertising done by local committee headed by Jack Lykes, Toledo drive chairman, working with Howard Feigley, Marvin Harris and Ted Tetschner.

PITTSBURGH

Pittsburgh—Several War Loan drives short made up of 1,000 feet of film shot by the War Activities Committee, including the mammoth Pittsburgh "kickoff" parade sponsored by WAC and others, is playing all Pittsburgh theatres. Sound track was added, with narration. Bond sales at theatre box offices up. Bond premiers and author really held at Enright Theatre, with famous authors on stage. Downtown Bond Theatre on street where show and talent are used. "Buy-a-Fond—Win-a-Bond" prize idea being used in several area towns.

TEXAS

Texas—State Chairman R. J. O'Donnell reports numerous activities: Louie Charinsky, Dallas, is confining his efforts to personal sale; and dispatching bonds to friends. Jimmie Allard, Vernon, radio show at Vernon Theatre with service talent from Sevier Field, and has built "kick-the-Jap" bond booth, animated with the ears flapping; Jack Groves, Houston, Free Movie Week at Queen Theatre; Raymond Jones, Fort Worth, telephone campaign by employees who call friends and relatives, and War Worker Contest, winner determined by bond sales in soldier's honor, sponsored by Fort Worth Press; J. F. Harrison, Denton, child bond sale at Central School; "Victory March" parade sponsored by downtown exhibitors' committee, of which Morris A. Mechanic is chairman. Baltimore war heroes special attractions at bond shows.

MINNESOTA

Minnesota: "Buy a Bond" record sung by Bing Crosby supplied radio stations and school boards, the latter for use during music programs in schools. Same cooperation obtained in North and South Dakota by War Activities Committee. Anne Baxter appeared at Duluth to sponsor a ship launching and appeared at Garrick Theatre for a bond rally, at request of District Manager A. L. Anson, Minneapolis Amusement Co.

BOise—Bond selling and selling bonds are doing a big bond selling business in Boise, Idaho, selling only "E" bonds for this air show, planning to make it the biggest achievement to date. Entire industry organized into four bond-selling units, and doing a big personal selling job. Outstanding job, plus a big party to be staged by the three losing groups in honor of the winners. Some 200,000 bond order slips distributed among the Industry. Committee headed by M. A. Liggett and Tom Young in extended program under way.

SEATTLE

Seattle—"Lucky Bond Nite" is a favorite here, and on July 6 there will be a $1,000 bond giveaway in conjunction with bond premiers. Five downtown theatres will be used, and votes to be put up by the theatres in proportion to their seating capacities. At "Lucky Bond Nite" at suburban theatres, the cost of bonds is promoted from local merchants. Large number of downtown theatre bond premiers featured and attractions, such as "Bonds of Freedom," musical revue staged by Seattle Port of Embarkation, at Music Hall Theatre. Theatres are tied in with "The Pigskin Ladies," with bond ticket holder's name to Seattle War Finance Committee, which has 2,000 workers covering the city.
A $10,000,000

ALL AMERICA KNOWS the hard-hit
• But nobody knows it as well as we
-selling job you exhibitors have done during the past six War Loans. Understand fully how much of your time and energy went into that vital work—and is now going into the Showmen's Seventh.

- As citizens, we thank you for the tanks and planes and guns whose purchase your tireless sales-work made possible.
- As motion picture producers and distributors, we thank you for the credit and honor your efforts have reflected on the industry we're all part of.

- Please let us know in what way we can help you. As in the past, our management men, our field men, our ad and publicity men are at your service. When you want 'em, say the word. Meanwhile, the word we say to you is: CONGRATULATIONS!

In appreciation for the Showmen's Seventh

COLUMBIA PICTURES CORP.
METRO-GOLDWYN-MAYER PICTURES
PARAMOUNT PICTURES INC.
RKO-RADIO PICTURES, INC.
TWENTIETH CENTURY-FOX FILM CORP.
UNITED ARTISTS CORP.
UNIVERSAL PICTURES COMPANY, INC.
WARNER BROS. PICTURES, INC.
'THRILL OF A ROMANCE' MEETS WITH LITTLE CRITICAL FAVOR

(MGM)

"Metro has thrown Van Johnson and Esther Williams into mammouth bas-relief in the musical... Mr. Melchoir, who looks like Spencer Tracy in a suit, pops up to sing an aria or smack his lips hungrily over food... Tommy Dorsey has a band at the hotel which is nothing if not ubiquitous, since it seems to be present at any moment that Mr. Melchoir inclines to sing." CROWTHER, N. Y. TIMES.

"Van Johnson, the songless Sinatra of the Metro-Goldwyn-Mayer lot, grins his way through a love affair in Technicolor... Flows lazily but smoothly, without romance, but none for the swimming last too long at any one time. Producer Joe Pasternak has made sure that neither the girls nor their costumes look inexpensive... A thoroughly gilded, completely pleasant item of the package is the swimming pool, a little too deliberately: but within the slow presentation it develops many passages of feeling and great good humor." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"This comes as something of a surprise: from producer Joe Pasternak one now expects greater ingenuity and freshness... Perhaps Pasternak is less to blame than the script writers who have burdened him with a labored, unimaginative scenario... The film’s musical interludes are generally excellent." PECK, PM.

'THREE STARS...The classy soxers may squeal and giggle in hysterical delight at sight of their red-headed darling... Van Johnson, as he makes love to gorgeous Esther Williams. The athletically inclined portion of the audience may watch with goggle-eyed admiration as Williams goes into her famous swim... Jive addicts may stomp and cheer Tommy Dorsey and his orchestra and music lovers may respond with sedate pleasure to Lauritz Melchoir’s rich voice... This is a Metro-RKO opera star fantasy." CAMERON, N. Y. DAILY NEWS.

"Quite frankly, a prettily colored and scaledent talent wagon... Van Johnson exerts his big boystaff charm... Esther Williams wears her usual delicately romantic regalia... Lauritz Melchoir booms forth songs at regular intervals like a good-natured geyser... A new young girl named Helene Stanley plays the piano well...And a new young Negro singer, Jerry Scott, obliges with a voice that seems very good indeed... In the face of such activity nobody can be blamed for not paying much attention to the story." WINSTEN, N. Y. POST.

One of the picture’s manifold charms is Lauritz Melchoir... Aside from Mr. Melchoir’s singing, the main appeal of this picture is Van and Esther kissing one another occasionally in Technicolor." CROWTHER, N. Y. WORLD-TELEGRAM.

'A MEDAL FOR BENNY' LIKED BY CRITICS

(PARAMOUNT)

"The deep and understanding affection of John Steinbeck for little folk, especially for such little people as the warm ‘paisanos’ of California coast raises with tenderness of humor through a charming film." CROWTHER, N. Y. TIMES.

"A half-humorou, half-affectionate motion-picture portrait of life in a California slum... Under the direction of Irving Pichel, the picture presents a little too deliberately: but within the slow presentation it develops many passages of feeling and great good humor." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"A performance and a few heartfelt words that might have come straight out of a war letter home... Has a lot of things to convey to its audience — all in a gentle, unobtrusive way... A picture full of gold and hot blooded pulse." COOK, N. Y. WORLD-TELEGRAM.

'PILLOW TO POST' WARNER FARCE PANCED

(WARNER)

"Pretty hectic, and certainly silly and hardly likely to happen... It has its funny places and its neatly quilting gag lines. But for most part, it is thin, mild material... forcing its leading players to over-ham it for the sake of laughs." THIRRER, N. Y. POST.

"Even though this film is taken from a modest stage play of a few scenes back, its buoyancy and lightheartedness of tone are those of the oldest such fare... You'd think that Warner Brothers would have more regard for these two stars — and for the considerable patience of the innocent customers." CROWTHER, N. Y. TIMES.

"Three Stars... Her vigorous role and her director, Vincent Sherman, almost miss Lauren in out trying to make her very funny... A slapstick comedy for those who laugh readily... Sometimes of the situations and complications are new and amusing. Some are familiar and not so funny." HALE, N. Y. DAILY NEWS.

"There are few things more uncomfortable for this veteran show-poser than watching fine performers forced to pad paltry material with slapstick antics, 'Pillow to Post,' is particularly annoying in this respect... As had a movie as the title might suggest." BARNES, N. Y. HERALD TRIBUNE.

"A resurrection of the old style of bedroom farce... It's just a question of how much laughter you are able to find in the idea of an old-style farce, and gentlemen being maneuvered into the wrong bedrooms... Ida Lupino plays the girl with an air of great eagerness to be just killingly funny... Sydney Greenstreet, William Prince and Frank Jenks in the bedroom, all of them having a time... It's a victim of this shabby farce." COOK, N. Y. WORLD-TELEGRAM.

'FLAME OF BARBARY COAST' PERFORMANCES AND EARTHQUAKE GET PRAISE

(REPUBLIC)

"Its three leading players manage to make this adventure seem new and frequently exciting... Schildkraut is outstanding... Wayne gives his usual fine performance... Miss Dvorak stands attractively in the middle... A fast moving, well-scenaried variant of an old-Western theme." GUERNSEY, N. Y. HERALD TRIBUNE.

"Isn't worth more than 50 cents of anybody's hard-earned admission price... The earthquake, for its few moments on the screen, is quite the most impressive thing in the film." MANCUS, PM.

"A story so old that any self-respecting camera ought to scream at having to photograph it... The earthquake is a good one, starting small and detailed and growing big with the subsequence fire... John Wayne, Miss Dvorak and Mr. Schildkraut are as good as their lines and activities will permit." WINSTEN, N. Y. POST.

"Handsomely caproisoned vehicle, lush as to decor and melo-dramas, to period detail, suffers from the tedium of a tale told too often... Moments of excitement are rare... John Wayne is perfectly cast. That is, he gambles, fights, wins and rides with consummate ease if not hysterionic aplomb... For all of its pretty trimmings, the story of this musical drama flames only fitfully." A. W.

"An ambitious, entertaining production from Republic studios... This story has nothing new to say, but it says it rather well." REEL.

'BETRAYAL FROM THE EAST' ROUTINE SPY YARN, SAYS TIMES

(RKO)

"As much as RKO has endeavored to suggest a true document by having DreyfusPearson speak a preface you're not likely to mistake this thing as anything but a routine spy yarn." CROWTHER, N. Y. TIMES.

"A routine melodrama of Japanese underground activities in the United States. The story opens in a fairly credible manner, but soon gets out of hand in extravagant follling and counter-folling... Develops very little excitement." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"Three Stars... Reveals the efficiency and ruthlessness of the elaborate Japanese espionage system in this country back in the days before Pearl Harbor... Takes on an air of authenticity by the effective presentation and intelligent acting by the cast... William Berke gets credit for the film's tight direction and the stimulation of the material which makes it the most cohesive." MANCUS, PM.

"If you don't mind having credibility get away out of hand now and then, there is lots of slambang action and excitement to be had... The picture brings Lee Tracy out of obscurity and lets us see that he still is one of the best actors around Hollywood." CROWTHER, N. Y. WORLD-TELEGRAM.

"Another of those 1941 model adventure-rip. Jap spy movies. MANCUS, PM."
EXPLOITATION
PICTURE of the issue

Cagney is reputed to have spent many weeks learning the art of Japanese judo for the role of newspaperman Nick Condon in "Blood On the Sun." Here he is seen throwing his opponent by adroit use of his hands and a foot.

"BLOOD ON THE SUN"
Two-Fisted Cagney Vehicle!

Jimmy Cagney, who went "soft" in his first independent production, Johnny Come Lately, is back plying his familiar and popular two-fisted characterization in Blood On the Sun, the number two feature produced by brother William Cagney for United Artists release.

This is more like it! This is the rough-and-tumble, fight-at-the-drop-of-a-hat Cagney movie fans long ago took to their hearts. He is seen as an intrepid American newspaperman in Tokyo, who, back in 1928, comes into possession of a copy of the infamous Tanaka Memorial which purported to describe Japan's grandiose scheme for conquering China, the United States and, eventually, the entire world. Around this bit of history, the Cagney brothers have woven an exciting piece of fiction replete with action, suspense, murder and romance. The Film Bulletin review spoke glowingly of the "rip-roaring climactic fight between the star and a murderous, no-holds-barred Jap that will have the excited kids, and their equally-excited elders, shouting and applauding for him (as they did at the New York sneak preview)."

The showman, likewise, need bar no holds in ballyhooing this strong Cagney entry.

(Continued on Next Page)
1. Nick Condon (James Cagney), managing editor of Tokyo's leading English-language newspaper in 1928, is criticized by Jap officials for printing a story charging Japan with laying plans for conquest of China. His ace reporter, Ollie Miller (Wallace Ford), is found murdered just before he sails for America.

2. Miller, before he dies, hands Condon a copy of the Tanaka Plan for world conquest. Shortly thereafter, Condon's home is invaded by Jap officers, but he manages to conceal the plan behind a picture before he is taken to jail after beating up a couple of the Japs.

3. Released from jail, Condon returns to find the plan missing. He is escorted to the home of Baron Tanaka, where the line of questioning reveals that the Japs suspect that he still has the plan. He then knows that someone else has stolen it.

4. Iris Hilliard (Sylvia Sidney), a lovely Eurasian girl, is ordered by Tanaka to recover the document and soon manages to meet Condon. Although he suspects her motive, Condon falls in love with her and learns that she is on his side.

5. When Iris confesses to Tanaka that she has double-crossed him and is merely seeking to confirm the validity of the Tanaka Plan, he is unable to save face and commits hara-kiri.

6. The infamously authenticated by an aged J statesman, Condon and Iris prepare to smuggle it out of the country. Condon is attacked and holds off one murderous Jap officer, while she gets away to America. He escapes, finally, to the American Embassy.
In 17 dramatic minutes the G. I. sons of your patrons ask 17 vital questions that affect every man and woman in your audience. You will not consider it merely a duty to run this unusual subject. Your public will thank you for showing it! Far different from anything you’ve seen so far!

BOOK IT AT ONCE! IMPORTANT!
NATIONWIDE RELEASE MAY 31st!
THE MUMMY'S CURSE... Not one, but two Egyptian mummies return to life in this Universal chiller. One is Lon Chaney as a silent, sinister voluminously wrapped monster who stalks the countryside, while the other is Virginia Christine, a reincarnated princess, the object of Chaney's search. Peter Coe, Kay Harding and Martin Kosleck are also featured. Leslie Goodwins directed.

EARL CARROLL VANITIES... Decked out in festive gals, laughs and music, Republic's version of the impresario's search for beauty leads to a tale wherein a beautiful princess, Constance Moore, sheds her regal robes to become an Earl Carroll showgirl incognito and ends up marrying playwright Dennis O'Keefe, while success crowns her efforts to float a loan for her native land. Woody Herman and his orchestra give with the sweet and hot, while Eve Arden, Otto Kruger, Alan Mowbray and Stephanie Bachelor help with the plot. Joseph Santley directed.
COLUMBIA

Though production is off slightly at Columbia, as at all studios more or less, everyone continues to ignore the reason for the drop-off and talk of future production plans continues. The months of June and July, according to present plans, will find eight new films in work. First to go is a Charles Starrett-Smiley Burnette western. On June 8, George Abbott’s “Snauf,” which Jack Moss will direct and produce, is set. “Girl of the Limberlost,” the sequel to the Broadway play, is set to star June 18. “Broncho Busters” and “Hail the Chief” are scheduled for June 21 and 25. “Song of the Prairie,” another Starrett-Burnette western, goes July 6. “Song of Broadway” and “Hayfoot Strawfoot” start July 29 and 30.

Little or no casting has been done on any of these films yet, practically all of which are in the small-budget class.

“The Kansan,” a Technicolor western, gives another important role to Evelyn Keyes following the part she’s ever had in pictures the past and since. “A Thin Man and the Night” has been pushed about a bit — one Ann Miller. Ann has just made a new contract some four or five months ago promising only “A” pictures. It’s a pretty good picture, but so far there’s no picture for the dancer. Seeing the waste of talent, the misjudgment in casting, that is almost routine at a studio like Columbia (although it happens at the larger ones, too), one cannot help but feel that the subject. Certainly there is a limit in hard material to offer to players, but an outfit like Columbia just goes merrily on grinding out inferior scripts that retard the performers on its contract list. Players who work hard, who wait years for a break, deserve that break while it can still do some good. At this studio, the only scripts that seem to get any attention are the two or three top pictures on the basis of which the season’s program is sold.

Fred MacMurray has purchased an original screen play titleled “For Others They Sing,” to be produced by Mutual Productions, the MacMurray-Leila Fenton unit. Presently this outfit is at work on “Pardon My Past,” for Columbia release.

Pat O’Brien is going to do another co-producing-actor job at Columbia. With Phil Ryan, he is going to make “Perilous Holiday,” a film based on the story by Major Robert Carlson which ran recently in Collier’s Magazine. O’Brien will star in the film.

Three holodays wound up this week, leaving two features and one western production. “Some Call It Love” (Rosalind Russell-EE Bowman), continues, as does “Pardon My Past” (Fred MacMurray-Marguerite Chapman). New one is the previously called Technicolor western, “The Kansan,” with Evelyn Keyes, Willard Parker (newly out of service) and Larry Parks in the saddles.

METRO-GOLDWYN-MAYER

Six pictures in production and 39 in preparation on this lot seems to be an adequate thumb-to-nose gesture at that old strike situation. Of course, there is no indication as to when most of the 39 will go before cameras, but that they are being worked up into shape is indicative of the sureness with which the studio approaches the months ahead. The list below represents what is left of these 39 films, for portion of the studio’s product (and the producers) for the next year:

“American Cavalcade” (Sidney Franklin); “Army Brat” (O. O. Dull); “Alice From Brooklyn” (Joe Pasternak); “Bad Baccam” (Dull); “Ballaterina” (Pasternak); “Banned in Boston” (George Haight); “Boy’s Ranch” (Robert Sirk); “Diamond Rack” (Edwin Knopf); “Bridge” (Pasternak); “Fiesta Brava” (Jack Cummings); “The Girl from Rector” (Cummings); “Great Temptation” (Hornblow, Jr.); “The Green Years” (Leon Gordon); “Guardian Angel” (Clarence Brown); “Holiday in Mexico” (Pasternak); “The Hoodlum Hunt” (Cliff Reid); “You Are Beautiful,” “The Kissin Bandit,” “No Love, No Leave” (all from Pasternak); “The Postman Always Rings Twice” (Carey Wilson); “Red Shoes Run Faster” (Arthur Freed); “Sea of Grass” (Pandro Berman); “Song of Love” (Clarence Brown); “Tenth Avenue Angel” (Ralph Wheelwright); “Till the Clouds Roll By” (Arthur Freed); “Two Sisters from Boston” (Pasternak); “What Next, Corporal Hargrove?” (George Haight); “Young Bess” (Sidney Franklin); “New Horizons” and “Heaven On A Picket Fence” (all from Sam Mark); “Liberty Street, USA” (Pandro Berman); “Now That April’s Here” (Pasternak); “You’ve Got a Baby” (Robert Sirk); “Image of Josie” (Leon Gordon) and “Cass Timberlake” (Hornblow, Jr.).

This list of coming events, many of which are almost ready for shooting, plus the present active work list, plus the comfortable backlog says that MGM will have plenty of product to sell in future months. All we can hope now is that the majority of them will be in the MGM tradition — worth the selling.

Gregory Peck, Metro’s newest white-haired boy (though his contract is split four ways), gets the plum role in “Green Dolphin Street,” the first MGM prize-winning novel, born of the contest sponsored one year ago by the studio. Laosene Williams, who recently works on he’s some lot in the female lead, it’s time for something more feminine and the announcement is out to meet the expectations of the male audience.

Speaking of novels, Metro has optioned the new one by Somerset Maugham, “Now and Then.” The option was given on the first draft of the book and if it is picked up, which seems likely, film rights based on book sales, ect cetera, may well run better than $300,000. The deal calls for an initial down payment of $15,000 and additional fees in five figures are taken on for sales and so on by one of several book clubs.

Robert Montgomery has taken over the director’s chair temporarily on “They Were Expendable,” while John Ford, who directed his right leg in a recent fall from a camera platform, recovers. The picture is almost completed and Montgomery, who has worked closely with Director Ford, stepped into his new job without a hitch.

Fred Quimby, cartoon producer, who has been with the company since 1926, has just signed a new long-term contract. Quimby’s latest important contribution is in “Anchors Aweigh,” one of his cartoon characters, Jerry Mouse, doing a whole dance routine with Gene Kelly. Worth seeing, too. Quimby is one of those reserved fellows who does his job thoroughly and who looks much more like a small-town business man than an important picture executive.

George Sidney, one of MGM’s important young directors, is out of breath these days trying to beat his schedule. He went directly from “Anchors Aweigh” to “Harvey Girls,” which has been a long-time shooting and by the time he thought he was ready to wind it at long last, John Hodiak, his star, comes down with mumps — so there’s another ten days delay. The director won’t have this one off its last day of shooting until after the holiday season and it will be “Holiday in Mexico,” a Pasternak Technicolor musical. Iona Massie, Jane Powell, Jose Iturbi and Xavier Cugat and his orchestra are to be featured in this one.

In our comments on Columbia in this issue, we held forth about the neglect treatment given to many contract players on major studio lots. MGM, with its huge roster of talent, tends on this score, too. However, every now and then, there’s a story to offset the heartbeat so many young players know while "waiting
Today Angola is considered one of the most important properties, her story role was that of the Cockney maid in "Gaslight." She won herself an Academy Award nomination on that one. Since then she has had parts in "National Velvet" and a solid role in "The Picture of Dorian Gray." Now she's finished a part in "The Harvey Girls" and is already set for "The Hoodlum Saint." That's the way it should happen — but rarely does. Final criterion, of course, is that the public liked her and wanted more. But the public would never have seen her if those parts hadn't been handed her. And now I hear somebody say that they wouldn't have given her the parts if she hadn't shown her talent. True, of course, but it is assumed that all players under contract at important studios have talent — perhaps less than Miss Lansbury's — but talent to a degree, else what are they doing under contract?

At long last, the Gable-Garson picture, "This Strange Adventure," premieres today. Both director Edmund Goulding and producer Mitchell and John Qualen. Victor Fleming is directing. Story gives Gable a "typical-Gable" role and they'll shoot this one out fast for the public is clacking, and the other new starter on the lot is "A Letter for Evie," a quick one this should be with Marsha Hunt, John Carroll and Hume Cronyn. The story is said to have great human-interest appeal. These two new ones give the lot six in production with three holldovers wound up.

MONOGRAM

Forty-three productions (31 features and 12 westerns) make up the 1945-46 program at this studio. President J. Ray Johnston is announcing the schedule promised higher production than in any previous year and an increased proportion in the "A" bracket.

High on the list are two Belita starrers, "Golden Girl" and "Warbirds Over the Pacific." At the second is the second feature Producer-Star release. "Dillinger's Moll," a sequel to the new history-making "Dillinger" (don't they know lighting doesn't show up in the same place?) is listed. Paul Regan will do "The Singing Cop." Two outdoor adventure pictures, "Blazing Forest" and "Trail of the Yukon," are marked high. Edmund Lowe will do "Gregory the Great." "Casa Manana" and "The Swamp Angel" are penciled in the release department. Both are slated to be the important features. In addition, there will be eight Johnny Mack Brown westerns and four by Jimmy Wakely. In the series field, there will be three of Charlie Chan, four East Side Kids features, four High School Kids films and two horror films.

"Sunbonnet Sue" wound up with a final price tag of $400,000 this week. Wonder if it will do as well as "Dillinger," which cost only about one-half that figure and is already running close to its second million in grosses.

With the 1945-46 schedule almost completed, this studio seems set for a short haul. At the moment, there is only one picture in work, a Charlie Chan feature entitled "The Shanghai Cobra."

PARAMOUNT

It's the time of the year when future programs are ready to be announced and here comes Paramount with a list of 25 features alone scheduled for production. For the benefit of those following along, the Irving Berlin production of "Blue Skies" with Bing Crosby, Paul Draper and Joan Caufield, Olivia de Havilland is set for "To Each His Own," a Charles Brackett story with Mitchell Leisen directing. On the list also are: "Calcutta," for Seton I. Miller's production; "Dear Ruth," "Monseur Beauchae," with Bob Hope starred; "Alice," from Sir James M. Barrie's play; "Immortal Wife," "California," "The Sun Field," "Third Avenue," for Barry Fitzgerald; "Lady Seventeen," "The Wayfarers," "Blaze of Noon," "The Forgotten Friday," "Break-up," "Seruffy," another for Fitzgerald "One Way Out," "Horse Pride," and "An Honest Woman." Some of these stretch too far for future casting in the next year's production notes to be available, but Paramount's Mr. Ginsberg says they will be made.

Joan Caufield comes up smiling with the lead in the important Irving Berlin production "Blue Skies," with no less than Crosby and Paul Draper for cohorts. Miss Caufield was no novice when she got to Paramount having scored in the Broadway production of "Kiss and Tell." She had riding into her contract on the red carpet and she's gotten ace handling ever since — a great break for a youngster.


Paramount has just signed Dorothy Porter, 18-year-old supper club singer from New York, and will co-star her with Bob Graham in a Technicolor musical featurette, "A Tale of Two Cafe's."

Hermes Pan has been borrowed from Metro-Goldwyn-Mayer to do the dance numbers for Irving Berlin's "Blue Skies.

"Incendiary Blonde," the Technicolor Texas Guinan story co starring Betty Hutton and Arturo de Cordova, is going to be sold separately from the Bith black and will be available for booking during Paramount week and thereafter. Two reissues are due also: "Northwest Mounted Police," the Technicolor picture starring Gary Cooper and Madeline Carroll, and the early Alan Ladd film, "This Gun For Hire," in which Veronica Lake, Laird Cregar and Preston Foster were featured. We'll bet a hat that the Ladd film far outgrosses the DeMille special.

Only one starter at the studio has Ray Milland and Teresa Wright (after a few weeks on the feature screen) working in "To Good To Be True," a typical Milland comedy. "Blue Dahlia," the Alan Ladd-Veronica Lake duo, wound up and Miss Lake now goes into production to be a bridesmaid in "The Great Salk Mill Club" with Betty Hutton and Barry Fitzgerald in star roles.

"Blue Skies" will mark Bing Crosby's 35th feature film at the beginning of his sixteenth year in pictures. Twelve of those years of his career have been spent on the Paramount lot. That's staying power that gent has!

P R C

Only four pictures remain to be completed on this company 1945-46 schedule and they are all scheduled for June production: "The Wife of Monte Cristo," a Leon Fromkess production; "Queen of Burlesque," an Alexander Stern production; "Corky," with Marion Martin and Jennyfld and "The Flying Serpent," produced by Sigmund Neufeld.

Only one feature in work this week and that a Buster Crabbe film titled at the moment "No. 8." These Crabbe features are made so fast and with so little preparation that even a accurate chart like FILM BULLETIN's Production and Release Record misfires one, now and then. Titles change quickly, since they start without them. Story facts are not available until the picture is finished. Sometimes we wonder if even the PRC people know the current title of a Crabbe film at any given hour during the week. They are "quickies" in the truest sense.

R E P U B L I C

The studio's Tenth Anniversary was marked with the prou entry by Herbert Yates that the organization now has $80,000,000 in new production and $2,000,00 ready studio expansion.

The studio plans to install its Technicolor equipment during the year at a cost of $180,000 and two color productions are planned. The first of these will be Frank Borzage's "Concerto," from an original story by Borden Chase.

A national newspaper and magazine advertising campaign proved to be the most successful of the Anniversary period. On their July 27. "Flame of the Barbary Coast" dedicated as the Annversary Special, is already benefiting by a large exploitation program, as well as by favorable notices.

The company's picture grosses of 1945-46 are showing a 1200 workers which is the backbone of Republic today. President Yates reviewed thei years when Republic was "a hole in the ground out nowhere Stars under contract to the studio at the present time include Constance Moore, Michael Hall, Bruna Bozzi, Nelson Edwardes, Hrabia Raiston, Tito Guizar, Wild Bill Elliott, Victor McAllister, Virginia Bruce, Michael O'Shea and many others.

The 1945-46 schedule is planned as the most ambitious to date and as soon as war restrictions are lifted, an additional construction program will be launched.

Frank Borzage, who will produce and direct "Concerto," Technicolor, that has purchased exclusive distribution rights to all Rac manicin music for $25,000. Naturally, only a small part of the composer's work will be used, but Borzage wanted no conflict that might arise. A release date for "Concerto" has been published, has been purchased by Republic for $30,000. This high for a story property at this studio indicates the expansion trend that President Yates pointed to in his Anniversary address is the real thing.

26
Following quickly on the heels of “Sunset in El Dorado,” now in work, Roy Rogers has four more musical westerns on his schedule. They are: “Rainbow Over Texas,” “Under Dakota Skies,” “Out of Range,” and “Stagecoach Caper.” The production reigns of Al Santell, depicted an exact replica of the famed Palace theater in Mexico City complete with 55 foot prosenium arch, four acting stages and three balconies and an orchestra floor to seat 800. This is a definite set on the Republic lot and again points the way the Republic road is turning.

Only new starter is the first of the five Roy Rogers films, “Sunset in El Dorado,” with the usual cast including Rogers, Dale Evans, Andy Devine, and Smiley Burnette. Also included is a cast of Mexican actors. This picture will be released by Republic in three weeks.

“Mexican History,” (Constance Moore-Tito Guizar), now in progress at the Republic lot and under production reigns of Al Santell, depicted an exact replica of the famed Palace theater in Mexico City complete with 55 foot prosenium arch, four acting stages and three balconies and an orchestra floor to seat 800. This is a definite set on the Republic lot and again points the way the Republic road is turning.

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NEW PRODUCTIONS

SOMETHING CALLED LOVE


Director: Alexander Hall

Producer: Virginia Van Upp

Story: Woman psychiatrists refuses to admit herself love for comic cartoonist.

PLOWING THE RIVER

Western—Started May 17

Cast: Charles Starrett, Smiley Burnette.

Producer: Colbert Clark

Story: Western about man who cannot stop crime wave in his young son's small town.

THE KANSAS T 

Western—Started May 22


Director: George Sherman

Producer: Michel Kraike

Story: Western about doctor finds a gun as helpful in a medicine bag in aiding his patients. He helps rout local outlaws and wins the girl's heart wanted for the outlaw.

RELEASE CHART

Title: Release Time Cast Details Ref. No. Rev

1944-45 Features (43) Completed (42) In Production (3)

Westeras (10) Completed (12) In Production (6)

Serials (3) Completed (2) In Production (0)

1945-44 Features (43) Completed (42) In Production (3)

Metro-Goldwyn-Mayer

NEW PRODUCTIONS

THIS STRANGE ADVENTURE

Comedy—Started May 21

Cast: Clark Gable, Greer Garson, Joan Blondell, Thomas Mitchell, John Qualen, Larry Burke, Esther Howard.

Director: Victor Fleming

Producer: Sam Zimbalist

Story: Comedy about an old-fashioned boatman's mate and his crew rescued from a ship, forget their resolutions to live model lives, love from a librarian from the Beatles on course again.

A LETTER FOR VICTORY

Comedy—Started May 28

Cast: Marsha Hunt, John Carroll, Hume Cronyn, Pamela Britton.

Director: Jules Dassin

Producer: William H. Wright

Story: A girl working in a shirt factory slip's a note into one of the pockets of a GI shirt she finishes and romance results.

RELEASE CHART

Title: Release Time Cast Details Ref. No. Rev

1944-45

1945-44 Features (43) Completed (42) In Production (3)

Metro-Goldwyn-Mayer

FILM BULLETIN
1944-45 Features (34) Completed (24) In Production (1) Westerns (12) Completed (11) In Production (0)

NEW PRODUCTIONS

SONG OF THE BORDER
Details in issue of May 14.
Story: Cisco Kid rescues ranchers from bandit burning and pillaging of their lands. He rescues a bank to rightful owners.

THE SHANGHAI COBRA
Mystery—Started May 25
Cast: Sidney Toler, Benson Fong, Mantan Moreland, Joan Barrows; Walter Penner, James Catto
Director: Phil Karlson
Producer: James S. Burckett
Story: Chan solves series of crooked murders and saves $1,800,000 in radium deposits.

RELEASE CHART
Title—Running Time Cast Details Rev. Rev.

1944-45
Adventures of Kitty O'Day (62) 
Richard Carlson ..... 17-24, 1-19
Details under title: Kitty 0/day
Alabie (76) 
Joan Fontaine ..... 5-5, 12-22
Army Wife (67) 
Irving Bacon ..... 7-19, 1-12
Brewer's Millions (62) 
Dick Powell ..... 11-13, 2-9
Details under title: A Million Dollars
China's Little Devils (77) 
Cary Grant ..... 10-7, 5-12
City-Slicker Kid (67) 
Karl Malden ..... 10-16, 4-6
Dillinger (77) 
Robert Ryan ..... 9-3, 5-5, 8-11
Docks of New York (62) 
Cary Grant ..... 1-22, 2-9
Details under title: The City of New York
Emperor of Women (37) 
Yvonne De Carlo ..... 11-10
Details under title: The Empress of China
Flame of the North (77) 
Judy Garland ..... 2-19, 5-26
Details under title: The Flame of the North
Ghost Gang 40 (62) 
Edward Arnold ..... 9-18, 2-16
Details under title: Ghost of Indiana Spring
Gorky's Children (63) 
Burt Lancaster ..... 8-7, 1-22
Details under title: They Suffered
G. I. Honeymoon (77) 
William Holden ..... 10-2, 4-9
Gun Law (67) 
Karl Malden ..... 7-14
Hedda Hopper's Old Mexico, 1947 
Rex Bell, Jeff Corey ..... 9-21, 5-19
Hey, Ragtime Again! (62) 
Arthur Lake ..... 2-5, 6-8
Details under title: County Fair
Titles: 
44-45

Tabor-Maxon ..... 9-18, 1-26
Details under title: Mystery Mansion
Main Street Girl (67) 
Harry Lachman ..... 16-4, 7-16
Nanu (62) 
Paul Henreid ..... 10-16, 7-15
Details under title: Thepxa-Teller
Saddler's Daughter (62) 
Joan Fontaine ..... 4-30
Details under title: Cowboy Saddle
Sally in New York (63) 
Leslie Caron ..... 12-13, 2-9
Details under title: Radio Mystery
Shadow of the Sahara (67) 
Wallace Beery ..... 6-26, 12-15, 10-30
Details under title: Baby Sheep
Snow Job of the Century (65) 
Kermit Maynard ..... 2-17, 9-19
Songs of the Border (55) 
Haywood Henry ..... 18-9, 1-12
Details under title: Sadie Crawford
Stranger from Santa Fe (56) 
Richard Bakalyan ..... 2-12, 6-15
Springtime in Texas (55) 
Harry Von Zell ..... 9-23, 4-10
Sunbonnet Sue (67) 
Humphrey Bogart ..... 9-14
Three Godfathers (67) 
Brian Donlevy ..... 11-27, 2-16
Trouble Chasers (67) 
Sidney Toler ..... 3-19, 2-9, 4-4
Details under title: Raymore Tusher
A Yawn, A War, A Warrior (70) 
Walter Brennan ..... 5-17, 9-13
Max Reinhardsen ..... 5-29, 11-24
Details under title: Mr. Harry's Modern

PARAMOUNT

1944-45 Features (43) In Production (2)

NEW PRODUCTIONS

TOO GOOD TO BE TRUE
Comedy—Started May 28
Cast: Ray Milland, Teresa Wright, Brian Donlevy
Director: Sidney Salkow
Producer: Harry Tugend
Story: Psychologist Professor learns about women from Female Reporter and a liberal habit ends in love.

RELEASE CHART
Title—Running Time Cast Details Rev. Rev.

1944-45
Slack Chest 
Ray Milland ..... 4-30

1944-45
BLOCK NO. ONE

1944-45

RELEASE CHART
Title—Running Time Cast Details Rev. Rev.

1944-45

ARMS SEASONED

1944-45
**NEW PRODUCTIONS**

**WANDERER OF THE WASTELAND**


Director: Edward Killy

Producer: Herman Schlemm

Story: Based on comic strip of the same name.

**RELEASE CHART**

**IN PRODUCTION**

**SUNSET IN EL DORADO**

Western—Started June 1

Cast: Rogéres Dole Evans, George "Gabby" Hayes, Roy Barcroft, Tom London, Margaret DuMort, Sons of the Pioneers.

Director: Frank McDonald

Assoc. Producer: Lou Gray

**INCORPORATED**

Angelo Cron in Brooklyn, a

In Production:

William Cudai

Production:

In Production:

William Cudai

Production:

In Production:

William Cudai

Production:

In Production:

William Cudai

Production:

In Production:

William Cudai

Production:

In Production:

William Cudai

Production:
NEW PRODUCTIONS
THE SPIDER
Mystery—Started June 1
Cast: Robert Conte, Phye Marlove, Martin Kosleck, Harry Sayesky, Charles Tannen.
Director: Robert Webb
Producer: Ben Silvee
Story: Murder and a Magician's vaudeville act get involved to add up to a ten percent.

RELEASE CHART
Title: Reading Time Cast Details
IN PRODUCTION
The Spider (50)
T. H. Valentine

DUNSLEY, WALTERS, LEWIS

NAME

NAME

NAME

NAME

NAME

NAME

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Meanwhile, the Selznick studio is still off-salary. And production on "Pudl in the Sun" is at a standstill. No plans for future production can be announced until this picture is finished and the delay cannot go too long since stars in the film have other commitments. Everyone is hoping for quick resumption.

Hunt Stromberg, well started at long last on "Young Widow," has announced future production plans, "Dishonored Lady" goes July 16. On October 1, "Strange Woman," with Hedy Lamarr, who recently left the Metro-Goldwyn-Mayer lot, in the starring role. After the bad start on "Young Widow," what with script, star and miscellaneous troubles, came the last straw, director shifting. Andre de Toth had to leave the film because of his ill-health (on the level) and Edwin L. Marin, another metro alum, has taken over the reins.

Lester Cowan has definitely announced that his "G. I. Joe" will be saddled exclusively with a single feature basis and only on percentage contracts. That will rule out the present exhibitors, no doubt! The theatre premiere is set for Indianapolis, July 6.

**UNIVERSAL**

The immediate schedule of this studio calls for five features within the next month. Two are already in work: "Alibi in Ermine" (Charles Coburn-Glenny Simms-Robert Paige) and "Once Upon a December" (Dorothy Lamour-David Bruce). As It Was Before the Flood (Richard Whorf-David Butler). For Merle Oberon and Charles Korvin. Walter Wanger will start "Scarlet Street" early in July, with Edward G. Robinson, Joan Bennett, Joseph Cotten and Ann Dvorak. Another director feature, a Technicolor production called "Canyon Passage," completes the quartet. "Catherine the Last" has been announced as the next Durbin film, with "Let's Hold Out on a Train" has just finished. Richard Wallace will direct Universal's white-haired girl and Charles Laughton will co-starred.

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**WARNER BROS.**

1944-15 Features Completed (34) In Production (4)

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
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<tbody>
<tr>
<td>Jupe Gotti Married</td>
<td>Leslie Hotten-5</td>
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<tr>
<td>A Stolen Life</td>
<td>-4.15</td>
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</tbody>
</table>

**COMPLETE**

1944-45

- Animal Kingdom
- Star Man
- Stolen Life
- Trouble Man
- Three Men on a Horse
- Three Strangers
- Uncle Harry
- Wilder Place
- Western Eye
- Western Belle
- Whirlwind
- White Star Man
- White Shadows
- White Trooper
- White Wings
- Who's Afraid of Virginia Woolf?
- Who's In The House?

**SIZE-UPS**

(Continued from Page 27)

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With the signing of William Seiter, Fritz Lang, William Dieterle and George Marshall to director contracts, Universal has
garnered its largest list of directors to date. Seiter is at work on "Cook Upon A Expansional" and will direct "Scarlet Street," Marshall will guide "Canyon Passage." Dieterle will do the Oberon-Korvin film, "As It Was Before."

In addition to the two new starters already mentioned, two other films continue in production. The first is "Uncle Harry" (Geraldine Fitzgerald-George Sanders), Robert Siodmak directing, continues towards its closing date. "Frontier Gal" (Yvonne DeCaro-Rod Cameron), Technicolor.

**WARNER BROS.**

All the stops are pulled on the exploitation campaign planned for Warner's "Rhapsody In Blue," which has been in the can for two years. However, Harry Lewis, expirational king, will direct "Scarlet Street," Marshall will guide "Canyon Passage." Dieterle will do the Oberon-Korvin film, "As It Was Before."

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**FILE BULLETIN**
BRING ON THE GIRLS... A musical, Technicolored sparkle for the boys. Paramount presents entertainment of the song and fur type starring Veronica Lake, Sonny Tufts, Eddie Bracken and Marjorie Reynolds. Eddie, a sailor with millions in the bank, has bodyguard Sonny protect him from gold-digger Veronica until the wealthy Marjorie gets him. Specialties include Spike Jones and His City Slickers in their riotous "Chloe."

GOD IS MY CO-PILOT... Col. Robert L. Scott's best-seller which features the exploits of the Flying Tigers, is brought to the screen by Warners with Dennis Morgan in the author's role. General Chennault is portrayed by Raymond Massey; Alan Hale is seen as "Big Mike" Harrigan, a missionary priest; Andrea King is Catherine, Scott's wife and his flying mates include Dane Clark, John Ridgely, Craig Stevens and Stanley Ridges.
INDUSTRY LEADERS TO EUROPE

Industry leaders, principally in the production and distribution field, were expected to receive invitations from SHAEP to visit the European theatre of operations. The purpose of the trip as outlined in recent conferences with army officer, is to acquaint industry leaders with problems in which the U. S. Army is involved in Europe in the current post-hostilities phase.

The industry will be guests of the British government in London and their itinerary is expected to include visits to various liberated capitals. They will study redeployment of the American Army of Occupation, AMG, displaced persons, prisoners of war, food transportation and reconstruction in both the liberated and conquered territories, insofar as these subjects are the concern of SHAEP and of the American and British Army groups under General Eisenhower's command. The group is expected to leave by ATC plane about mid-June.

Major Stuart Palmer, of the War Department's Public Relations Staff, will be liaison officer for the industry group which includes Barner Balaban, president, Paramount; Sidney Buchman, Columbia Studio head; Lester Crowan; S. H. Fabian, WAC Theatres Division Chairman; Russell Holman, Paramount, Francis Harmon, WAC Executive vice-chairman; Charles W. Koerner, RKO-Radio studio head; Sol Lesser; E. J. Mannix, M-G-M studio head; Taylor M. Mills; N. Peter Rathvon, RKO president; Jack L. Warner, Warners studio head; R. B. Wilby, WAC program committee chairman; Cliff P. Work, Universal studio chief, and Darryl F. Zanuck, studio head, 20th Century-Fox.

"PARAMOUNT MONTH' CELEBRATION

Paramount's third of a century anniversary celebration will be marked by Paramount Month beginning August 26 and ending September 26. It was announced by Charles M. Reagan, vice-president and general sales manager, at a luncheon signaling the company's anniversary and Reagan's 25th year with the company.

Reagan said that during Paramount Month the company would stress its contributions to the entertainment world and its service to the industry, with two or three special radio broadcasts and an intensive advertising campaign planned, including a special trailer for exhibition during the month. "Incendiary Blonde" will be the Paramount Month feature and other pictures to be released during the period will be "You Came Along," "Out of This World," "One Exciting Night" and two re-issues, "Northwest Mounted Police" and "This Gun For Hire."

The sales drive in connection with Paramount Month will be headed by Allen Usher, Chicago district manager, and M. R. Clark, Dallas district manager.

NO CONFLICT IN U. S. - G. B. INDUSTRY

Calling the expansion of the British film industry "a most healthy condition of fair competition, good for all concerned," J. Arthur Rank, British film leader, said that there was no conflict between the two nation's film industries, at a trade press conference in New York following his arrival in this country from Canada.

Rank denied charges by British film interests in London that G-B films are restricted from exhibition in this country, stating that he had confidence in American distributors and exhibitors to handle his pictures on their merits. The British film leader said that he had not plans for establishment of either a distribution exhibition organization in the U. S., nor did he plan to prod films here, although he hoped for association with American companies. He did mention tentative plans for a "show window" theatre for British films in New York.

Replying to a question concerning London new stories all day efforts by the British Board of Trade to obtain 25,000,000 feet raw stock to make release prints in England for his pictures he would distribute here, Rank denied any knowledge of such act and added that he had no charges of "discrimination" in matter of raw stock allocations here.

The British industry leader was honored at a dinner tendered by the MPDPA at the Waldorf-Astoria. Will H. Hays, MPP prexy, joined with Rank in a plea for a free film market.

ADMISSIONS TAX DECLINE

Movie admissions took a noticeable drop during the month of March, with tax collections totaling $25,076,920.47, compared February (with three days less) collections of $30,645,244. However, this was not the case in the Broadway area where the tax reached $5,606,568.92, a record figure and an increase of over $11,000,000 over the February total of $4,487,630.

Figures released by the Internal Revenue Bureau reveal that during the full year of operation under the current admissions tax rate, a total of $89,476,835.20 in receipts was collected, as compared with $176,166,843 for the previous twelve months, under the lower rate.

MONOGRAM 39-WEEK PROFIT

Monogram Pictures reported a consolidated net profit for the week ending March 31, 1945, of $107,840 it was reported last week by W. Roy Johnston, president. This compares as a net $111,961.45 for the corresponding period the previous year. No figures are after all charges, including reserves for Federal income taxes.

Johnston reported that a change in distribution for the United Kingdom on August 1, 1944, from an advance royalty to a straight percentage distribution, has resulted in a great deal of revenue being deferred to a later period. He said the new plan would result in the company receiving a larger percentage of the gross receipts from distribution of its product in the English territories.

PEOPLE

John W. Hicks, Jr., 58, president of Paramount Internationl, died Friday (1st), after an extended illness, in New York. Funeral services in New York will be attended by many industry leaders. Interment was to be at the family home in Sedalia, Mo.

A. H. Jeffrey, United Artists Canadian Sales Manager, died last Monday at Toronto. He was 45.

Nate Blumberg, Universal sales chief, will be honored by the sales department in a "Nate Blumberg Testimonial" to be held June 10 through October 27.

J. L. Rome, 53, circuit operator in Baltimore, died suddenly, earlier last week in that city on June 4.

Harold Hopper resigned the general manager post at M-G-Studios after a year at the job, which he accepted at the request of Nicholas M. Schenck and Louis B. Mayer. He plans to return full-time to his own business interests.

THANK YOU

for your cooperation in the handling of film.
It is working out swell.
NOW SAVE PAPER

This is an important War Effort.
Return posters sent to you in error. Do not throw them aside.
Return all posters properly marked, labeled and wrapped. Don't throw them loose in the lobby.

YOU DO YOUR PART!
WE'LL DO OURS!
HIGHWAY EXPRESS LINES, INC.
236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna. LOCust 4311

NEW JERSEY MESSINGER SERVICE
Member Nat'l Film Carriers
250 N. JUNIPER ST.

FILM BULLETIN
DELIGHTFULLY DANGEROUS . . .
That sweet little youngster, Jane Powell, and the sultry Constance Moore are seen as sisters in this Charles R. Rogers production for United Artists release, in a story with music concerning the younger Jane's attempts to take sister Connie from the burlesque stage into the musical comedy field. Ralph Bellamy is co-starred and Morton Gould and his orchestra supply the music.

A TREE GROWS IN BROOKLYN... The picturization of the famous Betty Smith novel brings to life the well-known characters as they bring the laughter and heartache of Brooklyn's tenements to the screen. Peggy Ann Garner is Francie, Dorothy McGuire is Katie, Joan Blondell is seen as Sissie, James Dunn is Johnny and Ted Donaldson. Neely. Newcomer Elia Kazan directs.
The greatest 2 reel short ever made of the war in the Pacific
...BOOK IT TODAY thru U.A. and hear your audiences cheer
this actionful, Technicolor account of the battle for Iwo Jima!
Allied Informs Exhibitors on

THE AP DECISION
RECEIPTS DROP
CHECKING COMPLAINTS
DONALD M. NELSON

Page Three

REPUBLIC'S PAST & FUTURE
Page Fifteen

Reviews

'INCENDIARY BLONDE' BOXOFFICE BOMBSHELL
'JUNIOR MISS' DELIGHTFUL COMEDY HIT
'STORY OF G. I. JOE' WILL NEED STRONG SELLING
'CONFLICT' BOGART IN ENGROSSING DRAMA
'ALONG CAME JONES' NOVEL COOPER WESTERN
'DON JUAN QUILLIGAN' SILLY, TIRESOME COMEDY

And Others, Pages 5, 6, 8, 16

THE INDEPENDENT MOTION PICTURE TRADE JOURNAL
Los Angeles and Cincinnati confirm the fact that one of the greatest audience sensations of all time! At it the truth, folks:

THE BIG ONES COME FROM M-G-M
PUT THE MIGHTY 7th OVER THE TOP!

EDITORIALS

Vol. 13, No. 12
JUNE 11, 1945

BULLETINS

The contents of our editorial page in this issue are gleaned from recent bulletins issued by national headquarters of Allied States Association and some of its units. This organization is an alert sentinel for the nation's independent exhibitors. (Ed. Note.)

THE AP DECISION

National Allied Bulletin

The Sherman Act has been on the statute books for 55 years. Only in the past few years has there been a determined effort by the Department of Justice and the Courts to enforce it. Occasionally the staff of the Department would try only to be frustrated by politics or by the strained interpretations of the Courts. But now full effect is being given to the law, which is as it should be. If competition is protected and small business benefits, those who were responsible for the enactment of the Sherman Act will be vindicated. If it proves to be a bad law, it can be repealed.

Many times in recent years Allied has called attention to decisions upholding the Sherman Act which had a bearing on the Government's suits against the major producers, distributors and exhibitors of motion pictures. Now we have another — the decision handed down in the Government's case against the Associated Press. Counsel for the Associated Press based their plea on the asserted right of an individual to sell or not to sell his property as he sees fit, overlooking the changed legal status of such right when exercised in combination with others.

The Court said:

The Sherman Act was specifically intended to prohibit independent businesses from becoming "associated" in a common plan which is bound to reduce their competitor's opportunity to buy or sell the things in which the groups compete. Victory of a member of such a combination over its business rivals achieved by such collective means cannot consistently with the Sherman Act or with practical, everyday knowledge be attributed to individual "enterprise and sagacity"; such hampering of business rivals can only be attributed to that which really makes it possible — the collective power of an unlawful combination.

Can anyone who has observed the manner in which the great theatre circuits were acquired and have been strengthened and maintained honestly say that it was due to "individual enterprise and sagacity" and not to the special favors granted by the distributors to such circuits and the handicaps and burdens heaped upon the independent exhibitors?

RECEIPTS DROP

ITO of Ohio Bulletin

The receipts of the Treasurer of State from the three percent admissions tax is an excellent barometer of what is happening in the motion picture business in Ohio, so theatre owners should carefully digest the following figures and use them as an argument to convince all the film distributors that they must start now to make some downward revision of their entire film rental scale:

<table>
<thead>
<tr>
<th>RECEIPTS FROM 3% ADMISSIONS TAX</th>
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<tr>
<td>1945</td>
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<td>May</td>
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<tr>
<td>Totals...</td>
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</tbody>
</table>

It will be noted from the foregoing that we reached the peak in 1944, and while for the five months of 1945, the receipts were 16 1/2% less than during 1944, the most disturbing factor is that May 1945 was 35% under May 1944.

Remember these figures are official — not phony ones like are given to you by the distributors' representatives regarding picture grosses. They deserve your careful consideration.

COMPLAINTS ABOUT CR


Confidential Reports, Inc., the new, unnecessary checking company owned by Paramount, RKO, Columbia, Universal and United Artists, started in business on April 2, 1945. At that time, assurances were given that checking would be done on a high grade basis, and that the purpose of the new organization was to eliminate abuses and irritations that had previously existed.

This objective of Confidential Reports has not been achieved. Numerous complaints have come to the attention of Allied leaders throughout the country.

The checkers sent to theatres by Confidential Reports are inefficient, do not know how to handle their job, and in many instances do not know how to make out the complicated reports required by their company. You are advised to insist that any checker who comes to your theatre knows his job and how to do it. Also,

(Continued on Next Page)
there is a most serious complaint that the checkers re-
face to leave a copy of the report with the exhibitor.
You are advised to insist on retaining a copy of any-
thing that you or your employees sign. This is most
important.

Local checkers are being used. In my opinion, exhibitors have an absolute right to request the com-
panies with which they do business on a percentage business to protect this business relationship by elimin-
ating all local and nearby checkers.

More important than anything else is the possible
interchange of information about the exhibitors' busi-
ness. If you should detect any interchange of informa-
tion about your business between the five distributing
companies owning and operating Confidential Reports, please report it immediately to this office. In fact, it is
vital for your protection to keep this office advised on
all developments in connection with Confidential
Reports.

DONALD M. NELSON
National Allied Bulletin

Hon. Donald M. Nelson, former head of W. P. B.
and special emissary of the President to China, has
been chosen to head the Society of Independent Motion
Picture Producers. United Artists, through which most of
the independent producers market their pictures has
withdrawn from the Hays Association. These are nor-
mal developments which should have occasioned no
surprise to anyone.

It is obvious that there must be many conflicts of
interest between the great producing-distributing-
exhibiting companies that dominate the Hays Associa-
tion and the independent producers. The membership
of the independent producers and of the three non-
theatre owning distributors — Columbia, United Artists
and Universal — in the Hays Association has always
been a mystery to us. That is, unless the Hays Associa-
tion is something very different from what it is repre-
sented to be. If by reason of such membership Colum-
bia and Universal have been able to borrow talent from
the larger companies and sell their pictures to the affil-
iated circuits on better terms — privileges which were
denied them before they joined — then the Government
had better include the Hays Association in its suit —
but quick!

While Mr. Nelson has not outlined his policies (if
they are unsound we reserve the right to change our
mind), we feel that his participation in industry affairs
will stimulate competition among producers and accom-
plish much good. We hope that in working out solu-
tions for the independent producers' problems he will
not overlook the importance of establishing fair, sound
and friendly relations with the independent exhibitors.
The affiliated interests did not meet him at the station
with a band, but the independent exhibitors should ex-
tend a welcoming hand. As buyers and sellers of film
the independent exhibitors and independent producers
also have conflicting interests; but they also have much
in common. They should travel the road, as far as they
can, together.
PARAMOUNT...1 Special

‘Incendiary Blonde’ Paramout’s Boxoffice BombsHELL
Rates • • • + generally

Paramount
113 minutes


Paramount has a top money-maker in this lavishly produced, gorgeously Technicolor extravaganza, chock-full of all the ingredients that make up the magic word — boxoffice. In re-creating the amazingly colorful career of Texas Guinan, the gal who called stories, now turns to the screen as one of them love — Paramount’s choice of Betty Hutton to portray the effervescent Tex was nothing short of inspired. For the bouncing Betty B Farrer and that pantomime is certain to be done before, displaying hi-storically quaint to match her unique musical talents. It is a performance that whisks her right up among the top screen luminaries. Miss Hutton is the mainspring about which the producers have unstintingly lavished their finesse in character and artistic facilities. They have surrounded her with dependable support, sparkling specialties. sure-fire old-time melodies and have presented her with a meaty screen play by Claude Binyon, Frank Butler that soars far above the usual musical formula. Since it follows the short, but exceedingly full and exciting life of Tex Guinan, it could hardly have missed.

In a little less than two hours, the film displays such diversified elements as a Wild West Show, vaudeville and Broadway of the early 20's, movies in its pioneering stages, Tex's inimitable nightclub and the speak-easy era replete with trigger men and murder. Interspersed quite logically are special acts and comedians, numbers of all kinds, the best of which is Maurice Rocco's antics at the piano, a showstopper all by itself.

Although co-starring with Miss Hutton, Arturo de Cordova seems relegated to a role of supporting player, serving almost negatively as the romantic motive for the terrific Tex's meteoric rise to fame. The other characters, in smaller but more positive roles, direct themselves in vigorous and whole-hearted manner. Barry Fitzgerald is up to his distinguished past as the lovable but invidious Irish father of the Texas bombshell. Charlie Ruggles as Cherokee Bill, co-stars with Miss Hutton, Bill Goodwin: Albert Dekker; Edward Cianelli and the others do sterling work. A multitude of musical numbers, including "Ragtime Cowboy Joe," "It Had To Be You," "Oh By Jingo," "Darktown Strutter's Ball," "What Do You Want To Make Those Eyes at Me For," "Row, Row, Row" and a number of other nostalgic tunes run through the score. The "Oh By Jingo" production number is outstanding. George Marshall has directed at a pace that makes the film seem half its length. It all adds up to a powerful audience picture, and returns in all spots should be outstanding. The title, of course, is a natural and since this is Paramount's Third-of-a-Century Anniversary film, the film is assured of a pre-release publicity campaign that will kick it off to a strong start. "Incendiary Blonde" is quite capable of taking it from there.

Beginning with her funeral, the picture flashes back to her home town in Texas, where, still in her teens, the young Texas Guinan joins Romero Kilgannon's (Arturo de Cordova) Wild West Show. She soon becomes the star in a romance and falls for Kilgannon, then learns he is married, and on the rebound, wed Bill Goodwin, press agent for the show. Goodwin takes her to Broadway where she rises from the chorus to a musical star. She learns Kilgannon is in Hollywood, making pictures but little money and Greta Whiting, the girl he married, so she can return to Kilgannon. Her touch turns the company into a money-maker and understanding causes her to return to Broadway where her "Hello Suckers!" attitude zooms her to popularity. She finds Kilgannon and racketeer Albert Dekker; their club and their romance is on again. Kilgannon's ailing wife having died. In a gun-fight, Kilgannon kills two racketeers, an is himself shot. He is breathing that she will die when young is affirmed when a doctor tells her she can live but two years. Although she knows she will no longer be living when Kilgannon is released from prison, she promises to wait for him.

STINE

20th CENTURY-FOX...1 in First 1945-46 Block

‘Junior Miss’ Delightful Comedy Hit
Rates • • • generally; less in action spots

20th Century-Fox
94 minutes.


Directed by George Seaton.

That sparkling stage hit, "Junior Miss," based on the heart-warming Sally Benson story, is a highly imaginative girl who gets many of her ideas about her family and friends from the movies she sees. Noticing her father comforting Faye Marlowe, daughter of Joslyn's domineering boss, John Alexander, Peggy pictures her happy home being broken and she schemes with her pal, Barbara Whiting, to get rid of this threat to her mother's happiness. When her mother's brother, Michael Dunne, who has been away for several years, pays an unexpected call, Peggy, although believing he has been in prison, fixes up a romance between him and Miss Marlowe. Joslyn has just been made a partner in Alexander's firm when the latter hears that his daughter has married Dunne, whom Peggy has described to him as an ex-convict. The furious Alexander fires Joslyn and the family prepares to economize when the arrival of Peggy's first daughter, bound son of an important client — unexpectedly straightforward out matters for all concerned. And Peggy — now an attractive junior miss — goes off to her first grown-up dance.

While daughter is uppermost in Miss Garner's portrayal, she has a few of the poignant scenes she does so well. Mona Freeman, seconding stage, is a young older sister and Sylvia Field is sweetly sympathetic as their mother. Faye Marlowe and Michael Dunne as the romantic pair. Allyn Joslyn plays the harassed father in a broad, but thoroughly-humorously, star. John Alexander, appropriately explosive. Only Barbara Whiting, as the chubby girl-friend, Fuffy Adams, is inclined to hammer home her comedy points.

LEVENDECKER

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JUNE 23, 1945

5
WARNER BROS....1 June Release

'CONFLICT' BOGART IN ENGROSSING PSYCHOLOGICAL DRAMA

Rates • • generally

Warners
86 minutes


Directed by Curtis Bernhardt.

While this lacks the powerful punch of previous Bogart vehicles, it will please his fans. "Conflict" has Bogart and Sydney Greenstreet again pitted against each other in a taut and gripping melodrama about a "perfect" crime. Like "Double Indemnity," "The Woman in the Window" and other recent superior murder films, there is no mystery about the killing, but the suspense has been magnificently maintained as one watches the slow breaking down of the killer's nerve. This psychological approach has rarely been employed more effectively, even if the audience soon suspects that Greenstreet has a hand in the strange sequence of events that follow the murder.

The spectator is cleverly kept in the dark as to whether the incidents that occur to haunt the murderer are real or figments of his distracted mind. It's a fast-fetched, but fascinating, plot splendidly directed by Curtis Bernhardt. Photography and musical accompaniment are first-rate. The lure of Bogart's name, plus Greenstreet and Alexis Smith, could mean strong grosses in all situations.

Outwardly a happily-married couple about to celebrate their fifth wedding anniversary, Humphrey Bogart and Rose Hobart are continually quarreling. The wife accuses Bogart of being in love with her young sister, Alexis Smith, and he admits it. After a dinner at the home of their psychiatrist friend, Sydney Greenstreet, Bogart suffers a leg injury in an auto accident and, as he recovers, he conceals the fact that he can walk. When Miss Hobart leaves alone on a trip to a mountain resort, Bogart meets her car on a lonely stretch of road and, after killing her, he drives the car off the cliff.

He then resumes his role of invalid and pretends concern when his wife is reported missing. No one but Greenstreet, who hears Bogart make one slip during his description of his wife as he last saw her, is aware of his guilt. Strange things soon start happening as Bogart finds jewelry that his wife wore on the night of her death and later he is convinced that he sees Miss Hobart hurrying along a crowded street. Miss Smith, meanwhile, has rejected his advances and Bogart is finally convinced that he is losing his mind. Drawn to the scene of his crime, Bogart is confronted by the police and told of Greenstreet's method to make him betray his guilt of a murder for which the police had no evidence.

Humphrey Bogart, in one of his more polished, dressy portrayals, does his usual excellent work and Sydney Greenstreet again hides his ruthless and determined character behind a kindly exterior. Rose Hobart is outstanding as the cold, exasperating wife — her best role since her recent return to the screen — but Alexis Smith is not seen to the best advantage as her young sister. There is merely a suggestion of romance between Miss Smith and Charles Drake, who shows some promise as a young professor.

DENLEY

'BEWitched' SLOW-MOVING, BUT UNUSUAL, PROGRAMMER

Rates • • as secondary dueller generally

M-G-M
65 minutes


Directed by Arch Oboler.

Another in Metro's series of hour-long, low-budget features, "Bewitched" is a confused, yet strangely fascinating little movie about a girl who has a dual personality, the evil side of which leads her to murder her fiancé. Totally lacking in lighter moments and without names for the marquee, this will be best suited in the supporting spot of a dual tbin bills headed by a cowboy. The famous radio author and producer, Arch Oboler, who adapted this from his own original airwaves playlet, "After Ego," has used the radio method in directing the film. The story of a sub-conscious influence in the life of a wholesome, attractive girl — a voice which urges her to do strange things — has the elements for an effective thriller. Oboler's technique is too pedestrian and static, yet the story should hold most spectators engrossed throughout. Phyllis Thaxter, previously seen only in "Thirty Seconds Over Tokyo," was a poor choice for the role of the girl; it required a type like Bette Davis (she portrayed the character on the air). Edmund Gwenn does a good job as the psychiatrist and Horace McNally is effective as the young lawyer. The production values are low-scale as Metro productions run, but it is a commendable effort in the quickie field.

On the eve of her marriage to Henry Daniels, Jr., Phyllis Thaxter, daughter of well-to-do parents, starts hearing a voice which claims to be another personality locked in her brain. After the voice influences her to leave her family and Daniels, Miss Thaxter gets a job in New York where she meets Horace McNally, a young lawyer. As McNally proposes to her, the voice returns and, later, when Daniels arrives to take her back to her family, the sub-conscious influence drives her to stab him to death with a scissiors. At the murder trial, McNally is just about to convince the jury of Miss Thaxter's innocence when her inner voice urges her to scream out that she is guilty. Edmund Gwenn, noted psychiatrist, persuades the governor to stay the girl's execution until he examines her. After Gwenn hypnotizes her, the sub-conscious influence becomes dominant and he is able to convince this "personality" that she must leave Miss Thaxter's mind forever. When she comes out of her trance, it is found that only Miss Thaxter's sweet personality remains and she becomes free to live a normal life.

BARTON

20th CENTURY-FOX...1 in Eleventh Block (Total 2)

'DON JUAN QUILLIGAN' SILLY, TIRESOME COMEDY EFFORT

Rates • • — as secondary dueller

20th Century-Fox
75 minutes

William Bendix, Joan Blondell, Phil Silvers, Anne Revere, B. S.ully, Mary Trien, John Russell, Veda Ann Borg, Thurston Hall, Cars Williams, Richard Gaines, Hobart Cavanaugh.

Directed by Frank Tuttle.

A better title for this would have been "Don Juan Silligian." The idea of William Bendix as a Don Juan is preposterous enough to be comical, but for a variety of reasons "Don Juan Quilligan" is not a funny picture. The plot is silly and the action is slow-moving, tiresome and dry. Even Phil Silvers, who can usually be counted on for a share of laughs, finds the material too heavy to cope with. His efforts are confined to untangling Bendix's mixups — which aren't funny to begin with. This is doomed to be relegated to the lower spot on naborhood dual bills.

The plot concerns the marital mixups of Patrick M. Quilligan (William Bendix), a tugboat skipper who finds it hard to resist any girl who reminds him of his mother. In one hectic day he marries Anne Revere, because she looks like her, and Joan Blondell, because she looks like her. Uncle Sam takes a hand in the proceedings by calling the husband of one girl to the army and the bigamist husband of the other to the Navy. With Phil Silvers helping, Bendix fakes a suicide, which looks like murder to the police. An understanding judge finally puts things straight, giving Don Juan Bendix to Joan and to the Navy.

POOH
RKO RADIO...1 Special

'ALONG CAME JONES' GARY COOPER IN NOVEL WESTERN

Rates • • • — generally

RKO (International)

90 minutes

Gary Cooper, Loretta Young, William Demarest, Francis X. Bushman, Frank Sully, Russell Simpson, Arthur Loft, Willard Robertson, Don Costello, Ray Teal.

Directed by Stuart Heisler.

As it must come to all actors, the urge to produce his own picture struck Gary Cooper some time ago and behold! — a rather strange fruit grew from the garden variety of westerns. Unfortunately, we are able to report that it is a dud. Producer Cooper conscripted Nunnally Johnson to write him a screenplay that is as thoroughly boshopera as they come — the stagecoach hold-up, the posse, the chase after the wrong man and the hero's inevitable dour side-kick. But — and here is the trick — Mr. Johnson has twisted the formula around to give the thing a fresh, new slant. It is the villain, not the hero, who has the fastest draw in these here parts. In fact, Gary Cooper's Melody Jones couldn't hit the side of a barn even when he could get the gun out of his holster without dropping it. And thus through the film. Using standard props, writer Johnson carries the unexpected to happen and audience interest will never waver for a moment. "Along Came Jones" is a novelty, as westerns go, and we feel that it will find a great deal of favor with those keen on gag metms, but also with the great majority of movie-goes. The entire film is a well-balanced production, neatly blending action, romance and comedy so that there is no surfeit of any of them. Actor Cooper seems right in his element in his return to a cowboy role, particularly as the imperfect speci men of the little town with which he has been happy conclusion. The production is high grade, though not expensive, the photog raphy being occasionally "arty," and the performances strongly in the character department. The story opens on an action-filled note as a stagecoach is wrecked and robbed by Dan Duryea, known throughout the area as the toughest, sneakiest bad man. The next day, along comes another wrangler with his irascible saddle pal, William Demarest, to be mistaken for Duryea because of the same initials on his saddle. His reception in the town, where he is looked upon with fear and awe, gives him mistaken ideas about his own power until he is disillusioned by Duryea's girl, Loretta Young, who sets a trap and lures him into a kelp jar. Duryea can escape from there on the fumbling cowboy sets out to win the girl, while he eludes the posse, Duryea, an insurance investigator and the bandit's partners-in-crime. Of course, he gets the girl and Duryea, but not before a host of unexpected situations make his position progressively weaker. It is only when Mitchum faces the enraged bad man and gets himself pretty well shot up.

Dan Duryea's Monte Jarrod is just about as loaded and tough as the West can produce, and coming after his work as the slinky blackmailer in "Woman in the Window," he bids fair to become one of the screen's outstanding menaces. Loretta Young at her glance seems miscast as a Western gal with a dead eye and not too many scruples, but both she and the audience soon warm up to the characterization and the incongruity disappears. William Demarest is a natural as Cooper's side-kick. Stuart Heisler has directed the picture in such a way as to keep the tempo wherever necessary to sustain the action and adding a few niceties that help lift the film above its class. BARN

ERNIE PYLE'S "STORY OF G. I. JOE" WILL NEED STRONG-SELLING

Rates • • + on stars' name value

United Artists (Lester Cowan)

105 minutes

Burke Wiser, Robert Mitchum, Fred de Cordova, William Tabbert, Jimmy Lloyd, Tito Reno, Jack Reilly and, as themselves, veteran veterans of the campaigns in Africa, Sicily and Italy.

Directed by William Wellman.

Lester Cowan's production of the late war correspondent's book is a representative and authentic movie stressing the human side of the winning of Uncle Sam's inantry, but "G. I. Joe" does not promise to be the great boxoffice success its producer has intended it. Although Ernie Pyle's unfortunate death has probably heightened interest in his true-to-life account of war's hardships, Burgess Meredith is a weak personality (and not a strong one) and the picture must be heavily sold on the strength of the Pyle name. Another boxoffice deterrent is the grim and depressing effect this will have on one soldier's loved ones at home. The male movie-gos should find it deeply engrossing, but it will be tough for the women to take, nor will it appeal to the younger, entertainment-minded audiences.

"The Story of G. I. Joe" gives the stay-at-home's a grim picture of war's suffering and devastation — a series of vignettes dealing with death, despair, and the few joys experienced by a group of soldiers with the quiet, unsusaing and understanding Ernie as onlooker and friend to them all. One soldier sends every effort to get a photograph in order to play a recording of his baby's voice, another finds a brief moment of romance, still another smugles along a little dog, but all of them are primarily brave fighters always aware of the possibility of sudden death. One outstanding sequence sees the men, following Mitchum's Sue, urging the tired, despondent soldiers to give up the fight while one of the most dramatic scenes has G. I. Joe's cleaning out a bunch of Germans; the camera being on some of which grab the rope of a church bell which exultantly toils for his own death. There is no gratuitous violence here, and while the picture resembles a documentary, it has a tremendously human quality.

What stands out is the life Ernie Pyle as he arrives in North Africa and tags along with a group of fighting men headed by Robert Mitchum, their lieutenant. Although a war correspondent, Ernie is not accepted as "one of the gang" until he shares the Miguel's hardhat and battle. In Italy the men bomb ard a deserted town near a monastery used by the enemy as an observation post. Several of the men are killed and, after Ernie receives word that he has won the Pultizer Prize for his war coverage, he joins the battle-worn men as they start the march to Rome leaving Mitchum, who has just been killed, lying on the road.

Under William Wellman's direction each character springs vividly to life. Burgess Meredith, who submerges his own personality to play the grey-haired Ernie, gives a memorable performance. Casting comparatively unknowns in the important roles adds to the cinema value. Robert Mitchum, the RKO western star, does an outstanding acting job as the captain of the little group and Freddie Steele, who has admiration for "Halt the Conquering Hero," is fine as the tough soldier who breaks down when he finally hears his baby's recorded voice. Wally Cassell, as the Lethario of the group, and the others are all excellent.

THE NAUGHTY NINETIES' WEAK ABBOTT & COSTELLO IN VEHICLE

Rates • • on stars' name value

Universal

70 minutes


Directed by Jean Yarbrough.

Even with Abbott & Costello, this costume musical musical is a 6-minutes programmer. Their names — and their comedy routines in the saving grace of "The Naughty Nineties" and business will be good only where their laugh time, Universal's ace comedy team have dropped their stock of laugh material and many of the gag routines are ancient and often repetitious. The bewildered Costello and the impatient Abbott make the most of such old vaudeville routines as "Who's on First Base," What was the word about the toilet," etc. Costello mistaking hamburger for catamen — to mention only two of a half-dozen gag sequences — the stars indulge in wild chases and hopes on the head comedy about as subtle as that used by The Three Stooges. The gay '90s story, laid on a somewhat starchy script, features an awkward gam bling trio, merely serves as a framework for Abbott & Costello's broad humor. Of the severe tone, there is nothing, but it is the old favorite. "On a Sunday Afternoon," costarring with Collier, is perhaps one of them. Lois Collier. She personifies sweetness while Rita Johnson is a scheming blonde adventure who uses Costello somewhat heavy handedly, as type. Henry Travers and the inevitable drunk, Jack Norton, help out in the proceedings, but Alan Curtis is wasted in a shadowy romantic role. This is far below the high laugh standard set by "In Society" and prior hits, and the grosses will reflect general audience disappointment.

Abbott and Costello, performers on Henry Travers' showboat, try to keep the old skipper from getting involved with gambler Alan Curtis as his companion. Rita Johnson, but Travers will not listen and soon loses the controlling interest in his boat. Curtis turns it into a gambling boat, but looks as if the wide-eyed gamblers. Curtis, meanwhile, has fallen in love with Travers' daughter, Lois Collier, marries her and reforms.

FILM BULLETIN

DENLEY

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ONLY big-time motion picture producer I know who wears black shoes and keeps 'em polished is Herbert J. Yates. His coat matches his trousers and he wears a dark necktie and what I'm trying to get across is the idea that he's a businessman, making a business of the movies.

Not a bad idea, either, as you shall see:

I thought at first about starting this piece with something about Consolidate Film Industries, largest film laboratory enterprise in the world. I also pondered an introductory paragraph about Republic Studios in Hollywood, where efficient and flower-beds flourish side-by-side and an owl holds a permanent lease on stage three.

But the best place to begin is at the beginning, when Fatty Arbuckle wanted $80,000 to finance a series of eight two-reelers. He went to Yates, a young man who had demonstrated his flair for business by rising rapidly to the top in the tobacco manufacturing business, but who had yet to reveal the instincts of a gambler. Now he revealed 'em. Arbuckle got his $80,000 on a handshake; Yates got it back with release of the first two-reeler Boy!

That started the saga of Yates in pictures. He organized Republic Laboratories which eventually became Consolidated, for the processing of Hollywood's film. He invested in many a major studio, financed many an independent producer.
IAN MAKES MOVIES

by Frederick C. Othman

United Press Correspondent
Hollywood - Washington, D.C.

owned the American Record Co., and he bought Columbia Brunswick, only to sell the whole works just before the boom phonographs. The one thing he kept was a contract with a score of cowboy songs, about whom more later.

Wall Streeters called the sale of the record companies, Yates’ fly. Maybe. I'll report here simply that the factory where he pressed records in Scranton, Pa., now is his Consolidated labeled Products Co., employing more than 1,000 workers and owns as one of the 10 largest plastics concerns in America.

Back in Hollywood in 1935 half a dozen independent producers were fighting among themselves, cutting each other’s throat—which Yates’ money! He’d financed them all and every time one of them beat another to the dotted line, Yates lost.

He fixed that, characteristically, by organizing a production company, Republic Pictures Corp., named after his first labor.

There he installed his battling movie makers. Now they bid for his talent, instead of against him. Only tangible assets the company now have were some western and serial scripts heavy dust and a lease on a few old sound stages, with use of Mack Mace’s celebrated outdoor bathtub thrown in.

The depression wasn’t even beginning to ease, the old-line type producers were having their troubles, and they agreed to sign that Yates was nuts.

Western pictures at the time were dead; not even the 10-year-as would go to see them. Serials had gone out years before with “Perils of Pauline.” The stages were undersized and the bathrooms, where Sennett once had lollled while supervising the tapping mustard pies, was a definite liability. Somebody might fall in. Yates had it filled with rich soil and planted calla lilies on top.

But his idea—his competitors now say it was his inspiration—to stage those western scenarios by turning them into adult entertainment.

He’d have none of this manufacturing of cliff hangers for the smile trade. Yates figured he’d get the mothers in, and the fathers, too, by adding romance and song to the standard action plot. All he needed was a cowboy singer and he! He already had one; that tall young village from the record company; name Roy, Gene. You know what that idea did for Republic; for that matter, what it did for good ole’ Gene.

Yates looked over his serial scripts, which put the hero in jeopardy at 14 different chapter endings and gave him the gal in the 15th. They were a total loss, but you think he junked his serial production organization? Not by 14 fates-worse-than-death he didn’t.

He injected comic strip characters into his chapter plays, first in Dick Tracy and then with the Lone Ranger, and thereby made them into serials greater money-makers than ever in the hey-day of Pearl White.

Yates then did something the rest of the industry never had considered. He discovered sectionalism as an asset and soon was making out movies featuring such rustic radio heroes as Roy, Lulu Belle and Scotty, “Pappy” Cheshire and the Duke of Paducah. Advertising wouldn’t have done these pictures any good on Broadway; in the small towns, where they paid their profits, they didn’t need advertising.

The founder of Republic evolved a 10-year plan for his studios, drew up his blueprints for each year and proceeded accordingly with his goal—the making of his company one of the largest in the business at the end of the decade. The war retarded him slightly, but the year 1945 has not yet ended and the Mabel Normand sound stage (perhaps the largest and certainly the most efficient in Hollywood) is booked solidly. So is another vast new stage. The newest structure on the lot that was once a cabbage patch is the largest and best equipped muscle auditorium in the world for scoring and dubbing pictures. Its design includes the most modern developments in architectural acoustics, and its RCA Sound equipment is the last word in the field of sound recording. The entire studio has been so improved that even if his bathtub still were there, Sennett wouldn’t recognize it. Yates’ most recent moves include the addition of Frank Borzage and Alfred Santell to his production staffs. You know those names and with negotiations now under way for equally important producers, directors, and players, the goal is not far off.

Yates never has believed in genius. He says the only difference between one of these rarities and the average man simply is that the average man needs a break. He has built his organization upon this theory, most of his top executives today once were the average men working hard in one or another of his industries.

He spends much of his time investigating other enterprises to see whether any of their methods can be applied to the movies. He also investigates his own studio, as well. Once bumped into him on stage five, where he’d moved his desk, the manager and where he’d just discovered that movie cameras never photograph any higher than 10 feet on an interior set wall. Why, he asked, were the walls 20 feet high? The scenic designer said they’d always been 20 feet. Yates said that from now on they’d be 10 feet A small thing, perhaps, but the saving on paint, lumber, canvas and man-hours at the end of a year is something that helps turn red ink into black.

The factory-aspect of most movie studios depressed Yates. He presumed the other workers were depressed, too. He substituted green grass for concrete at Republic, cops with smiles for guards with guns and flower boxes for painted-out windows. He wanted a friendly atmosphere. He got it.

As of now the head men at Republic are doing considerable senioring and brownie diaing. They’re going to night school, studying Spanish, which gives you some idea what Yates currently is thinking about. And here I am about to use up all my space when I could have filled this whole book. I must mention that owl, the one thing inherited from the previous owners still on the lot. This bird has a perpetual leasehold on stage three. Sometimes he hoots and sometimes he flies through a high-class drama, thereby causing a retake, but no Republic executive would think of banning him.

It takes a wise man and a calm one, a square-shooter and a go-getter, to equal Yates’ achievement. That owl is a symbol.
In the name of the Variety Clubs of America . . . an industry organization probably not much older than yourselves and to which so many of our associates belong, I salute you on your Tenth Anniversary. Long may your banners wave. Long may you prosper.

Year by year, we have watched you grow. Year by year the name of Republic has assumed new importance and stature in the records and accomplishments of our great industry.

Like your trade-mark, you stand for vision, courage, independence and accomplishment. So, to Herbert J. Yates, to James R. Grainger, to all your other executives and to each and every man and woman in your international organization, we pay our respects and offer our admiration and good wishes.

It is a privilege and an honor to write these words of congratulation.

R. J. O'DONNELL
Chief Barker
Variety Clubs of America
With humility and pride . . . . . .
Republic Pictures offers its appreciation to
its men and women in the services of our Country.

Sam Abarbanel
James A. Abbe
Franklin Adreon
Frank Arrigo
Louis Asher
Dudley Autry
Gene Autry
Bart Bader
Frederick P. Bayzman
William Beck
Robert Beebe
Wm. Bentley, Jr.
Aaron Berger
Edna Mae Black
Laurent Bolduc
Richard Boyd
J. H. Bradley
John F. Brewer
Richard Brooks
H. S. Brown, Jr.
Neil Brown
R. L. Brown
Russell I. Brown
Earle Dean Buell
John Burke
Richard Bussey
Donald Cady
James Calahan
Vincent Calahan
Ian Cameron
John Capano
Joseph Cardettino
Thomas G. Carroll
Charles Cashon
Clarence Champagne
M. M. Christensen
W. J. Clemons
Harris Clifton
Aaron Cohen
Vernon Coker
Elbert Coleman
Charles Cooper
Stephen Coppola
Irwin Costello
Claude Couch
Vernon Crocker
Robert Dale
Sam Dalzell
Dudley Darnell
Emma DeHaven
John Dickinson
L. A. Dicks
Leonard Dimoush
F. Dorman
Steve Dorsey
William Douglas
Marguerite Draper

W. J. Dumas
Robert Eaton
James Ecker
Alric Edens
Harry Eisenhoff
Clifton A. Emerson
John Ensch
N. Esper
Norman Essex
Catherine Feder
Cy Feuer
George Feurman
Leonard Fields
Don Fill
Robert Finkel
Robert L. Finlayson
Leif Finster
George L. Flax
Charles Foreman
Harold Forman
Janie Flier
Mike Frankovich
Lockwood Frost
Marsh E. Funderburk
Charles Gallenstein
Harold Gauman
Lee Gentry
Harry Gerstad
Emund Grainger
Paul Gudny
Wilson Grantham
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Hershel Gruenberg
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Russell Edward Holmes
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R. W. Karges
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W. Kennett
Charles Killen
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John Knipping
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Mr. Charles H. Henks, 10th Floor, Cedar Avenue, Hamilton, Bermuda

BRASIL
Republic Pictures do Brasil, Inc., Para Geraldo Vargas 22

BRITISH WEST INDIES - BRITISH GUIANA - DUTCH GUIANA
Republic Pictures (Trinidad) Ltd., P. O. Box 356
Port of Spain, Trinidad, B. W. 1.

CHILE
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COLOMBIA
Republic Pictures de Colombia, Inc., Columbia, South America

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Tropical Films de Cuba, S.A., Consulado 216, Havana, Cuba

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Near East Films, 363 Lexington Avenue, New York City

NEW ZEALAND
British Empire Films (N.E.) Ltd., 15 Courtney Pl., Wellington, N. Z.

NORTH AFRICA
General Overseas Corp., 363 Lexington Avenue, New York City

PANAMA & CENTRAL AMERICA
Republic Films of C.A., Inc., P. O. Box 305, Colón, Panama

PERU - BOLIVIA
Republic Pictures del Peru, Lima, Peru

PORTUGAL
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PUERTO RICO - SANTO DOMINGO - HAITI - VIRGIN ISLANDS
Republic Pictures P. R. Corp., P. O. Box 2149, San Juan 13, Puerto Rico

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A/S Svefilm, Vasaplan 29, Stockholm, Sweden

SWITZERLAND
Manou P. Films A.C., 1001 Portlandstrasse, Zurich, Switzerland

TURKEY
Hali Kamil Film, Pasha Kirimi 2163, Beyoglu, Istanbul, Turkey

VENEZUELA
Alva Lupe Perez, Avenida Puente Yanes 2003, Caracas, Venezuela
When Republic released its first film, a western, ten years ago, it starred a newcomer, John Wayne, and cost about $7,000. Its 10th Anniversary film is "Flame of Barbary Coast," starring the same John Wayne, now a top-ranking boxoffice personality, and budgeted at $1,500,000. The cord of the years between these two markers reflects the wise management that has lifted Republic up by its bootstraps (without getting tangled up in its spurs) to the ranks of the major film companies.

Operating under a blueprint that set finite goals for accomplishments in each of the ten years — and achieved those goals Republic, under the leadership of founder Albert J. Yates, Sr., has forged steadily and inexorably ahead. Unlike certain of the Hollywood studios that achieve occasional prominence on the basis of a flash production now and then, Republic has been built as a sane and settled business venture. It's long-range plans flexible enough to permit the company to grasp opportunities for expansion as they arise. Making advantage of its sales force to keep close touch with audience taste trends, Republic has inaugurated several innovations in screen entertainment, most notable being the singing western.

Radio Grew from 'Hole in Ground'

Beginning in 1935 with a studio property scribed by Yates as "a hole in the ground in nowhere," this company's production tent now consists of 125 acres containing modern motion picture plant, employing 80 workers, with 14 sound stages, permanent exterior sets, including its famed western street, and a completely equipped basic sound stage. A $2,000,000, twelve-month physical expansion plan for 1945 is under way, which, in addition to creating further production facilities, will initiate Republic's venture into the Technicolor fold.

During the 1935-36 program, the fledgling company introduced the singing Western to a new star, Gene Autry. The Autry westerns gained unprecedented popularity, particularly in the rural areas. Concentration on the small-town market, the company produced hill-billy and radio talent with a pre-sold audience in these locations. As the reels came rolling in, production budgets came increasingly larger and a promotion and exploitation campaign was instituted at made Autry and later, Roy Rogers, rival gold-mines at the metropolitan, as well as the rural, boxoffice.

Realizing the value of this exploitation policy, Republic extended it to the gher-betighted films and encouraged by exhibitors' and the public's response to the Autry series, increased both production and promotion budgets. Elvins like "Dark Command," "Flying Tigers," "The Fighting Seas," "In Old Oklahoma" became the object of intensive promotional and exploitation campaigns, including world premieres and elaborate newspaper, radio and fan magazine publicity, under the able direction of Charles Reed Jones, Director of Advertising, and Steve Edwards, Director of Publicity. In 1945, Republic will spend more than $2,750,000 in advertising and promotion.

**Grainger Joins Company**

1938 saw Republic purchase the studio property and begin acquiring local franchises, eventually making its exchange ownership complete. Also in that year, James R. Grainger, one of the industry's most popular executives, became president and general sales manager of the distribution company, Republic Pictures Corp. Four sales districts were created in January, 1943, later increased to eight, all headed by former branch managers, as Grainger pursued the policy of promotion from the ranks. Republic bookings increased from 3000 theatres to a claimed 12,000, invading a field formerly closed to independent product. For instance, more than 2500 theatres will show "Flame of Barbary Coast" during the months of June and July!

Republic's production outlook for the future is bright, indeed. Contracts recently signed with Frank Borzage, Alfred Santell and William K. Howard bring some of the finest production talent into the studio's fold. Following close on the heels of the big-budget productions, "Brazil," "Lake Placid Serenade," "Earl Carroll Vanities" and "Flame of Barbary Coast" are such attractions as "The Cheaters," "Love, Honor and Goodbye" and "Mexicana." The studio's first Technicolor film, with Borzage at the helm, is "Concerto," the Borden Chase story which Republic bought for $100,000. Two other color films have been scheduled for the coming season.

**47 Players On Roster**

A total of 47 stars and featured players are under contract at the studio, with picture commitments from two years. These include John Wayne, Roy Rogers, Bill Elliott, Joseph Schildkraut, Tito Guizar, Robert Livingston, Allan Lane, Sunset Carson, Donald Barry, Victor McLaglen, Monte Hale, George "Gabby" Hayes, Erich Von Stroheim, The Sons of the Pioneers, Constance Moore, Vera Hubba Ralston, Dale Evans, Ann Dvorak, Jane Frazee, Jane Withers, Ona Munson, Ruth Terry, Stephanie Bachelor, and Adele Mara. Gene Autry heads a group of five in the armed forces, which includes William Henry, Bruce Langley, Lloyd Fryer and William Shirley.

Although the studio spotlight is being focused today on production of deluxe pictures, the company does not intend to relinquish the recognition it has gained as Hollywood's outstanding producer of westerns and serials. Republic's ventures into the deluxe field can be viewed as evidence of natural growth. H. J. Yates, furthermore, is not a man to carry all his eggs in one basket. The popular and profitable Republic westerns are not being overshadowed by the big-budget films — they are only being augmented. Mr. Yates knows how important "bread and butter" is.

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**REPUBLIC'S BIG ONES**

- Joseph Schildkraut and Billie Burke in a scene from "The Cheaters," which also features Eugene Pallette, Ona Munson and Raymond Walburn.
- Constance Moore, co-starred with Tito Guizar in Republic's Inter-American musical, "Mexicana," Al Santell's first production under his recently signed pact with the studio.
- Virginia Bruce and Edward Ashley are seen in Republic's comedy-romance, "Love, Honor and Goodbye," in which Victor McLaglen, Nita Auer and Helen Broderick are featured.
'BEDSIDE MANNER' LIGHTWEIGHT Farce OK for Duals

Rates ● ● as dualler in naborhoods

United Artists (Andrew Stone) 78 minutes


Directed by Andrew Stone.

A lightweight entertaining farce comedy, lacking strong box office names, "Bedside Manner" will fit best into the laugh medical dramas and duals where it should satisfy summer customers. Adapted from the Saturday Evening Post story about a lady doctor, the film has a novel approach to a time-worn comedy theme. The opening shots, showing the doctor picking up three marines at various places as she drives along the road, are interspersed with the title and credits and the story proper starts as she arrives at a war-bom town. The situations that follow are amusing, the farce and laughs are plentiful during the many slapstick sequences. Andrew Stone has directed his own production at a snappy pace and the players generally do a spirited job on the nonsensical proceedings. However, the dialogue could have been much funnier—a few of the sophisticated quips missing fire completely.

En route to her home town for a short visit with her uncle, Charles Ruggles, before his death, the lady doctor finds in all of his familiar mannerisms and facial contortions in his efforts to get laughs. Both he and Paul Hussey, in one of his customary double-witted roles, shot racketeering, but Gladys George is wasted in a fluttery wife characterization and such reliables as Frank Jenks, Iris Adrian, Jack LaRue and Lola Lane merely walk through their parts. Only Isabel Jewell stands out as a pathetic little law-breaker. All of these players—except for the lady doctor—have colorless romantic roles—give this fair marqueen value in naborhood spots.

After imposing a merciless sentence on a racketeer, and giving his girl friend, Isabel Jewell, ten days for contempt of court, Edward Everett Horton, an uncompromising judge, starts on a vacation trip with his wife, Gladys George. Abandoned on a lonely road when their chauffeur quits, Horton and his wife seek shelter in a shady roadside cottage, now closed for the season. The gang of petty thieves who live there rife the judge's brief case and mistake him for a racketeer. They decide to re-enact the gang, Horton accepts their offer of leadership and even lets them rife his own home in order to let them believe they are pulling a big robbery. Under his influence, the crooks decide to go straight until Miss Jewell arrives and exposes him as the judge who sentenced her. The gang then gives him a taste of his own medicine by trying him but, in his own defense, he tells them how he has helped them and how in turn, they have made him more human.

'STEPPIN' IN SOCIETY' GOOD CAST, BUT COMEDY MISSSES

Rates ● ● as dualler in naborhoods

Republic

Edward Everett Horton, Gladys George, Robert Livingston, Ruth Terry, Jack LaRue, Lola Lane, Frank Jenks, Isabel Jewell, Paul Hussey, Iris Hurst, Adrian, Harry Barris, Tom Duigan, Harry Cline, Clute, Tom Herbert, Stanley Andrews, Forrest Taylor, Gertrude Astor.

Directed by Alexander Esway.

The credits announcing Edward Everett Horton, Gladys George and a cast containing a half-dozen well-known and capable players promise far more than this disappointing programmer delivers in the way of entertainment. The story idea of "Steppin' In Society" (which is about crooks rather than society folk) is a novel one which might have made an hilarious comedy, but in this case, it has been directed in slip-shod fashion by Alexander Esway, a Frenchman who, apparently, has little conception of American humor. Playing an uncompromising judge who gradually becomes a human being while helping a gang of crooks is Edward Everett Horton. He and Paul Hussey, in one of his customary double-witted roles, shot racketeering, but Gladys George is wasted in a fluttery wife characterization and such reliables as Frank Jenks, Iris Adrian, Jack LaRue and Lola Lane merely walk through their parts. Only Isabel Jewell stands out as a pathetic little law-breaker. All of these players—except for the lady doctor—have colorless romantic roles—give this fair marqueen value in naborhood spots.

When Cook is knocked unconscious in an auto collision with heiress Virginia Grey, he is taken to her home and, while recuperating, tries to sell her uncle, George Barbier, a piece of Paradise Gardens for $5000. When the irascible Barbier refuses, Miss Grey, who has fallen in love with Cook, pretends to be kidnapped until her uncle decides to sell the musical. The gang then gives him a taste of his own medicine by trying him but, in his own defense, he tells them how he has helped them and how in turn, they have made him more human.

'BLONDE RANSOM' MINOR MUSICAL PROGRAMMER

Rates ● ● as dualler in naborhoods

Universal

66 minutes

Virginia Grey, Donald Cook, Pinky Lee, Collette Lynde, George Barbiere, Billee Wallace, Jerome Cowan, George Meeker, Charles Delaney, Frank Reicher, William B. Davidson, Joe Kirk, Chester Cline, Janline Frostova.

Directed by William Beaudine.

Past-moving, if not always funny, "Blonde Ransom" is acceptable light entertainment to fill the supporting spot in naborhood spots. The implausible gangster yarn has been brightened up with several songs and specialties in the slapstick vein rendered by the effervescent Collette Lynde and Pinky Lynde.

The latter's "Hinky Dinky Pinky" is an amusing number, while Miss Lyons shouts out "The Life of the Party" and "A Million Dollars Worth of Dreams" in the best way possible as they are amusing. Robert Livingston and Donald Cook play the romantic leads acceptably and George Barbier's explosive comedy is always good for a few laughs. The film's only musical note as hands take part in a double wedding celebration. This is just a shade above Universal's average musical programmers.

When Donald Cook, owner of the night-club "Paradise Gardens," loses $4,000 in a crooked poker game run by racketeer Jeremy Cowan, the latter demands the deed to the club if he isn't paid off in ten days.

'THE CISCO KID RETURNS' BUT HE'S NOT THE SAME

Rates ● ● as dualler for action spots

Monogram

69 minutes

Duncan Renaldo, Martin Garralaga, Cecilia Callejo, Roger Pryor, Anthony Warde, Vicky Lane, Fritz Leiber, Jan Willey, Cy Kendall, Sharon Smith, Emmet Lynn, Eva Puig.

Directed by J. P. McCarthy.

By no means up to the calibre of the Cisco Kid pictures produced by 20th Century-Fox from 1939 to 1941, Monogram's "The Cisco Kid Returns" is the familiar average western farce. Duncan Renaldo, who now plays The Kid, lacks the engaging Latin quality Warner Baxter gave to the role, and the absence of Chris Pin-Martin, who played the volatile and be-fuddled Pancho, is sorely felt. However, with its attractive loyal Cisco Kid followers, this will make a satisfactory dualler in action spots. The lovely character created in O. Henry's short stories, this has the required riding and outdoor action in addition to a mystery plot which will involve shooting midway, but comes to an exciting finish. Cecilia Callejo gives a colorless performance as The Kid's heart interest—a flaky Mexican girl—but Roger Pryor, Fritz Leiber and Cy Kendall are good in important supporting roles. Even if the novelty of the Cisco Kid character has worn off, strong stories might really make the series live again.

Furiously at the Cisco Kid (Duncan Renaldo) because of his roving eye for other ladies, his sweetheart, Cecilia Callejo, decides to marry Roger Pryor, but the ceremony is halted when Cisco shows up with a child who he claims is his daughter. However, Cisco's scheme backfires when he returns the borrowed child only to find that living with the gang he once loved was too good. He learns that Pryor, who hired Cy Kendall to kill the man, is in league with Anthony Warde, a double-crossing attorney. Warde gets an actress, Vicky Lane, to pose as the child's mother, but Cisco sees through their trickery and manages to stall the con artists and capture and bring to justice. Cisco persuades Miss Callejo to ride on him to new adventures.

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"The Sin of HENRY DIDDLEBOCK"
THE NEWS DIGEST
A Bi-Weekly Review of the Trade's Events

THREE JUDGES FOR EQUITY TRIAL

A three-judge expediting court will preside at the trial of the New York film union deal anti-trust case before the Federal District Court next October 8. The appointment of the three jurists was made last week by Judge Learned H. Hand, senior circuit court judge, in response to the filing of an "expediting certification" by Attorney General Francis Biddle the week before which asked the statutory court to facilitate a speedy trial in this manner because of the public importance of the case.

One of the three judges was Federal Judge Henry W. Goddard, who presided at the original suit, from which emerged the consent decree, and has been handling pre-trial hearings in preparation for the forthcoming trial. Judge Goddard was scheduled to be the sole judge before Biddle's action. The other two are Judge John Bright, Federal district court judge, and Judge Augustus Hand, of the Circuit Court of Appeals. Judge Bright presided at the Bloff-Browne case and convicted Louis Kaufman of extorting $1,000,000 from the industry. Although Judge Hand has not handled previous industry cases, he presided in the famous aluminum anti-trust case and is said to be familiar with the issues involved in the New York equity suit.

According to informed sources, the Government's request for a temporary injunction to restrain the distributor defendants in the case from imposing unreasonable clearance will not be affected by the selection of the three-judge court. It is up to Judge Goddard to act on the motion, and whether decisions of the arbitration board will be admitted as evidence of violation of anti-trust laws.

First reaction in the industry seemed to indicate that the distributors were concerned over the new jurisdictional arrangement, while exhibitors were in agreement that it would speed the trial proceedings.

POST-WAR BUILDING BOOM — YATES

An extraordinarily prosperous foreign business and a big theatre construction boom in this country during the immediate post-war era were forecast by Herbert J. Yates, Sr., president of Republic Productions last fortnight at a press conference in New York. Yates was convinced that the building boom would be concentrated on 1000- to 1200-seat houses, rather than on 2000-1400 seating capacity.

The Republic head asserted that there would be prosperity in foreign markets for at least the first two years after the war because it would take approximately that time for national film industries to begin reconstruction and reorganization that would allow their facilities and product to provide any appreciable part of their national theatres' playing time.

In discussing local business trends, Yates said that film attendance today had dropped noticeably from the level of eight months ago, principally because of layoffs and reductions in war industries.

Since Republic is currently observing its 10th Anniversary celebration, Yates took the opportunity to declare that Republic's good progress to date will be overshadowed by accomplishments during this and the coming year, and expressed appreciation for the support exhibitors have given the company. In response to a query, he denied that Republic is interested in entering the exhibition field.

PRODUCERS SAY STRIKE INEFFECTIVE

As the studio strike went into its 15th week, the situation remained virtually unchanged. It was the same old story — the Conference of Studio Unions continues maintaining that the strike was crippling the studios, the producers claiming that the strike lacked effectiveness.

In a statement addressed to both the trade and the public, the major producers said: "Although the recognition of pictures is the only true gauge of the effectiveness of the studio strike, production in the industry is not only still increasing, but at a higher level than before the strike began, and at the highest level since the jurisdictional dispute involving 54 employees culminated in a strike aimed to paralyze the industry." Pointing to 35 films before the cameras, the producers reiterated their initial stand, promising to meet schedules and fulfill their commitments.

The CSU announced that the first letters to 9600 unionists, listing stars that had crossed the picket lines were in the mails. The union also revealed that William Hutcheson, carpenters' international president, was arranging a meeting in Washington between heads of strike-affected unions and executives of unaffected Hollywood unions in order to bring about the ouster of Richard Walsh and his organization, IATSE, from the AFL.

WEEKLY SERVICE PLAN BY NSS

A new weekly service plan whereby exhibitors may be served with a complete accessories service for lobby, front and away-from-theatre advertising at an established weekly rental was advanced by National Screen Service at the final session of its three-day sales meeting last fortnight. The new service which will be introduced shortly, provides for a dual contract under which theatres will be able to rearrange their accessories commitments with NSS in a manner to provide for variable changes in their lobbies through combined use of specialty and standard accessories, yet, at the same time, maintain an established weekly cost for the media.

Sales head George Dembrow, who presented the plan, also declared that a simplified contract form, smaller in size, will soon go into effect.

Hereman Robbins, president of the company, announced a realignment of NSS' 31 branches into seven districts instead of the four which previously constituted divisional set-up. Under the decentralization action, Robbins revealed creation of three new district managers' posts and promotion of four branch managers to district managers.

The new set-up has Jack Cohen as Eastern District Manager; William Belin, Central District; Leo Abrams, Northeastern District, including New York; Charles Lester, Southeastern; Louis Patz, Midwest; Bernard Wolf, West Coast; no appointment has yet been made to the Southwest District managership.

SMITH NEW CIE MODERATOR

Martin G. Smith, president of Allied, succeeded Hugh Brunen of PCCTIO as moderator of the Conference of Independent Exhibitors, following Brunen's resignation as moderator when he stepped out as a trustee of the FCC.

The CIE, a nationwide organization of independent exhibitor groups, is expected to call a meeting to discuss the Government's anti-trust case to go to trial Oct. 8. The appointment of the three-judge statutory court to hear the case was expected to hasten the meeting which was held up pending further developments in the equity suit.

Another deterrent to a definite date for the confab is the forthcoming installation of the new Attorney General Tom C. Clark and the resultant changes, if any, in the Department of Justice and the anti-trust division.

RWLB RECOMMENDS MANAGERS PACT

A regional War Labor Board panel recommendation which may have significance in future unionization of managers was passed in New York last week when the RWLB recommended a contract be drawn up between RKO and Motion Picture Theatre Operating Managers and Assistant Managers Guild, representing managers and assistant managers in the 40 RKO theatres in the New York metropolitan area.

The RKO's objections to the Board's jurisdiction over the case were dismissed by the panel recommendations. The RWLB ruling granted union security, a 15 per cent wage increase, 48-hour work week and other benefits. The panel, however, denied the Guild's request for extra pay on holidays. The wage increase was to be retroactive to Dec. 8, last.

Counsel for RKO, Monroe Goldwater, said the RWLB report was a "mere recommendation to the Second Regional Office of the RWLB and the board and the board alone can consider that." He asserted the company's intention of filing objections to the panel report and expressed the belief that a number of the recommendations were "not in accordance with well-established principles controlling in labor relation cases of this character."

$7,290,164 IN 1945 R. C. DRIVE

A record total of $7,290,164 in theatre collections during the industry's 1945 Red Cross War Fund Week was reported by N.

(Continued on Page 36)
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Produced by Screenplay by Lenore Coffee • Novel by Gwen Bristow
INTERNATIONAL PICTURES presents

SONJA HENIE

in

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with

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Directed by WILLIAM A. SEITER • WALTER THOMPSON

Associate producer

Screenplay by Robert Smith • Story by Walter Reisch

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INTERNATIONAL PICTURES presents

A Nunnally Johnson PRODUCTION

Written and produced by the man who created "Woman in the Window" and "Casanova Brown"
"OUR VINES HAVE TENDER GRAPES"

... A Little Child Shall Lead Them

One of the biggest of the boxoffice names that scintillates on theatre marquees is Margaret O'Brien, M-G-M's big little star. This cute youngster, winner of the "oscar" as the best child actress of 1944, will be gladdening hearts and wetting eyes again when Our Vines Have Tender Grapes is shortly released. This folksy tale of a typical Norwegian farm community in Wisconsin was adapted for the screen by ace movie writer Dalton Trumbo from the book by George Victor Martin. It is a gentle story, as movie yarns go, but filled with those human touches that come as delightful diversion to those fans surfeited with war films and glittering musicals. But, from the showman's viewpoint, the big item is little Miss O'Brien. Even a top-ranking veteran like Edward G. Robinson, who drops his tough-guy characterization (ya see!) for the role of her affectionate father, will take second billing to the pig-tailed seven-year-old.

(Continued on next page)
OUR VINES HAVE TENDER GRAPES

CREDITS

1. Little seven-year-old Selma Jacobson (Margaret O’Brien) is one of the happy children of the Norwegian farm community in Wisconsin, Fuller Junction. Her chief interest is her cousin Arnold Hansen (Jackie “Butch” Jenkins), only five and too young for school.

2. Selma adores and is adored by her father, Martinius Jacobson (Edward G. Robinson), while Ma Jacobson (Agnes Moorehead) is the practical member of the family, the realist. It is her wisdom that keeps Pa and Selma straight while they are figuring how to get that barn they are always dreaming about.

3. The Spring thaw brings a flood and a tense moment is felt in Fuller Junction when Selma and Arnold disappear down the fast moving river in an old tub boat. They are rescued by Nels Halverson (James Craig), called simply “Editor,” since he runs the town newspaper.

4. Comes Christmas and Editor writes a special story for Selma to recite at the school party. “There was a little town called Bethlehem...” Full of awe and love, she recites it and there is nary a dry eye among all the townspeople.

5. Tragedy takes over when lightning strikes the barn of neighbor Bjorn Bjornson (Morris Carnovsky) and his cattle burn in the inferno. The old farmer is heart-broken.

6. At church, the next Sunday, Editor calls for a collection to help Bjornson. Contributions are meagre until little Selma offers the precious calf her father had given her. The farmers are shamed by the child’s generosity and they quickly offer cattle, hay, fodder, corn.

7. Editor announces he is joining the army, although he does not want to leave his paper. City-bred Viola Johnson (Frances Gifford), now knows that the people of Fuller Junction are good people and she promises she will run the paper — and wait for Editor to return.
"Should bring ducats to the boxoffice . . . all the elements of acting, direction and pace are combined skillfully so that appetizing entertainment results. Andrew Stone deserves applause in his dual role of producer-director!"

— Hollywood Reporter

"Well-contrived, streamlined comedy . . . okay boxoffice!"

— Variety

"There are a thousand laughs in 'Bedside Manner' . . . it's the Treat of the Week!"

— Hedda Hopper

"Trim package of up-to-the-minute entertainment! Well-constructed comedy-drama right down the popular alley and should hit a nice stride at the boxoffice!"

— Daily Variety

"Picture of the Week!"

— Jimmy Fidler

"A comedy that will entertain all with its dialogue and unusual situations!"

— Showmen's Trade Review

ANDREW STONE presents

"BEDSIDE MANNER"

starring JOHN CARROLL and RUTH HUSSEY
with CHARLES RUGGLES and ANN RUTHERFORD

Esther Dale - Grant Mitchell - Frank Jenks
From the Saturday Evening Post story by Robert Carson
Screenplay by FREDERICK JACKSON and MALCOLM STUART BOYLAN
Directed by Andrew Stone - Released thru UNITED ARTISTS
'WONDER MAN' KAYE HITS THE ENTERTAINMENT JACKPOT

(KRO)

"...Various verdicts on this one will be highly individual, ranging from ecstatic down to warm, if slightly exhausted, approval. It will all depend on how great and how enduring your affection for Danny Kaye happens to be, and how much of it is to be found in his performing. It's Danny the whole mirthful course...Other actors are just props, much more important than a chair or table when Danny Kaye comes romping through a scene." COOK, N. Y. WORLD TELEGRAM.

"...The ineluctable Danny Kaye exploits his overflowing bag of tricks with contagious enthusiasm...The fun is fast, furious and fairly continuous because at least one Danny Kaye is always present on the screen...He is the closest thing to a supercharger now functioning in human flesh. That is what enables him to turn a one-horse comedy into a 'Wonder Man' variety show, part gangster, part romance, part spirit-filled and all Kaye." WINSTEN, N. Y. POST.

"...Wholesale, complete and exhaustive demonstration of Mr. Kaye...The tremendously talented young man manages to give an illusion of feeling the weight of the situations, even if all of it is amusing...There are stretches of tedium in the middle. But the idea is right for this rare cut-up and he whirs it around both of his hands." CROWTHER, N. Y. TIMES.

"...Fantastic theme loaded with laughter...No more sprightly screen comedy has come to town for a long time than this somewhat oversize Samuel Goldwyn production. Even when the show lapses, one feels that a wonderful comedian will be on screen shortly to make your ribs ache...Nonsense is wonderful, humor is constant and delectable...Danny Kaye makes 'Wonder Man' a wonder show." BARNES, N. Y. HERALD TRIBUNE.

DIFFER ON TECHNICALOR MUSICAL

"...Boisterous blend of fact, fantasy and fun, whisking about with wit and with witle through some centuries of restaged history...Entire jape, from start to finish, is peppered with meaningful humor by the script writers and tuned to a bright and sprightly operetta score." MCLEAN, PM.

"...Gay lark of a picture, full of prankish laughter...It is a joyous and imaginative, funny and entertaining, score, staged with imaginative animation...No fault to find at all, as a matter of fact. Nothing to do but laugh all day when you go to the Roxy." COOK, N. Y. WORLD TELEGRAM.

"...Most of the picture is fresh and lively. There are a few points at which the invention sags a little, and that is what makes it an uneven entertainment. But a set of five uncommonly good songs by Ira Gershwin and Kurt Weill frequently lift the picture out of its doldrums." WINSTEN, N. Y. POST.

'OUT OF THIS WORLD' CINEMA TRICK LiftS PARAMOUNT MUSICAL

(PARAMOUNT)

"...Whacky musical...It's all in the spirit of fun. And fun, without a single thought to shade it, is what the customers are desiring when they come to the movies...He has awfully dead spots...But for all its unhappy lapses, 'Out of This World' is full of laughs, mainly because of Mr. Bracken." CROWTHER, N. Y. TIMES.

"...For without his (Crosby) crooning this hodge-podge of satire, music and production numbers would prove incredibly trying. The idea of having Bracken grime as Crosby's chanting comes over the sound track is fairly funny. It is not comical enough to sustain this feebly pretentious film...Some good songs, sung delightfully." BARNES, N. Y. HERALD TRIBUNE.

"...Travesty on crooners occupies only occasional moments, but they are enough to raise the whole picture far above the conventional musical comedy pattern...Laughter persists through every repetition of the main gag...Likely to land most of its score or the Hit Parade." COOK, N. Y. WORLD TELEGRAM.

"...A delicious spoof, via Hal Walker's sparkling direction at the battle of croon vs. swoon...Eddie's performance is tops in timid charm. He's droll; he's dandy; he's delightful. So indeed is Diana Lynn...Melodies which keep things humming (as well as laughing) from start to stop." THIRER, N. Y. POST.

"...Eddie Bracken, equipped with Crosby's failure-proof talent...Producers load the production down with so much in the way of gags, stars, production numbers, etc., that the rather ingratiating cinema trick on which the original plot is built loses its zip." MCLEAN, PM.

'IT'S IN THE BAG' WACKY FUN FOR FRED ALLEN FANS, SAYS POST

(UNITED ARTISTS)

"...Fred Allen is not going to set the cinema world on fire any more this time than in the past. Difficulty lies in the nature of his comedy. It is essentially satire expressing itself in words...Comedy of strictly limited appeal. People who fancy the Fred Allen brand of hee-haw will find several neatly turned sequences. Others will decide either that he's not funny at all or that he's so crazy they don't believe him." WINSTEN, N. Y. POST.

"...Dizzy bewildering picture...Catch-all of Allen witticisms wise-cracks and comedy routines...For the great unseen radio audience which hangs on Mr. Allen's every show, this film — which plainly borrows from that medium — should prove an extended treat...But for those of us moderate listeners who like to see a well-assembled picture this one is just a cross-fire of gags." CROWTHER, N. Y. TIMES.

'THAT'S THE SPIRIT' GUSTY, SECOND-RATE FUN — WINSTEN

(UNIVERSAL)

"...Combines the spirit world with two of its standard worlds, society and theatrical, to whip up a considerable froth of music, dancing and fun...Full of the old Allen side in its imaginative flights. Slipstick is mangled not too cleverly with obvious and overdrawn characterizations...Gusty, second-rate fun." WINSTEN, N. Y. POST.

"...Roly-poly, rough-and-tumble Jack Oakie and everything else about the picture are very good, too...None of this is all in the direction of delicate, ethereal fantasy. The idea is lively and occasionally imaginative when things settle down to a mild and hearty glow of sentiment...The whole length of this unpretentious little picture is full of joyous surprises." COOK, N. Y. WORLD TELEGRAM.
COLUMBIA

The Rosalind Russell-Lee Bowman film, almost ready for wind-up, gets a title change from "Some Call It Love" to "She Wouldn't Say Yes." We gave up a long time ago trying to give reasons for this routine — we just accept it. Another title change on an already completed picture. "Rusty," in which Ted Donaldson gets top billing with a purp, goes into release as "For the Love of Rusty."

Columbia slipped over a fast western on us since our last issue, "Burning The Trail" (Starrett-Burnette). They started it June 4 and finished it June 13.

The studio's shining light, Rita Hayworth, is ready to go to work again. She's had weeks off to be with her husband, Orson Welles, on his trips up to San Francisco to the conference. And now, she'd like to make a picture. She asked the studio to give her a non-musical, first, what with having had a baby she doesn't feel up to the dancing routines a musical requires. They have promised they would do as she asked, but so far no plans have been announced. Prime reason is the strike. A Hayworth picture is automatically one of Columbia's big ones and they're afraid of striking and then getting held up half-way through. Of course, Hayworth without music is only half-Hayworth, we feel, so it's possible the studio may just wait until September and then go into a big musical for her.


METRO-GOLDWYN-MAYER

With the trend toward buying Broadway plays this past season, Metro came up with four of them. "On The Town" was seen for $100,000 against a ceiling of $250,000; "Violet" cost $100-0; "Soldier's Wife." $75,000 plus weekly percentages to a ceiling $200,000, and "But Not Goodbye," cheap at $20,000. Metro executives now say there will be no more fantastic prices for Broadway plays. "Tain't worth it," 'tis said. Nevertheless, it is column's belief that as long as Broadway keeps bringing upastes, astute film producers will try their darndest to get control of the properties and costs will continue to be BIG.

The deal mentioned here last issue between Someset iingham and Metro on his new novel, "Now and Then," is off. Wouldn't get together on terms, so the option which the studio d went by the wayside.


As predicted here sometime ago, Pat Kirkwood, English musical comedy star, has arrived at the Metro-Goldwyn-Mayer studio. Her first picture will be Joe Pasternak's "No Love, No Leave," which Writer Charles Martin will have as his first directorial assignment.

Casting for A. J. Cronin's "The Green Years" has commenced with Charles Coburn drawing the top character role of the old grandfather. Harold Buquet is directing this one for Producer Leon Gordon. Once again, a search is on for an unknown to play the important role in the story. It seems Metro is constantly searching for an "unknown boy." They finally found one for their second start on "The Yearling" now being shot in its location stages in Florida. And it took months. Now, they're hunting again. What ever happened to the boy they found to play Jodie in "The Yearling" the first time they started the picture?

George Seaton, Writer-Director-Producer at 20th Century-Fox, has the satisfaction of having his play bought by another major studio. "But Not Goodbye," now running on Broadway, has been bought by Metro.

Myrna Loy has ended her 12-year stay on the Metro lot, but William Powell, with whom she made the Thin Man series and other man-and-wife comedies, stays on with a brand new seven-year contract. Powell has been at the studio for 11 years. His first picture under the new contract is "The Hoodlum Saint" in which he'll have Esther Williams and Angela Lansbury as co-workers. Miss Loy joins those other former greats of Leo's feminine star roster who have gone elsewhere. Remember them? Shearer, Garbo, Crawford — and now, Loy. Tempus fugit, and faster in Hollywood!

Producer Pan Berman, who took a long vacation after finishing "The Picture of Dorian Gray" last year, is back at the studio and feeling fine again. His first production will be "The Green Mansions," from the novel by W. H. Hudson.

Director John Ford is back as director on "They Were Expendable," after recovering from a leg injury. Robert Montgomery, who took over for him, is now just an actor again.

Esther Williams didn't want to go into pictures. It took almost two years of persistent trying by MGM executives and Louis B. Mayer's greatest persuasiveness, they say, to make the young swimming star sign a contract. But she finally did — and Metro has been good to her, indeed. Now, the swimming star is being handed her first big dramatic role in "The Hoodlum Saint."

Saw "Bewitched," the Arch Oboler story, previewed the other night. Mr. Oboler has much to learn about directing films though his story is a gripping one. There may be some last-minute revision on this before it goes into general release, which might bring some needed smoothness, but this one is bound to cause controversy, another word, sometimes, for boxoffice.

New starter this week is the Turner-Garfield picture, "The
MONOGRAPH

An insignificant drop-off in net for the first quarter of 1945 as compared to the same period in 1944, was reported by President W. Ray Johnston this week. A difference of about $4,000 was noted in the 1945 figure of $107,840.94. Not enough to indicate any cause for worry. A change in the distribution set up for the United Kingdom, as of August 1, 1944, from an advance royalty basis to a straight percentage basis is reported as having resulted in deferment of considerable revenue to a later period — which undoubtedly is reflected in the current report.

Four June releases scheduled are: "Springtime in Texas" (Jimmy Wakely-Lee "Lasses" White), "Trouble Chasers" (Gilbert-Howard-Rosenblom), "Flame of the West" (Johnny Mack Brown) and "Mr. Muggs Rides Again" (East Side Kids).

With the "Dillinger" gross soaring toward the 2 million mark, Vice-President Steve Brody has offered a bonus of a $1,000 War Bond for the best exploitation picture idea submitted to the studio within the next three months. All Monogram exchange employees are eligible as well as home office and studio people.

In addition to "Allotment Wives," the second Kay Francis picture in which the actress stars and serves as co-producer, Producer Louis Berkoft has started work on "Gregory," with Edmund Lowe and Jean Rogers in the leading roles.

"The Shanghai Cobra," a Charlie Chan feature, wound up and the schedule thus has only two in production.

PARAMOUNT

Paramount's investment in New York plays totals over $390,000 for the season. Highest priced was "Dear Ruth" which took $450,000; "Oh Brother" went for $75,000 and a percentage to $200,000; "Feature for June," as yet unproduced, tabbed $50,000; "The Odds on Mrs. Oakley," a mere $15,000. "Alice Sit-by-the-Fire" was purchased for an undisclosed price.

Paramount producers and casting office are busy with future plans which, apparently, are not suffering from any timidity born of the strike. Twelve pictures are in the process of casting, thirteen in the process of preparation for early production.

"Caleutta" will be directed by John Farrow for Seton J. Miller, with Alan Ladd and Bill Bendix in the cast. Mitchell Leisen will shortly start "To Each His Own," with Olivia de Havilland and Paul Terry, Irving Berlin's "Blue Skies," under Producer Joseph Schildkraut, and Irving Crosby and others yet to be cast, goes in July. Bob Hope's next under Sol C. Siegel is "Monsieur Beaucoup." Charles M. Brackett is working on "Alice Sit-by-the-Fire," which will be shortened to "Alice" for the screen. Karl Tunberg has "Take This Woman" and "Immortal Wife" readying. Louis Edelman has "Beyond This Journey" and "The Forgotten Friday" in work. Danny Dare is working on Heywood Broun's "The Sun Field." Paul Jones will make "Break Up." Kenneth Macgowan is preparing "Third Avenue" and "Scruffy." Seton J. Miller is working on "The Bride Wore Boots" which will have Barbara Stanwyck, Robert Cummings and Patric Knowles.

Hed Wallis, who will soon start work on "The Crying Sisters," has just purchased film rights to Oscar Serlin's "Beggars Are Coming to Town" which goes into rehearsal in August. Paul Kelly, Ricardo Cortez and Dorothy Cominore are in the show now. The deal, now in process, calls for a deposit and a percentage of the picture's gross based on a graduated scale starting from the first dollar. "Love Lies Tending" is another property purchased for Elizabeth Scott, who recently finished her picture for Mr. Wallis, "You Came Along." Other Wallis properties include "The Searching Wind," "The Perfect Marriage," for which Wallis would like Joan Crawford as star, "The Life of Tchakovsky," "Whenever I Remember" and "Dishonorable Discharge." Producer Wallis and his associate, Joseph Hazen, seem to have found the success formula quickly in their independent venture.

Despite the plans for early future productions, this studio has run into its summer lull a bit earlier than usual. (Could be the shadow of the strike). Only one in production at the moment, "The Trouble With Women" (Ray Milland-Teresa Wright) which started life as "Too Good To Be True."

Good to know that the popular B. G. (Buddy) DeSylva is over the hump of his recent serious heart attack. His right arm, paralyzed during the seizure, is improving and the producer is using a ukulele daily to strengthen the stricken muscles.

PRC

All quiet on the PRC front with only one picture in production at the moment. "Detour," another psychological murder story, is in work with Ann Savage, Tom Neal and Claudia Drake featured.

Pity how this outfit has missed the boat. With the nation's exhibitors crying so audibly for reasonably good product, PRC has failed with appalling consistency to supply their needs. The opportunity offered the independents in these past few war years — because of reduced major products — may never come again. We had high hopes for PRC, but no dice.

REPUBLIC

Republic rated two features in the Congressional Library archives nominations. "Man from Frisco" and "Yellow Rose of Texas" made the grade.

With the completion of the new music stage building built at a cost of $600,000, Republic keeps moving right along in its expansion program. Next to come is the new generator power plant which is already under way. The $2,000,000 expansion program when completed should give Republic equipment and stages to compete with the best major lots in the industry.

Frank Borzage's first picture for Republic is all set to go on July 1. It is "Concerto," by Borden Chase, who cost the studio $100,000 — an unheard of price for story material at this studio. Borzage's second will also be a Borden Chase story called "That Man Malone," and John Wayne will star. RKO-Radio formerly owned this property.

Newest contractee on the Republic lot is Edward Ashley, former ATC sergeant. He's been given a seven year contract and has already finished a role in "Love, Honor and Goodbye" with Virginia Bruce. Borzage wants him for "Concerto" and Al Rogell also has him pencilled in for a part in his next picture. Ashley was a featured player at MGM before he went into service. Good for Republic and the industry for putting this returned service man to work so promptly.

President Herbert J. Yates has ambitious plans for producing pictures in Mexico during the coming year. But, at the moment, he is concentrating on injecting the full rich Mexican flavor into a picture being made on the lot. "Mexicanas" has a score done by Gabriel Ruiz, one of Mexico's important composers. Tito Guizar and Consuelo Moore are starred and this is Santell's first production at Republic under his new contract. It will be interesting to see what Mr. Santell brings forth.

Three pictures in work this week, the one new starter being William K. Howard's first production-director stint, "A Guy Could Change" (Allan Lane-Jane Frazee). "Sunset in El Dorado," a Roy Rogers musical, continues, as does "Mexicanas." The current Roy Rogers film is unique in that for the first time in a western they're trying a "dream sequence" — with Dale Evans, the heroine, dreaming her grandmother's life.

Now for real confusion in the title-changing department, here is the pay-off: "The Woman Who Came Back" becomes "That Man of Mine." But "The Woman Who Came Back," apparently, is a good title, so the studio is going to give it to the Walter Colmes production, "The Web." That just about does it!
RKO-RADIO

The long-talked-of deal with Cantinflas, Mexico's great comedian, is finally and completely off at RKO. This deal has been on and off a dozen times during the past year. John Auer was set to produce and direct the film called "The Tramp," both in an American and Spanish version. But disagreement by the actor on the interpretation of the story couldn't be eliminated so - it's all off now and how wise to stop a bad situation and thereby save a failure after huge costs had been invested in production.

RKO financial statement as issued recently showed a decrease in the first quarter of 1945 of about $400,000 over the take for the same period last year in the profit column. N. Peter Rathvon was re-elected president at the recent directors' meeting.

No new productions started this week. "Dick Tracy" (Conway-Jeffrey's) and "Deadline at Dawn" (HAYWARD-Williams) continue before the cameras.

INTERNATIONAL

Though President William Goetz's company is not presently at work, having just finished "Tomorrow Is Forever" (Claudette Colbert-George Brent-Osra Welles), plans for the coming year include five features. First to go will be "Home Is the Sailor" followed by "It Had To Be You" and "Countess of Monte Cristo," the Sonja Henie Technicolor feature. Gary Cooper will make one feature, story yet unchosen, and, finally, "The Dark Mirror," a murder mystery, will go. "Tomorrow Is Forever" is set for October release. Max Steiner, Warner Brother's composer-conductor, is doing the musical score for this one.

Joyce MacKenzie, International's newest young actress, who will be seen in "Tomorrow Is Forever," has been loaned to Samuel Goldwyn for an important part in Danny Kaye's next, "Kid from Brooklyn."

SAMUEL GOLDWYN

Despite difficulties with picketers who finally had to be restrained by court order - which was not too effective - the Goldwyn company has started the next Danny Kaye picture. It's being shot in Technicolor and features with Danny the same girls he has in "Wonder Man," Virginia Mayo and Vera-Ellen. This film is based on the famed stage and screen success, "The Milky Way."

Mr. Goldwyn, too, has set himself a full schedule for the coming year. Robert Nathan's novel, "The Bishop's Wife," will go into work shortly. The producer is trying to get either Joan Fontaine or Teresa Wright for the stellar role. "Earth and High Heaven" is on the list, along with "The Secret Life of Walter Mitty," "Glory For Me" and "Simone."

20th CENTURY-FOX

Six in production at this studio, with no new starters scheduled for this week. Continuing are: "Enchanted Voyage" (John Payne-June Havener), a Technicolor production; "Fallen Angel" (Alice Faye-Dana Andrews), "Kitten on the Keys" (Maureen O'Hara-Dick Haymes), also in Technicolor, "Leave Her To Heaven" (Gene Tierney-Cornel Wilde) and "Now It Can Be Told" (William Eythe-Signe Hasso).

In the play-purchase parade, 20th has left Broadway pretty much to other studios, concentrating instead on best sellers. The only big play investment was "Junior Miss" for a reputed price of $400,000. This one is ready for release.

UNITED ARTISTS

Only two pictures are in production at present, producers of the UA group have five more to come during the remainder of June and July.

Edward Small has started "Getting Gertie's Garter" (Marie McDonald-Dennis O'Keefe), and Hunt Stromberg has "Young Widow" (Jane Russell-Louis Hayward). To follow shortly are: Ben Bogeau's "Diary of a Chambermaid" (Paulette Goddard-Burgess Meredith). The producer has organized a new company for this picture with Goddard, Meredith, Jean Renoir and Louise Milestone as members. Jules Levey plans "Trafton" for July. Stromberg also has "Dishonored Lady." Mary Pickford promises start on "One Touch of Venus" and Seymour Nebenzal scheduled "Whistle Stop."

Charles R. Rogers is planning a picture based on the life of the Dorsey brothers which will feature Tommy and Jimmy in co-starring roles. The title, aptly enough, is "My Brother Leads a Band."

By the time you are reading this, David O. Selznick should have resumed production on "Duel in the Sun" (Jennifer Jones-Joseph Cotten-Gregory Peck), which has been off production for the past six weeks because of the strike difficulties. Rumor had it that the picture was going to be abandoned. To rule out all such notions, Selznick, who has been in New York, announced an advertising budget of half a million dollars for the exploitation of this picture. Meanwhile, the company and most of the studio employees have been off salary during this lapse.

Producer David L. Loew is going ahead with his plans for a Marx Brothers' picture, "A Night in Casablanca."

UNIVERSAL

Four in production at the studio, with one new starter: "As It Was Before" (Merce Oberon-Charles Korvin), "Once Upon A Dream" (Fanchot Tone-Susanna Foster), "Alibi In Ermine" (Charles Coburn-Ginny Simms) and "Frontier Gal" (Yvonne de Carlo-Rod Cameron) in Technicolor. That's not a bad list for the studio at this time of year.

Big news of the week at this studio was the marriage of Producers Felix Jackson and his star, Deanna Durbin. "Congratulations on that about a picture? Answering quickly is the news that Emily Kimbrough is now in Hollywood to go to work for Mr. Jackson on an original screen play for his wife. With Miss Kimbrough writing, the film will, of course, be a comedy - after "Lady On A Train." This sounds like a nice change of pace.

WARNER BROS.

Warner Brothers tops the list of studios that have paid for fees for Broadway plays. $1,700,000 for six properties is a good solid sum. $500,000 went for "Life With Father" (a questionable investment in our opinion) and "The Voice Of The Turtle" is said to have cost the same amount. $250,000 was spent for "Chicken Every Sunday"; "The Two Mrs. Carrolls" went for $200,000. "The Visitor" was listed at $150,000 and "A Connecticut Yankee" at $100,000. These flat rate prices are exclusive, of course, of percentage deals, which will increase the total figures.

Two new pictures under way this week. "Confidential Agent" (Charles Boyer-Lauren Bacall) goes under the direction of Herman Shumlin. The long-promised Cole Porter film being "Night and Day" went the go sign at last from Producer Arthur Schwartz, with Michael Curtiz directing Cary Grant, Jane Wyman and Alexis Smith in the principal roles. The film will be done in Technicolor. It will probably be five months in shooting and is not planned for release until sometime in 1947.

Warner's, perhaps more than any of the other majors, holds its pictures on the shelf too long. The increased business over the past several years in their own theatres has made it difficult for them to get their product out within a reasonable time. But it seems like a waste of talent, money and publicity to lock completed pictures in vaults, only to have to re-build an entire publicity campaign six months or a year later. Typical example is "Rhapsody in Blue," which has been finished for almost two years and is just now getting a pre-premiere build-up. Another example of Warner's withholding program is "Tarasograta Trunk," with Ingrid Bergman and Gary Cooper. We wonder if the value of the picture isn't diminished considerably by the long delay in releasing it, the loss of production period publicity, the lapse of time since the novel was a best-seller.

In the case of "Rhapsody in Blue," Bob Alda, who got a terrific buildup when he was signed for the role of Gehshwin, was almost forgotten by the time the studio decided to release the picture and the whole campaign had to be done again.

Continuing in production are: "A Stolen Life" (Bette Davis-Glenn Ford), now in its fourth month of production, and "The Two Mrs. Carrolls" (Humphrey Bogart-Barbara Stanwyck).
**NEW PRODUCTIONS**

**BURNTING THE PLAIN**

Western—Started June 4 (Completed)

Cast: Charles Starrett, Slim Burnette, Phyllis Adair.

Director: Ray Nazarro

Producers: Colbert Clark

Story: A group of cowboys including Starrett, Burnette and Phyllis Adair are driven to find the treasure before the bandits.

**SAFU MO**

Comedy—Started June 11

Cast: Nanette Fabray, Jimmy Lloyd, Barbara Jo Allen, Conrad J. Knight, Robert Bechley, Earl Markley.

Director: Producer: Alex Vion-Taxas

Story: A love story between tax collectors and their respective partners.

**GIRL OF THE LIMBERLOST**

Drama—Started June 14


Director: Mel P. Perler; Producer: Martin Turke-Taxas

Story: A young girl is forced to work in a mill to support her family.

**PAPER MILL MURDER**

Mystery—Started June 14


Director: William Castle

Producers: Rudolph Flothow

Story: Not available. See next issue.

**RELEASE CHART**

In Production

<table>
<thead>
<tr>
<th>Title:</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Bandit of Shoshong Forest (60)</td>
<td>4-22.00</td>
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<tr>
<td>Black Arrow (Serial)</td>
<td>9-41.00</td>
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<tr>
<td>Blazing the Spanish Trail (60)</td>
<td>6-22.00</td>
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<tr>
<td>Deaf Adder's Man (60)</td>
<td>11-22.00</td>
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<tr>
<td>Escape to the West (60)</td>
<td>5-22.00</td>
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<tr>
<td>I Love a Bandit (60)</td>
<td>7-22.00</td>
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<tr>
<td>Guy, Gail and A. P. (60)</td>
<td>6-22.00</td>
</tr>
<tr>
<td>Escape from the Guard (60)</td>
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<td>Smiling at the Moon (60)</td>
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Release Dates

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<td>The Man Who Married a Woman (60)</td>
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**Metro-Goldwyn-Mayer**

**NEW PRODUCTIONS**

**The Postman Always Rings Twice**

Drama—Started June 11


Director: Tay Garnett

Producers: Carey Wilson

Story: A girl, married to a middle-aged man who owns a filling station, becomes involved with an attractive wanderer. When the girl dies accidentally, the wanderer is accused and convicted of murder. Crime still does not pay.

**COMPLETE**

1944-45

**BLOCK NO. 10**

COMPLETE

1944-45

**NEW FEATURES**

**CAST**

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**RELEASE CHART**

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<td>The Sailor (83)</td>
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NEW PRODUCTIONS

AS IT WAS BEFORE

Drama—Started June 13


Director: William Dieterle.

Story: From the Pandolfo play, this is the story of a surgeon and his faithful wife as women in armistice but finds herself forced to return.

RELEASE CHART

Title—Running Time

In Production

In Production


NEW PRODUCTIONS

GETTING GERIE'S GARTER (Edward Small)

Comedy—Started June 16


Director: Allan Dwan.

Producer: Edward Small

NOTE: Story not available. See new chart.

RELEASE CHART

Title—Running Time

In Production

In Production

UNITED ARTISTS

1944-45 Features Completed (53) In Production (2) Key to Producers: Small (Sm); Rogers (Rog); Vanguard (Van); Crosby (Cly); Sherman (Shm); Pressburger (Psbg); Wanger (Wr); Ripler-Monster (R.M); Bogeous (Bog); Stromberg (Smbg); Levey (Lev); Cowan (Cw); Scott (Sc); Benkle (Scb); Nezban (Neb); Lesser (Les); Loew-Haas (L. H); Skirball (Skh); Eagle-Lion (E. F. D.); Cagney (Cyg); Bronston (Brn); Hughes (Hug).

NEW PRODUCTIONS

SILENT SPIRIT (T)

Casting: Harrison Ford.

G.I. JUNIOR (T)

Casting: Robert Taylor.

GIRL (T)

Casting: Elissa Landi.

GIANT SUNK (T.1)

Casting: Henry Hull.

GHOST 

Casting: Robert Taylor.

GUN MAN (T.31)

Casting: Robert Taylor.

GHOST (T.31)

Casting: Robert Taylor.

GUNS (T.31)

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GUNS (T.31)

Casting: Robert Taylor.

GUN MAN (T.31)

Casting: Robert Taylor.
WARNER BROTHERS

1944-45 Features Completed (36) In Production (4)

NEW PRODUCTIONS

CONFIDENTIAL AGENT

Drama—Started June 11
Cast: Charles Boyer, Lauren Bexall, Katina Paxinou, Peter Lorre, Dan Seymour, Victor Francen.
Director: Herman Shumlin
Producer: Robert Buckner
Story: A French underground agent and an English noblewoman meet in pre-war London.

NIGHT AND DAY (Technicolor)

Musical—Started June 14
Cast: Cary Grant, Alexis Smith, Jane Wyman, Monty Woolley, Henry Stephenson, Donald Woods, Selena Royle.
Director: Michael Curtiz
Producer: Arthur Schwartz

IN PRODUCTION

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RELEASE CHART

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<td>All-Star</td>
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<td>Pride of the Marines</td>
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Details under title: Thin Love of Ours

Three Strapwises | 1-22 | | | | |


To Have and Have Not (131) | Robert-Baillie | 2-21...1-20...410...10-16 | | | |

Till You Know | 2-19 | | | | |

Very Thought of You (99) | Foster-Miller | 3-6...11-1...406...10-16 | | | |
That's the business on this rhythmic romance that The Exhibitor says is "packed with entertainment ranging from burlesque to excellent ballet!" Here's a hit with an earful of outstanding music and an eyeful of burlesque, spectacular production and marquee headliners all adding up to a boxoffice total that will please in any situation!
Peter Rathvon, national chairman. The figure compares with $6,785 collected last year and $3,067,290 in 1943.

In his report, made to a War Activities Committee luncheon meeting, attended by industry and Red Cross officials, including Basil O'Connor, Red Cross national president, Rathvon said that 14,539 theatres participated in the campaign that National Screen Service exchanges served 15,504 trailers to theatres.

Campaign expenses, said Rathvon, were well under the $100,000 budget allocated, totaling $89,093 of which $43,758 was spent for the cost of raw stock and printing of trailers.

SEVENTH IN HOME STRETCH

A Seventh War Loan rally that bids fair to top all previous individual events will bring the current campaign to a mighty end on July 4. It was revealed by the War Finance Division, with 10 stars of the New York stage and radio to furnish the entertainment and an expected attendance of 300,000 in the Washington Monument area, with admission by war bond purchase only.

Special events in the industry continued to hit new highs. Final figures on the number of theatres participating in Free Movie Day were released by National Chairman Samuel Pinanski last week as 10,807, an increase of more than 3000 over the previous drive. Bond premiers reached a new high with 5,022 as against 4,284 in the Sixth, and children's matinees jumped to 1,868, compared with 879 in the last drive.

Reports from all areas indicated record returns in theatre bond sales, although "E" Bond quotas were lagging, somewhat. Irving Lesser, general chairman of the Greater New York area, revealed that Broadway's 16 first-run theatres were the first group of houses to attain their quota, even before which its Seventh War Loan goal was 160 per cent of its Sixth quota. The Broadway houses were over their quota by 14 per cent as of June 13th, with $6,367,495 in "E" Bond sales. By June 20th, Loew's theatres had sold 166,890 individual bonds with a maturity value of $14,730,850. Century Circuit theatres have sold over 44,000 "E" Bonds to amass a total of $2,980,850 maturity value.

DONALD NELSON NEW SIMPP PREXY

Donald M. Nelson will assume the presidency of the Society of Independent Motion Picture Producers on June 29. Nelson, former chairman of the War Production Board, accepted the post last fortnight, it was revealed in David O. Selznick's report to the SIMPP. David N. Noyes, who served with Nelson in Washington, will be vice-president. Lloyd Wright, retiring president, will continue as general counsel for the organization, and John C. Flynn remains as executive secretary.

AP DECISION AND INDUSTRY SUIT

Last week's Supreme Court decision in the Associated Press anti-trust case has a direct bearing on the industry equity case, A. F. Myers, Allied general counsel, declared in a National Allied bulletin. The Court's findings, he upheld a lower Court decision that the AP had been violating the Sherman Act. The bulletin pointed out that counsel for the AP had based their plea on the asserted right of an individual to sell or not to sell his property as he sees fit, but overlooked the changed legal status of such right when exercised in combination with others.

Quoting the Court's opinion, the bulletin stated, "The Sherman Act was specifically intended to prohibit independent businesses from working together in a combination bound to reduce their competitor's opportunity to buy or sell the things in which the groups compete. Victory of a member of such a combination over its business rival achieved by such collective means cannot consistently with the Sherman Act or with practical every-day knowledge be attributed to individual 'enterprise and sagacity'; such hampering of business rivals can only be attributed to that which really makes it possible — the collective power of an unlawful combination."

Myers preferred the idea that the strengthening of the circuits was due to special favors granted by the distributors, rather than through "individual enterprise and sagacity."

WB, PARAMOUNT PLAN FOREIGN THEATRES

Warner Bros. and Paramount announced plans for foreign expansion of their exhibition facilities last week, thus making three major distributors with avowed intentions of international exhibition expansion. M-G-M previously revealed a project to add to existing "showcase" theatres throughout the world with special emphasis on South America.

In May, M-G-M's International vice-president in charge of South America, Australia and the Far East, announced the company's plans to acquire an interest in theatres "in every important capital of South America." So far, Warner's has only one theatre in S. A., the Central in Lima, Peru. Theatre construction is also planned for Mexico and Australia, particularly the latter where business is booming, despite a prevailing reserved seat policy and a higher average admission price.

Paramount International announced the establishment of a theatre department headed by Clement S. Crystal, who declared that a blueprint has already been made establishing exhibition facilities on a global basis. Paramount's acquisitions of theatres will be made either by lease or outright purchase. Many new houses will be built by the company. American equipment will be used, but native architects will be called upon to design buildings to be used, but native architects will be called upon to draw up plans for remodeling or new construction in order to preserve the national identity of the buildings.

PEOPLE

Graddwell L. Sears, United Artists vice-president in charge of distribution, returns to full duty on Aug. 2, having fully recovered from his recent illness. Sears had been hospitalized since last February.

Louise Krouse, international treasurer of IATSE for more than 20 years, is retiring because of illness.

Tom Waller was named national publicity manager for United Artists, succeeding James C. Dunn, who resigned June 15th. Waller was last with Paramount in charge of syndicate and wire service publicity.

Charles M. Reagan, Paramount vice-president in charge of sales, was named a member of the board succeeding the late John Hicks, Jr.

Vladimir Lessim was appointed general European manager for RKO-Radio. Lessim will make his headquarters in Paris.

Charles S. Chaplin, formerly Montreal branch manager for United Artists, was appointed to the post of UA Canadian Sales Manager, succeeding the late A. J. Jeffery.

George Elmo will become Paramount's manager for Panama, Central America and Ecuador. Before joining Paramount International, Elmo was a salesman with Paramount's Philadelphia exchange.

Henry W. Kahn resigned his post as Chicago sales manager at the M-G-M exchange to join 20th Century-Fox as a trouble-shooter.

Fred M. Jack was promoted from United Artists district manager to division manager with supervision over the South and Southwestern territories. He will continue to headquarter in Dallas.

NEW JERSEY MESSENGER SERVICE

Member National Film Carriers

250 N. JUNIPER ST.

FILM BULLETIN

THE NEWS DIGEST

(Continued from Page 18)
THE FIGHTING GUARDSMAN

Columbia has transcribed the lusty Alexandre Dumas novel to the screen with Willard Parker in the role of the young French nobleman who leads a band of freedom-loving peasants in raids against Louis XVI's tyranny, in the prelude to the French Revolution. Anita Louise is the lovely lady who becomes the object of the young rogue's affections. The cast also includes Janis Carter, John Loder, Edgar Buchanan, George Macready, Lloyd Corrigan and Elisabeth Risdon. Henry Levin handled the direction.

SALOME, WHERE SHE DANCED

Walter Wanger's Technicolor production for Universal introduces a new and luscious star to the screen, Yvonne De Carlo, in a story that combines riding, dancing, shooting, sword-play in as many different localities. Miss De Carlo has no less than five men vying for her hand (and all the toothsome rest of her): Rod Cameron, David Bruce, Walter Slezak, Albert Dekker and J. Edward Bromberg. Marjorie Rambeau is a vigorous frontier woman and Abner Biberman—of all things!—a Chinese philosopher with a Scotch accent. Direction is handled by Charles Lamont.
It's all here... the FUTURE of your business... OUR business... the business of IMPROVING... EXPANDING... GLORIFYING the Motion Picture Industry... Of course... it isn't done with MIRRORS... it's done with ADVERTISING... to bring those patrons TO your theatre... SELL THEM at point-of-contact... and then whet their desire to RETURN... again and again... until that S.R.O. sign becomes a permanent fixture over your Box-Office... Yes... from where we sit... the FUTURE looks mighty GOOD... and you can take the word of the PRIZE BABY for that... because... TWENTY-FIVE YEARS ago... he placed his bet on what he saw in this CRYSTAL BALL... and here he is... LOOKING AHEAD again.
HOLLYWOOD TO PROBE CONGRESS?

"...This business of investigating Hollywood is getting to be quite a racket... Isn't it high time for Hollywood to turn the tables and put on an inquiry of its own?"

From Editorial by MO WAX, Page 5
A SUPERB CAST

MAKES THIS
SUPER STORY
SPECTACULAR!

ANOTHER TOP ATTRACTION
HIGHLIGHTING REPUBLIC'S
10th YEAR OF
MOTION PICTURE
ACHIEVEMENT
IT'S THE Surprise Hit OF THE Season...

WITH THAT EXTRA SALES APPEAL THAT GOES WITH GREAT NAME STARS!

The Cheaters

STARRING

JOSEPH SCHILDKRAUT
BILLIE BURKE · EUGENE PALLETTE
ONA MUNSON · RAYMOND WALBURN
ANNE GILLIS · RUTH TERRY · ROBERT LIVINGSTON
DAVID HOLT AND ST. LUKE'S CHORISTERS

Directed by JOSEPH KANE
Screen Play by Frances Hyland
Original Story by Frances Hyland and Albert Ray
AFTER 3 SMASH MONTHS IN N.Y.

THE TIME IS RIPE FOR

GENERAL RELEASE STARTS NOW!

WARNER PICTURE!

Produced by JACK CHERTOK • Directed by IRVING RAPPER

with JOHN DALL • JOAN LORRING • NIGEL BRUCE • RHYS W. LIMIT

Screen Play by Casey Robinson and Frank Cavett • Music by Max Steiner
HOLLYWOOD TO PROBE CONGRESS?

Congressman John E. Rankin, the undemocratic Democrat who talks and acts like a third-rate Hitler, busted out like June all over the front pages last week with an announcement that the House Committee on Un-American Activities would go digging out in Hollywood for an alleged bolshevik plot to overthrow the Government.

The gentleman from Mississippi (in Congress they call everybody "gentleman") loves headlines like most decent Americans love wheaties and he is slick enough to know that Hollywood is always good headline copy. After all, who would be interested in the common variety of bolshevik that might be found in Detroit or Pittsburgh or Brooklyn. But that Hollywood brand, ah!

Rankin, who hasn't much time for democratic procedure, grabbed control of the committee in the absence of its chairman, who promptly resigned upon learning of the home-bred fueler coup, scared the other members half to death and won the vote for the inquiry. By opening and shutting his mouth in the usual manner, the "acting" (that's good!) chairman emitted a statement to the press that went like this:

"The information we (1) get is that this (Hollywood) is the greatest hotbed (sounds sinful) of subversive activities (anything R. disagrees with) in the United States. We're on the trail of the tarantula (some bugs!) now and we're going to follow through (3 to 1 he doesn't!). The best people in California (like Gerald L. K. Smith, et al) are helping us."

Another spokesman for the committee, unidentified in the news stories, said that the probe "involves propaganda, both clever and childish, in movies" and that actors and producers, as well as others, are sleeping together in the aforementioned "hotbed". Obviously, any reference to actresses in this allegation would not have passed the Hays Office.

This business of investigating Hollywood is getting to be quite a racket, but these movie-baiting congressmen and senators aren't as adept as they believe themselves to be. They simply lack the flair for showmanship needed to stage a real first-class front-page probe. Look what a fiasco Wheeler and Nye made of their enterprise and now there is every evidence that Rankin is working without a script — off the cuff, as we say.

Isn't it high time for Hollywood to turn the tables and put on an inquiry of its own? How much better they could do it. HOLLYWOOD TO PROBE CON...
WARNER BROS....1 September Release

"RHAPSODY IN BLUE" MUSIC SUPERB, BUT STORY IS WEAK √

Rates □ □ in first runs on exploitation; less in subsequent

Warner Bros. 130 minutes

Few motion pictures ever have been so richly favored with music as "Rhapsody in Blue," yet it is a disappointing film. For all its luxurious use of George Gershwin's popular songs and compositions, this story of his life falls considerably short of being satisfying entertainment. In the first-run theatres, it will be riding the crest of Warner's high pressure publicity campaign and should show good returns, but word-of-mouth will reflect the public's disappointment and grosses will falter in the subse quents.

"Rhapsody in Blue" has high spots — all musical. The title song, most popular and most famous Gershwin work, is always a treat to hear and, as played by the large symphony orchestra under Paul Whitman's baton, is thrilling. Oscar Levant's climac tic playing of the "Piano Concerto in F" following the young composer's death and Hazel Scott's vivacious rendition of "Fascinating Rhythm" in a Paris cafe are other memorable musical sequences. Studding the film are almost a score of other Gershwin tunes: "Embraceable You," "Lady Be Good," "Swanee," "Somebody Loves Me," "Delicious," "Let's Be Friends," "I Got Rhythm," "My One and Only," "Fascinating Rhythm," "Someone to Watch Over Me," "I GOT A RIGHT TO SING THE BLUES," "Rhapsody in Blue," and many others. The only musical numbers not contributed by Al Jolson, Tom Patricola, and Anne Brown.

The story sketchily traces the life of the composer from his boyhood, when he firstLearn the keys to playing a piano from a piano teacher. To play fabulously, you need to have at least a bit of skill. Emerson, the piano teacher, and his wife, Anna, are the central characters, playing a strange, unhappily married pair. Emerson is an impresario and his wife is a singer. The story is about their unhappy marriage and the composer's success. The music is very enjoyable, and the performances are superb. The film is recommended for anyone interested in music.
20th CENTURY-FOX... in First 1945-46 Block (Total 3)

'A BELL FOR ADANO' HAS MANY STIRRING MOMENTS
Rates • • • in class houses; less elsewhere

20th-Century-Fox
106 minutes
Gene Tierney, John Hodiak, William Beudix, Glenn Langan, Richard Conte, Stanley Fraser, Helen Morgan, Montaigue Bankston, Reed Hadley, Roy Roberts, Hugo Haas, Marcel D'Alilo, Fortunio Bonanova, Henry Armetta, Roman Bohnen, Luis Alberni, Eduardo Ciannelli.

Directed by Henry King.

It gives a reviewer cause for sincere regret that he cannot give "A Bell for Adano" unqualified approval, for there is so much that is good in its presentation. But, unfortunately, there is also a great deal of footage that slows the pace, all out bringing it to a dead stop at times, making it in the popular sense a boxoffice question mark. The John Hersey novel and play has received some expert treatment in its adaptation to the screen by Lomar Trotti and Norman Raeine, while Henry King's direction has worked miracles of emotional tone and high humor. Bit characterizations overshadow even the fine performances of the principals, studding the film with gems of histrionics rarely equaled on the screen. As the specter becomes restless in the interims between these high spots. Possibly the fact that（省略）the town of Adano into a vital, happy community. A more liberal use of the shears would have tightened "Adano" into an outstanding boxoffice attraction, as well as an artistic triumph.

The theme is undoubtedly one that will appeal to thinking people, and the slow, painful, soul-rewarding process whereby democracy is introduced into a small Sicilian town under the heel of the fascist and Nazi tyranny. No argument for the democratic way of life is stronger than Major Joppolo's wise governing that turns the town's technically against most workers and children. The climax, when the magnificent bell that Joppolo has worked so hard to get for the town, to replace the one Mussolini took for scrap iron, sounds its final bell note. The producer's time and effort will be to leave in the still of the morning is truly heart-stirring.

John Hodiak gives excellent work as Major Joppolo and William Bendix is perfectly cast as Sergeant Borth, the Major's tough and faithful aide. Gene Tierney, in a blonde role, has been given more to do here than in any previous film, and her performance is superb. The film is a case in point of the desirable change in the type of character played by this engaging young actress. It is more than a little unusual to find a woman in this type of role, and for Miss Tierney to have been cast as the wiler Joppolo's daughter, but her role is comparatively minor and hardly merits the starring spot. One can understand why the studio might consider this a considerably more than any other name in the cast and exhibitors will hardly object for this needs selling aids. The film might not be for the total boxofficeif each in being in life with someone else and only turning to each other for solace in their loneliness. Among the townspeople, there are so many that are truly magnificent in their present roles that it is difficult to single out any one of them for special praise.

One of the important points to stress to your public is that this is not a war picture. It is a human, stirring drama, with fine flashes of humor. In class houses and elsewhere, business should be good. Elsewhere, its boxoffice value will be lower.

The story concerns the efforts of an American major, John Hodiak, to bring democratic forces to rule in America-occupied Adano. First stirred by the distrust of the townspeople, he gradually wins them over, only to be blocked by an American general's order eliminating all cart-traffic on the only dead body of the counterfeiter in a warehouse and picks up the $82,000 living beside him, Lane arrives and books him on suspicion of murder. Blackie escapes from the police and later finds out that Lynn Merrick, as the assistant in the book store, was the counterfeiter's accomplice and killed him in order to get the entire sum of money. Blackie then tries to trap Miss Merrick and by pretending that he is beaten, he permits her to enter Corrigan's store and steal the rings during the confusion, and the police arrive and spoil Blackie's plan. However, after a chase, he finally corners Miss Merrick and forces a confession from her before turning her over to the police.

STINE

'BOSTON BLACKIE' BOOKED ON SUSPICION' FOLLOW THE ROUTINE
Rates • • — as secondary dueller in minor action spots

Columbia
67 minutes

Directed by Arthurdreiffuss.

Eighty in this Columbia series, "Boston Blackie Booked on Suspicion" too closely follows the footsteps of the earlier mystery programmers. Chester Morris and that reformed crook-turned-sleuth, Boston Blackie, are more coupled in the public mind and each still has a draw with inveterate action fans who haven't already tired of the series. This picture's chief fault is Blackie's resorting to the most obvious disguises which foil the dim-witted Police Inspector Farraday but never a picture-wise audience. Although the early scenes suffer from an abundance of so-called comedy, the climax has a fair amount of suspense. There is no romantic interest and the only woman in the cast, Miss Merrick, is never convincing and the plot, but it has daughter, her role is comparatively minor and hardly merits the starring spot. It is a case in point of the desirable change in the type of character played by this engaging young actress. It is more than a little unusual to find a woman in this type of role, and for Miss Tierney to have been cast as the wiler Joppolo's daughter, but her role is comparatively minor and hardly merits the starring spot. One can understand why the studio might consider more than any other name in the cast and exhibitors will hardly object for this needs selling aids. The film might not be for the total boxofficeif each in being in life with someone else and only turning to each other for solace in their loneliness. Among the townspeople, there are so many that are truly magnificent in their present roles that it is difficult to single out any one of them for special praise.

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LEYENDECKER

'TEN CENTS A DANCE' ABOVE-PAR COLUMBIA PROGRAMMER /
Rates • • as dueller generally

Columbia
61 minutes
Jane Frazee, Jimmy Lloyd, Joan Woodbury, Robert Scott, John Calvert, Dorothea Kent, George McKay, Carole Matthews, Rod Rogerson, Murial Morris, Edward Hyams.

Directed by Will Jason.

This is a neat and entertaining programmer. It is rather hard for a supporting dueller for practically any type of house. The action is lively, the taxi dance hall background is a colorful one and the songs include two stand-out tunes—the old favorite title tune by Rodgers and Hart and the popular "Somewhere, Somewhere." However, the picture's greatest asset is Jane Frazee, one of the screen's most attractive and capable starlets who has the gift of making the most of an ordinary tune. Except for the fact that the hero and his pal are soldiers on furlough, there's nothing familiar about "Ten Cents a Dance"; there have been several amusing and a few dramatic moments and maintains interest throughout. Jimmy Lloyd as the soldier heroes and John Calvert contributes a suave, mildly villainous portrayal. This is a good B picture — far above Columbia standards.

On a 36-hour pass prior to shipping overseas, two soldiers (Jimmy Lloyd and Robert Scott) decide to have a spree on the latter's mother's monies. They meet the lady of a millinery. Attracted by a size-life photo of Jane Frazee outside a dance hall, the boys enter and Lloyd impresses the girls by flashing a $100 bill he has borrowed from Scott. Knowing that Miss Frazee is trying to raise $500 to pay for another girl's operation, the manager, John Calvert, asks her to keep after Lloyd and get him into a phone cap game with the bank. Calvert believes that Miss Frazee and her friend, Joan Woodbury, take the soldiers out for a day around town and before long they find they have lost all their money. When Lloyd calls, Miss Frazee is waiting for him and the two men get into the first confusion — Miss Frazee about Calvert's scheme and Lloyd about his true financial situation. Before they return to the dance hall, Calvert believes that Miss Frazee has double-crossed him, and has of his henchmen hold his prisoner while he gets Lloyd into the game and permits him to win at first. Meanwhile, Miss Frazee escapes and starts a riot in the dance hall. She is finally reunited with Lloyd, who had grabbed his winnings during the confusion, and the police promise to return to her after the war.

LEYENDECKER
THE CHEATERS' FIRST-RATE COMEDY-DRAMA FROM REPUBLIC

Rates • • + or better generally; slightly less in action spots

Republic

87 minutes

Joseph Schildkraut, Billie Burke, Eugene Pauletta, Ora Munson, Raymond Walburn, Anne Gillis, Robert Livingston, Ruth Terry, David Holt, Robert Greig, Norma Varden, Byron Foulger, Roy Barcroft, St. Luke's Choristers

Directed by Joseph Kane.

A fine human interest comedy-drama enacted by first-rate cast name, "The Cheaters," is Republic's best offerings to date — in our opinion, a better Tenth Anniversary film than "Flame of Barbary Coast." Similar in general story outline to David Selnick's "The Young in Heart," this has the same heart-warming qualities that made that picture a box office winner in 1938, and it has been given major production values in every sense. The chief character, that of an ex-convict who has become a drunken, embittered charity case, offers an actor's field day for Joseph Schildkraut, one of the most of it, although the action tends to drag during his lengthy philosophical speeches and his recitation of portions of Dickens' "Christmas Carol." Ora Munson, too, has a rich role, that of a woman with a good heart, and her performance is completely honest and convincing. Except for the few lagging moments, Joseph Kane's direction is excellent and the crowded, rural audiences will find natural touches that average audiences appreciate. This should benefit enormously by word-of-mouth, especially from women. Also, the picture builds and grows strong in nation's subsequent runs.

Eugene Pauletta, a business man facing financial ruin, is burdened with a family headed by his highflyer spendthrift wife (Billie Burke), two daughters (Ruth Terry and Anne Gillis) and a son (David Holt) who continue to live on a lavish scale, and his worthless brother-in-law, Raymond Walburn. For Christmas, Miss Terry persuades the family to take in Joseph Schildkraut, a charity case who will impress their benevolent friends. The family has been awaiting the death of a wealthy relative but the latter's will is found to bequeath his $5,000,- 000 fortune to an unknown actress who he once saw dance in a burlesque. The girl cannot be found in a week's time. Pauletta gets the money so Schildkraut offers the welcome suggestion that they find her first and keep the news from her. The girl, Ora Munson, is an out-of-work actress who jumps at their invitation to spend Christmas with the family in an out-of-the-way farm village. Her warmth and resourcefulness impresses all the members of the family and makes them see them- selves as a family. Munson makes Schildkraut, who had planned to blackmail the family, see the error of his ways. When the family ashamedly confesses their scheme to Miss Munson, she decides to share her newfound wealth with these people she has come to love.

In addition to Schildkraut and Miss Munson, other first-rate portrayals are contributed by Billie Burke, playing the same type of spendthrift matron role she did in "The Young in Heart," Eugene Pauletta, also in a typically-elastic parent part; and Raymond Walburn, as his ineffectual brother-in-law. Anne Gillis is outstanding as a spoiled, teen age sophisticate, but Ruth Terry and Robert Livingston must be content with the less important romantic role.

SEE MY LAWYER' CORNY OLSEN & JOHNSON SLAPSTICK COMEDY

Rates • • generally; more in some sections

Universal

67 minutes


Just as Olsen and Johnson's wacky stage revues are popular at the New York Winter Garden and later in the hinterlands, so their slapstick antics in "See My Lawyer" should keep naborhood and rural film audiences in stitches. As always, the middle-aged comics fall back on the corniest gags — mud or custard pies thrown in the face, siltor water squirted on indifferent folk, dresses ripped off lovely girls and plenty of screenmashing and shooting of cap pistols — a brand of humor which many patrons abhor but plenty of others delight in. The film starts off with a semblance of a plot, based on the well-known stage play, but this is later forgotten for long stretches during which the two stars cut up or top-ranking night club and vaudeville turns are presented. The best of the specialties are Yvette, who puts over the popular "I'll Be Seeing You," The Rogers Adagio Trio in some whirlwind turns, The Hudson Wonders and Carmen Amaya, whose tempestuous dances are always a stand-out. Franklin Pangborn, in one of his typical exaggerated portrayals and Stanley Clements, since risen to prominence in "Salty O'Rourke," make their comedy scenes felt, but such Universal players as Mary Gordon, Grace McDonald and Noah Beery, Jr. are lost in the shuffle of a silly, disjointed script. Olsen and Johnson, plus the host of specialty names, give the franchise a marquee value and laughter was plentiful in a New York naborhood house where this was billed above the main feature, "Guest in the House." Olsen and Johnson, whose screwy antics bring business to Franklin Pangborn's night club, are unable to accept a Hollywood offer because they are tied up with this, so keeping this, Stanley Clements, office boy to a firm of three struggling lawyers, tricks Ols and Johnson into listening to their plan to break the contract. The comics hire stooges as night club patrons and, after insulting them in the "Hellsapoppin'" manner, 39 lawsuits are filed against Pangborn. After the latter sells the comics the club for only $10,000, they learn that the Hollywood deal is off and a real suit is filed by Edward Brophy, process server for the lawyers. The case is first tried in court and then moved to the night club where even then the law is outwitted by Olsen and Johnson. He finally decides that the two comics are not responsible for their actions and all ends when Pangborn sends them a box of exploitive as a peace offering.

WHY GIRLS LEAVE HOME' STRONG EXPLOITATION FEATURE

Rates • • or more if exploited

PRC Pictures

68 minutes


Directed by William Berke.

Although its attention-getting title suggests a juvenile delinquency film, "Why Girls Leave Home" is actually an interesting mystery programmer with good selling angles. As PRC's better entries, this has a capable cast headed by Lola Lane, Elisha Cook, Jr., Sheldon Leonard and other familiar players, several songs and a colorful night club background. The formula story is typical: "True Confessions" material and its method of telling, via flashbacks, resembles a radio "soap opera." Just as the latter have a huge listening public, so this tale of a good girl gone wrong will appeal to women patrons and it should do well in naborhood houses. Playing the heroine is an attractive newcomer, Pamela Blake, who warbles a novelty tune, "The Cat and the Canary," in pleasing fashion and manages to hold her own in the acting company of such rehables as Elisha Cook, Jr. (who is excellent as a trumpet-playing fiend) Paul Guilfoyle, Sheldon Leonard and Claudia Drake. Lola Lane is outstanding in the made-to-order role of a hard-balled night club owner. The title, which was used by Warners in 1921, has great exploitation possibilities.

Sheldon Leonard, newspaper reporter who rescues Blake from wrongdoers, has the theory that it was a murder attempt and, while the girl is recovering in the hospital, he gets the story of her life from various relatives and associates. Her parents tell Leonard that Miss Blake was a pretty girl who left home after meeting Elisha Cook, Jr., a trumpeter who got her a job in the night club where he worked. From her roommate, Constance Worth, Leonard learns that when Cook schemed to get the singing star, Claudia Drake, drunk, Miss Blake replaced her and made a hit. Meanwhile, the girl had been initiated in the real business of the club, which was merely a front for a crooked gambling racket. The girl becomes hardened until a small-town sister who has hopes of getting a night club job. After sending the girl back home, Miss Blake plans to tell the police about the club's gambling, but before she can do so, she is pushed in the river. When she is ready to leave the hospital, Paul Guilfoyle and Lola Lane, who run the club, arrive to take her back. However, Leonard arrives in time to foil their plan and Guilfoyle is shot by Miss Lane after Guilfoyle confesses that she was the real owner of the club.

YORK FILM BULLETIN
Wonder Showman
Samuel Goldwyn
Presents
MILLIONS OF
JACK IN THE BOX (OFFICE)
WITH HIS WONDER
MUSICAL SHOW!
SMASHING ALL-TIME
RECORDS AT N.Y. ASTOR
AND CHICAGO WOODS!
THE SEVEN WONDERS OF THE HOLLYWOOD WORLD

Wonder No. 1
THE NO. 1 WONDER OF THE ENTERTAINMENT WORLD! Danny Kaye—the one-man miracle of merriment, prince of pantomania, high-wizard of screwball madness.

Wonder No. 2
SHE'S THE NEWS IN BLONDES! Virginia Mayo makes AMOROUS and GLAMOROUS into a beautiful rhyme...every eye will want to scan each lovely line.

Wonder No. 5
SONGS THAT "HIT" THE HEART! Hear! Hear! How they're listening to "BALI BOOGIE" and "SO-O IN LOVE" heading the music that makes this a miracle of an "A"-musical show!

NO WONDER EVERY ONE
I'm able—entranceable—romanceable— Gems, Goldwyn twinkle-toed star—rubiedly has it!

HIS AND TECHNICOLOR, TOO!—id and vital and vibrant... that der Man" radiates a beauty own!

GALA WITH GORGEOUS GIRLS! Goldwyn Girls in Glorious Gowns—they glitter and glow and make the customers go for a front-line view! They make your figures a standout, too!

In Technicolor

GOLDWYN AT HIS GOLD-WINNING BEST! All dressed up and going places with the master-showmanship that makes "WONDER MAN" the wonder-show of the entertainment world!

ELING "WONDER MAN" THE WONDER SHOW!
WONDERFUL ADVERTISING SUPPORT TO THIS WONDER SHOW!

National coverage that makes the public Kaye-conscious in a big box-office way.

Samuel Goldwyn presents
Danny Kaye in
"WONDER MAN"

In Technicolor
with
VIRGINIA MAYO • VERA ELLEN
DONALD WOODS • SZ SAKALL

Directed by Bruce Humberstone.

Screen Play by Don Hartman, Melville Shavelson and Philip Rapp. Released through RKO Radio Pictures Inc.
The latest "Inner Sanctum" mystery is another psychological thriller replete with eerie backgrounds and choleric chills. With Lon Chaney (minus weird makeup-up) coupled with a sure-fire title to attract avid horror fans, "The Frozen Ghost" should do well at houses that cater to this type of audience and make a fair supporting dueller generally. Starting with the familiar "Inner Sanctum" — the picture jumps right into an involved plot dealing with a hypnotist who mistakenly believes he has committed murder. The early scenes move rather ponderously but the story soon picks up action and suspense as it moves to a gruesome climax. There is only a suggestion of crime by the present to relieve the tension. Lon Chaney gives a generally competent performance, but Martin Kosleck is outstanding as a sadistic-minded waxworks employee. Tala Birell is also effective, but Elena Verdugo adds an amateurish note as a sweet-faced maiden who believes in the supernatural. Universal is also coupling this with "Jungle Captive" for a dual horror bill which should attract horror-hungry faces.

Lon Chaney, hypnotist who reads the minds of members of his audience, breaks his engagement with his assistant. Evelyn Ankers, when one of his subjects dies in his heart attack while under his spell. Although a coroner's jury absolves him, Chaney becomes obsessed with the idea that he is a murderer. Through his manager, Milburn Stone, Chaney gets a job in a waxworks museum owned by Tala Birell, hoping the work will give him a chance to rehabilitate himself. Martin Kosleck, a doctor in disguise, who makes the wax models, is jealous of her romantic feeling toward Chaney. When both Miss Birell and her niece disappear, Chaney, in desperation, goes to Miss Ankers for help. At the museum, Chaney puts her in a trance and, through her hypnotic powers, transforms them to the apartment of Miss Ankers. Meanwhile, Chaney is able to save the niece from a life-threatening situation.

DENFLY

'A JUNGLE CAPTIVE' FANTASTIC, GRUESOME HORROR DUALEX

RATES ○ ● — as dualler; more if coupled with "Frozen Ghost"

Universal

83 minutes


Directed by Harold Young.

A triple-threat horror film — dealing with an ape woman, a ghoulish brute and a cold-blooded scientist — "Jungle Captive" is strictly for the dyed-in-the-wool chillers. The picture will serve as a supporting dueller for "The Frozen Ghost" on Universal's special double-horror bill, but the story is too fantastic to come off too well to attract much attention as a single entry. It's also far too gruesome for the younger set. While the story and many of the lines such as the scientist's frightening plea to his secretary, "I need you — I need your blood," will only amuse discriminating fans, the hideous close-ups of the ape woman will bring forth the usual screams from some patrons. However, this time the beast is impersonated not by a brutal brute but by a pretty newcomer, Vicky Lane, who receives scant footage. The capable Otto Kruger should be ashamed to play such an obvious role as the ruthless scientist. The brute-like Rondo Hatton is a perfect type to "scare the daylight's out" of susceptible fans. Phil Brown and Amelita Ward are deficient in the romantic leads.

After Otto Kruger, scientist head of a chemical-biological laboratory, has perfected a crude and rambunctious ape-woman operation, he decides to experiment with the corpse of the so-called ape woman. His brute-like assistant, Rondo Hatton, murders a morgue attendant and brings the body of the ape-woman to a lonely farmhouse where Kruger arrives to perform the operation. Accompanied by his secretary, Amelita Ward. The latter realizes that Kruger is insane when he tells her that he needs her husband to transform him to the ape-woman. Meanwhile, Kruger's assistant, Phil Brown, who loves Miss Ward, learns of the plan and realizes that he is tied up by Hatton and forced to witness the operation. Later, Hatton, who pities Miss Ward, is killed by Kruger for interfering. As Kruger bends over the ape woman, she suddenly reverts to her savage state and, breaking the straps which bind her to the operating table, she mangling the helpless Madison A. Ward, turns toward Miss Ward, but the police arrive in time to kill the ape woman — but only until the next picture in the horror series.

DENLEY

'BROADWAY NEWSREEL'

Neither the record heat nor the newspaper strike (which is keeping advance publicity and advertising on the new pictures from the reading public) has affected business at most of the first-run spots and the Fourth of July holiday saw long lines outside the majority of the film palaces. Two Warners, films, "Rhapsody in Blue" and "Conflict," have been leading all the rest with two 20th Century-Fox newcomers, "A Bell for Adano" and "Nob Hill" closely following. "Rhapsody," which had an invitation premiere at the Paramount, got a new record for the Hollywood with a $54,000 initial week which was far ahead of the previous high set by "This Is The Army." A third week starts on July 11th. "Conflict," which is supported by Louis Prima and His Orchestra and Al Amos Alonzo St. John Clark in person, smashed the 30-year record of the Strand for a third successive week. A fourth stanza started on July 6th and the Robert picture will continue until "Christmas in Connecticut" starts late in July..."A Bell for Adano" opened to block-encircling lines outside the Radio City Music Hall on July 6th but the crowds were just as great on July 4th — the final day of the ninth week of "The Valley of Decision." The Geer Garson film which grossed well over $1,000,000 during its run at the world's largest theatre, was exceeded in length of run in Columbia's "The Best Years of Our Lives" by "Miniver," both M-G-M pictures also starring Miss Garson...Down the street, another 20th-Fox film, "Nob Hill," started a third business mostly attributed to the presence of Abbott and Costello. "The Second Fiddle" of Technicolor musical, which is the third in succession at this house, will be succeeded only July 26th by a two week return engagement of "Villagio."..."Blood on the Sun," aided by Mark Warnow and His Orchestra and Ethel Smith, had an outstanding first week at the Capitol where it followed a strong five-week engagement of "Thrill of a Romance"...The Paramount had a good opening day with "You Came Along" but he role as the ruthless scientist. The brute-like Rondo Hatton is a perfect type to "scare the daylight's out" of susceptible fans. Phil Brown and Amelita Ward are deficient in the romantic leads.

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DENLEY
RANKIN TO PROBE HOLLYWOOD 'PLOT'

Once again a Congressional committee will engage in an "investigation" of Hollywood for "subversive activities," the probe this time allegedly based on reports that "one of the most dangerous plots ever instigated for the downfall of this Government has its headquarters in Hollywood." The statement was made June 30th by Congressman John E. Rankin (D., Miss.), acting chairman of the House Committee on American Activities, in announcing that the committee would send investigators to the Hollywood area immediately, implying that they might be at work in the movie capital at the time.

Rankin indicated that "big names" in Hollywood would be involved in the inquiry before the investigation ended. "The information we get is that this is the greatest hothead of subversive activities in the United States," he said. "We're on the trail of the tarantula now and we're going to follow through. The best people in California are helping us." He did not divulge who the "best people" might be.

The committee took the action in the absence of Chairman Edward J. Hart (D., N. J.) who has been at odds with Rankin many times in the past. Just a week earlier, Hart's authority to issue a policy declaration for the committee in which un-Americanism was defined was disputed by the Mississippian. Rankin said he had no such declaration was voted on by the committee.

Another disagreement came over the propriety of investigating radio programs of the New York regional office of the Office of Price Administration legislation was pending in the house. Public hearings, however, were started over Hart's objections.

Rankin's motion to send investigators to Hollywood came during one of the OPA hearings, at which six of the nine committee members were present. According to the Associated Press story, one of the committee members said, "We don't know what information we are getting," but the motion was agreed to on the theory that we ought to find out whether our acting chairman is having nightmares or whether there really is something that ought to be investigated." Another committee member declared: "This is a big thing. We are going to get to the bottom of it regardless of whom it hurts."

He added that both actors and producers as well as others are involved and the subject "involves propagandas, both clever and childish, in movies."

The Rankin motion marks the second time in recent years that Hollywood has been "investigated" by a Congressional Committee. In September, 1941, the Senate sub-committee to Investigate the Need for an Investigation of Movie Propaganda, led by Senator Gerald P. Nye and a number of other isolationist Senators, conducted a probe from which the industry emerged fully vindicated, particularly in the light of subsequent events, while the committee members, following the failure of their smear tactics, attempted to extirpate themselves as gracefully as possible. Counsel for the motion picture interests were the late Wendell Willkie whose brilliant work in this capacity aided immeasurably in making the committee members look foolish. Industry officials are noting with interest this latest escape into unearthing the Hollywood Bogey Man.

DEGREE CONTEMPT MOTION DISMISSED

The motion by Rosevelt Realty Co. to have Loew's, RKO and Paramount declared in contempt of the New York Consent Decree because of their alleged violation of an arbitration award was dismissed by Federal Judge Henry W. Goddard, thus placing the responsibility for prosecution of an arbitration violation award in the hands of the U. S. Attorney General, the newly-appointed Tonic C. Clark.

The procedure which Judge Goddard followed was in keeping with Section 23 of the Decree which rules that any violation of an award must be prosecuted by the Attorney General in the first instance, and upon refusal by the General to act upon it, an exhibitor may then petition the court for relief. In this instance, Goddard had been common belief that the court had power to enforce the Decree's proscription against arbitration. Attorney for Rosevelt, Melvin Albert, said that the Attorney General's refusal would, with the motion would probably carry a great deal of weight with the court, even to making the Attorney General the sole judge of an alleged violation.

Opinion was expressed that Judge Goddard's dismissal might have an important reaction among independent exhibitors, in that should a distributor exhibit a picture by the arbitration decision, the procedure to be followed by the complainant exhibitors would be too involved to attempt.

Rosevelt Realty Co. is operator of the Orient Theatre, Jersey City. The Orient's clearance over the Cameo Theatre had been reduced from seven days to an arbitration court, but according to the charge, the three companies demanded that all clearance be waived. When the Orient refused, the distributors went right ahead and abolished the clearance arbitrarily, according to the charge.

THEATRES MUST OPEN BOOKS ON % PIX

In the first case of its kind, possibly a precedent for future court decisions, The U. S. Third Circuit Court of Appeals in Philadelphia dismissed the appeal taken by 27 exhibitor plaintiffs from an order of the Pittsburgh Federal Court directing distributor defendants the right to inspect the books of 41 theatres in the Pittsburgh area to determine theatre receipts on percentage pictures.

In a decision last April handed down in Federal Court in Pittsburgh, Federal Judge McVicar granted the distributors' motion and signed an order directing the exhibitors to produce a specified list of all documents, records, etc., containing any entries pertaining to the gross box office receipts from the percentage pie and enjoining the exhibitor plaintiffs from destroying, altering or in any way disposing of the records. The exhibitors were granted a stay of the inspection following their appeal a week later. To comply with the terms set down by the dismissal in the Circuit Court of Appeals, the exhibitors must now produce their records for inspection by the distributors.

SKOURAS REVEALS PRE-FAB CORP.

Pre-fabricated theatres to be marketed on a world-wide scale soon will be available, Charles P. Skouras, president of National Theatres, told members of the trade press in Hollywood last week. Skouras revealed long-secret plans for placing theatre construction on a mass production basis, as he announced formation of a separate corporation to manufacture and sell the pre-fabricated houses on the world market.

Revealing that the theatres were in 600, 1,000, 1,200, 2,500 and 3,000-seater sizes, Skouras displayed scale models of the pre-fabricated theatres which, he said, could be shipped complete, by rail or boat, and opened for business three weeks after arrival. Skouras said the savings on this type of theatre would run from 40 to 60 per cent, compared to the cost of equivalent houses built individually. Purchase is open to all comers on a down payment of 50 per cent. It will be a package deal, with all equipment and furnishings provided and the structure will meet climatic requirements in all parts of the world.

Once mass production begins, and Skouras indicated that it would be soon, the theatres can be turned out at the rate of 30 to 1,000 per year and the rate of production can be stepped up sufficiently next year. He declared that the movie business in this market for these structures, both nationally and internationally. As an example of the latter, he cited countries like Russia and China, which would need "at least 15,000, to 20,000 each." In the country, the greatest need would come from small towns, where

(Continued on Page 36)
"ALONG CAME JONES" ... Actor Cooper Turns Producer

Long, gongling, bashful Gary Cooper, having starred in some fifty-odd feature pictures bearing a variety of labels, enters upon the career of producer with this worthy first effort. His company is Cinema Artists Corp., a unit within the International organization, which releases through RKO Radio. Having commissioned one of Hollywood's topnotch writers to fashion the screenplay for his first production venture, Producer Cooper was gratified to find that he was rewarded with a novel outdoor yarn. Casting about for the right man to play Melody Jones, mild, gun-fumbling tramp cowhand who is mistaken for a tough frontier bondit, Producer Cooper wisely decided on Actor Gary Cooper for the role. And a happy choice it was, the critics advise. He selected lovely Loretta Young as his romantic vis-a-vis, William Demarest as his sour old saddle-bob, and up-and-coming Dan Duryea as the two-gun menace. Any experienced producer would be proud to claim as expert a job of casting; for a novice, it's noteworthy. The publicists handling Along Came Jones suggest that the picture should not be labelled a western — "it's more than that!" In the classier spots we suppose it should be called an outdoor adventure, with the accent on romance to lure the feminine trade, but in the thousands of action spots, that western label will pay off richly.

(Continued on Next Page)
1. One lazy afternoon in the early Nineties, a hard-riding, two-fisted, but gun-shy, cowhand, Melody Jones (Gary Cooper) and his saddle-pal, George Fury (William Demarest) ride into the frontier town of Payneville. To their bewilderment, their arrival excites the townspeople. When Melody floors a native for a slighting reference to a lady, no one dares take issue with him.

2. As the pair leave the saloon, Cherry de Longpre (Loretta Young) throws her arms around Melody's neck and kisses him. Then, in a low voice, she warns Melody that he's mistaken for a notorious bandit. Although Melody suspects she is the bandit's sweetheart, the two cowhands readily accept her advice to get out of town, using her as a shield.

3. The bandit, Monte Jarrad (Dan Duryea) is hiding out at the de Longpre ranch. He accuses Cherry of fickleness and threatens to kill Melody if she ever sees him again.

4. Riding away from the town, Melody recalls the warmth of Cherry's kisses and decides to turn back, George following reluctantly. Cherry realizes that she is becoming fond of the befuddled cowboy and, to save him from Jarrad's bullets, asks him to help her get the stolen money and return it. Melody agrees to go with her.

5. At the abandoned cabin where Jarrad had cached his loot, Cherry and Melody are surprised by Luke Packard (Willard Robertson), an express company agent. The latter is killed by a bullet that crashes through the window. A posse arrives and Melody is accused of murder, but in a fight in the dark cabin, he and Cherry escape.

6. Back at the de Longpre ranch, they encounter Jarrad. Despite his clumsiness with a gun, Melody attempts a running duel with the bandit. As he falls wounded the second time, Cherry picks up rifle and sends a bullet through her onetime sweetheart's head.
HOPE:
Hey, Groaner, is it true that you’re a producer?

CROSBY:
Why, Mr. H., haven’t you heard—haven’t you heard—I have produced with infinite and loving care a cinema of unexcelled action and breathtaking romance built around a guy with a build, John L. Sullivan—it has all the glamour, all the excitement—

HOPE:
Now, now, Producer, aren’t you being carried away—and maybe you should be—after all, the guys who review pics should have their licks, so move over Bing boy and let ’em up...
The Reviews of "The Great John L." by B. CROSBY

Bing Crosby Productions makes its bow with an extremely diverting picture that stands to prosper beyond the ordinary. Dealing with one of the fabulous names of the world of fistcuffs, the film is certain to be red meat for the men. The patronage of the women is accounted for by the marked attention given to the romantic side of Sullivan's life. Not to be overlooked is the prestige of the Crosby name. Rated fine entertainment of wide appeal.  

FILM DAILY

Since "The Great John L." is the first entrant to sport the colors of Bing Crosby Productions, exhibitors may naturally ask what gives. The answer is that the film, a strong contender, seems assured of a fast track in the boxoffice sweepstakes and is an odds-on-favorite to finish well up in the big money.

As the Boston Strong Boy, Greg McClure will appeal to men and women alike. In addition to looking the part physically, the boy can really act.

Offers women the lure of a beautiful love story.  

M. P. DAILY

In his first independent production, Bing Crosby comes out with both fists swinging through a dramatization of the life of John L. Sullivan. When the pic is released it should be a great day all around, for the Irish as well as for the houses than run it. It's straight boff from start to finish. Greg McClure as Sullivan is an absolute find.

VARIETY

Should score a clean cut kayak as escape stuff with the paying customers. Bing Crosby's first venture in the production field is a potpourri of good boxoffice values. Greg McClure makes an auspicious debut in the title role. The song sequences are slickly staged and easy on the ear. "The Great John L." is definitely earmarked boxoffice!

HOLLYWOOD REPORTER

A lively action film with romantic overtones of boyhood love and an unhappy marriage as a subtle defense of the fantastic brawling of the heavyweight champion. There is enough boxing to satisfy the men, sufficient love interest to appeal to women. Linda Darnell and Barbara Britton are beautiful.

BOXOFFICE

A pleasing show that ought to deliver satisfaction for audiences at large, and encourage the new Crosby company to further production efforts.  

M. P. HERALD

Handsomely mounted, carefully and deftly directed production. Greg McClure is delightful in the ring sequences where his magnificent physique and obvious skill with his hands make him a most convincing John L. Sullivan. His physical development makes all other screen athletes look puny.

SHOWMEN'S TRADE REVIEW

Has plenty of boxoffice punch. A piece of entertainment that is richly flavored, brimming over with a sense of life and interest holding all the way. Will appeal alike to men and women.

THE INDEPENDENT
You're not kidding—
Walt till you hear
Linda Darnell do
A Perfect Gentleman
It's Tres Tres Siropin

He pitched his tent
The set with the
Ice of pitching unc
But the gals gave
Out. The gals gave

Linda Darnell—Barbara Britton
Greg McClure

The Gay Nineties...when romance
and adventure ran riot...when
John L. Sullivan's name was on
everyone's lips and "Sweet Sixteen"
was America's theme song.

BING CROSBY PRODUCTIONS

"THE GREAT JOHN L."

The Fabulous Story of the Boston Strong Boy

LINDA DARNELL; BARBARA BRITTON
GREG McCLURE

THE GALS GAVE THE GO-BOY!

TRANScriPTIONs THAT ARE TERRIFIC!

"The Great John L." has a set of one
and five minute radio platters for local
and have never been matched in
use that have never been matched in
These entertaining
motion picture history! These entertain-
ing selling discs feature Bing Crosby,
Bob Hope, Frank Sinatra, Frances Lang-
and Linda Darnell...doing their
ford and Linda Darnell...doing their
stuff just as they do it on the highest
and Linda Darnell...doing their
stuff just as they do it on the highest
spot selling at its best!
Republic Tells Its Story in A Brochure . . .

'10 YEARS OF PROGRESS'

Just a few days ago, the mailman dropped on our desk an attractive booklet bearing the title "10 Years of Progress" — the story of Republic Pictures' first decade. It tells that story completely and in very readable fashion.

Leafing through the attractively colored and tastefully presented contents, one finds on the opening page a tribute to Republic from the Variety Clubs of America, with R. J. O'Donnell, chief Barker, saying, in part, "Year by year the name of Republic has assumed new importance and stature in the records and accomplishments of our great industry." Then, "With humility and pride,..." Republic salutes its 270 people in their country's service.

Further on, we read a story by Frederick C. Othman, United Press Correspondent in Hollywood and Washington, entitled "A Business Man Makes Movies," an exposition of Herbert J. Yates, founder of the company and president of Republic Productions, Inc. He gives an informal and engrossing account of Yates' business-like handling of the company from the time he started the fledgling outfit, with the "only tangible assets some western and serial scripts heavy with dust and a lease on a few old sound stages, with use of Mack Sennett's celebrated outdoor bathub thrown in," to its present position as one of the major units in one of the largest industries in the world. It's an enlightening treatise on that unique specimen — a business man — in Hollywood.

James R. Grainger, Republic's efficient sales manager, comes in for his share of praise, as do Edward L. Walton and Walter L. Titus, Jr., executive assistants to Mr. Grainger, and the other members of the sales organization.

The studio executives are pictured with pride. "These men," says the booklet, "from Mr. Allen Wilson, executive vice-president in charge of production, on down through the individual department heads, have grown up with Republic and are as much a part of Republic as the corporate name itself." Thirty-one directors and associate producers are shown. Including the three big-name, success-story directors, Frank Borzage, Alfred Santell and Joseph Kane, recently packed by the studio. The company promises that among them "are the greats and the coming-greats of the industry's producers and directors. An imposing list of over 80 stars and featured players are depicted on the next pages, including well-established names and comers. "In the past," says the brochure, "Republic discovered many young plunks to lose them to bigger studios. To in our 10th Anniversary Year Republic a "bigger" studio in its own right...and day Republic will discover new stars...hold them for Republic pictures."

Publicity and Advertising gets a four-page spread all its own with stills illustrating promotional stunts, magazine ad pitches and related publicity that have helped put Republic pictures and players in the major brackets. The most suasive case in point is that of Roy Rogers, whose unprecedented buildup as King of the Cowboys has placed him and his six among the outstanding attractions in modern Hollywood. The advertising and publicity departments are headed by Charles Reed Jr. and Steve Edwards, respectively.

The most striking layout in the booklet shows a comparison between the 1935 studio and the present imposing studio property, particularly a full color four-page graph which portrays the beautiful grounds and dominating structures of the present-day plant.

Going on, the booklet displays every member of the company's branch personnel, including foreign exchanges headed by Mr. Goodman, president and general manager, Republic Pictures International Corp.

A Republic Studio tour takes the person through 125 acres of picture-making property — the production and sound stages, including the new Mabel Normand set stage, one of the largest and most efficient in the world; the Commissary, the Cast Department, on location, on the dubbing stages, in the comfortable seats of Republic's Studio Theatre.

From this little book, one gets a conception of the magnitude of the Republic organization as it has grown in the first years of its existence. It will be interesting to see what the 20-year anniversary brings.
Meet Gary Cooper
...Melody Jones
...Gentleman Unafraid

Norman Rockwell
THE GREATEST BOX-OFFICE ROLE OF
HIS CAREER!... He's more appealing, more
romantic than ever... as easy-going
Melody Jones, who dares to shoot it
out with the West's toughest killer
for the heart of the killer's girl!
FROM INTERNATIONAL!

about her!

IN NUNNALLY JOHNSON'S

"Along Came Jones"

WITH WILLIAM DEMAREST·DAN DURYEa FRANK SULLy

A CINEMA ARTISTS CORP. PRODUCTION

PRODUCED BY GARY COOPER·DIRECTED BY STUART HEISLER

SCREEN PLAY BY NUNNALLY JOHNSON
Gary Cooper's Grandest Action Romance!

Girl shy...Gun shy...Great guy!... with Loretta as the outlaw's sweetheart...and Dan Duryea, menace of "The Woman In The Window," as the killer!

GOOD ENTERTAINMENT IS "INTERNATIONAL"
COLUMBIA

A record backlog in the entire motion picture industry is reported this week. One hundred and sixty-two feature films, worth about $125,000,000 in production costs, now rest in the vaults of the major studios.

Perhaps this backlog is responsible, in part at least, for the news that the summer months will not know the usual dearth of product. It was almost unwritten law that July and August in the releasing schedules always went neglected, with focus planted in early Fall for big release schedules. This year, producers say, will be different.

In its backlog Columbia has "Kiss and Tell," "Boston Blackie's Rendezvous," "Bandits of Sherwood Forest," "For the Love of Judy," "The Gay Senoritas," "Pardon My Past," "I Love a Bandit," "The Strange Cargo," "The Thaw," "Pitfall," "The Man from Puerto Rico," all tent picture releases during July and August are the following: "A Thousand and One Nights" (Wildey-Eyes) a Technicolor picture, "Boston Blackie," "The Gay Senorita" (Falkenburg-Bannon), "Over 21" (Irene Dunne-Alexander Knox), "Blonde From Brooklyn" (Bob Haymes-Lynn Merrick), and "Rhythm Roundup" (Curtis-Walker). How many of these will actually be assets to exhibitors remains to be seen. But, at last, here is quantity: boxoffice figures will attest to the quality.

Jinx Falkenburg, presently touring Europe with Ed Gardner, as had her option picked up for another year. Her first picture after her return will be "Duchess of Broadway," a musical to be produced by Milt Krafka.

Well, Columbia's going to give Rita Hayworth that dramatic role after all. "Gilda" is the title of the picture and it will be a large melodrama without benefit of Miss Hayworth's dancing. Production is scheduled to start about August 1. No other casting has been announced.

Sidney Buchman, one of Columbia's best-known producers, is now functioning in his own independent producing unit; Sidney Buchman Productions, Inc. This unit made "Over 21." Buchman in Europe now and upon his return he has scheduled "Jacobian and the Colonel," "Royal Mail," and "The Last Frontier." Title changes: "Burning the Trail" (Starrett-Burnette) goes as "Running for Vengeance:" "Powder River" (Starrett-Burnette) becomes "Roaring Rangers" and "Paper Doll Murder" (Baxter) is now "The Crime Doctor's Warning." In production on this lot are four pictures: "The Kansan" (Evelyn Keyes-Willard Parker) Technicolor, "She Wouldn't Say Yes" (Rosalind Russell-Lee Bowman), "Sanfu" (Katharine Hepburn) and "The Crime Doctor's Warning" (Baxter).

Another Starrett-Burnette western, "Galloping Thunder," aged and finished since our last issue.

METRO-GOLDWYN-MAYER

As might be expected, MGM's list in the backlog department one of the most imposing: "Bewitched" (Thaxter-Daniels), "Anchors Aweigh" (Kelly-Sinatra-Grayson), "Her Highness and the Bellboy" (Lamarr-Walker-Allyson), "Hold High The Torch" (Taylor-Lassie), "Keep Your Powder Dry" (Turner-Peters), "Our Vines Have Tender Grapes" (O'Brien-Robinson), "Son of Judge Roy Bean" (Lawford-Lanchester), "The Harvey Girls" (Garland-odark), "The Hidden Eye" (Arnold-Kraftly), "They Were Expendable" (Montgomery-Wayne), "Thrill of A Romance" (John-St-Williams), "Twice Blessed" (Wilde-Craig), "Yolanda and the Thief" (Astaire-Bremer), "John and Mary" (Allyson-Walker) and "The Ziegfeld Follies" (Astaire-Ball). That's a load of merchandise by any measure. The summer schedule will be set from long the following: "Bewitched," "Anchors Aweigh," "Her Highness and the Bellboy," "Our Vines Have Tender Grapes," "Son of Lassie," "The Hidden Eye," "Twice Blessed," "Weekend at the Waldorf," "Ziegfeld Follies" and "Keep Your Powder Dry." "Thrill of A Romance" is already in pre-release showings and will go into general release shortly.

A typographical error in this column last week indicated that John Garfield was re-signing with Warner Brothers. Contrary to our earlier report that he would not return to the Burbank lot on any long term basis. When he finishes "The Postman Always Rings Twice" at Metro, he plans a stage interlude with "A Bell For Adano," but Warners have already penned him in for the lead in "Honeymoon" with Jerry Wald producing. His Warner contract expires February 1, 1946, and he already has another commitment with Metro. At present writing, the indication is that he will not sign again with Warners on a long-term basis.

Hold everything on the prospect of "Ziegfeld Follies" for summer release. It has been set on a two-week road-show basis in theatres specially leased by Loew's for the event. Price range will be set $2.40 and the first opening comes August 13 in Boston. The roadshow will play in all of the towns where the original Follies used to play. No regular-price showings will be permitted in these cities for six months after the road-show. General release is slated for sometime early in 1946. This Arthur Freed production cost over $4,000,000 and an uncountable number of headaches. Let's hope it was worth it!

"The Day Before Spring," John C. Wilson's musical, has been purchased by Metro for film production. A down payment of $100,000 on the movie rights against a gross of $250,000 was the price. The studio also invested $75,000 in the production...The new Viva Delmar play, "Rich Full Life," which Gilbert Miller will produce on Broadway with Helen Hayes starring, has also been purchased by the studio. The studio will also participate in the production of this piece, too.

Edward Chodorov, author of many Broadway play hits, is the latest recruit to the writers' roster at Metro. His first assignment is "You Were There," for Pandro S. Berman.

George Murphy, who has been off film for some time now and busy with personal appearances, etc., for the war effort, will appear in the next Majie picture with Ann Sothern. "Up Goes Maisie" is the title at present.

Arthur Freed is back from New York, after setting the details on his completed pictures: "Ziegfeld Follies," "The Harvey Girls," and "Yolanda and the Thief." Next on his list comes: "Belle of New York," "Red Shoes Run Faster" and "Til the Clouds Roll By." The pre-publication purchase by Metro of "If You Ever Need Me," adds to the stock of material for film plays now on hand in the files. The story is based on an original idea by Blair Tynor and will be published in book form in August. Irving Starr will produce the picture.

"Holiday In Mexico" is shaping up as another Pasternak-Sidney special. Jose Iturbi has been added to the cast. Production starts next month. Incidentally, "Anchors Aweigh" from this same producer-director team stands in this column's opinion as the best musical of the year and one of the best of all times. Gene Kelly, now in the Navy, does three great dances and displays real charm as an actor. The huge productions cost (this one is said to have gone almost $3,000,000) justified in a production that spells Entertainment as it should be made, regardless of the audience.

There are two new starters on the lot this week: "Two Sisters From Boston," with June Allyson, Kathryn Grayson, Lauritz Melchior, Jimmy Durante and Peter Lawford. A Pasternak show with "Jerry and the Doctor" directing; "Hoodlum Saint," with William S. Burton, John Williams and Angela Lansbury. Continuing are: "The Postman Always Rings Twice" (Turner-Garfield), "A Letter for Evie" (Hunt-Carroll), and "The Strange Adventure" (Gable-Garson).
MONOGRAM

The current Monogram success, "Dillinger," has done more than return profits handsomely to the company. It has started a campaign on the crime and criminal picture highway, and Frank Borzage, the director and now a Republic producer, recently blasted the Monogram picture as being the forerunner of a gangster picture cycle that will damage the American prestige abroad. The sweep of execution of the story is such that the plot goes unanswered and following is part of his reply:

"I cannot agree fundamentally with your statement that foreign nations are looking to the United States for guidance from the motion picture industry in the field of diplomacy. It is very likely and it might be best to leave that work and that guidance in the hands of our State Department and we in the motion picture business follow their recommendations rather than to set any pattern for them to follow.

"The best reason for having made this picture is pointed out by the paragraph in your letter that reads, 'As we know, our Justice Department has announced that a great increase in crime may be expected in this country after the war. There is no problem, picture industry has the opportunity to help stamp out this crime wave before it begins.' We quite agree with this statement that you make. How shall we treat with this? Shall we bury our heads in the sand or sit back and say, 'we are helpless' and approach this problem in the way in which we may best cope with it?"

"Dillinger is depicted in this film as the cruel, inhuman, ruthless individual that he was. The work of the law enforcement bureau in tracking him down is portrayed most effectively. At no time in this picture is sympathy aroused for this gangster in any sense. The moral of 'Crime Does Not Pay' is pointed out most forcibly and the new Monogram formula that if we have in any sense awakened the public's interest in the potential danger that follows every war, we have served a far greater purpose than your letter in criticizing the picture could possibly serve." 

Lindsey Parsons has three films on his immediate schedule for the next three-month period. First to come will be "Suspend." Then, "Dime A Dance" and, finally, "Casab Manana." 

Vice-president Steve Brody has purchased another Jack London story for producer and Bing Radvan, and we quote, will produce the picture for which Mr. Brody predicts a gross of $600,000.

Three Monogram films are set for July release. On the 14th comes Holmes' Little Helpers" (Harry Carey-Paul Kelly), "Strangers From Santa Fe" (Johnny Mack Brown) on July 21, and "Saddle Serenade" (Wakely-White) will be released on the 28th.


PARAMOUNT

David Rose, managing director for Paramount in Great Britain, re-emphasized some well-known facts during his recent visit at the studio. He states that "with one important exception, known internationally, imported from Hollywood, and a British star teamed under a good director, a good British-made production can be just as profitable on either side of the Atlantic." Lacking these assets, Mr. Rose declared, no British production can get very far in the distribution set-up in this country. "There is no question about it, the movie-going public in this country patronizes films with names it knows and has seen before.

Thus, Mr. Rose stated that he is here presently for the purpose of pinning up the Hollywood part of the success team he outlined above. With the guaranteeable tax advantage which frightened off most film stars from any British offers, Mr. Rose predicts a lend-lease policy of talent between the film industries of the two nations. No announcement has been made of definite plans completed by Mr. Rose. But, since the time quick toand-abroad, the British film industry is going to be a bigger part of the film scene that never has been. At which point, we ask very quietly, 'Are you listening, Mr. Rose?' The increased importance of the British film should prove helpful to exhibitors, it seems likely that good British product, whether made by branches of Hollywood studios, or by British film companies, will increase the supply from which exhibitors may choose their wares.

It was touch and go for young Joan Caulfield for some weeks on whether she would have the leading feminine role in "Blue Skies," "Why Girls Leave Home," "Bowery,"

"It seemed to be whether Joan could dance well enough to work with Mr. Draper. She has done some intensive training and the answer is long list is that Miss Caulfield is in — and a nice break, too. Sol Siegel takes over as producer of the picture.

In addition to the pictures now in work, Paramount has three more films scheduled for July startings: The aforementioned "Dillinger," "Stag at Love," "Elegant Lady," "The Bride Wore Boots" (Barbara Stanwyck and Robert Cummings) with Irving Pichel direction for Seton I. Miller, and another Pine-Thomas film, "Hot Cargo," A Technicolor feature, "College Queen," will also get underway.


Leon Fromkess, president of this inde outfit, announced a program of fifty pictures for the 1945-46 season, following meetings in New York with the board of directors and with Harry H. Thomas, recently appointed vice-president and general sales manager. A part of this tentative plan will be westerns and eight of the features will be in color.

Fromkess said that every film on the new schedule is in some stage of production, that four are completed and thirteen in completed script form to go before the cameras during the current months. Among the finished product are "The Enchanted Forest" and "Song of Old Wyoming," the company's first color feature and color western.

Among the producers who will make product for this outfit, in addition to Fromkess and his associates, Martin Mooney, Harry Suter, and Leon McCarthy, are the following: Sigmund Neufeld, Alexander Vinter, Karol Schwing, Clarence Greene and Russell Roise, Sam Sax, Georgio Curti, Henry Brash and Associated Producers.

Fromkess Fromkess declared that PRC has delivered every picture it promised on the 1944-45 program and that an additional five features will be delivered this season.


Leon Fromkess this week announced the purchase of two stories to be produced in the 1946-47 schedule, "Queen of Diamond" and "The Vanishing Gun." Old-time star, Claire Windsor, has been signed by PRC to portray herself in the forthcoming production of "How Do Yo Do?" Others in the cast will be Bert Gordon, Harry VonZell Elke Morse.

No new starters at the studio. "Detour" (Savage-Neal) continues in production.

REPUBLIC

It would seem that the plans pronounced by Studio Head Herbert J. Yates are really going to take shape at this studio during the coming year. A visit to the lot pronounces that the larger program is in full swing. There's an atmosphere of excitement in the Republic air. It seems likely that the sound stage is the most complete and elaborate thing of its kind in Hollywood and the trend at Republic is definitely—forward. Republic has been busy during the current period, the strike and in the list of backlog product. Republic leads the rest with 23 pictures completed or on the verge. And let be said to their credit, none on this list is a year or more in varying stages of development. The Republic list includes "Love, Honor and Goodbye," "Federal Operative 99," "The Purple Monster Strikes," "California Gold Rush," "Rough Riders of Cheyenne," "Bandit of the Badlands," "Wagon Wheels Westward.

Harry Gray has been handed the "International Revue" for supervision when production begins. Gray already has on his list for early start: "Calendar Girl," "Rio de Janeiro" and "Earl Carroll's Revue" in which he is "Dancing Days." Miss Fontaine's appearance depends upon her ability to get clear of the contract difficulties she is now having with David O. Selznick. With Mr. Selznick's reputation for tying up a small lot even for Miss Fontaine, who is determined to get her clearance.

Another Metro alumni will be working under the RKO banner when Mervyn LeRoy starts his production of "Thanks, God! That's All," in which he will be working for the newly formed Lasky-Walter MacEwen production unit. Claudette Colbert and John Wayne are co-starring. This new production team of Lasky and MacEwen plan two pictures annually for RKO rights. They have acquired the film rights to an original novel "The Woman Who Couldn't Lose" and are dickerig for the rights to the life of Enrico Caruso for a film. They are among the many bidding for film rights to the musical stage hit, "Bloomer Girl," with rumor grinding about who will get them.

RKO is at work on re-uniting the money-making team of Jeanette MacDonald and Nelson Eddy as stars of their musical production, "East Wind," a recently acquired operetta by Oscar Hammerstein II, Frank Mandell and Sigurd Rundell. No definite arrangements have been arrived at, but negotiations are in progress.


Four in production with two new starters: "Cornered" (Powell-Slezak) and "River Boat Rhythm" (Errol-Vernon) are the new ones. Continuing in production are: "Deadline at Dawn" (Hayward-Williams) and the Goldwyn Technicolor film, "The Kid From Brooklyn" (Danny Kaye).

GOLDWYN
Talk of a new major distributing organization is strong this week in Hollywood, and Goldwyn, Warner (International) and Walt Disney included. There is a possibility that Arthur Rank, the man who set Hollywood on its ear during his recent visit, may join the group, too, giving them reciprocal service on his British pictures. In any event, Rank has an agreement for the release of ten pictures annually which they will make, as well as an additional few from other independent producers. Their release schedule will not exceed twelve pictures since the men involved feel that under current long-run policies, no more than that can be handled successfully.

Steaddily and irrevocably, the move toward building up effective competitive organizations against the majors continues. Studios that traditionally have handled sales organization for the release of ten pictures annually which they will make, as well as an additional few from other independent producers. Their release schedule will not exceed twelve pictures since the men involved feel that under current long-run policies, no more than that can be handled successfully.

United Artists
In our Size-ups of RKO this issue, we spoke of the trend of independents toward establishing their own distributing units and a general program of expansion to meet the competition of major studios. Now comes the news that United Artists is going to have four first-run houses of its own in Los Angeles as of August 1. Joe M. Kane, who operates 32 theatres in San Francisco, will be in charge of the theatres, which will run UA product exclusively. Al Galston and Jay Sutton, local operators are also in the deal. The plan includes the acquisition of one more theatre here and one more in the bay. UA's combined capacity of the four houses runs to 3400 seats and the first feature to be shown in the four houses simultaneously will be the UA production, "The Young Widow." UA has been completely assured all concerned that this move was not intended as competition to the local exhibitors, since only UA product would be shown. No second-run houses are planned at present, but changes may come later.

Louis Hayward, presently at work in Hunt Stromberg's "Young Widow," plans to devote himself entirely to production as soon as he can complete his previous commitments. He has set his financial arrangements and will release through United Artists. Hayward will leave for Europe as soon as he finishes "Young Widow" to appear in a Rene Clair picture to be done in French and English.


The announced release date of Howard Hughes' "The Outlaw" is the first direct result of UA's withdrawal from the Hays office. This film has remained unreleased for years because the Hays office refused to approve it. But no time was wasted in releasing it once the company was free of its obligation to the organization.

Signe Hasso and George Sanders have been signed for the next Arnold Pressburger production, "Scandal in Paris." Akim Tamiroff will also star. Pressburger, the British director, heads United Artists has rejected the proposal from Frank Capra and Sam Briskin for the releasing of their product. Negotiations are continuing with UA in view of getting a better distribution play for the Briskin product than the one which the corporation would willingly accept for the Capra pictures.

(Continued from Page 32)
### COLUMBIA

**1944-45 Features**
- Completed (45) in Production (4)
- Completed (14) in Production (1)
- Completed (2) in Production (0)

### NEW PRODUCTIONS

**GALLOPING THUNDER (Finished)**
- Western—Started June 21
- Cast: Charles Starrett, Smiley Burnette.
- Director: Roy Mack. Producer: Colbert Clark
- Story: Field Agent for F. S. Cavalry rounds up horse rustlers who steal the horses he wants in buy for the Army.

**CRIME DOCTOR'S WANTED**
- (Details June 25 under title: Paper Doll Murder)
- Story: Artist has been accused, when his model is murdered he is suspected but cleared by the Crime Doctor.

### RELEASE CHART

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<tr>
<th>Title</th>
<th>Releasing Time</th>
<th>Cast</th>
<th>Details</th>
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"Duel in the Sun" is at work again under the Selznick flag, after weeks of lay-off because of the strike situation. It will continue in production for several months.

Selznick has signed Cary Grant for the next Bergman picture, "Notorious," which will underwrite Hitchcock's direction about the middle of October. That is, if there are not any action in the production schedule of "Night and Day" in which Cary is now working at Warner Bros.

Producer William Wyler points the way a little further to independently achieving their own outlets unless the pending anti-trust suit relieves the situation for independent producers. Cary

Selznick stated that the strengthening of the SMP Federation with the appointing of pro and independent." He sees a " tendencies to make any picture costing more than $500,000. The Casney's plan three pictures for the current year, at a total budget cost of $5,100,000. Thorne Smith's "The Parish Lady" will be the first, with "A Lion in the Streets" to come next. This one and "Only the Valiant" are planned for Technicolor and budgeted for $2,500,000 and $1,400,000 respectively.

UNIVERSAL


Joan Bennett is at Universal in preparation of "Scarlett Street," in which she co-stars with Edward G. Robinson and Dan Duryea. This is the first of the Diana Productions, headed by Fritz Lang and Walter Wanger.

Claude Rains has signed for his first Hollywood picture since his return from England. He will appear in an important role in "As It Was Before," the Merle Oberon-Charles Korvin picture. Ralph Morgan has also been signed for a role.

No new starters at the studio. Four continue in production "Alibi in Ermine" (Coburn-Simms), "Frontier Girl" (Technicolor), (deCarlo-Cameron), "Once Upon A Dream" (Foster-Tone) and "As It Was Before" (Oberon-Korvin).

WARNER BROS.

Walters' 18 pictures in backlog are in several of the pictures are already two years old and there is still some question of release date. The pictures being held are: "Christmas in Connecticut," "Pride of the Marines," "Three Strangers," "San Antonio," "Too Young to Know," "Devotion," "The Time of Their Lives," "Rhapsody in Blue," for whom "Sons of the Desert" is being used, but is not yet ready for national release.

The summer schedule promises only four pictures, one of which, "Conflict," is already shown. The others are: "Christmas in Connecticut," "The Corn is Green" and "Rhapsody in Blue:" What are they saving the rest for? We know, they four studios into extra weeks at all Warner theatres, so there is no point in releasing too many to follow them.

Part of the exploitation on "Christmas in Connecticut" includes a full page ad in 15 fan publications, and there is a membership of about 65,000. Barbara Stanwyck and Dennis Morgan are co-starring in this story. The film is overlong, but has its amusing moments.

Walters' are trying to get Ginny Simms for a role in "Night and Day," but Cary Grant is the one who is freethinking since she ended her relationship with MGM, is now at work at Universal.

Walters report a net profit for six months ending February 24, 1945, of $4,065,088 after federal taxes and "contingencies." The figure indicates an increase of more than a million dollars over the same period last year.

Two new starters on the lot, "Night and Day" (Grant-Smith) "Confidential Agent" (Bogey-Basco) and "Stolen Life" (Davis-Ford) all continue. The latter goes into its fifth month of production.
BUSINESS BEYOND BELIEF
HOLDING OVER

WESTERN UNION

JUST FINISHED WEEK REISSUE IMITATION OF LIFE AND EAST SIDE OF HEAVEN BUSINESS BEYOND BELIEF HOLDING OVER SECOND WEEK AUDIENCE REACTION TREMENDOUS LOOKING FORWARD TO BREAKING RECORDS WITH HOLDOVER=

GEORGE H MACKENNA LAFAYETTE THEATRE.

330P.

UNPRECEDENTED BUSINESS FOR AN EXTENDED RUN

WM SCULLY, UNIV PICTURES CORP

Z 250 OCC 94 DL PD S1 NEW YORK 511P 11

DLR 1250 SIXTH AVE RK =

OPENED IMITATION OF LIFE AND EAST SIDE OF HEAVEN MISSOURI THEATRE LAST WEDNESDAY TO THE BIGGEST DAY WE HAVE HAD IN SOME TIME. NOW WITH 5 DAYS TOTAL I AM HAPPY TO INFORM YOU THAT THIS ATTRACTION HAS NOT ONLY DONE UNPRECEDENTED BUSINESS BUT HAS DEMONSTRATED STAYING POWER FOR AN EXTENDED RUN. WE ARE HOLDING THE COMBINATION FOR A SECOND WEEK AT THE MISSOURI AND ANTICIPATE PLAYING IT EITHER A THIRD THERE OR A MOVE OVER TO THE SHUBERT. THANKS FOR REVIVING THIS COMBINATION AS IT SHOULD GET TOP GROSSES FOR THEATRES EVERYWHERE.

REGARDS =

FANCHON AND MARCO SERVICE CORP.

HARRY ARTHUR
present run-down, old-fashioned theatres will require replacement. The new theatres will be all-steel, fireproof, earthquake proof, air conditioned, protected against pests and developed acoustically in a new process which is now being used in some NT houses. All models come equipped with tall ornamental towers to be used for television. The first pre-fabricated theatre, which Fox West Coast Theatres will erect in Long Beach, is scheduled to open next Thanksgiving Day, with theatre men throughout the nation invited to attend.

SEVENTH SALES TO JULY 7th

Although technically the Seventh War Loan campaign ended June 30, theatres will be credited with bond sales through Saturday, July 7. Ted R. Gamble, Treasury War Finance Division director, paid glowing tribute to the nation's theatres in a national broadcast and reported that although the actual goal sought in the campaign has been obtained, sales of "E" bonds had yet failed to meet their quota.

However, although final results have not yet been obtained, it is understood that monetary returns by theatres on "E" bond sales will have reached the highest mark in history, with a good possibility of going over the top requested by the Treasury.

PUC TO HAVE 50 FOR '45-'46

PUC will release 50 features on the 1945-46 program, the most ambitious in the company's history, Leon Fromkess, president, announced last week. The announcement came after meetings with the board and with Harry H. Thomas, recently appointed general sales manager.

The new program will see the company make its initial venture into the color field, with eight tinted films scheduled. Sixteen of the features will be westerns. Two of the color films are already completed and two other important features have been completed. Thirteen films will go before the cameras in July and August.

The company's expansion program has already started with construction on two new sound stages to begin as soon as material becomes available. The present season's program has already been completed, Fromkess divulged, with the company delivering for the fifth straight year every picture promised. This year, five additional pictures will be delivered on the 1944-45 schedule.

WARNERS SETS 12

A total of 12 features has been set by Warner Bros. for release during the first six months of the 1945-46 program. Ben Kalmer-son, general sales manager, announced the titles and release dates of the dozen films scheduled from September through February at the closing session of the four-day district managers' meeting at the Warner Home Office last week. The number is two more

THEATRE MANAGERS and PROJECTIONISTS

Don't put your return film in the lobby before all patrons have left.

Address your return posters properly wrapped so they are delivered to the rightful owners as there is a serious paper shortage!

IMPORTANT!

Put your return trailers in the proper containers.

Don't send all trailers to National Screen as there are others who ship trailers.

IMPORTANT!

See that we get a copy of your program Thursday previous to playing time.

HIGHWAY EXPRESS LINES, INC.

236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna. LOCust 4311

GRAINGER HEADS REPUBLIC WORLD SALES

In order to permit a free exchange of sales and distributive ideas and personnel between domestic and foreign markets, according to H. J. Yates, president of Republic Productions, Inc., the world-wide sales and distribution will be coordinated under James R. Grainger, president and general sales manager of Republic Pictures. Yates pointed out that Republic's expansion plans are formulated, and that continued progress in the international field is now2 set only upon clarification of conditions in foreign countries. He said the exchange of personnel trained for both domestic and foreign distribution would be of inestimable value.

Morris Goodman, Republic International president, just returned from a ten-weeks' visit to survey European conditions, revealed the company's plans for world-wide expansion and foreign distribution. He vouchsafed the opinion that the foreign market during the next five years would be at least as great a threat during the five years prior to the war.

He reported conditions in Europe as still generally unsettling and difficult. In France, transportation is the great problem. In England, he conferred with executives of British Lion Film Corporation, Republic franchise holders in Great Britain and reported that all theatres are operating with theatre repair and new construction naturally waiting on the completion of the more pressing problem of housing. He also reported distribution plans for both France and Spain as soon as practicable. In the Latin American branches, Republic has its own distribution branches in each country except Cuba and Venezuela.

PEOPLE

Erno Rapee, 55, musical director of the Radio City Music Hall died suddenly at his home in New York on June 26th. Rapee was director of the Music Hall since its opening and was responsible for some of the finest musical-cinematic offerings at the world famous theatre.

Allen G. Smith, chief of the theatre equipment section of the War Production Board, left Government service to private business.

Louis Pollock, formerly director of advertising and publicity for United Artists and Eastern advertising manager for Universal, resigned his position with the Blow agency to resume a writing career.

Jack Osseman was promoted to the post of general Latin America supervisor for RKO-Radio by Phil Reisman, vice-president in charge of foreign distribution. Osseman, Brazil manager assumes his new duties in August.

John Wenisch, former Columbia salesman, was named PR branch manager for the New York metropolitan area by Harry Thomas, general sales manager.

Charles Bruce Newberry was appointed general manager of Republic's activities in Australia, New Zealand and India by Morris Goodman, Republic International president.

Sam Stoll was promoted from key zone salesman at the Chicago Paramount exchange to sales manager.

S. D. Weisbaum, manager of Republic's San Francisco branch, resigned that post June 30th to enter business for himself after 23 years' association with the company. S. C. Martenstiel, salesman in the S. F. office, succeeds him.
"BLOOD ON THE SUN" OLD-STYLE CAGNEY SHOW
(UNITED ARTISTS)

"...In this strictly robust slap drama, Mr. Cagney goes all the way back to the sort of stuff he was doing in his youthful gang-busting days...An entertaining movie in the time-honored Cagney groove — tough, hard-hitting and explosive, with just enough rudimentary suspense." CROWTHER, N. Y. TIMES.

"...Blindly hackneyed and melodramatic...The actor, it is pleasant to report, is better than ever...Without him 'Blood on the Sun' would be a rather ridiculous thriller. Even his performance does not keep the show from being pretty silly." BARNES, N. Y. HERALD TRIBUNE.

"Rhapsody in Blue' Music Praised, But Not Story
(WARNER)

"...This is supposed to be a picture, not a concert. And even Gershwin music lovers might find this too systematic musical representation not to their taste. Unimaginative plodding through the high points in a composer's life...On the different plane of pure entertainment the picture falls slightly short because it is so burdened and packed with music and more music." WINSTEN, N. Y. POST.

"...3 Stars...A film that is studded with brilliant musical performances...Beautifully-coordinated blend of music and human interest." CAMERON, N. Y. DAILY NEWS.

"...Profile of Mr. Gershwin is a hobbled and vague affair...The whole thing unfolds in fleeting episodes, with characters viewing the genius with anxiety or awe, and the progression is not helped by the obvious lack of direction in depicting the brilliant music of Mr. Gershwin is spotted abundantly, and that is the best — in fact, the only — intrinsically right thing in the film." CROWTHER, N. Y. TIMES.

"MURDER, HE SAYS' CALLED HILARIOUS, SILLY, INCREDIBLE, SHOCKING
(PARAMOUNT)

"...Murder, horror, mystery, and slapstick thrown in for good measure...It is a picture so odd that some spectators will be considering it utterly without meaning while others are clapping the roof with laughter...The weakness of the picture is that the new ideas are worked beyond the point of exhaustion." WINSTEN, N. Y. POST.

"...The kind of comedy Faulkner might have written — violent, brutal and touched with tragedy...An unusual, hilarious and shocking film." PECK, PM.

"JUNIOR MISS' GETS MIXED RECEPTION
(FOX)

"...Has its occasional spirited and gay moments in just the same way that a country-town vaudeville acts, good and bad, would have high points...The gentle mirth that ran through Sally Benson's stories of adolescence, where this movie originated, has been broadened into noisy farce in the successive transition to stage and screen..." COOK, N. Y. WORLD TELEGRAM.

"...A laughing entertainment in the strictly domestic line...Peggy Ann Garner is quite appealing and blessed with a sweet naiveté, but she lacks the disarming aggressiveness that Patricia Pearson gave the role on the stage...The chief criticism of the film — aside from the fact that the medium impairs the yarn's intensity — is that it runs to farce and comical 'Blackout sequence' in which Mr. Joslyn is usually knocked goggle-eyed." CROWTHER, N. Y. TIMES.

"...A captivating comedy...Has substance and meaning, in addition to amusement...The ending is cleverly contrived rather than honestly dramatic...More farce than sordid comedy." BARNES, N. Y. HERALD TRIBUNE.

"THOSE ENDARING YOUNG CHARMS' PANNED BY MOST CRITICS
(RKO)

"...Was intended as a light, sweetly charming love story, but it succeeds merely in being light — and that only in the sense of excessive flimsiness. One long series of conversations about what lovers who..." COOK, N. Y. WORLD TELEGRAM.

"...2 Stars...Talk, more talk. The superfuous talk is of love, and most people will find it all pretty dull and tiring. Precious little comedy to relieve this verbose picture." HALE, N. Y. DAILY NEWS.

"...Silly little film in which a virtuous shop-girl falls in love with an Air Force 'Wolf.' An obviously artificial script, slickly mechanical direction and performances in a make-believe style." CROWTHER, N. Y. TIMES.

"...Ten, tightly narrated murder story of extraordinarily crafty traps laid for a wary murderer...Lot of excitement running under the quiet set of episodes...Belongs among the top set of the excellent mystery and murder stories Hollywood has sent along in such generous numbers this season." COOK, N. Y. WORLD TELEGRAM.

"...Adds suspense to two other points of merit an A-1 Bogart performance and a plot of general pertinence to married life...Curtis Bernhardt's direction is good." WINSTEN, N. Y. POST.

"...Curt Bernhardt has directed the story, which is neither original nor profound for a grimly subdued tone and tempo that have a persuasive push. The action is slow and generally muted, the images conventional but firm and the details of nervous excitation are neatly and clearly worked in...The appeal of this film, which is unpleasant and obviously morbid in theme, will be to those curiosity-seekers who are fascinated by the anxieties of a tortured man, who like to listen figuratively to the desperate thumping of a telltale heart." CROWTHER, N. Y. TIMES.

"...Some ripping melodramatic sequences, but it is in no sense a superior screen offering...No better than an average shocker...Might have been exceedingly good had it been written with a stern and more integrated continuity." BARNES, N. Y. HERALD TRIBUNE.
Listen to the Profits Jingle...

Bells of Rosarita

Ring Out the Biggest Entertainment News of the Season

...THE GREATEST NAMES in Western Screen History

7 Shooting Stars in one SURE-FIRE HIT!

ROY ROGERS * TRIGGER
KING OF THE COWBOYS
THE SMARTEST IN THE MOVIES

featuring GEORGE "GABBY" HAYES and DALE EVA
with ADELE MARA * GRANT WITHERS * JANET MARTIN * ROBERT MITCHELL DONOVAN
and BOB NOLAN and the Sons of the Pioneers

WILD BILL * ALLAN * DONALD * ROBERT * SUNSET
ELLIOTT * LANE * BARRY * LIVINGSTON * CARSON

Directed by FRANK MCDONALD * Original Screen Play by Jack Towne

A REPUBLIC PICTURE
HOLLYWOOD CAUGHT RED-HANDED!

Film Bulletin Stands Ready to Support Charges of Subversive Activities in Moviedom With Documentary Evidence!

Page Three
LIKE A DIAMOND IN THE SKY!

Something to sing about is M-G-M’s “OUR VINES HAVE TENDER GRAPES.”

We screened it this week with joy in our hearts!

Friendly customers! Watch for the Trade Show so that you will know how wonderful it is.

Thank you Edward G. Robinson for your stellar performance. Bless you little Margaret O’Brien for yours. And Butch, you are terrific!

Yes, the BIG ONES come from M-G-M!

EDWARD G. ROBINSON • MARGARET O’BRIEN in “OUR VINES HAVE TENDER GRAPES” with James Craig, Frances Gifford, Agnes Moorehead, Morris Carnovsky and Jackie “BUTCH” Jenkins - Screen Play by Dalton Trumbo - Based on the Book “For Our Vines Have Tender Grapes” by George Victor Martin - Directed by Roy Rowland - Produced by Robert Sisk - A Metro-Goldwyn-Mayer Picture
HOLLYWOOD CAUGHT RED-HANDED!

We might as well admit it — the jig is up!

John E. Rankin, the crusading Miss.-Representative, has discovered the closely-guarded "gigantic bolshevik plot" in Hollywood and before the bloodhounds he has sent there ferret out the scandalous facts and reveal them to a breathless world, Film Bulletin is going to talk. We will probably be branded as traitor, quisling or stool pigeon by the reds, but we don't care. Rankin has caught the movie people with their red flannels on, so, in the words of the famous philosopher Duffy, 'leave us no longer pretend' that the truth can be concealed. Leave us face it like true red-men. We shall tell all.

Mr. Rankin, for approximately a decade now we confess that the film industry has been engaged in an intense campaign of subversive activities. Even before our country was plunged into war, the movie makers had started this campaign by producing subversive pictures. With no desire, we assure you, Congressman, to detract from your prestige, it should be noted that certain sages of the Senate had previously taken cognizance of this deep-dyed and dangerous trend and had raised some hell about it back in 1941. But this fact should not discourage you, for there is personal glory enough for all in this great crusade.

Not alone you and those worthy Senators took umbrage at the abhorrent tone of some Hollywood productions in those days, but such respected foreign dignitaries as Adolf Hitler, Benito Mussolini and the Son of the Jap god, all peace-loving leaders of their nations, threw fits all over their chancellories and palaces.

And why not? Had not these dastardly film producers dared to warn the American people, in those tense, dread days before Pearl Harbor, that this country must be armed and prepared to protect itself. Were they not interfering with the peaceful plans of those enlightened and gentle foreign statesmen. How un-American of the movie people to place their narrow national interests above the welfare and friendship of Adolf, Benito and Hirohito!

Came December 7, 1941 — and the record of the movie people from that day to this must make a decent American like you shudder, Mr. Rankin. Think of that awful flood of feature pictures seeking to inspire our youth in the defense of their country and depicting our fighting men as gallant heroes. Dreadful. Dreadful. And those hundreds of short subjects encouraging the home front to give its all. Film Bulletin can reveal to you, Sir, that most of those subversive films were distributed by the movie companies free of charge or on a no-profit basis and that they were shown in thousands upon thousands of theatres throughout the land. Here, Mr. Rankin, is concrete evidence of propaganda in highly organized manner, eh, what!

We need hardly tell you of the movie business' activities in all the war bond drives. How thousands of theatres induced people to buy bonds by promoting free shows for bond buyers. How they collected money from their patrons for the Red Cross and for other subversive organizations.

You have undoubtedly read about the infiltration of movie stars into the most remote outposts of our armed forces. How they travelled thousands of miles for the purpose of subtly propagandizing the fighting men with song and dance.

Yes, Mr. Rankin, we confess that Hollywood is guilty as hell — guilty of producing subversive pictures which displayed the new orders, fascism, nazism and Jap militarism, in an unkind light — guilty of promoting the traditional American system of (forgive us, Sir) democracy — guilty of supporting America's war effort to the hilt — guilty of spreading the poisonous propaganda of joy and goodwill among our own and the people of the world.

Mr. Rankin, this publication stands ready to support these accusations with documentary proof.

MO WAX
'AND THEN THERE WERE NONE' SLOW, BUT ENGROSSING, MYSTERY

Rates ● ● + generally

20th Century-Fox (Popular Pictures) 97 minutes
Directed by Rene Clair.

Splendidly acted. "And Then There Were None" is an unusual murder mystery; but one which builds suspense in a ponderous fashion. Based on Agatha Christie's widely-read Saturday Evening Post story, which has been turned into a film with the same title under the title, "Ten Little Indians," this initial Harry Popkin production proves disappointingly slow-paced on the screen. Stressing the fame of the play (which recently completed a year's run on Broadway while a second company toured the larger cities) and the top-ranking names should result in above-average business in most locations. The eerie setting of an isolated island, where ten odd-assorted U. S. A. citizens, forced to spend a week-end, permits little opportunity for swift action or movement and Director Rene Clair deserves great credit for maintaining interest during the gradual working-out of the plot. As the characters, each of whom is guilty of an unpunished crime, are killed off one by one, the audience is kept in the dark through the decisions of judicial fate until the final moment. Implausible, yet fascinating despite its pedestrian pace, the picture casts its spell by its ominous tone. Even its elegance, which might easily be appreciated and exhibitors should stress this point in all advertising.

Eight oddly-assorted guests, including two women linked by means of a string, are brought to an isolated island to spend the week-end with a host none of them has ever seen. Only the butler (Richard Haydn) and the chauffeur (June Duprez) are always on hand, and, after dinner, a voice identifying himself as U. N. Owen comes from a phonograph record to tell them that each is guilty of an unpunished crime and they will have to pay for it with their lives. As the first guest (Misscha Auer) dies after taking a poisonous pill, the little Indian figures on the table is found broken just as in the old nursery rhyme. Next Haydn's wife dies in her sleep and then Aubrey Smith and each of the seven who remain suspect one another as the figures disappear or are broken. Three more die and, with only Louis Hayward and June Duprez, who are starting to fall in love, and Walter Huston and Roland Young remaining, the four refuse to be separated. After a storm, Huston's dead body is found on the beach and Young is killed by a falling rock. Hayward then has Miss Duprez pretend to shoot him and then she comes face to face with the murderer who had feigned his own death to have a shot at killing the others. Hayward arrives in time to save Miss Duprez and they learn that they are not actually the guilty parties that the murderer had believed them to be.

Each of the ten players has been carefully chosen for his or her fitness for the role. Outstanding are Barry Fitzgerald, as the no-existant St. Clair, Walter Huston, as a doctor who had operated on a patient while under the influence of liquor; Judith Anderson, as a woman who is suicidal; and Richard Haydn, who is superb as the conscience-stricken butler. Louis Hayward, who returns to the screen after two years' absence, is at his most effective mainly because they are forced to carry the slight romantic burden of the plot.

WARNER BROS. ... 1 August Release

'CHRISTMAS IN CONNECTICUT' HEKTIC BUT ONLY SLIGHTLY AMUSING

Rates ● ● + on name value; less in action spots

Warner Bros. 101 minutes
Barbara Stanwyck, Dennis Morgan, S. Dana Greenstreet, Reginald Gardiner, S. Z. Sakall, Bennett Dougherty, Peter Wilcox, Frank Jenks, Joyce Compton, Dick Elliott, Charles Arnt.
Directed by Peter Godfrey.

"Christmas in Connecticut" should have been a bright and happy affair, but, unfortunately, despite the strenuous labors of hostess Barbara Stanwyck and her guests, it is frequently frantic, only occasionally amusing, and it's a bit too long in its obvious efforts to be clever and gay. The boxoffice in first runs will respond reasonably well to the names of Miss Stanwyck, Dennis Morgan and S. Dana Greenstreet, but audience reaction will not be enthusiastic and this will affect adversely grosses in the subsequent runs. Action houses will get the weakest returns.

The Stanwyck girl is given every break by the Warner cameramen and registrers lovely in many scenes, but her talents as a comedienne are questionable. We believe the vast majority of her fans would prefer her in dramatic roles. And, while we're on that subject, why this change of pace for Fat Man Greenstreet? He's too exciting a menace to be wasted in comedy. Morgan, Reginald Gardiner, Robert Shayne (he's attracted simply as the pretty picture) and the damsel are just too much in the money roles. S. Z. Sakall is better than that.

Barbara Stanwyck is seen as a feature writer for one of publisher Greenstreet's widely circulated housekeeping magazines. She writes glowingly of her heavenly farmhouse in Connecticut (she lives in a small apartment, however, of her culinary accomplishments. (Restaurateur S. Z. Sakall prepares all the meals), of her "husband and child" (she's single). When Greenstreet, not knowing about all this deception, receives a letter from a nurse telling him about hospitalized naval hero Morgan, who would like to spend Christmas at just the sort of place about which Barbara writes, he invites him to pose as her husband. Sakall comes along as the cook and they obtain a baby (two babies as a matter of fact) from war workers. This is, strictly speaking, a comedy. Greenstreet decides to come up for Christmas to taste of the wonderful home life about which she Barbara writes. From that on the goings-on are hectic, as the hostess tries to live up to her writings, while falling in love with the hero. Love triumphs, as everyone knows it will from the very start.

' THE WOMAN IN GREEN' ONE OF BEST IN SHERLOCK HOLMES SERIES

Rates ● ● + for action spots; good dueller generally

Universal 68 minutes
Basil Rathbone, Nigel Bruce, Hilary Brooke, Henry Daniell, Paul Cavanagh, Eve Amber, Frederic Worlock, Sally Shepherd, Tom Bryan, Mary Gordon.
Directed by Roy William Neill.

The best Sherlock Holmes film adventure in some time, "The Woman in Green" has slyness, a neatly contrived plot and better-than-usual characterizations. The film, which suggests glamour as well as mystery, has marquee value far above the routine encounter in his long-drawn adventures. And the film, based on the characters created by Sir Arthur Conan Doyle deals with a blackmailing murder syndicate under the leadership of that arch-criminal, Professor Moriarty, and his accomplice, a beautiful blonde hypnotist. Sherlock Holmes, who is again aided by the loyal, blundering old Dr. Watson and also annoyed by a blust Scotland Yard inspector, is called in to solve a series of baffling thumb murders and he even permits himself to be mesmerized in order to trap the culprit. Under Roy William Neill's direction, interest is maintained throughout and the players, especially Basil Rathbone, as Holmes, and Nigel Bruce, as Watson, and Henry Daniell, who is suavely fendish as Moriarty, offer their usual capable portrayals. Although she is not photographed in Technicolor, Hilary Brooke adds pulchritude and charm as the woman of the title which Paul Cavanagh and Frederic Worlock are needed to make possible. This is a first-rate dueller generally.

London is shocked by a series of "finger murders" wherein each victim is a young woman whose right thumb has been hacked off. Shortly after Scotland Yard in Sherlock Holmes (Basil Rathbone) and his faithful pal, Dr. Watson (Nigel Bruce), to help solve the mystery, Paul Cavanagh is murdered and a missing thumb is found in his possession. Guessing that the notorious criminal, Professor Moriarty (Henry Daniell) is behind the multiple slayings, Holmes investigates Hilary Brooke, a beautiful woman last seen with Cavanagh. He learns that Holmes and Miss Brooke operate by hypnotizing wealthy individuals like Cavanagh and then, after they find the thumb, convincing them that they have been murdered. In a final effort to escape Holmes' trap, Miss Brooke tries to hypnotize him after which Daniell appears and puts the house in order. Afterward, he agrees to leave. Holmes, who has been pretending to be mesmerized, is poised dangerously on the edge when Watson and Scotland Yard arrive at time to seize Moriarty's gang.
STIN

'CAPTAIN EDDIE' RICKENBACKER BIOGRAPHY IS GOOD ENTERTAINMENT

Rates • • • generally

20th Century-Fox

97 minutes


Directed by Lloyd Bacon.

The story of Captain Eddie Rickenbacker, the man who made headlines cheating death, has finally been brought to the screen, after a series of postponements due principally to organized labor's opposition to glorification of the man who has been outspoken in his demands for curbs on union activities. So, first of all, let it be known that there is absolutely nothing in the Winfield Sheehan production that even remotely touches on Rickenbacker's labor policies or anything that might offend any segment of the population. "Captain Eddie" is good, solid entertainment, a slice of America that glorifies the macho age and a man who believed in machines.

Necessarily episodic, the film is nonetheless continuously interest-holding, spiced with rich touches of humor and drama. The latter factor is particularly effective in the life-raft scenes as Rickenbacker and his crew drift for three weeks in the open sea after their plane has been forced down. This

is the hub about which the various highlights of Captain Eddie's career are presented. The film begins with the crash and ends with the crash of his plane, with the camera returning to the life-raft between flashback episodes. The device is a particularly suitable one in this case, serving to give a sort of perspective of many phases in the ace's career with dramatic effect and giving the spectator a realistic feeling of the strain and suffering of those 20 heart-racing minutes as the men drift, losing hope from day to day. Most of the episodes are bountifully entertaining, although some are drawn out beyond their importance, while others receive skimpy treatment where a more fullsome account would have seemed logical. The latter is particularly noticeable in Rickenbacker's early auto-racing activities and, later, when he becomes America's ace of aces during World War I. Both of these are brushed off with a few quick montages. His boyhood and romance, however, are delved into with gusto, and from the overall boxoffice standpoint, will probably result in a more rounded audience for the film, and we do mean the ladies. Fred MacMurray does a capable, well-shaded job as Rickenbacker in his youth; his youthful arrogance is unswain, and Lynn Bari is beautifully adequate in a role that does not call for too much in the histrionic line. Darryl Hickman, as the boy Eddie, is good enough to make his more experienced elders, including James Gleason and Thomas Mitchell, toe the marks. Lloyd Bacon's direction, whose mastery of human and warming touches was so evident in "The Sultans," stresses these qualities wherever possible and injects a living aspect to many of the scenes to lift them out of the ordinary. Returns should be good, all indications with the McCoy name and Rickenbacker fame drawing them in and favorable word-of-mouth keeping them coming.

The story is told in flashback form, as Rickenbacker (Fred MacMurray) and seven crew members of an army transport crash-land in mid-ocean and take to three life rafts, without food and water. As they drift, apparently hopelessly, Rickenbacker remembers his boyhood and his love for machines inspired by his father (Charles Bickford), which led him to work in Thomas Mitchell's automobile plant at the time when horseless carriages were scaring the noble horse into frenzies. His first pay results in an airplane flight, a crash and a promise to his mother (Mary Philips) never to fly again, which he observes until she releases him from it and he becomes America's No. 1 Ace, during the first World War. He remembers his romance with Lynn Bari, their marriage, postponed by the war, his hair-raising escape from death as a racing driver, and again after a transatlantic flight. During a day offshore, he gains his first experience in the war, the men have their first water during a rainstorm, on the nineteenth day, their first food when a seagull alights on Rickenbacker's head and he catches it. Finally, after 21 days, a patrol plane sights them in the fading light, just as hope has run out, and the men are rescued by a

STIN

"M-G-M... 4 Not Set"

'WEEK-END AT THE WALDORF' LAVISH WITH BIG NAMES

Rates • • or better generally on name value

M-G-M

130 minutes


Directed by Robert Z. Leonard.

With its tremendous star value, an opulent M-G-M production built around New York's most famous hotel and a sure-fire double-barreled romantic plot, "Week-end at the Waldorf" can't miss being big box office. Four of the country's top-ranking names — Ginger Rogers, Lana Turner, Walter Pidgeon and Van Johnson — supported by a half-dozen other M-G-M personalities, add up to the annual pull of the year. The story, "suggested by a play by Vicki Baum," is obviously an updated remake of "Grand Hotel," with its stock magic touch of a marvelous actress, the hotel stenographer and the two hotel guests who fall in love with them, one double-barreled romance. As the main and so-called comedy supplied by Robert Benchley is especially feeble and adds nothing but extra footage to an overlong film. Withal, it holds interest mainly because Director Robert Z. Leonard skillfully switches back and forth between his varied strains of characters — some of whom never actually meet. Of far more interest than the sentimental romance of the hotel stenographer, torn between the promise of wealth or life with a wounded air force captain, or even the more sophisticated romantic tangle between the screen star and the world-weary press correspondent is the life, color and movement of the fabulous Waldorf-Astoria. The Starlight Roof, the magnificent lobbies and the suites of the hotel are reproduced in amazing detail and interspersed with actual shots of the Park Avenue entrance and the skylines of Manhattan. This is glosy escapist fare — and the mass of movie fans probably will eat it up.

The action, which takes place during one Week-end at the Waldorf-Astoria, combines a number of story threads. One of the star girls Ginger Rogers finding war correspondent Walter Pidgeon in her suite as he attempts to aid cub reporter Keenan Wynn get a story. When prospective bride Phyllis Thaxter accuses Rogers of attempting to steal her fiancée, Ginger passes Pidgeon off as her secret husband and he insists on playing the part, with the obvious results. Meanwhile, hotel stenographer Lina Romay becomes friendly with flying ace Van Johnson, about to undergo a serious operation, and he falls in love with her. Forger for the wealth and comfort, without the wedding ring, offered her by Edward Arnold, a swindler, she temporarily foresakes Johnson, but love conquers all. By marrying the airman, she gives him faith in overcoming his ailment.

Strikingly gowned and coiffured, Ginger Rogers makes an excellent impression as the bored sophisticate who finds romance with a devil-may-care war correspondent, splendidly acted by Walter Pidgeon. Lana Turner does nicely as the troubled little hotel stenographer and, while Van Johnson is not very convincing as the unhappy air force captain who loves her, he is his boyish self — which all his millions of fans desire. Edward Arnold is also happily cast as a big-time swindler and the smaller roles are admirably handled by Phyllis Thaxter, Warner Anderson and Rosemary DeCamp — to mention only a few. Xavier Cugat, who plays both "And There You Are" and a Mexican number, "Guadalajara," also adds name value.

DENLEY

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JULY 23, 1945
'ANCHORS AWEIGH' SMASH HIT TECHNICOLORE MUSICAL

Rates • • • + generally

M-G-M
144 minutes

Directed by George Sidney.

This elaborately Technicolor musical is loaded to the gunwales—and overflowing—with the glamour of its sparkling, some of it excessive. It is a sure-fire bet for big money in all situations. "Anchors Aweigh" needs nothing so much as a hard-hearted and prudent cutting to bring it down to a mere two hours or so. In common with other recent M-G-M musicals, this suffers from an embarrassment of riches, and while the Frank Sinatra-Gene Kelly fans never seem to get enough of their idols, the fanatics of other spectacles might rebel when the picture plays the two-hour mark.

Sinatra and Kelly are a pair of go's who are a whole navy of entertainment themselves. They sing and dance together and they sing and dance separately. Kelly is terrific, about as good as Fred Astaire at his best. And he can act, making the most of his fairly limited role, which has been many songs, topped by "I Begged Her" and "The More I See You," both already in the hit class. However, "The Voice" is not seen to best advantage; the picture pretty much graphed very unfailingly and looks so emaciated at times that all those gags about his lack of flesh will be given fresh impetus. This lavishly-mounted picture of the pretty Kathryn Grayson, whose clear soprano is heard to excellent advantage, and Jose Turbí, who played the piano as only he can.

One outstanding number has him leading a group of keyboard prodigies on the stage of the Hollywood Bowl. While such sequences as Kelly's bedtime story, wherein he dances with cunning cartoon figures, and his athletic feats a la Douglas Fairbanks are entertaining, they simply seem excessive in a show so copious with musical numbers and so short on story. But perhaps we are being captious about a production that will delight most people. It's a smash hit.

After this, and many heavy citations, Gene Kelly, a typical "wolf" and his bawful pal, Frank Sinatra, who idolizes him, are given a four-day leave. Sinatra asks Kelly to help him get a girl and, after Kelly reluctantly agrees, they are unexpectedly asked to bring home a little lost boy. Dean Stockwell, who lives with his aunt. The latter proves to be Kathryn Grayson, a pretty movie extra who has hopes of auditioning for Turbí. To help Sinatra win Miss Grayson, Kelly tells her that he can get her the audition but, later, he finds that he is falling for herself. While Kelly and Sinatra try in vain to get Miss Grayson to accept the appointment to sing for Turbí, she accidentally meets him in the studio commissary.

Meanwhile, the bawful Sinatra has found a kindred soul in Pamela Britton, a waitress who speaks his Brooklyn language, and after Miss Grayson's screen test is a great success, Kelly confesses his love for her.

Turbí is thoroughly at ease as Turbí, the helpful studio musical director. Miss Grayson does nicely as the singing heroine who gets Kelly, but Pamela Britton is too obviously Brooklynerese as Sinatra's vis-a-vis. A serious-faced little sprite, Sharon McManus, stands out in her one scene with Sinatra and Dean Stockwell is another cute youngster.

BARTON

'HIS HIGHNESS AND THE BELLBOY' A DULL FAIRY TALE

Rates • • + on name value

M-G-M
112 minutes
Hedy Lamarr, Robert Walker, June Allyson, Carl Esmond, Agnes Moorehead, "Rags" Ragland, Barbara Briton, Anita Bolster, Jack Norton, Tom Dugan.

Directed by Richard Thorpe.

Not even the customary M-G-M production gloss can hide the fact that "His Highness and the Bellboy" is a pretty boring movie. Although this fanciful fairy tale of a visiting European princess (pre-war vintage) is made almost as heartily as was the grace of Richard Thorpe's tongue-in-cheek direction, it frequently becomes stickily sentimental and tiresome during lengthy dialogue passages. Both Hedy Lamarr, who is appropriately lovely and regal, and Robert Walker, who is engagingly shy and natural, as well as June Allyson, in the difficult role of a pitiful invalid, try hard to breathe life into a cardboard role but with only fair success. An elaborately dream sequence which gives the bed-ridden Miss Allyson the opportunity to dance is also overlong and the picture would have benefited by more of the rowdy comedy shown in the bar-room sequence. The shears could have been employed as often as the earlier scenes for, even if the climax is prefatory, it has some substance. The Lamarr-Walker combination will mean fairily good box office returns, but male patrons will find much of it dull and word-of-mouth certain to be detrimental. Definitely not for action spots.

Because the princess of a mythical European kingdom, arrives in New York hoping to meet Warner Anderson, a news-paper boy who has loved her for six years before. At the hotel, she becomes acquainted with Robert Walker, a bell-boy who mistakes her for a maid until she saves him from being fired by requesting that the manager make him her personal attendant. Walker lives in the same house with June Allyson, a pretty young invalid who loves him and awaits his daily visit, although he is unaware of this fact. Hoping to meet Anderson, Miss Lamarr goes out with Walker on several occasions and he gets the impression that she loves him. After a wild evening at a low night club, Miss Lamarr is arrested and, on her return to the hotel, she learns that her uncle has died and she is queen. When Walker goes to say goodbye to Miss Allyson, she tries to take a few steps toward him and he then realizes what he loves. He then goes to a pastor and Lamarr and tells her that he cannot return to her country with her, as she had requested. She then abdicates in order to marry Anderson and "they all live happily ever after."

DENLEY

'OUR VINES HAVE TENDER GRAPES' GENTLE, SLOW-MOVING STORY

Rates • • + generally, except in action spots

M-G-M
165 minutes

Directed by Roy Rowland.

With little Margaret O'Brien and that other completely-natural child star, Jackie "Butch" Jenkins to brighten the occasional drab stretches of an episodic plot, "Our Vines Have Tender Grapes" becomes a tender, heart-warming picture about simple farming people. The ordinary, everyday jobs and fugal pleasures of a Scandinavian-American family during the four seasons have the same genuine quality of M-G-M's more elaborately-filled "Meet Me in St. Louis" that will not approach the grosses of that boxoffice winner, it should do a bit above-average business in all except action houses. Life is generally so peaceful in the Wisconsin town of Fuller Junction that the arrival of a new teacher is an event and a few residents get up before dawn just to see a circus pass through. The two youngsters' adventures rowing an old bathtub through the Spring floods fur-

nishes some excitement and a spectacular barn fire makes a thrilling climax, but otherwise the action is placid yet always interesting. Margaret O'Brien and Edward G. Robinson are for a well-chosen cast, under Roy Rowland's understanding direction, makes the hard- working story sometimes inarticulate Americans of George Victor Martin's book spring vividly to life.

Margaret O'Brien, 7-year-old daughter of Edward G. Robinson, Wisconsin farmer, and his wife, Agnes Moorehead, has been playing the time playing with her cousin, Jackie Jen-

kins. After accepting a lift home in the car of James Craig, editor of the local paper, they meet Frances Gifford, attractive new school teacher, who hopes to get away from this dull community as soon as the term is over. To console his little daughter for ac-

The Spring which brings the usual floods. When the fine new barn of their neighbor, Morris Carnovsky, burns to the ground and he is forced to shoot all of his calves in the blaze. Margaret shames all the other thirsty townpeople by offering to give her precious water to those who need it. She then goes to a pasture for the broken farmer. Her gift makes the others realize the spirit of neighborliness and they offer cattle, hay and fodder to those in need. Margaret falls in love with Miss Gifford, is then able to make her understand the spirit of this small town and she decides to stay and edit his newspaper while he goes off to war.

Margaret O'Brien is delightfully appealing, as always, and Jackie Jenkins is again one of the best loved of the little people. Edward G. Robinson gives a splendid portrayal of the simple, hard-working farmer and Agnes Moorehead is excellent as his more practical wife. James Craig and Frances Gifford are good in the romantic roles.

Dorothy Morris has a fine bit as the village simpleton.

YORK

FILM BULLETIN
Bette Davis in "The Corn Is Green"

BUSHELS OF IT!

Every New opening Proves it's the new Warner Smash!
'ON STAGE, EVERYBODY' LIVELY MUSICAL PROGRAMMER

Rates • • + for family houses

Universal

75 minutes


Directed by Jean Yarbrough.

A lively song-and-dance fest with a nonsensical vaudeville-versus-radio plot, "On Stage, Everybody" is good, light entertainment, especially for naborhood audiences. Although suggested by the former Blue Network program of the same name which conducted a talent hunt, the introduction of the radio contest winners, which might easily have become monotonous, occupies only occasional moments of footage. Despite this, there are no less than 13 song numbers or dance routines, most of them neatly worked into the show business plot and rendered by that clever comedienne, Penny Ryan, and her new young partner, Johnny Coy, who recently scored in "That's the Spirit." The latter's sensational stepping to "I'm So At Home With You" is the picture's high spot and, while he lacks Donald O'Connor's brash personality, he is a better romantic lead. Much of Jack Oakie's ridiculous antics as a stubborn vaudeville hoofer who holds out against radio are familiar but amusing, as are the theatrical boarding house scenes. Of the ten winners of the radio show, only Bob Hopkins' impersonations and Georgianna Bannister's warbling of the old favorite, "Take Me in Your Arms," stand out. However, the exploitation value of the well-known radio title should help business in the family houses, naborhood and small town.

Jack Oakie, a former vaudeville headliner, is still doing song-and-dance routines with his 18-year-old daughter, Penny Ryan, in small-time theatres. Unknown to the pair, Miss Ryan's grandfather, Otto Kruger, arranges to have the team hired for a new engagement, but when Oakie learns that he is expected to participate in the theatre's weekly radio broadcast, he goes berserk and claims that radio killed vaudeville. The pair are then forced to look back at Esther Dale's theatrical boarding house wheremie and his son, Johnny Coy, who now work in a department store, get them a job there — but in the radio department. After Oakie smashes the stock's store, he lands in jail and he finally agrees to let his daughter go to live with Kruger. After getting off to a false start with her rich relatives, Miss Ryan sends for Coy and, together, they ingratiate themselves in the jive set. Meanwhile, Oakie, at the Actors' Home, is finally won over to radio by listening to a World Series' broadcast. He conceives an air show that will present new and old talent and Miss Ryan sells "On Stage, Everybody" to Kruger, who heads a broadcasting company. The show is an immediate success and they start to uncover many talented youngsters.

Peggy Ryan, who is adept at singing and dancing, again proves herself one of the screen's outstanding comedienne and Coy is a first-rate partner for her. Julie London is an attractive young blonde and Esther Dale, Wallace Ford and Otto Kruger contribute good performances.

YORK

'LEAVE IT TO BLONDIE' SNAPPY COME-BACK FOR SERIES

Rates • • + as dweller in naborhoods and small town spots

Columbia

73 minutes


Directed by Abby Berlin.

After a two-year absence from the screen, Columbia re-introduces the popular "Blondie" series with this fast-moving programmer which follows the Chic Young comic strip style. Although the farcical plot contains amusing, true-to-life situations, some of the players, particularly Arthur Lake as Dagwood, are forced to mug and dabble in yuk comedy cartoon figures. While Lake's clowning does get laughs, Peggy Singleton, as Blondie, and Larry Simms, as the young son, Alexander (formerly called Baby Dumpling), give far more natural portrayals which make him more impressive as an actor. Dithers, Dagwood's exasperated boss, and Marjorie Weaver and Chick Chandler also contribute amusing performances. The song contest episode is a high spot, but the tunes are employed for comic effect and are not in the popular vein. Because family audiences will recognize and sympathize with the couple's domestic misunderstandings and financial difficulties, the series is above-average fare for naborhood and rural areas.

After balancing their budget, Dagwood and Blondie (Arthur Lake and Peggy Singleton) decide to contribute $100 left over to Save the Seeds. However, each unwittingly contributes a $100 check and, as neither wants to renege, one of the checks is certain to bounce. To help out his worried parent Larry Simms enters "That Blue-Eyed Sweetheart of Mine," an old song he found in the attic, in the song contest sponsored by Eula Morgan, a wealthy woman who owns Dagwood's boss, Mr. Dithers (Jonathan Hale) who wants to sell some property to Miss Morgan, learns that Dagwood's song (actually written by his uncle) is one of the three chosen, he insists that he take time off to prepare for the finals. Meanwhile, Blondie, who has heard about a dark woman in Dagwood's life, comes jealous when she sees him practicing with the voice of Marjorie Weaver and she locks him out of the house. Dagwood then has to sing without his usual vaudevillian singing. Miss Weaver cooks up a scheme to have a record made of his song. Dagwood then mouths the words while the record is played and, when the deception is discovered, she hands him the $250 prize money and, in addition, agrees to buy Mr. Dithers' property.

LEYENDECKER

'ARSON SQUAD' FAIR ACTION PROGRAMMER

Rates • • as dweller in action spots; fair

supporting dweller for naborhoods

PRC Pictures

65 minutes


Directed by Lew Landers.

A moderately-exciting programmer, containing a spectacular fire, two murders and the usual punch of the "Arson Squad" will make a satisfactory dweller for action spots. Although the arson theme is a comparatively novel one for films, the same value is mild and the picture will be useful only as a supporting dweller in naborhood houses. Blazing buildings and roaring engines start the film off at a breakneck pace and, while the main plot is more concerned with an investigation conducted by a fire insurance man and an arson squad chief, the audience is kept guessing as to the identity of the mastermind right up to the suspenseful climax. Robert Armstrong is convincing as the persistent arson squad head, but Frank Albertson, as the cracking salesman and his romance with a sophisticated newcomer, Grace Gillen, is just so much excess footage. The outstanding performance is given by Jerry Jerome, as the screen's best delineator of milque-toast roles.

When a woolen warehouse burns and one of the company's senior partners is found murdered in the ruins, Robert Armstrong, head of the arson squad, and Frank Albertson, are called out to investigate their suspicions of arson. When Armstrong discovers that the blaze was set by an ingenious device placed close to inflammable materials, Albertson has the $240,000 insurance payment withheld from the objectors of Chester Clute, the firm's underwriter. Albertson also makes a date with Grace Gillen, the murdered man's secretary, and gets valuable information from her. Meanwhile, Byron Foulger, remaining partner, is interested in the money and, who supplied the woolen consignment and who started the fire, to insist on the insurance payment! The insurance firm finally makes payment after Foulger files suit but the latter is shot by Jerome before he can make a get-away with the money. Armstrong also discovers that Jerome is planning to start an oil warehouse and makes a wool shipment. The fire is set off when a telephone call opens a wire but Armstrong's men are on hand to put it out. Finally, Clute is revealed as the mastermind of the arson ring.
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1919
- The Miracle Man

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Will Be Featured Also In
HUNDREDS OF CHAIN-
BREAK AND SPOT
ANNOUNCEMENTS

SPECIAL
SUPER-TRAILER-
FREE!
A Real Attraction In Itself
This Brilliant Short Short Packs
With Entertaining Facts Abou
PARAMOUNT STARS
Exciting News of
9 COMING ATTRACTIONS
Announcement of
PARAMOUNT MONTH
And A Tie-In With
YOUR THEATRE

If you haven’t already booked
this great screen salesman, ask
your exchange for it today—
FREE!

Coast-To-
START!
Leading Stars will vie for exchange City to help
and Insure Intensity For
Paramount Month Attraction
3RD-OF-A-CENTURY
EDITORIAL COMMENT

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Use 'Em to Help Make Paramount Month Your Greatest Money-Making Event!

5-WAY NATION-WIDE PROMOTION

Will Help Make PARAMOUNT MONTH Your Biggest Profit Month In One-Third Of A Century!
"If It's A Paramount Picture, It's The Best Show In Town..."
RANKIN PROBE MEETS OPPOSITION

The House Committee on Un-American Activities voted last week to send an investigator to Hollywood to investigate the need for an investigation of alleged subversive activities which Representative John Rankin (D., Miss.) charged was rampant in Hollywood. The committee is now under the chairmanship of Representative John S. Wood (D., Ga.) following the resignation of Edward J. Hart (D., N. J.) as head of the committee because of differences with Rankin which were climaxd by the latter's determination to probe into one of his state show, with the Mississippian as spokesman for the committee reaffirming his decision to conduct the investigation.

The new chairman stated that he intended to keep the study from developing into a smear campaign, insisting that if the investigator found no grounds, there would be no hearings. This, apparently, is not in line with Rankin's opening statement, whose mind was obviously made up that "one of the most dangerous plots ever to bedevil a state" in Hollywood. Wood's appointment, nevertheless, has met with Rankin's complete approval.

A delegation of Congressmen from California, headed by Representative Helen Gahagan Douglas, conferred with Wood last week, reportedly telling him that they are convinced that Rankin has chosen Hollywood for his witch hunt in order to gain publicity and urged caution in his handling of the study. Rankin lost no time in reminding the delegation of his visit to Hollywood and the efforts of the Committee on Un-American Activities to investigate the activities of Hollywood and elsewhere.

"We are going through with this investigation as planned," he said "decent" Americans were demanding state and Federal censorship of films and it was one of the important duties of Congress to learn to what lengths the film industry is going.

Recognizing Rankin's obvious plug for publicity, Representatives Adolph Sabath of Illinois and Samuel Dickstein of New York both offered to furnish Mr. Rankin with evidence of un-American activities which are more dangerous to the nation than any thing he might find in Hollywood. They referred to ultra-reactionary and nightshirt organizations and offered to provide Rankin with lists of such elements from the files of the old McCormack-Dickstein committee. They also pointed out Rankin's tendency to follow in the footsteps of the defunct Dies Committee which chose to make headlines out of alleged Communist activities, while Fascist organizations were running rampant.

INDE RANKIN RAW STOCK ALLOCATIONS

Specific allocations of 33-mm. raw stock totaling 166,027,000 feet were assigned to 30 independent producers during the 12-month period ending August 31st this week, the Consumer's Durable Goods division of the War Production Board reported.

Chairman of the House Committee on Un-American Activities, Mr. Rankin, was appointed chairman of the Committee on Un-American Activities, and members of the committee were sworn in.

The condition of Rankin's film industry investigation is that

M-G-M TO KEEP SLIDING SCALE

M-G-M will retain its sliding scale method of selling and its right to designation of product, William F. Rodgers told a meeting of company salesmen at a divisional meeting in Chicago, which was concluded July 14th. Rodgers indicated that the company and thousands of its customers believed the sliding scale method to be fair, and as for designation, there is no other means we know of to intelligently price our merchandise," he said.

Pictures, however, will be reclassified, he said, whenever supporting facts are brought to the company's attention which show reclassification to be warranted.

Rodgers announced that no definite release dates of any M-G-M product beyond the 12th block will be announced at any of the company's divisional meetings, with the sales department advising producers to do a thorough selling job on each block before the next group is announced. He said that the company plans no reissues in conjunction with its new season's product and in specific locations where a product shortage exists in subsequent runs, current M-G-M product will be made available for a longer period. The two reissues released by the company last year, while not entirely disappointing from the standpoint of sales, said Rodgers, conflicted with new releases and interfered with the company's star-grooming policy.

No other two-a-day road shows will be set for "Ziegfeld Follies" for the time being, except for the previously announced two-week engagement in Boston and Pittsburgh. "Swatter at the Waldorf" and "Anchors Aweigh" will be sold as specials.

George A. Hickey, West Coast district manager, was promoted to West coast sales manager, thus making six division managers in the series. The company's headquarters will remain in Los Angeles and San Francisco, Seattle, Portland and Los Angeles will come under his jurisdiction.

(Continued on Page 16)

JULY 23, 1945
The Picture that can change Your Life!

The Cheaters

Starring

JOSEPH SCHILDKRAUT
with BILLIE BURKE • EUGENE PALLETTE
ONA MUNSON • RAYMOND WALBURN
He performed a financial miracle with the Pidgeon family

He’ll perform a financial miracle at your box office

ANNE GILLIS • RUTH TERRY • ROBERT LIVINGSTON • DAVID HOLT
and ST. LUKE’S CHORISTERS

Directed by JOSEPH KANE • Screen Play by Frances Hyland
Original Story by Frances Hyland and Albert Roy

A REPUBLIC PICTURE
One Third of A Century in Entertainment

PARAMOUNT HAS A BIRTHDAY

It seems that way back in 1912 a Hungarian immigrant named Adolph Zukor, after amassing a tidy sum as proprietor of a string of nickelodeons, took the unprecedented step of importing from France a four-reel film, "Queen Elizabeth," which Sara Bernhardt had made. Its success confirmed his belief that there was a market for full-length pictures instead of the one-reel product which had been the mainstay of exhibitors up to that time. Leaving the management of theatres to partner Marcus Loew, Zukor formed an independent production outfit called Famous Players Company and thus initiated the beginnings of what was to become one of the most powerful and prolific motion picture production and distribution organizations in the world, Paramount Pictures.

The historic achievement of serving the industry and entertaining the world for a third of a century is being celebrated as Paramount Month, August 26 to September 29 in all lavish a manner as the industry has seen. All media of advertising and publicity, in addition to spectacular exploitation stunts, are being used to that end. Special radio broadcasts, visits to key centers by Paramount stars as ambassadors of good will, extra advertising campaigns, special trailers, and lots more will let the industry know how Paramount feels about its line-up of product, which the company claims is the strongest it has ever produced.

'Incendiary Blonde' Anniversary Film

Topping the list is "Incendiary Blonde," starring Betty Hutton in the role of the late Texas Guinan, with Arturo de Cordova and Barry Nelson. This Technicolor extravaganza has been selected by the company as its Anniversary production and has designated the week of September 2nd as Paramount Week, during which the company will endeavor to have the film play as many theatres as possible.

Six other films will be released during Paramount Month as the Anniversary block. These are the Hal Wallis production, "You Can't Go Home Again," with Robert Cummings and Elizabeth Scott; "Out of This World," wherein Bracken sings and Crosby's voice comes out; "A Medal for Benny," with Dorothy Lamour and Arturo de Cordova; the Pine-Thomas production, "Midnight Manhunt" and reissues of two big grossers of previous seasons, Cecil B. DeMille's "Northwest Mounted Police" and "This Gun for Hire," Alan Ladd's initial starring vehicle. These films also constitute the final block for Paramount's 1944-45 season.

New Season Attractions


"Kitty" co-starring Paulette Goddard and Ray Milland, with Mitchell Leisen directing, is a romantic drama of London in the eighteenth century. "Two Years Before the Mast," based on the Richard Henry Dana sea classic, has Alan Ladd, Brian Donlevy, William Bendix and Barry Fitzgerald, with John Farew directing. "Road To Utopia," latest in the Crosby-Hope-Lamour series, takes Paramount's gold-dust zanies into the Yukon during the gold rush days. Paul Jones is the producer and Hal Walker directed. "Miss Susie Slagle's," starring Sonny Tufts and Veronica Lake, is based on the successful August Tucker novel about a medical students' boarding house, as famous as the University itself. John Houseman produced and John Berry directed.

Paramount's Beginnings

Zukor's initiation of the producing unit in 1912 was followed by rapid strides in progress when Jesse L. Lasky, Cecil B. DeMille and Demarest formed the Lasky Feature Play Company in 1913 and went out to Los Angeles to make pictures be-
How the Navy Met the Threat of Japan’s Suicidal “Secret Weapon” Off Okinawa! . . . 4,232 Sons of Heaven Blown to Hades—Man by Man and Plane by Plane—Scores of Them Before Your Very Eyes—In

THE FLEET THAT CAME TO STAY”

Presented by the U. S. Navy

BOOK THIS MOST SENSATIONALLY THRILLING OF ALL NAVY SHORTS FREE AT YOUR PARAMOUNT EXCHANGE. RELEASED JULY 26, ONLY ONE MONTH AFTER OKINAWA WAS CAPTURED!

2 Reels—20 Minutes
Released by Paramount For the Office of War Information, Through the War Activities Committee, Motion Picture Industry
WHAT THE NEWSPAPER CRITICS SAY
HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'YOU CAME ALONG' MAWKISH, PROLONGED ENDING SPOILS IT
 PARAMOUNT (Hal Wallis)
...Sloppy and sentimental patchwork of straight screen stereotypes, lacking a shred of distinction in the dialogue or the imagery. The sole and profitless purpose seems to be to build up pathos with a whole lot of wishful chit-chat and the endless repetition of that song...Except that Lizabeth Scott has a fragile and appealingly candid face, she had little else.” CROWTHER, N. Y. TIMES.
...Precise characterizations make one forget an unconscionably long and corny climax...Director Farrow has lost his way in the ending...Since he has put a great deal of heart in the core of the work, the show is definitely worth seeing...So good that it should have been better.” BARNES, N. Y. HERALD TRIBUNE.
...Opens on a note of gaiety and closes on one of sadness. In between, the action is mostly frollicome and the dialogue breezy...Picture's chief distinction is that it introduces Lizabeth Scott to screen audiences.” CAMERON, N. Y. NEWS.
...Interesting and occasionally sensitive movie. Without the heavy coating of Hollywood schmaltz it has received, it might even have been an important one...One will be impressed with the honesty...Descends eventually into a morass of Hollywood commonplaces...Becomes increasingly mawkish and purposeless. When the end finally comes, one feels one has sat through a much longer picture.” PECK, PM.

'NOB HILL' COLOR MUSICAL CALLED DREAMY, Corny, LAVISH
20TH CENTURY-FOX
...A copy of that studio's 'Hello, Frisco', which was a copy of 'Alexander's Ragtime Band'. Songs are presentable...George Raft is rather silly, Joan Bennett even sillier...Peggy Ann Garner is badly wasted as a juvenile go-between...Corn—only this corn, unlike the whiskey, does not improve with age.” CROWTHER, N. Y. TIMES.
...Listless charade cut to the usual pattern of Barbary Coast pictures...Clumsy situations and colorless language and characterizations make 'Nob Hill' a dreary show, despite its gay clothing and musical interludes.” GUERNSEY, N. Y. HERALD TRIBUNE.
...Three stars...Roles are well played and no expense has been spared to make this Technicolor picture an entertaining one...George Raft is ideally suited to the role of Tony Angel...Henry Hathaway's direction gives the film a lively tempo.” CAMERON, N. Y. NEWS.
...Has action...music and costumes and choruses...The ingredients of good entertainment and 20th Century-Fox has spent plenty to bring them to you...Ought to please everybody but a few perfectionists who think a picture should be more than a spectacle—that it should show real people in a real environment and touch common human experience honestly and revealingly.” L. M. PHILADELPHIA RECORD.
...Typical 20th Century-Fox musical — lavishly colored, loud, lusty, better than some and not nearly so good as many others...Practically impossible to feel any real interest in the plot...but the musical numbers are presented in a merry three-ring circus manner.” LEE, PHILADELPHIA BULLETIN.

'SON OF LASSIE' SEQUEL LACKS WARMTH OF ORIGINAL
M-G-M
...Sequel to the gently fanciful 'Lassie Come Home' has dropped all the spirit of its original and gone off in an entirely new direction...Type of picture we haven't had in years — the wild and incredible variety that Strongheart and Rin Tin Tin used to give us way back in the silent picture days.” COOK, N. Y. WORLD-TELEGRAM.
...Thriller-diller sequel...has its touching moments...Cooked up plot situation...Highly Technicolored and astounding with British accents.” THIRER, N. Y. POST.
...Newcomer falls short of being a worthy heir to a champion

'THE NAUGHTY NINETIES' A. & C. LUG OUT THE OLD ONES
UNIVERSAL
...Abbott and Costello have either run out of comedy routines or they have such affection for their old ones that they figure it is fair to repeat...Literally a musty archive of old gags and acts they have played before...Just an A & C romp with the boys giving a routine imitation of Abbott and Costello in their palmer days.” CROWTHER, N. Y. TIMES.
...Tailormade for the two comedians, a potpourri of clowning routines lightly held together by what could just barely pass as a plot...Gives the stars plenty of opportunity to present their own particular brand of high-class slapstick, and so there is no reason why it shouldn't please the Abbott and Costello fans.” GUERNSEY, N. Y. HERALD TRIBUNE.
...Contains virtually nothing that you haven't heard before...If you want to do something nice for Grandpa, take him to Loew's Criterion. It will be the first he's heard a lot of those jokes since he was a kid.” COOK, N. Y. WORLD-TELEGRAM.
...Liberal use of old gags...Lou Costello is naturally a funny fellow. It's too bad he can't seem to work clear of his old routines now that they're becoming so threadbare.” WINSTEN, N. Y. POST.
...Tiresome parade of Abbott and Costello pratfalls, slapstick chases and corny vaudeville-hurlesque routines, set in as lacklustre a production as Universal Pictures has ever given its meal-ticket comedians.” PECK, PM.

'BEDSIDE MANNER' MILD FLUFF FOR THE INDISCRIMINATING
UNITED ARTISTS (Andrew Stone)
...LighTEST sort of fluff, whisking along its way in a disarmingly good-natured and lighthearted manner...Carelessly made picture shouldn't really have much in the way of entertainment. Nevertheless, its breezy, unpretentious airs do make an hour or so slip by effortlessly...Most of its very minor charms come from the pleasant set of people heading the cast.” COOK, N. Y. WORLD-TELEGRAM.
...Not affecting as a romance, and as a comedy the laughs are widely spaced. The heat that can be said is that it attempts a light-minded minimum...Passive, undemanding spectators are most apt to tag along with mild satisfaction.” WINSTEN, N. Y. POST.
...Ridiculous piece of cinematic fun...Since the performing is no more acute than the plot, the film stumbles through a succession of slapstick and romantic sequences with a minimum of entertainment.” BARNES, N. Y. HERALD TRIBUNE.
...Whole silly tenor of this picture is such as to leave one in doubt whether Mr. Carroll is playing at being a cuckoo or the whole fantastic film is just plain dumb. Frankly, we suspect the latter.” CROWTHER, N. Y. TIMES.
In celebration of the company's Third-of-A-Century Anniversary, Paramount has come up with a boxoffice bombshell in this movie based on the colorful and exciting life of Texas Guinan. The Film Bulletin review reported that this lavish Technicolor musical is "chock-full of all the ingredients that make up the magic word — Boxoffice!" Backed by a terrific pre-release selling campaign, Incendiary Blonde will come to the exhibitors as blazing hot entertainment merchandise. The showman who picks it up from there and gives it a little extra push will find himself with a record-breaker on his hands. Is that bad!

(Continued on Next Page)
EXPLOITATION PICTURE

(Continued from Preceding Page)

1. The film story of Texas Guinan has her father, Mike (Barry Fitzgerald), a lovable old failure who is always losing money on horses and get-rich-quick schemes. He is a trial to his wife (Mary Phillips) and Texas (Betty Hutton).

2. When financial disaster strikes the family, Texas rides a bucking bronco at a rodeo and, despite her father's anger, joins the show which is owned by Bill Kilgannon. Texas' act consists of rescuing a "baby" from under thundering hoofs. The baby is really a midget.

3. Texas becomes famous and joins the infant movie industry as a western riding star. Her father gets involved in a phony stock deal. To protect Mike and Texas, Kilgannon (Arturo de Cordova) buys out the picture company and assumes the blame for the stock deal. Texas accuses him of having cheated the Guinan family out of their movie interests.

4. Texas goes to New York, stars in a Broadway show and then becomes Queen of the Night Clubs, the "Hell Sucker" girl.

5. Kilgannon arrives in New York to patch up his differences with Texas just as a bootleg mob tries to shoot up her club. In the shooting a bottle of ketchup spills on old Mike Guinan, who, thinking it is blood, confesses to it, and not Kilgannon, was responsible for the fake stock deal.

6. Texas agrees to marry her new partner, Kilgannon and picks New Year's Eve to make the announcement. That night the gangsters, intent on taking over the entire plan to kill Kilgannon, the latter lures them into the street and kills two, while he is badly wounded. Facing a ten year sentence for manslaughter, he is told by Texas that she will wait for him.
COLUMBIA

The dog days are here and production around town is slowing down to mid-summer pace. The drop-off is hardly more than seasonal, despite the handicap of the continuing bogged-down status of the set-dresser's strike.

At Columbia there are only two pictures in work. One being "Snafu," which has been going since June 25 and should wind up very shortly. The other is a western started July 9, called "Song of the Prairie" (Ken Curtis-June Storey).

Planned for an early start is "Gilda," the Rita Hayworth starrer. This is a straight dramatic role for Miss Hayworth and Glenn Ford has been signed to play the male lead. He has been working with Bette Davis on the Warner lot in "Stolen Life."

"Hail the Chief" is another film to be started this month at Columbia. It is a comedy which Ray Enright will direct. Dennis O'Keefe and Willard Parker have been signed for leading roles.

Something new in training schools is Columbia's Academy. Writers and potential authors from colleges and other creative fields will be given an opportunity to train especially for the technique of motion picture writing. Lewis Jacob will head the department, with Eve Ettinger aiding in the selection of people to be trained. This progressive unit moves in alongside the already functioning school for young players in dancing, voice and drama.

It would seem this studio has an eye to the future and an ear to the ground. Surely, there is no surer way of lining up fresh talent, so essential in motion picture making, than to train it on the home grounds. This is certainly a step forward for Columbia.

METRO-GOLDWYN-MAYER

John W. Considine, Jr., for twelve years a producer at this studio, is coming back in the same capacity after an absence of four months. Mr. Considine severed his connections with Metro to carry out his own plans for independent production. But, although no details were disclosed, it appears that Metro's invitation to come home was too tempting for Considine to ignore. His first picture in the renewal setup will be "The Gripholution," story of the famed repatriation ship.

Another shift in the production-executive department puts Jerry Brailer, former head of the shorts department, in as associate producer M. J. Siegel. Fred Quimby, now head of the cartoon department, will take over shorts. Too. The shorts program at the studio is being curtailed and it was felt that Brailer, who has made the feature quickies, "Main Street After Dark" and "Bewitched," had earned the right to move up to feature production.

Robert Z. Leonard, "Pop," to his legion of friends on the Metro end, has started his 23rd year with the studio by signing a new five-year contract as director. Leonard's record is in many ways unique. He has Academy Award winners to his credit. He was responsible for the successful teaming of Jeanette MacDonald and Nelson Eddy to the great profit of all concerned. Norma Shearer, too, was one of the Metro stars that soared by reason, in part at least, of the able Leonard direction. It is always good to hear of long associations like this in Hollywood, where most alliances seem to be built on quicksand and people fall on and off hand-wagons at random. Metro is one of the studios where long years of service and association are more the rule than the exception.

Van Johnson, who is largely responsible for the record-breaking business "Thrill of A Romance" is doing, is being rushed from one picture to another so fast it is amazing he can keep his scripts straight. He has just finished "Early to Wed," with Lucille Ball and Esther Williams. Now, he goes into "No Leave, No Love." This is the Joe Pasternak production which ex-writer Charles Martin is directing and in which English star Pat Kirkwood will be starred.

Metro-Goldwyn-Mayer has a new type of musical in "The Harvey Girls." It is more like a legitimate musical show than any film ever viewed by this writer. The story is not without the cliches typical of good musicals. Costumes, music, and production numbers fall much closer to the side of legitimate musicals than motion pictures. It is endowed with the rich red plush handling typical of Metro for its big song-and-dance shows. Judy Garland, John Hodiak and Angela Lansbury head the cast. And the Lansbury girl chalks up another solid performance that is sure to leave her audience wanting more.

Five in production on the Metro lot, with no new starters. "Two Sisters from Boston" (Allroy-Grayson-Lawford), "Hoodlum Saint" (Powell-Williams), "Letter for Evie" (Hunt-Carroll), "Postman Always Rings Twice" (Turner-Garfied) and "Big Shore Leave" (Gable-Garson) make up the imposing list of pictures in work.

MONOGRAM

"The Hunted," a psychological mystery story by Steve Fisher, which appeared originally in Detective Story Magazine, has been purchased by the King Bros. for release on the Monogram 1945-46 schedule. A production budget of $400,000 has been set for the filming — a high price on this studio's program. These men, who were responsible for "Dillinger," continue to plot their product with a shrewd eye on exploitation angles. As long as they can bring up such bellringers as "Dillinger," which continues to break records and belle controversy and criticism of it, the Brothers King will cut a wide swath in movie circles.

Two new pictures in work here. One is "Suspense," a murder mystery. Peter Cookson, Warren Williams, James Cardell are featured. A western, "Frontier Feud" (Johnny Mack Brown-Raymond Hatton) is the other.

PARAMOUNT

Paramount has closed a pre-publication deal with poetess Audrey Wurdemann for her novel, "The Life and Times of Uncle Jan Horak." This is a story of a Bohemian family set in the Wisconsin farmlands. Page the title-change department!

Hal Wallis has just paid $50,000 for screen rights to "Desert Town," a first novel by Ramona Stewart. Collier's hold the magazine serialization right and the book will be published in the Fall. The author will do her own screenplay...Producer Wallis has also
signed Michael Strong right off Broadway to a term contract and will test him for an important role in the Fall production of Lil-lian Hellman’s “The Searching Wind.” Joan Crawford is rumored to be up for a role in this or one of the other forthcoming Wallis pictures. With “Affairs of Susan,” “You Came Along” and “Love Letters” all measuring up to reasonable standards for entertainment and boxoffice, Mr. Wallis’ comparatively new independent unit is on solid ground. And with his constant effort to obtain only the best in material and players, it seems fair to assume that he is going to go forward. Although the Wallis pictures, thus far at least, have been aimed specifically at the carriage trade, he has not overlooked the importance of the mass moviegoer. All of his pictures carry enough in simple heartwarming story and person-able performances to please the simplest taste. In other and fewer words, Mr. Wallis is aiming to make pictures that will sell tickets from Broadway to Main Street in every city where they are exhibited.

In addition to the pictures now in work, Paramount plans three more to go this month. “Blue Skies,” the Irving Berlin picture; “The Bride Wore Boots,” which will have Barbara Stan-wyck and Robert Cummings, and a Pine-Thomas picture called “Hot Cargo,” with William Gargan, are scheduled.

Pine and Thomas are planning a film version of the popular radio program, “Big Town.” The radio feature has been a top-half-hour for eight years and the co-producers plan a series which will give them two pictures a year for the next seven years based on the ideas of the show. A figure in excess of $100,000 was reported as the price paid to Lever Brothers for the show.

Only three pictures in work currently with no new ones starting “Calcutta” (Ladd-Russell), “To Each His Own” (deHavilland-Lund) and “The Trouble with Women” (Milland-Wright) continue wind-up.

Charles Brackett and Billy Wilder have scored again with their production of “Lost Week-end.” Viewed last week by the writers and presented a well-constructed motion picture. Ray Milland achieves real acting heights as the leading character — an alco-holic. The subject matter of the story, well-handled though it is, makes box-office response dubious. But for picture-making at its best, “Lost Week-end” is sure to be recognized.

**PRC**

This lot is at a complete production standstill at this writing.

The announcement for the 1945-46 season promises activity. Fifty films are scheduled, according to an announcement by Presi-dent Leon Fromkess. Of the group, 34 will be feature productions with at least three in color. 15 will be westerns. Total budget for the year is set at about $8,000,000.

Already completed on the 1945-46 schedule are: “The En-chanted Forest,” “Club Havana,” “Detour” and “The Sons of Old Wyoming.” The first and last of this group are in color. Present-ly, PRC is using the DuPont monopack process, but Anscoc mono-pack may be used later if it is available.

Planned for early starts are the following features: “Bomb-shell from Brazil,” “The Lost Continent,” “Strangler of the Swamp,” “The Flying Serpent,” “The Clock Struck Five,” “Heritage,” and “How Do You Do?”

Expansion is planned for the coming year with new sound stages to be built on the lot and other increases in producing facilities.

Six stories have been purchased within the past ten days, for early production. An original called “I’m From Missouri,” and “The Mummy’s Daughter,” and “Prison Farm” are three of the list.

**REPUBLIC**

The reality of Republic entering earnestly into picture making in Mexico City comes closer with the announcement that President Herbert J. Yates is just back from that city after long conferences. $15,000,000 has been tagged for the beginning of the pro-gram that will start Republic making Spanish films and open a development laboratory for Consolidated Film Industries, also a Yates enterprise. There seems to be no limit to the expansion program started so ambitiously by the valley studio about a year ago. And daily, the signs of the expansion program come to life to prove it more than a paper project.

Scheduled for a July start is “Dakota,” a drama written by Howard Estabrook. John Wayne and Vera Hruba Ralston will be co-starred. Ward Bond and Walter Brennan head the sup-port cast. Producer-director Joseph Kane, who is in charge of the production, has a personal interest in the story which is based on the actual adventures of his father, Francis Inman Kane, an of-cer of the British Coldstream Guards, who settled in the Dakota territory when it was virtually primitive.

In line with its avowed exploitation policy, a double-sided 1 inch disc of fifteen spot announcements and three five-min shows for radio exploitation of “The Cheaters” has just been waxed at Republic. Appearing on the platter are: Joseph Schill-kraut, Billie Burke, Eugene Pallette, Ann Gillis, Ruth Terry and several radio actors. Original music for the transcriptions was recorded by Walter Scharf, musical director, and the Republic studio orchestra. This radio program is aimed at giving exhibitors the best radio service possible and the discs are being sent as soon as they are completed, to all Republic exchanges for di-tribution at local radio stations.

“Don’t Fence Me In,” the current Roy Rogers picture, is seven tunes scheduled including four Western classics. The set from which the picture is titled, written by Cole Porter, will, course, be featured.

In addition to “Don’t Fence Me In” (Rogers-Evans), which started July 12, a “Wild” Bill Elliott western, “Sheriff of Redwood Valley,” is in work. No other pictures are going at the moment but all guns are trained on “Dakota” with preparatory shoot already started.

**RKO-RADIO**

A surprise piece of news came in the announcement that Daniel T. O’Shea, president of Vanguard Films, Inc., and RKO President Charles Koerner had completed a deal whereby RKO takes over production of three Vanguard story properties. Titles stories are: “Some Must Watch,” “They Dream of Home” and “Notorious.” Alfred Hitchcock has been loaned to RKO to pro-duce and direct “Notorious.” Dore Schary has also been loaned to serve as producer on “Some Must Watch” and “They Dream of Home.”

Since Cary Grant and Ingrid Bergman were announced as the star roles in “Notorious,” producer Dore Schary may also be able to use them in the production to be made at RKO. Eth Barrymore, who just signed a four-year contract with Vanguard Films for one picture a year, has already been set for a role in “Some Must Watch.” Undoubtedly that casting will stand even under this new arrangement.

Val Lewton, who has built his reputation by apt handling horror and mystery films, has a new type of film on his schedule. He will do a musical based on a play by Ferenc Molnar called “The Lawyer.” William Cameron Menzies has been set to design and direct the production.

Sam Wood is talking terms again — this time with RKO. The pending deal would have Mr. Wood on a producer-direct chote for one picture a year for RKO. At present, Mr. Wood preparing “Heartbeat” for production by the Hakim brothers at Ginger Rogers will star. He also owes Columbia one picture, “The Tree of Liberty.”

Ann Richards, the girl who came up from Australia with advance publicity naming her as a rival for Greer Garson, has been signed at RKO on a two-picture-a-year deal. Her first assignment will be in “None So Blind” with Joan Bennett and Charles Bickford co-starred. Miss Richards last appearance was in “Love Letters,” the Hal Wallis film which co-stars Jennifer Jones and Joseph Cotten.

Three in production on the current schedule with just one new starter. “The Lie Detector” is the new one and stars Ben Granville as a female lawyer who catches a murderer by means of the device. Also going is “Cornered,” Dick Powell’s second at the he-man stuff, and “River Boat Rhythm,” a minor music

**GOLDWYN**

The Danny Kaye picture, “Kid From Brooklyn,” continues production with the team of Kaye, Mayo and Vera-Ellen functioning again as a box-office trio.
Inside Hollywood

By SALZER

Well, Rankin's boys got to town last week and established themselves in an office downtown. Wonder if they are surprised at the lack of stir they caused? Nobody in the film colony seems to care much, since the red herring they're waging is the same one fished out four years ago by ye, Wheeler, et al, and by this time it gives off a strongly pleasant odor typical of its specie.

So far Rankin's boys have done little but hold sessions with the kids who have all the "factual" (are they serious?) formation that began the current smear.

The investigators here are operating under the direction of Ernie Anderson, counsel for the Committee on Un-American Activities. The men are: Chester Nikles of Pittsburgh, Pa., a former Lieutenant Commander in the Navy, and once secretary to former Senator Reed of Pennsylvania; Lewis J. Russell, a former special investigator for the FBI, from Washington, D. C., and George McDevitt, formerly an agent for the OPA in Newark.

Most people in Hollywood recognize the motive behind Rankin's probe — as pointed out so sharply on the editorial page of Film Bulletin, July 9. If one must grind an axe, it is well to grind it in a plate glass window where lots of people can see. Thus Rankin reasons. He is not the first to think so — nor, unfortunately, will he be the last.

The happiest part of this whole business is the obvious evidence that Hollywood has learned to ignore, or to laugh at, witch hunts like this latest one. Perhaps Moviedom is coming of age after all. At least, it will take a more astute operator than Rankin to prove otherwise.

News that Samuel Goldwyn plans to make a film version of the life of General Dwight D. Eisenhower was released last week. Goldwyn has already received the approval of the War Department and General Eisenhower. Researchers and writers are already at work on this project, which will undoubtedly give Mr. Goldwyn a new importance and prestige in the industry — if it comes up as he plans it. All profits from the picture will be paid non-profit foundations established by General "Ike" and Goldwyn and dedicated to the "perpetuation" of principles for which General Eisenhower and millions of others of the Allied forces have fought so magnificently in this war." Playwright Robert E. Sherwood will do the screen play.

INTERNATIONAL

President William Goetz made news this week with his story of a new system of pre-editing used on "Tomorrow Is Forever" which made it possible for them to bring the first cut in within feet of the final editing, a difference of less than one minute running time. Such close editing is unheard of and was made possible by careful planning between Mr. Goetz, Walter Thompson, his assistant, Director Irving Pichel, Editorial Supervisor Neil Weathercutter and Cutter Ernie Nims. The men met before production started and visualized the screenplay, scene by scene, before it was shot. If the process continues to work, as it seems to have in this instance, International will continue it on all films. The end result being a considerable saving in film, effort, time and money and the elimination of bad holes which so often result when the film has to be cut after the whole thing is done.

Still no production set at this studio, though plans continue an early starting — probably by mid-August.

0th CENTURY-FOX

Out of the first 18 so-called "specials" scheduled for release between now and March, 1946, seven will be in Technicolor. Of the seven, four are already completed and include: Darryl F. Zanuck's "Wilson," "State Fair," which is now editing, "The Dolly Sisters" and "Kitten on the Keys." To complete the list come now several: "Leave Her To Heaven" (Gene Tierney-Cornel Wilde), "Enchanted Voyage" (John Payne-June Haver), and "Navy" (Fred MacMurray-Anne Baxter). Adhering to the rule of picking up as many current bestsellers or new novels as possible for production, 20th Century-Fox just purchased "Honeysoging Time," a new book by Virginia Young. It is set in a small town during the first decade of the 20th century and will play as a romance has been made.

John Payne, just finishing his role in "Enchanted Voyage," has been handed the lead in "An American Guerilla," which Bruce Cabot will direct for Producer Lamar Trott. This will be his biggest dramatic role to date.

UNITED ARTISTS

To complete the cast of what promises to be one of the best independent outfits yet established, William Wyler has joined with Frank Capra and Sam Briskin in a company called Liberty Films, Inc. Wyler will begin work as soon as he is discharged from the Army. Although, he must first clear up a one-picture commitment with Samuel Goldwyn. It is not yet certain that this unit will release through United Artists although negotiations are in progress.

Charles R. Rogers has signed Paul Muni and Claude Rains to starring roles in his next picture, "Angel on My Shoulder." October is penciled in as the starting date.

David O. Selznick has purchased a comedy, "Suddenly It's Spring," for Joseph Cotten, Shirley Temple and one other feminine star whom he has not yet named. Dore Schary will produce.

Mary Pickford has bought from Producer Ben Bogaeus, "There Goes Lona Henry" and plans to put it into Technicolor production around September 1. She has also acquired "Champagne for Everybody" from Playwrights Laszlo Vadmy and Max Lief. Armen Dariz, formerly called Pedro Armendariz, Mexican film star, will be starred in the picture. "One Touch of Venus" is still scheduled for starting on January 1.

In work, under the United Artists banner, are two new films, "Whistle Stop" is a Seymour Nebenzal production which stars George Raft with Ava Gardner and Victor McEaglan. "Diary of A Champion" is the Benedict Bogaeus-Burgess Meredith production in which Paulette Goddard, Hurd Hatfield and Mrs. Meredith are doing the top roles. Continuing in production are: David O. Selznick's "Duel in the Sun" (Jones-Cotten) and Edward Small's "Getting Gertie's Garter." (O'Keefe-McDonald). Stromberg's "Young Widow" finished and Howard Hughes has decided that Jane Russell, whom he loaned to Stromberg for a role in the picture, will accept no future loanout offers. What, again?

UNIVERSAL

The Abbott and Costello break with MGM is final and confirmed by the announcement that the comedy team will produce and release all of their future material through Universal Pictures. The association between Metro and the team was anything but a happy one. The cancelling of the pact involved somewhere near a million dollars and negotiations have been pending for months. "Abbott and Costello in Hollywood" was the last picture under the Metro deal and will probably have a Fall release. The break with Metro may have been the wish of both sides but from the stories seeping through of production difficulties, the implication is that Metro was not eager to prolong the association. First for the team at Universal will be "The Nose Hangs High."

Michael Feisser and Ernest Pagni, writer-producers, have re-signed with Universal for another year. The team currently has two pictures in work, "Frontier Gal!" with Yvonne DeCarlo and Rod Cameron, and "Once Upon A Dream" co-starring Frances Torn, Susanna Foster, Louise Allbritton and David Bruce.

(Continued on Page 4)
3)
.J-W.
Craig-Hasso
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Murray-Chapir.an
Garland-Horliak
Sothern-Hodiak
2)
loslyn-Keyes
Neal-Savage
Thaxter-Daniels
.509.
.D'Bricn-lturbi
.504.
7-9.
Starrett-Harding
Dlx-Carter
.9-4.

SPECIAL
Meet the St. Louis Browns (113) 12-13. 1-45 13. 11. 12
National Velvet (125) 2-7. 4-21 52. 52

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the title runs. These dates may vary from week to week. These figures are estimates. All new productions are on 1944-45 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1944-45 Features 
(48) Complete (48) In Production (1)
Westerns (10) Complete (14) In Production (1)
Serials (3) Complete (2) In Production (0)

NEW PRODUCTIONS

STONE OF THE PRAIRIE
Western Musical—Started Sept 9
Cast: Ken Curtis, June Storey, Hooiser Hot Shots, Jeff Donnell, Robert Scott
Director: Ray Nazarro
Producer: Colbert Clark
Store: Ranch-bowing cowboy opens night club on his range. He falls in love with a badland songstress whose boyfriend tries to frame him.

RELEASE CHART

Title—Running Time
Adventures Of Ruby (69) Details under title: Rusty
Doskow-Valen
6-25.

Actress In Black (69) Details under title: Rusty
Parks-Lloyd
6-25.

The Bandit Of The Badlands (60) Details under title: Texas Rangers
Huntley-Englund
7-30.

Barbara Stanislaw (60) Details under title: Lawless
Gent-Carter
6-25.

Bandit Kid (60) Details under title: Marblehead
Allan-Davel
7-30.

Battleground At Midnight (68) Details under title: Texas Rangers
President-Univ
7-30.

Before The Outlaw (60) Details under title: Texas Rangers
President-Univ
7-30.

Blue Jeans (60) Details under title: Lawless
Sears-Lofton
7-30.

The Bridge Of Lost Souls (60) Details under title: Texas Rangers
President-Univ
7-30.

Burying The Terrible (60) Details under title: Texas Rangers
President-Univ
7-30.

Canyon Courtship (60) Details under title: Texas Rangers
President-Univ
7-30.

Cape Hospitality (60) Details under title: Texas Rangers
President-Univ
7-30.

Cape Mezzanine (20) Details under title: Texas Rangers
President-Univ
7-30.

Cape’s Last Rendezvous (60) Details under title: Texas Rangers
President-Univ
7-30.

Carson City (49) Details under title: Texas Rangers
President-Univ
7-30.

Chinatown (63) Details under title: Texas Rangers
President-Univ
7-30.

The Clock (60) Details under title: Texas Rangers
President-Univ
7-30.

Cockeyed Rhythm (60) Details under title: Texas Rangers
President-Univ
7-30.

The City Of Lost Souls (60) Details under title: Texas Rangers
President-Univ
7-30.

The City Wildcat (60) Details under title: Texas Rangers
President-Univ
7-30.

City Slicker (50) Details under title: Texas Rangers
President-Univ
7-30.

The Crossroads (60) Details under title: Texas Rangers
President-Univ
7-30.

Crooked River (60) Details under title: Texas Rangers
President-Univ
7-30.

The Danglefronts (60) Details under title: Texas Rangers
President-Univ
7-30.

The Day The Bandits Took The World (60) Details under title: Texas Rangers
President-Univ
7-30.

The Day They Robbed The Bank (60) Details under title: Texas Rangers
President-Univ
7-30.

The Devil’s Daughter (60) Details under title: Texas Rangers
President-Univ
7-30.

DMO GODWYN-MAYER

1944-45 Features 
Complete (47) In Production (5)

METRO-GOLDWYN-MAYER

SONG OF THE PRAIRIE

IN PRODUCTION

Western Musical—Started Sept 9
Cast: Ken Curtis, June Storey, Hooiser Hot Shots, Jeff Donnell, Robert Scott
Director: Ray Nazarro
Producer: Colbert Clark
Store: Ranch-bowing cowboy opens night club on his range. He falls in love with a badland songstress whose boyfriend tries to frame him.

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The Crossroads (60) Details under title: Texas Rangers
President-Univ
7-30.

Crooked River (60) Details under title: Texas Rangers
President-Univ
7-30.
**NEW PRODUCTIONS**

**SUSPENSE**
- Murder Mystery—Started July 10
  - Director: Alfred Zeisler
  - Producer: Lindsay Parslow

**FRONTIER FEUD**
- Western—Started July 9
  - Cast: Johnny Mack Brown, Raymond Hatton, Dennis Moore, Christine McIntyre.
  - Director: Curt Hillier
  - Supervisor: Charles Bixenow

**RELEASE CHART**

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</thead>
<tbody>
<tr>
<td>&quot;I'll Take It For What It's Worth&quot; (53)</td>
<td>8-25</td>
<td>Walter Brennan, Gloria Stuart</td>
<td>Direction: William A. Seiter</td>
</tr>
<tr>
<td>&quot;Sailor's Bride&quot; (52)</td>
<td>9-16</td>
<td>Elissa Landi, Frank Albertson</td>
<td>Direction: Roy Rowland</td>
</tr>
<tr>
<td>&quot;The Gay Sisters&quot; (51)</td>
<td>4-25</td>
<td>Margaret Lindsay, Jack Carson</td>
<td>Direction: Alexander Hall</td>
</tr>
<tr>
<td>&quot;A Day To Remember&quot; (50)</td>
<td>6-28</td>
<td>Edmund Lowe, Olga Syrah</td>
<td>Direction: William A. Seiter</td>
</tr>
<tr>
<td>&quot;The All-Sport Family&quot; (49)</td>
<td>7-10</td>
<td>Jack Oakie, Angela Lansbury</td>
<td>Direction: Charles Barton</td>
</tr>
<tr>
<td>&quot;The Perfect Marriage&quot; (48)</td>
<td>11-13</td>
<td>John Hodiak, Susanna Foster</td>
<td>Direction: Edward Dmytryk</td>
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**REPRESENTATIVE RELEASES**

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<td>&quot;The Maltese Falcon&quot; (41)</td>
<td>10-16</td>
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**SPECIAL**
- Incendiary Blonde (32) | 11-15 | Helen Horner | Direction: John K. Butler |

**NOT DESIGNATED**

**release chart**

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### NEW PRODUCTIONS

#### DON'T FENCE ME IN

**Musical Western—Started July 12**

*Cast: Roy Rogers, Dale Evans, George "Gubby" Hayes, Sons of the Pioneers, Lucile Gleason, Moroni Olsen,* Marc Lawrence, Paul Harvey.*

*Director: John English*  
*Associate Producer: Donald K. Brown*  
*Story: Not available. See next issue.*

#### SHERIFF OF RED WOLF VALLEY

**Western—Started July 10**

*Cast: Bill Wild Elliott, Alice Fleming, Dobby Blake.*  
*Director: R. G. Springsteen*  
*Assoc. Producer: Sidney Picker*  
*Story: Not available. See next issue.*

### RELEASE CHART

#### 1944-15 Features

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<tr>
<td>Angel Comes to Brooklyn, An</td>
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<td>Atlantic City</td>
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<td>Cast: Tony Drake, Mary Carol, Johnnie Walker, Elaine Stewart, Joe Cawthorn, Jo Wood, Donna Leslie, Leon Calvert, Edward Norris</td>
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<td>Band of Bandits</td>
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<td>Cast: Tom Brown, Roy Rogers, Andy Devine, Bob Kortman, Donald MacBride, Ed St. John, Charles Niles</td>
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<td>Big Romance (68)</td>
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<td>Details under title: High Noon</td>
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<td>They Walked by Night (53)</td>
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### FILM BULLETIN
SMOKY
Drama—Started July 12
Cast: Fred MacMurray, Anne Baxter, Burl Ives.
Director: Louis King
Producer: William Bacher

DIARY OF A CHAMBERMAID
Comedy-Drama—Started July 9
Cast: Pauline Lord, Judith Hatfield, Judith Anderson, Reginald Owen and Burgess Meredith.
Director: Jean Renoir
Co-producers: Benedict Bogeaus and Burgess Meredith

NEW PRODUCTIONS

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NEW PRODUCTIONS

WHISTLE STOP
Drama—Started June 25

20TH CENTURY-FOX
1941-45 Features (55) Completed (55) In Production (1)

IN PRODUCTION
Cochran, Elizabeth—Toney-Wilde

RELEASE CHART
In Production (5)

NATIONAL ARTISTS

1941-45 Features (55) Completed (55) In Production (1)

IN PRODUCTION
Cochran, Elizabeth—Toney-Wilde

RELEASE CHART
In Production (5)
SIZE-UPS

(Continued from Page 39)

Victor Stoloff, assistant to Director William Dieterle, is going to make a picture in Egypt as soon as he is through with his job on "A It Was Before." The picture will be done with the blessing of the Egyptian government itself and stars both Egyptian and American personnel along the lines of "The Good Earth." Stoloff has been in Egypt for 10 years, writing and acting, so, of course, he is equipped for the job. The picture will be released in the United States.

Jacques Tourneur has been borrowed by Walter Wanger from RKO for a picture called "The Night Walker," a thriller film. George Marshall was originally assigned the job but he will not be available for an August shooting start. Tourneur's last picture was "Experiment Perilous" at RKO.

From a serial and a western got starring this week. The opening day of "Royal Mounted Riders" is August 19th with Don Collier and Son of the Saddle, with the latter now starring in the serial, was on the last day of shooting. A 13-episode schedule, "Royal Mounted Riders," directed by James Hall and Bill Nightingale, is being made by the latter.

Orson Welles featured in "The Shadow," which is now shooting at RKO. The story is about the shadow of the modern detective, "The Shadow," and stars Orson Welles in the title role. The picture is being made by RKO Pictures.

WARNER BROS.

This studio has set 11 releases for the period from February to September, 1946. They are: "Pride of the Marines," "Borgy in Blue," "Three Strangers," "San Antonio," "Too Young To Know," "Devotion," "The Time, The Place and The Girl," "Dear Signal," "Sarajto Trunk," "Shadow of A Woman" and "Cinda Jones." This is the longest release list announced for advance by Warner's in some time. It is still only a scratchage of the surface but the backlog of the studio has piled up. Sarajevo Trunk (Ingred Bergman-Gary Cooper) has been completed well over a year and one-half, which means it will be in the two years old when it is released. It is a period piece, of course, and timeliness is not of the essence, but for first-rate product lay in a can for two years seems a crime in view of the current product shortage.

A new personnel list from Warner Bros. shows the longest list of players, directors, writers and producers in the studio's history. Twenty-six names are now available, 12 for players, 3 for directors, 32 for producers and 34 writers, which means the list is far from closed.

In line with the policy of the company to clear out all holds not directly connected with production, Warner Bros. has sold out 4,759 shares in Decca Records, Inc. to Kuhn, Loeb & Company for a sum in excess of $1,800,000.

The Errol Flynn-Eleanor Parker picture gets a title change before production starts. Originally called, "Don't Ever Leave Me," it goes into production shortly as "Never Say Goodbye." Another pre-production change goes to "Why Was I Born," which is now called "The Man I Love." Ida Lupino and Robert Alda are starring. Martha Garson has also been assigned, in light of her build-up of the studio.

No new pictures starting this week. "Stolen Life" (Davis Ford, "Confidential Agent" (Boyra-Bacall) and Night and Day (Grant-Wyman) continue in production.

FILM BULLETIN
CARD TRICK? ...not on your life... The PRIZE BABY does this one with PATRONS... First you see them in his HAND... and then... in the flash-of-an EYE... they're in your THEATRE... He's been doing this trick for TWENTY-FIVE YEARS... and he's got it down “pat”... Yep... TWENTY-FIVE YEARS of... FIRST getting patrons into the palm of his hand... and then getting them into YOUR THEATRE... He can even prove that “the EYE is quicker than the HAND”... and that's his SECRET... because... it isn't “sleight-of-hand” that makes this stunt so good... it's EYE-APPEAL... the kind you find in NSS TRAILERS and ACCESSORIES... that REALLY fill those seats...
COURT ORDERS END DELAYS

The three judges who will hear the Government's anti-trust case against the major distributors showed signs of impatience with delays resulting from interlocutory orders submitted by both parties, as the first hearing before the newly-appointed statutory court composed of Judge Augustus N. Hand, circuit judge, who presided, and Judges Henry W. Goddard and John Bright, took place in New York Federal Court last fortnight. The two parties were warned that they must show a greater spirit of cooperation, or else the Court would take "appropriate action," indicating that pre-trial examinations might be ordered in that direction.

Robert L. Wright, special assistant to the U.S. Attorney General, disclosed that the Department of Justice intends to base its case on documents showing distribution methods and practices of the five major distributors with affiliated circuits, but when asked by Judge Hand whether he was willing to rest his case on these documents alone, Wright replied that he was not prepared to say that he would not call any witnesses, holding that point in abeyance until the defendants' testimony revealed whether witnesses would be necessary for rebuttal. Wright's revelation of the method of handling the Government's case came in reply to a motion by counsel for the distributors to require the Department to furnish "more satisfactory answers" to interrogatories.

WARNER THEATRES LEAVE MPTOA

Warner Bros., Theatres withdrew from MPTOA as an associate member, effective July 1, it was learned last fortnight as E. L. Kuykendall, president of MPTOA, made known the action following a letter to that effect from Albert Warner. The affiliated circuit's withdrawal followed close upon the parent company's resignation from MPDDA, and, although Warners was silent on the matter, there was belief that there was some relation between the double action.

Kuykendall said that no reason was given by Warner in his letter. He added that "it is understood no such action is contemplated by the other affiliated circuits who will continue to collaborate with independent exhibitor members of MPTOA in the defense of all theatres against excessive and discriminatory taxation and against destructive and unreasonable regulation of theatre operations by law. No change in the structure of policies or of MPTOA is contemplated at this time.

Under the existing conditions, Warner theatres in individual zones may apply for membership in exhibitor state associations, upon home office approval. Warner houses are members of Allied units in Ohio and Indiana, and to an unaffiliated unit in Virginia, and it is believed that the local affiliated circuit houses will retain their membership in these groups.

CHI STRIKE CONFERENCE FAILS

The attempt to resolve the deadlock in the studio strike once again came up against a brick wall when the Chicago conference of international presidents of involved unions ended in failure. A sub-committee's proposal that conditions in the studios be restored to the pre-strike standing, was countered by IATSE head Richard F. Walsh's proposal that the Conference of Studio Unions be disbanded and that the AFL and Motion Picture IATSE replacement employees be a permanent group. Thus, the strike remained as far as being settled as ever, pending a meeting of the AFL executive council in Chicago on August 6th to discuss the situation.

CSU leaders considered Walsh's action as a blow to IATSE insofar as the parent union was concerned, since he has now formally stated his defiance of the AFL order, that he withdraw the charters issued to Hollywood painters', carpenters' and machinists' unions.

Last week, the possibility that publicity men and office workers may be ordered to join the strike, became evident after a telegram from International president J. B. Lindeolof of the Painters' Union declared the strike legal, reversing his decision made after the first few days of the strike when he had caused SPC and SOEG members to return to work. Meanwhile, NLRB hearings into the eligibility of voters in the recent set decorators election continued uneventfully.

RKO, RANK IN P-D DEAL

RKO-Radio and J. Arthur Rank consummated a joint distribution and production deal involving a number of top studio pictures, it was disclosed last week by N. Peter Rathvon, RKO board chairman. The deal, a world-wide project, is the result of a series of conferences initiated by Phil Reisman, vice-president in charge of foreign distribution for RKO-Radio and Robert Wolff, managing director of RKO-Radio Pictures, Ltd., and RKO British Productions in London.

The pictures will be produced in the United Kingdom, will RKO handling distribution in the U.S., UK, Central and South America and other countries to be determined. Rank will distribute in Europe, Canada, Australia and other countries. In his final interview with the trade press before sailing for London, J. Arthur Rank declared that Rank production affiliate can and will make quality pictures in England at a lower cost than is possible now in Hollywood. This asset will be strong factor in the supply of British-made product in world-wide distribution and will tend to offset advantages enjoyed by Hollywood at present. He said that technical, labor and material cost, as well as the standards of living in England, were much below those in this country.

PEOPLE

Morris Goodman resigned as foreign general manager of Republic Pictures, effective July 31, it was announced by James I. Grainger, president and general sales manager of Republic. Grainger, who recently assumed control of world-wide sales, will at once announce the names of his assistants in the company's foreign organization later.

Arthur W. Kelly resigned as president of Eagle Lion Film-American distribution affiliate of the J. Arthur Rank London producing companies.

Stanton Grieff, American Red Cross Commissioner for the Pacific area, has resigned and is expected to resume the chairmanship of the Paramount executive committee and his other corporate affiliations.

T. H. Thompson, United Artists district manager supervises the St. Louis, Omaha and Kansas City offices, has resigned. R. L. Lobenzreit, Chicago district manager, takes over Thompson territory.

Sidney Albright was appointed managing director of 20th Century-Fox in Australia, following his recent resignation from United Artists.

A. Charles Hayman, of pioneer production and exhibition in the industry, died in Buffalo, following a heart attack, July 10th.

Abe Weiser, former Republic branch manager in Boston, was named a RFC district manager, unassigned.

THEATRE MANAGERS and PROJECTIONISTS

Don't put your return film in the lobby before all patrons have left.

Address your return posters properly wrapped so they are delivered to the rightful owners as there is a serious paper shortage!

IMPORTANT!

Put your return trailers in the proper containers. Don't send all trailers to National Screen as there are others who ship trailers.

IMPORTANT!

See that we get a copy of your program Thursday previous to playing time.

HIGHWAY EXPRESS LINES, INC.

236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna. LOCust 4311

NEW JERSEY MESSANGER SERVICE

Member Nat'l Film Carriers

230 N. Juniper St., Phila., Pa.

LOC. 9292

CONTINUE BUYING WAR BONDS

FILM BULLETIN
PARAMOUNT HAS A BIRTHDAY
(Continued from Page 32)

cause New York weather wasn't quite suitable for outdoor filming. By 1915 the young production company had a roster of stars headlined by Wally Reid, destined to become one of the greatest male heart-throbs the screen has known. The next year the Lasky Feature Play Company and Zukor's Famous Players organization merged, the latter bringing a little girl named Mary Pickford who was getting the unheard-of sum of $20,000 per week. Zukor and Lasky then purchased Paramount Pictures, William K. Hodkinson's distributing organization and announced the formation of the $25,000,000 Famous Players-Lasky Corp. Zukor was elected president and Lasky was put in charge of production.

Star names that were among the biggest in the industry appeared on the contract list. Douglas Fairbanks, Gloria Swanson, William S. Hart, Fatty Arbuckle, D. W. Griffith, Mae Murray, Sesse Hayakawa, Mack Sennett, and Ralph Ince were but a few. By 1929 the contract list read like a who's who of films. Included were Rudolph Valentino, Pola Negri, Jack Holt, Agnes Ayres, Dorothy Dalton, Anna Q. Nilsson, Lila Lee and many others.

Purchase Balaban and Katz

In 1926 they purchased Balaban & Katz, powerful Chicago and Mid-West exhibiting chain, and tied in all its other theatres into a new subsidiary called Publix. B. P. Schulberg joined the company as a production executive. In 1927 the name was changed to Paramount-Famous-Lasky Corp., then to Paramount-Publix Corp. in 1930.

Hit by the depression, the company asked multi-millionaire John Hertz to join and he became chairman of the corporation's Finance Committee to reorganize the financial structure. In the summer of 1935, Paramount Pictures, Inc. came into being and Barney Balaban became president. Under Balaban's leadership, Paramount reassumed a front-rank position in the industry which it has maintained up to the present. In 1938, Y. Frank Freeman took over as Vice-President in Charge of Studio Operations and continues to direct studio operations. Freeman was joined by B. G. (Buddy) DeSylva, who became Executive Producer of the Hollywood studio. DeSylva held that position until he abdicated to form his own independent production unit, but continues to release through Paramount.

The high standard set by the production department was equalled by the other three divisions — distribution, exhibition and foreign. The distribution department was headed by Neil Agnew until March 1944, when Charles Reagan, chief aide to Agnew, became General Sales Manager. Direction of exhibition, held by Freeman, was taken over by Leonard Goldenson and foreign operations were under the guidance of John W. Hicks, Jr. Vice-President Austin C. Keough has remained as head of the company's legal department. Robert M. Gillham has served as director of advertising and publicity. A. J. Richards has guided the activities of Paramount newsreel.

PARAMOUNT SucceSSes


The Hal Wallis affiliation in 1944 was a real feather in Para-

mount's production cap. One of Hollywood's most successful producers, Wallis came from Warner Brothers, where he had made "Casablanca" and "This Is the Army," as well as many other outstanding pictures. Three of his films are already completed to be released under the Paramount seal, "The Affairs of Susan," "You Came Along" and "Love Letters." A similar arrangement is in effect with DeSylva, who will produce three important picture a year for Paramount release. His first will be "Stork Club."

The entire Paramount organization is proud of its third of a century in the service of the industry and the entertainment world. There is, indeed, much of which it can justly be proud.

Cavalcade of Paramount Hits

YEAR     PICTURE     STAR
1912—Queen Elizabeth     Sarah Bernhardt
1913—Prisoner of Zenda     Charles Hackett
1914—The Squaw Man     Dustin Farnum
1915—The Girl of the Golden West     All-Star Cast
1916—Snow White     Margaret Clark
1917—Rebecca of Sunnybrook Farm     Mary Pickford
1918—Reaching for the Moon     Douglas Fairbanks
1919—The Miracle Man     Thomas Meighan
1920—Humoresque     Vera Gordon
1921—The Sheik     Rudolph Valentino
1922—Manslaughter     Thomas Meighan
1923—When Knighthood Was in Flower     Marion Davies
1924—The Covered Wagon     Ernest Torrence
1925—The Ten Commandments     Deems Taylor
1926—Beau Geste     Noah Beery-Wm. Powell
1927—It     Clara Bow
1928—Speedy     Harold Lloyd
1929—Wings     Buddy Rogers-Clara Bow
1930—Morocco     Cooper-Deitch
1931—The Smiling Lieutenant     Maurice Chevalier
1932—The Big Broadcast     Bing Crosby-Burns & Allen
1933—A Farewell To Arms     Gary Cooper-Helen Hayes
1934—I'm No Angel     Mae West-Gary Grant
1935—Lives of a Bengal Lancer     Tone-Aherne
1936—Trail of the Lonesome Pine     Henry Fonda-Sylvia Sidney
1937—Wells Fargo     Joel McCrea-Frances Dee
1938—The Buccaneer     Fredric March
1939—Road To Singapore     Hope-Crosby-Lamour
1940—Northwest Mounted Police     Cooper-Cardall
1941—Holiday Inn     Bing Crosby-Fred Astaire
1942—Reap the Wild Wind     Goddard-Milbank
1943—For Whom the Bell Tolls     Cooper-Bergman
1944—Going My Way     Bing Crosby
1945—Incendiary Blonde     Betty Hutton

SALES 'CABINET' MEETS

Charles M. Reagan (seated), distribution chief, with his sales cabinet and Anniversary captains, currently conducting nationwide tours on behalf of the "One Third of a Century" celebration: James J. Donohue, Central Division manager; William H. Erb, Eastern Division; M. R. (Duke) Clark, Dallas District manager and Anniversary captain; George A. Smith, Western Division; Hugh Owen, New York and Southern; Allan Usher, Chicago district manager and Anniversary captain.
They've Got a Date
with
"Guest Wife"
and So Have 42,000,000 Readers
of These Magazines!

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<thead>
<tr>
<th>City, State</th>
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<td>St. Paul, MN</td>
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JACK H. SKIRBALL presents

CLAUDETTE COLBERT - DON AMECH
with RICHARD FORAN

in Sam Wood's
"Guest Wife"

with Charles Dingle - Grant Mitchell - Wilma Frances
Chase
Clute
Livingston
Manning
Mann
Rogers
Steele

Produced by JACK H. SKIRBALL
Directed by SAM WOOD
Released thru United Artists

AMERICAN WEEKLY  July 29
LIFE            Aug.  6
TIME           Aug. 13
MOVIE STORY    Sept.
MOTION PICTURES Sept.
MOVIES         Sept.
MOVIE LIFE     Sept.
MOVIE STARS PARADE Sept.
PERSONAL ROMANCES Sept.
SILVER SCREEN  Sept.
SCREENLAND     Sept.
MOVIE SHOW     Sept.
MODERN SCREEN  Sept.
MOVIELAND     Sept.
PHOTPLAY       Sept.
SCREEN ROMANCE Sept.
SCREEN GUIDE   Sept.
SCREEN STARS  Sept.
Reversal of Goldman Decision

A VITAL COURT VICTORY FOR THE INDEPENDENTS

Editorial by MO WAX, Page 5
"A SLEEPER of real CHEERS!"

THE TRADE PRESS

THE CHEATERS

SUITED TO ALL TYPES OF AUDIENCES

MOTION PICTURE HERALD — "Achieves its charm by clear-cut characterizations, convincing per-
formance and showmanly production. Supplying
reasons to sell, and suited to all types of audi-
neas, it ranks with Republic's best attractions to
ence; it has a good story, fine performances,
and lots of laughs... Production and direction by
Joseph Kane are very well handled and the cast,
headed by Schildkraut, all give clear and concise inter-
pretations of the characters they portray."

AN ABSORBING COMEDY DRAMA

DAILY VARIETY — "This Republic high-budgeter is
an absorbing comedy drama... should cash in
on its merits... touting of Ora Munson com-
bines with Schildkraut's performance to give the
picture much of its impetus. Picture should go
over for healthy grosses in the key spots."

PLENTY OF LAUGHS AND ENTERTAINING MOMENTS

SHOWMEN'S TRADE REVIEW — "This picture has plenty
of laughs and entertaining moments to offer the aver-
age patron... it has a good story, fine performances,
and lots of laughs... Production and direction by
Joseph Kane are very well handled and the cast,
headed by Schildkraut, all give clear and concise inter-
pretations of the characters they portray."

EXCELLENT COMEDY ENTERTAINMENT

JOY-RISE

HOLLYWOOD MOTION PICTURE REVIEW — "Republic's 'Cheaters' excellent comedy entertainment joy-
ride. Things at Republic are all right when a picture
the excellent performances and the essential vitality of
duction and direction that is definitely distinguished

A Republic
PUBLIC SHOULD HIT THE JACKPOT WITH THIS ONE

WEEKLY VARIETY — "Republic should hit the jackpot with this one. It all comes down to standout performances of Joseph Schildkraut and supporting cast. Its story content and nifty direction, and with such names as Billie Burke, Ona Munson, Ray Walburn, and Eugene Pallette for additional cast, it should bring many happy returns at the box office."

SURPRISE GIFT PACKAGE FOR EXHIBITORS

ILM DAILY — "Modern parody on "A Christmas Carol" backed by magnificent production and a reliable cast. A surprise gift package is in store for exhibitors on this one. Production and direction show evidence of a free hand and considerable budget support in delivering an entertaining and unusual story."

MAY PROVE A "SLEEPER" OF REAL PROPORTIONS

MOTION PICTURE DAILY — "Crowded with excellent performances, excelling production values, and having the true spirit of a sound story, "The Cheaters" bids fair to be one of Republic's offerings. It may even prove to be a 'sleeper' of real proportions."

FIRST-CLASS PRODUCTION FOR BOXOFFICE

HOLLYWOOD REPORTER — "A first-rate production which is right up there and punching in the first-rate picture class. Definitely a credit to Republic. There is a good cast and plenty of movie value. Play it."

with BILLIE BURKE
EUGENE PALLETTE - ONA MUNSON
RAYMOND WALBURN
and ANNE GILLIS - RUTH TERRY
ROBERT LIVINGSTON - DAVID HOLT
and ST. LUKE'S CHORISTERS

Directed by JOSEPH KANE
Screen Play by FRANCES BYLAND
Original Story by FRANCES BYLAND and ALBERT RAY
You never really know anybody!

Take Uncle Harry, for instance.

He was kind, charming, respected. He lived an apparently conventional life.

Suddenly the bottom dropped out of his well-ordered existence. He became a man driven beyond endurance by two desperate women... to MURDER!

"Uncle Harry" is the play that shocked Broadway. Everyone said it couldn't be filmed! Universal takes pride in having made it into a fine motion picture. Screen it. Date it fast.
A VITAL COURT VICTORY

The decision handed down in April, 1944, by United States District Judge William H. Kirkpatrick in the case of William Goldman vs. the Warner Theatres circuit and the major film companies unquestionably was one of the most serious setbacks ever suffered in court by the independents of the motion picture industry and, if upheld, might well have sounded their death knell.

Fortunately, that decision was reversed, and emphatically, by the Circuit Court of Appeals in Philadelphia last week in an opinion which directed that Goldman be granted injunctive relief and damages to an extent to be decided by the lower court.

The case was instituted by Goldman, an independent exhibitor, as a result of his inability to obtain any first-run product for the centrally-located Erlanger Theatre in Philadelphia, where Warners control all first-run houses. Approximately two years after Goldman acquired the Erlanger, Warners reopened their huge Mastbaum Theatre, one block away, and had no difficulty in obtaining first-run pictures for that situation.

In his original complaint, Goldman alleged that "As a result of monopolistic condition existing where defendants operate, the plaintiff is deprived of access to a free and open market in which he may buy motion pictures based upon his ability and willingness to pay fair and reasonable film rentals. On the contrary, plaintiff is relegated to an inferior position where he may obtain product only on the last run no matter how fine his theatre is and no matter how much he would be willing to pay for pictures in a free and open market."

Judge Kirkpatrick's ruling seemed to us a species of juggling of jurisprudence to circumvent application of the federal anti-trust laws in any but the narrowest channels. The Department of Justice pointed out in its amicus curiae brief that under the Kirkpatrick opinion "the (Sherman) Act would have a general application considerably narrower than the scope given it by fifty years of judicial interpretation" and that it is "a threat to free competition in any business." In brief, Judge Kirkpatrick came uncomfortably close to making wholly ineffective the Government's legal weapon against monopoly.

The District Court judge seemed to base his decision in favor of the Warner chain and the distributors on factors far afield from basic anti-trust law. For instance, he sought to pass personal judgment on such a vague matter as the fairness of Warners' admission prices and restricted his interpretation of the chain's first-run monopoly to its effect on the public, matters with which the higher court did not concern itself.

Judge Kirkpatrick termed Warner's control of all first-run theatres in the city a local monopoly and removed it from interstate commerce and, therefore, from the bounds of the anti-trust laws. The Circuit Court refused to accept this opinion, declaring: "We know of no authority which sanctions what would otherwise be an illegal monopoly simply because it operates in a single city or a particular part of a city and affects only a part of an industry involved. There is no such limitation on the effect of the anti-trust laws."

The Kirkpatrick decision, further, upheld the defendants' contention that it is their privilege, individ-

(Continued on Next Page)
ually, to do business with anyone they choose, disregarding what should have been regarded as substantial evidence that, while the dealings of each of the film companies with the Warner chain were conducted separately, they followed a pattern which indicated a concert of action to exclude Goldman.

It is the higher court's rejection of this latter defense that pleases us more than any other single point in the decision, for it has often been a familiar maneuver of the film lawyers to clasp to their breasts the "long recognized" right of their clients to exercise their "own independent discretion" as to the parties with whom they will deal. It is an appealing defense, no doubt, and has been employed quite successfully by certain distributors to justify discriminations practiced against independents and in favor of affiliated chains.

The Circuit Court very effectively battens down this hitherto seemingly impregnable bulwark for monopolistic operations in these words:

"That doctrine (freedom to choose one's customers) has deep roots in our past. But like all postulates it has its limitations. Free trade between parties is subject to the condition that a particular method of doing business must not run afield of the federal anti-trust laws. We do not believe it our function to enter into the strife of the competitive markets to protect the unfortunate. Plaintiff, as the mere lessee of a theatre, has no right to demand defendants' products. But, plaintiff does have the right to have its business protected if there is concert of action directed at plaintiff, which results in its removal from competition...The purpose of the anti-trust laws — an intention to secure equality of opportunity — is thwarted if group power is utilized to eliminate a competitor who is equipped to compete."

This opinion (it was written by District Judge Paul C. Leahy, of Wilmington, Delaware, sitting as a substitute in the Circuit Court) seems a sound legal interpretation of the anti-trust laws. If the reversal of the District Court decision had repudiated no other argument of the defendants, this one point could have been accepted as a victory for all independents in our industry, exhibitors and film people. In its broader aspects, the decision may well be regarded as a vital and heartening triumph for the American system of free enterprise in the liberal, democratic sense.

MO WAX
**RKO-RADIO...5 in Sixth Block**

**'GEORGE WHITE'S SCANDALS' HODGE-PODGE MUSICAL MISSES FIRE**

*RKO-Radio* 75 minutes

Joan Davis, Jack Haley, Phillip Terry, Martha Hollliday, Glenn Tryon, Ethel Smith, Margaret Hamilton, Fritz Feld, Bettejane Greer, Andrey Young, Rose Murphy, Holmes Herbert, Dorothy Christy, Beverly Hills, Dorothy Sebastian, Gene Krupa and Band. Directed by Felix E. Feist.

Despite the very strenuous efforts of Joan Davis, "George White's Scandals" remains a hodge-podge of production numbers and specialties tacked on a weak backstage plot. The exploitable title, which suggests girls and glamour, plus the marquee pull of Joan Davis and Gene Krupa and... has bolstered fair grosses in the early runs, but word-of-mouth will be weak and affect business in the subsequent weeks. While the credits are fetchingly moved onto the screen by humorous spotgirls and one of White's stand-out revue numbers, "Life Is Just a Bowl of Cherries," is given a flash production spot, there is little else reminiscent of his popular revues of the 1920's. None of the new tunes suggests hit possibilities and the general cast of such specialties as Ethel Smith, who poms'out the old favorite, "Lisa" on her electric organ, and by Gene Krupa, who works himself into a frenzy with his drums in "I Want to Be a Drummer in the Band." Miss Davis is always on hand to give the film a lift with an impersonation resembling an imitation of an outboard motor, but even she is unable to brighten up a makeshift story. And her co-star, Jack Haley, has never seemed less comic than in his current dead-pan role.

At the annual reunion of girls from "George White's Scandals," Joan Davis, who was a child star of the 1919 era, arrives late to a party where she has become engaged. "Radio" star of the 1945 "Scandals," Phillip Terry, Haley's old maid sister, Margaret Hamilton, is determined that he will never marry until she is safely wed. At the "Scandals" rehearsal, Martha Holliday, daughter of a showgirl who married a British peer, decides to join the chorus, under an assumed name after she sees Phillip Terry, the handsome dance director. When White and Terry accidentally discover that Miss Holliday is an accomplished dancer, they give her an important spot in place of Bettejane Greer. The latter finds out who Miss Holliday really is and tells Terry who believes she has just been amusing herself with him. On the opening night, Miss Holliday falls and goes under until Miss Terry tells her that her parents have arrived and prove of her new career. Meanwhile, Miss Hamilton has infuriated Miss Davis to the point of breaking her engagement, but an accidental knock on the head makes her give the pair her blessing. And Miss Holliday scores a triumph in her ballet number and is reunited with Terry. Phillip Terry capably carries the romantic burden of the film opposite Martha Holliday, an attractive newcomer whose affected British accent detracts from her charm. Glenn Tryon makes a good impression as George White and Miss Davis' daughter, Beverly Wills, does a cute specialty. Margaret Hamilton over-acts as Haley's meddling old maid sister.

**RADIO STARS ON PARADE' MINOR MUSICAL FOR DUALS**

*RKO-Radio* 75 minutes


Directed by Leslie Goodwin.

This musical quickie is aimed directly at the lower spot on dust bills generally. Fairly amusing, moving at a brisk pace throughout and studded with some familiar hit song numbers, "Radio Stars on Parade" will need to balance any program topped by a heavy drama. The purpose of the plot is merely to hold together the series of specialty acts headed by the "Truth or Consequences" radio show conducted by Ralph Edwards and his crew. This popular other act goes through two routines and should get laughs. However, the comedy efforts of the Brown-Carney team are on the weak side. Among the song numbers are the clicks, "Old Black Magic," "Couldn't Sleep Over the Wink Last Night" and "Shining Hour".

The yarn concerns the efforts of talent agents Brown and Carney to get a radio spot for Frances Langford, "their diminutive attempts to put her over as opposed by Sheldon Leonard, a rastrig who has a sweet tooth for the girl.

**'JOHNNY ANGEL' HAS ACTION AND FAR-FETCHED PLOT**

*RKO-Radio* 75 minutes

George Raft, Claire Trevor, Signe Hasso, Lowell Gilmore, Hoagy Carmichael, Marvin Miller, Margaret Wycherly, J. Farrell MacDonald, Mack Gray.

Directed by Edwin L. Marin.

Striving, too obviously, to emulate the sultry, adventurous atmosphere of a "To Have and Have Not," the toughness and suspensefulness of something like "Murder My Sweet," the makers of "Johnny Angel" have succeeded only in producing a wild and wooly mystery-melodrama. Director Edwin L. Marin starts the far-fetched plot off at a snail's pace, but once under way, it is punctuated by three rip-snorting fights, two with fists, one with guns, that will have the action fans yelling themselves hoarse. And thereby hangs the tale of this RKO entry's boxoffice measure; it will be a big attraction for the action houses but not so strong in other situations where the George Raft name should carry it to fair-plus grosses. Raft, no Bogart, is handy with his dukes. Signe Hasso has some appealing close-ups, but her role is vague. Claire Trevor has another "Murder My Sweet" chrys-elevating, but not nearly as good. Hoagy Carmichael is seen as a casual cab driver who always takes Raft to the right dives and he gets the expected opportunity to yodel a tune, "Memphis in June," which won't set the airlines afire.

Raft, as Captain Johnny Angel, finds his father's ship adrift in the Gulf of Mexico with no signs of life, but evidence of a terrific struggle. Back in New Orleans, Marvin Miller, weakling boss of the steamship line, promises to investigate, but Raft realizes that he can expect little help. Since Miller is busy chasing his wayward wife, Claire Trevor, while the business is run by his old secretary, Margaret Wycherly. Learning that a girl was seen leaving the derelict ship, Raft pursues her, but loses her before he can get her story. Aided by Hoagy Carmichael, a philosophical taxi-driver, he finds her again. She is Signe Hasso, daughter of a Free French agent, who was murdered after depositing five million dollars in gold aboard the ship captured by Raft's father. She tells him how she stowed away on the ship, witnessed a mutiny by the crew and how the gold was removed to a cruiser owned by Lowell Gilmore, Orleans night club owner, and the balance of the crew killed by a mysterious stowaway. In love with Raft, Trevor stabs her husband and tells Raft that she knows where the five millions is. She takes him to a deserted shack, but the wounded Miller is there bleeding from the knife wound inflicted by Trevor. He confesses that he engineered the mutiny and the theft of the money. He is about to kill them when his secretary appears on the spot and shoots him down. Raft and Hasso, in love, will probably turn over the gold some day to the French authorities.

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**AUGUST 6, 1945**
'MOMMA LOVES POPPA' UNFUNNY SLAPSTICK FARCE FOR THE LOWER HALF

Rates • as daller in minor nabs and sticks

RKO-Radio

60 minutes

Leon Errol, Elisabeth Risdon, Edwin Maxwell, Emory Parnell, Charles Halton, Paul Harvey, Charlotte Wynters, Ruth Lee, Lawrence Tierney.

Directed by Frank Strayer.

Leon Errol's rubber legs really get a workout in this one, in which there might have been a fairly funny short subject. Stretched to feature length, those rubber legs buckle under the burden of carrying the entire comic weight of the picture. Errol's last attempt as another example of the producer's confidence in the movie public's willingness to swallow anything on celluloid so long as it moves and talks. True, there are some laughs, but a feature that depends solely on legs - with apologies to Miss Grable - can hardly expect them to pay off for a full hour! Errol repeats his classic savanting while under the influence of incohlor for the umpteenth time and thereby hangs the complete laugh content. The rest of this bad comedy is very much the work of a class act. Errol is suitable only for those who raise the stuff and inveigle Errol fans. The story, laid in the pre-World War I period, has scenes highly reminiscent of that era's flickers. Errol is seen as a Milquetost character, plodding along at the same job for twenty years. But, alas, his compliant wife goes to a lecture and comes away imbued with ambition to profit her husband on to better things. The result - he loses his job, is mistaken for Playgrounds Commissioner, becomes appointed to that exalted position because a grafting manufacturer of playground equipment sees him as a simple stooge who will obey his inferior product. Errol's honesty will never permit him to approve such equipment and he quers a half-million dollar deal for the grafter. This, of course, costs him his position and just about his wife, too! He is back home to sister, when his old boss turns up to take him back into the fold with a raise - and the bright promise of head of the department - a half-million dollar deal swings to his firm.

Leon Errol has more of a chance to display his unique brand of comedy than he has had in years, with the possible exception of his short subjects, which this reviewer has not gone out of his way to see. Elisabeth Risdon is good enough as the "mainspring" wife; Edwin Maxwell is the cigar-chewiest, nail-splittest caricature of a boss. The rest of the cast also play in the broadest manner possible this side of the talkie era.

BARN

'THE FALCON IN SAN FRANCISCO' ANOTHER CONFUSED MYSTERY

Rates • as daller in action spots

RKO-Radio

66 minutes

Tony Conway, Rita Corday, Edward S. Brophy, Sharyn Moffett, Robert Armstrong, Fay Helm, Carl Kent, John Mylong, George Holmes, Dorothy Adams, Jason Robards.

Directed by Joseph H. Lewis.

Although the locale is different, the mystery plot of "The Falcon in San Francisco" is just as confused as the recent entries in this handicapped melodramatic series. However, it should keep the avid who-dun-it fans guessing and get by as a supporting daller in the lesser action spots. In this, the 11th of the Falcon pictures, the first of which was released in 1941, Tom Conway again gives an effectively suave portrayal of the Michael Arlen character, even if his present adventures involve him a murder hunt which requires close attention from an audience trying to fit together the pieces of the plot. The plot involves a cargo, wherein a freighter carrying a smugly fast silk cargo, is blown up; has both action and suspense, the earlier scenes devote too much footage to Edward S. Brophy's orneric comedy as Goldie Locke, the Falcon's stooge. Sharyn Moffett again proves herself a most talented actress; the latest young actress who steals every scene in which she appears and Fay Helm also does good work.

In route to San Francisco with his dumb pal, Edward S. Brophy, the Falcon (Tom Conway) becomes acquainted with Sharyn Moffett, a wealthy tot traveling with her nurse and the latter is found murdered in her berth, Conway volunteers to take the child to her home but he is arrested on a trumped-up charge of kidnapping. Bailed out by Fay Helm, a complete stranger, Conway is taken to her home where he is questioned and then beaten up by her two strong-arm men. Even after he again sees Miss Moffett and meets her older sister, Rita Corday, Conway is unable to explain the mystery until he learns that Miss Helm and her partner, a notorious gangster, suspect him of tricking them out of a smuggled cargo of silk arriving aboard a freighter. After more complications, Conway learns that the gangster is actually Robert Armstrong, father of Miss Moffett, who is trying to keep his real activities from his children. When Conway and Brophy board the freighter, he is held prisoner by Armstrong who says he intends to kill him, Miss Helm and the other gangsters in order to preserve the secret of his identity. A swift takes place and Conway manages to escape and Armstrong's two daughters from boarding the ship just before the boilers explode and all those remaining on board are lost.

DENLEY

'THE HIDDEN EYE' FAIR MURDER MYSTERY FOR THE DALLERS

Rates • as daller; slightly more in action spots

M-G-M

68 minutes


Directed by Richard Whorf.

A minor murder mystery programmer, set apart from the usual grist turned out by the house because the leading character plays a blind detective with a seeing-eye dog. "The Hidden Eye" is the latest in the series of four-long features from M-G-M. Edward Arnold repeats his competent characterization of the sightless sleuth, which he first brought to the screen two years ago in the same studio's "Eyes in the Night," but the novelty of the character will be considerably dissipated to fans who saw the first film. The story is of minor proportions and the caliber of the supporting cast is low enough to match it, with neither story or cast approximating the earlier film. Consequently, interest is centered on Arnold and his dog, Friday, and it is to his credit that he manages to keep it alive for the major part of the running time. The suspense element, so necessary in films of this sort, comes not from the delayed discovery of the murderer, for he is revealed midway in the film, but rather what the detective will discover in his unique manner, and, ultimately, his evasion of attempts to put him out of the way. Exploitation of the central character and title will be of help at the boxoffice, particularly in action houses. Generally, just a fair daller.

Two murders have already been committed as the film starts and a third occurs soon after, all members of a wealthy family. In each case, there is the same odor of grease on the body. As suspicion falls on her fiancée, Paul Langton, Frances Rafferty contacts Edward Arnold, blind private detective, and Bill Phillips, his aide, for help. In a series of disclosures, Arnold finds that Ray Collins, Miss Rafferty's guardian, is responsible for the crimes and is framing Langton, using his background as grounds for murder. Langton's father had been a partner of the murdered man in Sumatra, dying poor while they grew rich, and both perfume and notes concerned the Orient. In his attempt to prove Collins guilty, Arnold and Phillips are captured by Collins' use of Arnold's seeing-eye dog as bait. In a climactic battle, the detective overcomes Collins, emerging with proof of his guilt.

Richard Whorf, actor-turned-director, does his part as the camera is focused on Arnold. When the lens strays from that competent actor, it is difficult to believe that a major studio produced the film. Even the minor cast is of the same high order of performance and promising newcomer "Bill" Phillips comes close to amateur standing. The rest of the cast makes it.
There's more than meets the eye to those five-score beauties in "GEORGE WHITE’S SCANDALS"

An RKO Radio Picture
The eye-and-earful show sensation of the season!...
A dazzling musical merry-go-round spinning with reckless rhythm, thrillstyled stepping, top tunes and romance on the riotous side!...

Produced by GEORGE WHITE
Directed by FELIX E. FEIST
Screen Play by HUGH WEDLOCK, HOWARD SNYDER, PARKE LEVY and HOWARD GREEN
Dance Numbers Created and Staged by ERNST MATRAY

GEORGE WHITE'S

SCANDALS

Starring

JOAN DAVIS
JACK HALEY

Produced by GEORGE WHITE • Directed by FELIX E. FEIST
Screen Play by HUGH WEDLOCK, HOWARD SNYDER, PARKE LEVY and HOWARD GREEN
Dance Numbers Created and Staged by ERNST MATRAY

RKO RADIO PICTURES

PHILLIP • MARTHA • GLENN • BETTEJANE
TERRY • HOLLIDAY • TRYON • GREER
GENE • KRUPA and His Band • ETHEL • SMITH

Sing Camp
**CARIBBEAN MYSTERY** QUICKIE HAS SOME SUSPENSE

*Rates • • as dualler in naborhoods and action houses*

20th CENTURY-FOX... 1 September Release

James Dunn, whose stock has jumped since "A Tree Grows in Brooklyn" and who is well cast in a lighter role — that of a wise-cracking oil company investigator given to making references to his native borough. As an engaging little charmer the character is killed off early in the film, feminine interest is slight and a minor juvenile romancer is in the story. Nonetheless, Sheila Ryan does well in her brief role and Reed Hadley and Roy Roberts are better than the others in a generally undistinguished cast.

When two American geologists, employed by the United Oil Co., disappear while searching in the swamp on a small Caribbean island, James Dunn, a private detective who hails from Brooklyn, is sent to investigate. Soon after Dunn's arrival, his assistant, who had preceded him to the island, is killed, and Dunn is given any information. Then the hotel hostess, Sheila Ryan, is shot just after she tells him that some higher-up in the island's administration is involved and an attempt is also made on Dunn's life. Later, the local police chief, William Forrest, and his young daughter disappear and Dunn then decides to penetrate the dangerous swamp by following directions on an old map which shows that the island was once the headquarters of Henry Morgan and his pirates. He is almost murdered by guerillas in the swamp run by Roy Roberts, who has already discovered treasure buried there and is holding Forrest a prisoner. Dunn and Forrest manage to escape, after capturing Forrest, who sets the island buildings ablaze. Dunn then pretends to shoot and wound Roberts and use the latter to trap the head man Reed Hadley, who was responsible for the murders and who tries to kill his henchman before he can tell of the plan to remove the buried treasure from the island.

DENLEY

**GUEST WIFE** AMUSING SCREWBALL COMEDY

*Rates • • • + on name value; less in action spots*

United Artists (Jack Skribal)

88 minutes


Directed by Sam Wood.

An engaging screwball comedy, acted to the hilt by Claudette Colbert, Don Ameche and some excellent farceurs, "Guest Wife" should chalk up above-par grosses, because of its high name value, in all except the action spots. The story is inconsequential and quite improbable, but Director Sam Wood has kept the familiar tale spinning along at such a fast pace that the laughs frequently drown out some of the dialogue. The lines are sophisticated and quite risque at times, and will certainly during the bedroom sequence with Don Ameche and his "guest wife," Miss Colbert. While no one is expected to take a situation wherein a man borrows his best friend's spouse just to save face with his sentimental old boss too seriously, average audiences will find it thoroughly enjoyable. Women will enjoy the nonsensical proceedings more than their male escorts.

Two female guests, Leave Ohio on a belated honeymoon trip, Richard Foran and his adoring wife, Claudette Colbert, are disturbed by the unexpected arrival of Don Ameche, a free-booted young man who is Foran's best friend. In the confusion at the station, Foran misses the train and the other two travel to New York where Ameche has told his sentimental boss, Charles Dingle, that he was married while in India. Dingle immediately takes Miss Colbert for Ameche's bride and the reporters and photographers don't give her a chance to deny it. Because Foran has long idolized Ameche, Miss Colbert agrees to pose as his wife until her husband arrives. But Dingle establishes Ameche and Miss Colbert in a hotel bridal suite and takes them to a nightclub where a home-town merchant (Chester Clute) sees them and is scandalized by this turn of events. When Foran finally arrives and tries to spirit his wife away, Dingle decides to patch up the supposed rift between Ameche and his "guest wife" by giving them a week-end party at his Long Island estate. The attempts to break up the romance are blocked by Dingle until Miss Colbert leaves a note pretending infatuation for her real husband. Ameche's air of martyrdom puts him in right with the outraged Dingle and the other two are finally able to start on their delayed honeymoon trip.

The amazing Miss Colbert, who is equally effective in farce or drama, gives a sparkling portrayal and, as always, she makes a smartly-gowned appearance. Don Ameche, who has improved as a farceur, makes an excellent comedy team-mate for her while Richard Foran, returning after a two-year absence from the screen, does well enough as the harassed husband. Charles Dingle, as the rabidly-sentimental publisher; Chester Clute, who gives an outstanding comic performance as the flashy shoe merchant; Grant Mitchell and Robert Emmett Keane are old hands at getting laughs.

YORK

**CHINA’S LITTLE DEVILS** APPEALING AND EXPLOITABLE MELODRAMA

*Rates • • + generally if exploited; • • • in action spots*

Monogram

75 minutes

Harry Carey, Paul Kelly, "Ducky" Louie, Hayward Soo Hoo, Gloria Ann Chew, Fred Mah, Ralph Lewis, Jimmy Dodd, Allen Fox, Charles Sherlock, Ralston H. T. Tsianas, Betty Soo Hoo, Wing Foo, Jon Gilbreath, Ole Chun, Nansy Hsueh, Joseph Kim.

Directed by Monta Bell.

This factual story of China's reckless young guerrillas fighting the Japs is one of Monogram's outstanding releases and a picture which is earning its money all the way. Each showing sells to get the audience attention it merits. Produced nearly a year ago, "China's Little Devils" is especially timely now that the war is continuing. The story of China's short-lived attempt to raise a rebel army in the island's exploitation, may develop into a "sleepier" in many spots. The story has been well arranged, without unnecessary romance, and often resembles a documentaty, but it also contains tremendous human interest in its central tale of a 13-year-old Chinese orphan, adopted by an American flyer, and the young guerrillas, who leads a band of missionary kids to prey against the Japs. This role is the core of the film and is magnificently played by "Ducky" Louie, a natural and appealing youngster who has since attracted attention in "China Sky" and "Back to Bataan." Several other of the young Chinese faces, including Mark Dine and Betty Soo Hoo, will also win the hearts of audiences and the young actress, who has a sweet face and winsome charm, permits some slow moments in the beginning and the cloudy outdoor photography does not always let the spectator distinguish between the various Chinese youngsters, but these are minor faults in a timely and worthwhile picture. Paul Kelly, as a devil-may-care American flyer, and Joseph Jamieson, the peace-loving missionary, contribute acting strength as well as add some name value.

Paul Kelly and a group of Flying Tigers land their P-40 plane in the ruins of a Chinese village where they find "Ducky" Louie wounded and orphaned by the war. The youngster is adopted by the plane crew and taught Commando tactics until Kelly decides to send him to Harry Carey's mission school which operates under the neutral American flag. Against the peace-loving Carey's pleas, "Ducky" organizes and trains the other refugee children to steal out at night the Japs out of the mission and, while they steal a large store of Jap gasoline for the use of American flyers, two of "Ducky"s" comrades join him in a trip to Tokyo to destroy the Japs' oil supply. Paul Kelly, Carey and his pals rescue Carey and, when an American plane crashes, the "little devils" contest the Japs to reach it and find that Kelly is the pilot. "Ducky" is fatally wounded and dies in Kelly's arms, but his spirit rides with the flyer as he drops explosives over Tokyo.

YORK
'A THOUSAND AND ONE NIGHTS' COMIC STRIP VERSION OF FANTASY

Rates • • + in first runs if heavily sold; less in subsequent runs.

Columbia
93 minutes


Directed by Alfred E. Green.

Neither flesh, fowl nor good red herring (although it is photographed in vivid Technicolor) "A Thousand and One Nights" is merely a comic strip version of the famous Aladdin and His Wonderful Lamp tale. Actually, Columbia seems to have missed out on both points, for, while theobby-fox fans may find some interest in Phil Silvers' clowning and colloqualisms and Cornel Wilde's romantic appearance, they are likely to find the Oriental pageantry somewhat tiresome, while the lovers of fantasy will be able to find that Hollywood has messed up a well-loved fairy tale. Silvers, who plays Aladdin's pickpocket pal who "was born a thousand years too soon," has a broadly-comic style that is amusing because of its inelegancy in ancient Tigris and many of his modern references bring laughter from the younger fans. His kibitzing during a gin rummy game in the palace prison makes for some hilarious moments. But, because Director Alfred E. Green realized that the Tellug story is told throughout, the sword-play, chases and wall-scaling are more ridiculous than exciting. Lavish sets and revealing costumes for the beauty of Evelyn Keyes and Adele Jergens are distinct assets, but they do not add up to an interest-holding film. Selling the glittering trappings and harem hours will result in good business in many first-runs but word-of-mouth, like the picture's name value, will be generally unfavorable and subsequents may suffer.

In ancient Tigris, Cornel Wilde, the Sinatra of his day, dares to look at the unveiled beauty of the princess (Adele Jergens), but is rewarded by a rendezvous for that night. Meanwhile her wicked uncle, Dennis Hoey, abducts his twin brother, the Sultan, and, when Wilde scales the palace wall to see the princess, he and his pickpocket pal, Phil Silvers, are jailed. Later, they escape and hide in a cave where they find the magic lamp which, when rubbed, brings the genie, Evelyn Keyes, to do Wilde's bidding. He asks to become a wealthy prince so that he may woo Miss Jergens openly, but during their marriage ceremony, the lamp falls into other hands and Wilde's nose is discovered. Wilde finds the Sultan is restored to his throne and Miss Jergens marries Wilde. And the disappointed genie, who has always admired Aladdin, wishes he were twins — and gets her wish.

Cornel Wilde, who makes Aladdin a handsome romantic figure, also croons "Beauty for Sale" effectively. Evelyn Keyes looks lovely and displays a cute sense of comedy timing as the very modern "genie with the bright red hair" while Adele Jergens is amusing but displays no particular acting ability in the passive role of the princess. Dennis Hoey, as the Sultan's evil twin, contributes the most convincing portrayal.

LEYENDECKER

'WHITE PONGO' CHILDISH JUNGLE MELLER

Rates • • + in minor action houses

PRC Pictures
72 minutes

Richard Fraser, Maris Wrixon, Lionel Royce, Al Eben, Gordon Richards, Michael Dyne, Ekon Brecher, George Lloyd, Larry Nevers, Milton Kibbee, Joel Flutten.

Directed by Sam Newfield.

Amateurishly acted and directed in the manner of a juvenile jungle thriller, "White Pongo" is a ridiculously weak feature suited only to minor action spots where its title and theme can be exploited along "King Kong" lines. Much of it is such childish-melodramatic claptrap that it will bring forth snickers from the average adult audience. Raymond L. Schrock, who wrote many action thrillers for Warners, is responsible for the original story and screenplay concerning one of those pseudo-scientific expeditions into the Belgian Congo to track down a reported missing link — a white gorilla created by an experiment with human spermatoma. Relying on stock jungle shots and a sound track filled with bird calls and animal cries, the picture is as slow-paced as a jungle safari up to the point where the white gorilla captures the scientist's beautiful daughter. This is followed by a fight with a lion and then the high-light — a furious battle over the girl between the white gorilla and a black one. Maris Wrixon and Richard Fraser, who have done capable work in the past, cannot be blamed for their unconvincing acting in this low-grade programmer.

Upon learning that an old scientist living in the Belgian Congo had created a scientific experiment — a white gorilla which had killed her creator and escaped into the jungle, Lionel Royce, an anthropologist, organizes a safari to find the creature. Gordon Richards, a London scientist, and his attractive daughter, Maris Wrixon, join the party that also includes her fiancé, Michael Dyne. A young rifleman, Richard Fraser, captures Miss Wrixon's attention and she asks that he be made her personal guide, which adds to the general ill-feeling between various members of the party. In the jungle, they find traces of the white gorilla but, before they can capture it, Dyne and some of the disaffected members of the party, desert to go in search of a gold field. Against her will, they take Miss Wrixon with them but, unconcerned with the white gorilla follows. A fight ensues between Dyne, Maris Wrixon runs into the jungle and is followed by the white gorilla which seizes her and carries her to his home. There the beast fights off a lion and then gets into a battle with a black gorilla which is finally dashed off a cliff. Meanwhile, Fraser, who is actually a member of the Royal secret service, arrives in time to wound the white gorilla which is then put to sleep with ether and brought back alive.

DENCLY

'THE BEAUTIFUL CHEAT' MILDLY AMUSING MUSICAL PROGRAMMER

Rates • • as supporting dueller in neighborhoods

Universal
59 minutes

Bonita Granville, Noah Beery, Jr., Margaret Irving, Milburn Stone, Carol Hughes, Edward Gargan, Irene Ryan, Lester Matthews, Sarah Selby, Edward Fielding, Tommy Bond, Mary Currier, Tom Dillon.

Directed by Charles Barton.

While the story is more flabby than most of the Universal musical programmers, "The Beautiful Cheat" has some amusing slapstick moments plus three lively songs to keep naborhood patrons entertained. Two of the tunes are sung by Carol Hughes in a nightclub sequence while the other — the popular "Is You Is Or Is You Ain't My Baby" is rendered surprisingly well by Bonita Granville, hitherto a dramatic actress. Miss Granville, who gives a very convincing performance as a well-mannered secretary who poses as a "lady lover" in order to win a saving grace of what would otherwise be a pretty silly picture. Her get-up and actions as a juvenile delinquent would fool almost anyone. This young lady merits a break in an "A" picture. Noah Beery, Jr., who seems to be the very spunky, straight-laced professional roles, is capable enough although never very romantic-looking and Margaret Irving, as his spinster sisters, adds to the picture's laughs when they finally decide to forget their inhibitions. It will make a satisfactory supporting dueller in all except first-runs.

Serious, sedate young Professor Noah Beery, Jr. seeks a wayward girl to reside in his home so he can study her while preparing a new book on sociology. Unable to find a proper subject, his psychologist friend, Edward Fielding, facetiously arranges for Bonita Granville, pretty maiden secretary, to masquerade as the wayward girl.

Prettending to be a youthful miscreant, Bonita upsets Beery's household, infuriates his spinster sisters, Margaret Irving and Sarah Selby, and his middle-aged secretary, Irene Ryan.

Beery decides to adopt Bonita, but learns from his lawyer he must first be married. He proposes to Miss Ryan. Bonita hears of the impending marriage and arranges to have Beery meet her at a night club. He arrives first and gets intoxicated with Carol Hughes, an entertainer. After further complications, the professor awakens to find that he is married to Bonita.
BARBARA STANWYCK
DENNIS MORGAN
DOUBLE-TROUBLE DAME AND THAT 'GOD IS MY CO-PILOT' GUY!

XMAS IN CONNECTICUT

WARNER PICTURE

TERRIFIC ONE!
THE NEWS DIGEST
A Bi-Weekly Review of the Trade's Events

GOLDSMITH DECISION REVERSED

Declaring that it knows of "no authority which sanctions what would otherwise be an illegal monopoly simply because it applies in a single city or a particular part of an industry involved," the U. S. Circuit Court of Appeals in Philadelphia last Thursday reversed the District Court decision in the anti-trust suit brought by William Goldsmith against the Warner Bros. Circuit and the major distributors and ordered the lower court to grant such relief as the court may decide, as may be decided upon.

The District Court ruling handed down by Judge William H. Kirkpatrick in April, 1944, upheld Warner's control of the first-run theatre situation in Philadelphia on the ground that the monopoly, which he admitted the Warner ch.1 in enjoyed, did not come within the prohibition of the anti-trust laws because "the defendants' activities amounted, at best, to a partial control of a given market."

The Government entered the Goldsmith case last August when it filed a brief as amicus curiae with the U. S. Court of Appeals in which it was stated by counsel for the Department of Justice that if the Kirkpatrick opinion was allowed to stand, "it is doubtful whether the Sherman Act may be effectively applied to the motion picture business as it is presently conducted in Philadelphia" and further, that it is "a threat to free competition in any business."

The Circuit Court reversal was written by District Court Judge Paul C. Leashy of Wilmington, Del., who sat as a substitute in the case with Circuit Court Judges Parker and Biggs.

The decision stated: "Plaintiff, having been engaged in the business of exhibiting motion pictures in and about Philadelphia for many years, is completely qualified to operate a first-run motion picture theatre in Philadelphia. In 1940, plaintiff decided to enter the first-run business. The Erlanger Theatre, located at 21st and Market streets, one city block from Warner Brothers' Majes- tian Theatre, was available for leasing. The Erlanger has a seating capacity of 1559 persons. Its appointments are quite as elegant as any of those of the Warner theatres. As to manage- ment, reputation and in all other respects, the Court below found, the Erlanger was suitable for profitable exhibition of first-class feature motion pictures on first-run in competition with the theatres operated by Warner Brothers."

The Appeals Court decision referred to the District Court's findings that the distributor defendants refused to sell first-run product to Goldsmith's Erlanger "soley because it was not under the control of Warner Brothers; but if it had been a Warner theatre, they would have leased plaintiff the pictures it sought."

Referring to Judge Kirkpatrick's opinion that interstate commerce was not involved, the higher court declared: "Admittedly, all three phases of the motion picture business involved in the instant case — production, distribution and exhibition — constitute a part of interstate commerce. Unquestionably, no person can with profit operate a first-run theatre in Philadelphia without access to defendants' product."

"After critical re-examination of the whole record," Judge Leashy's ruling said, "we conclude that from plaintiff's evidence it has been shown that there existed an illegal intent to restrain. Plaintiff's evidence shows that there is concert of action in what has been done and that this concert could not possibly be sheer coincidence. We think there must have been some form of inform- ial understanding."

"As the trial court also found, plaintiff has unquestionably suffered loss. We have no means of knowing the extent of that loss. Perhaps, upon remand plaintiff may be able to prove its damages. Of the factors to be considered may be subject to so many unknowns that such damages may veer to the speculative. We specifically pass no opinion on these problems. We do con- clude, however, plaintiff should have judgment and the injunctive relief which it originally sought. The form of decree we leave to the Court below after it has made inquiry into the dammages question."

WRIGHT GETS COMPANY REPLIES

The great majority of the information sought by the Government from the distributor defendants in the New York equity case decided to be heard October 1st was in the hands of

Assistant U. S. Attorney General Robert L. Wright by August 1st, the deadline set by Judge Augustus N. Hand, one of the three judges who will preside at the trial. Replies to all of the Government interrogatories will be in by August 8th, at the latest, it was learned and the agreement with which this arrangement was met indicated that the Department of Justice was satisfied that the defendants were complying as demanded.

The deadline set by Judge Hand for the document upon which the Government will base its case is September 1st.

Although the Griffith anti-trust hearings will be resumed in Oklahoma City on September 10th, the Department expected no delay in the start of the equity trial. Wright was understood to be hopeful that the Griffith case might be over by October 8th and is believed to be prepared to seek a continuance in Oklahoma City if necessary, although when the date for the Griffith case was set, Wright denied that he intended to seek a continuance in order that he might devote his full time to the New York case.

Meanwhile, counsel for the distributors prepared to do some investigating on their own and were expected to send investiga- tors to every city and town where the Department alleges that the five distributor defendants' affiliated circuits have a monopoly of exhibiting motion pictures. The original plan was to visit the 8000 US. complains listed by the Department in its answers to the inter- rogatories of the distributors, Wright's indication that he will present a prima facie case through documents, without calling any witnesses, caused the distributors' counsel to study the much wider field encompassed by the new plan.

PEOPLE

Winfield R. Sheehan, 62, veteran producer and industry executive, died in Hollywood, Wednesday, July 25. Sheehan was one of the founders of the old Fox Film Corp. studios and remained as studio head until his death after a long illness. Producer of such notable hits as "What Price Glory," "Seventh Heaven" and "Cavalcade," Sheehan was named executive producer of the producer-director's new film, "Captain Eddie," a project he conceived and consummated despite failing health.

Gradwell S. Sears, returning to active duty as United Artist vice-president in charge of distribution, will be honored by a $100,000 cash prizes sales contest to be called the "Grad Sears Drive." The contest will run from Aug. 4 to Dec. 1.

James R. Grainger, president of Republic Pictures Corp. and Republic Pictures International Corp., announced the expansion of his executive staff and new appointments. His executive aids: Edward L. Williams and James L. Thur were promoted to executive assistants and in the international field, with Grainger named general manager of worldwide branch operations. Richard W. Altschul, manager of Consolidated Film Industries, Inc., was appointed foreign sales manager and James Vincent O'Gara was named his assistant.

Archie J. Laurie was appointed general manager of the newly formed Eagle-Lion of Canada and of Monogram Pictures of Can- ada, Ltd., effective August 1st.

Joseph S. Miller resigned as Albany branch manager of Cem- boma to become district manager for FPC supervising Albany, Buffalo, Cleveland and Cincinnati. Holbrook Bissell succeeds Mil- ler at Columbus.

J. H. Rogovin, Boston branch manager for Columbia, was as- pointed to the newly created post of New England division man- ager, with headquarters in Boston.

Barry Buchanan, United Artists director of advertising and publicity, announced realignment of the UA publicty set-up an creation of an exhibitor service department under the manage- ment of Morris Krusken. Herb Berg was named to the new post of general manager for that country.

Fred DeLodder, circuit operator and long a leader in Allie Theatres of Michigan, died in Detroit, Tuesday, July 31, after long illness. He was president of Cooperative Theatres of Michigan.

William D. Blake was appointed Eastern sales executive and head of Universal Pictures, succeeding Peter Martin, who resigned to enter radio writing.
"UNCLE HARRY"... Murder with Psychological Undertones

A few years ago the movies were afraid to touch stories like this one about Uncle Harry, whose sister Lettie bore so greedy and unnatural a love for him. But the movies seem to be growing up gradually and now Universal buys the Broadway stage hit and delivers a walloping exploitation picture that should sing a merry boxoffice tune for the showmen who go to town with the right angles. Certainly, Uncle Harry is far off the beaten path of film entertainment and the Universal ad-men have turned out a press sheet that doesn't miss a trick in capitalizing the intriguing, subtle and provocative selling points offered by this strange tale of a man driven to murder by his sister's possessiveness, only to be haunted to near-insanity by her living presence. Uncle Harry definitely shapes up as one of the most saleable films of the year.

(Continued on Next Page)
1. The town of Corinth, N. H., is completely unaware of the strange emotions involving the lives of Harry Quincey (George Sanders) and his sisters Lettie (Geraldine Fitzgerald) and Hester (Myna Macgill), and the maid Nona (Sara Allgood) in the old and decaying Quincey household.

2. "Uncle" Harry, as he is known to everyone, who supports his sisters by working as a pattern designer in the textile mill, finds complete happiness and relief from his sisters' possessiveness for the first time when he meets Deborah Brown (Ella Raines), the firm's New York fashion designer.

3. When Harry takes Deborah home to tell his sisters he is going to be married, Hester welcomes his fiancee, but Lettie is unable to hide her unnatural jealousy of her brother and her hate of the girl.

4. Lettie feigns a serious illness and Harry refuses to leave her and go away with Deborah. Their engagement is broken and Deborah marries someone else. When he later learns of her deceit, Harry tells Lettie he will never forgive her for ruining his life.

5. His anger turning to hate, Harry plots the death of Lettie by putting some poison in her cup of cocoa. Ironically, his sister Hester gets the poisoned cup. Lettie is charged with the murder, all evidence pointing to her guilt.

6. After her conviction, death by hanging, Harry decides to confess, but Lettie repudiates his confession in the warden's office, having her revenge on her brother by leaving him to live with his maddening conscience.

Several of the striking and provocative ads in the press sheet stressing the subtle psychological undertones of the story.
INCENDIARY BLONDE' REVIEWS FAVORABLE GENERALLY

(Paramount)

"Good entertainment on the boisterous side... Musical comedy romp for Betty Hutton, about the best one this rowdy songstress has had... Dance numbers staged in the most lavish Technicolor manner... Excessively noble love scenes... Set of conventional Western movie comedy characters... In all these ups and downs, there is the steadily accumulating flavor of animated good humor." COOK, N.Y. WORLD-TELEGRAM.

"Sprightly and entertaining show... Musically 'Incendiary Blonde' is as tuneful as it is colorful... While somewhat on the loud side and switchers will find it slightly regularity from moments of reckless gaiety to others of tragic romantic solemnity, the net effect is definitely on the good side of the ledger." T. M. P.

"Resembles one of those Technicolor, music and nostalgia romps to be seen along A Western... Changes is red as Alan HERALD constantly.. ..Combines some of the brightest highlights of the Technicolor seasonal with some of its deeper lulls... Gene Kelly hitting an absolute climax... Lulls come when Frank is trying to be funny. And he is... As a character portrait, this is one of the pictures a length that simply cannot be kept lively by such a wispy musical comedy story, no matter how many song-and-dance interludes are thrown in." WINSTEN, N.Y. POST.

ANCHORS AWEIGH' HUMDINGER OF A MUSICAL — TIMES

(MGM)

"Humdinger of a musical... Gene Kelly, conclusively proves himself to be the peer, if not the superior, at rigadooning, of Fred Astaire... He has made Frank Sinatra look good, he is not the best thing in the show. That distinction is plainly Mr. Kelly's... For a popular entertainment, 'Anchors Aweigh' is based on the premise that it is both the pro and con Sinatra-ites." CROWTHER, N.Y. TIMES.

"Bountiful screen musical mixes music, uniforms and Hollywood cut-ups in such a show as only Hollywood could concoct... Satisfactory summer fare... Kelly does the wheel horse job in keeping the proceedings spinning. He brings an authority to the performance as well as genuine excitement to the dancing." BARNES, N.Y. HERALD TRIBUNE.

"Garry Cooper is quietly indulging himself in a sly laugh at the Western pictures he has done seriously... RKO-Palace patrons can whip themselves into excitement over Gary's 'Along Came Jones' if they wish — but they will have much more fun with its foxy comedy... Cooper, Demarest, have all the best of Johnson's lines and the laughter-filled thanks of the audience." COOK, N.Y. WORLD-TELEGRAM.

"Not a conventional Western hero... Mr. Cooper gets into a peak of funny trouble with a belly-bustin' bandit and the law. And with Nunnally Johnson writing the script from a novel by Alan LeMay — he happens to have one of his nicest (though less important) pictures in several years." CROWTHER, N.Y. TIMES.

"...Delightfully entertaining... With Sinatra, Kelly, Kathryn Grayson and Jose Iturbi doing the entertaining, 'Anchors Aweigh' is bound to be a popular picture... A little too long. But the music is excellent and the songs are fine... It will be a long time before the Capitol makes a change." HALE, N.Y. DAILY NEWS.

"Bubbles right over the gunwales with music — surefire classics, loopy coloraturas, dreamy Frank Sinatra ballads, standard popular tunes... Suffers mostly from a too-muchness of Technicolor, even though nearly everything in it is swell by itself... I must admit that the Capitol audience ate up every inch." MCMANUS, P.M.

"...Out-sized musical romance is a true wedding of the talent-laden Metro-Goldwyn-Mayer studios and producer Joe Pasternak... Sinatra has never done half as well in the movies... Kelly outdoes himself, his dancing is positively sensational... A repast so rich that there may be those who will feel surfeited from two hours and twenty minutes of it. But those who, with this department, adhere rigidly to the opinion that there cannot be too much of a good thing, are more apt to consider the picture the best as well as the biggest musical romance of the year." WINSTEN, N.Y. POST.

ALONG CAME JONES' CRITICS LIKE GARY COOPER NOVELTY WESTERN

(RKO)

"Witty travesty of motion picture horse operas... In no sense a superior picture, but it is great, good fun... Cooper gives an elegantly modulated performance which occasionally reaches the tops in some of the outlandish situations. The bottom line on that personal appeal, there's sure-fire box office in a story that makes the West as wild as it ever has been on screen, as well as considerably funnier." MASTERS, N.Y. DAILY NEWS.

"Multi-colored and considered, the search for this comedy's most significant aspects is the pursuit of originality has forced omission of some of the most necessary thrills of the standard Western. There's no dead-eye hero with whom the young and the young at heart can experience vicarious thrills. This is a less, only partly compensated for by an amusing reversal of the usual situation... Not only a Western, but also a fresh, laugh-attunded Western plot." WINSTEN, N.Y. POST.

"Patrie with a capital S if not burlesque with a capital Bull... Regular rattlesnake's nest of handhewn cliches and cactus-milk characters, all of whom spit, snarl and throw hot lead around in a manner suggestive of what movie horse opera might have been in the hands of the late Corne Payton, of Ten, Twenty, Thirty theatrical fame." MCMANUS, P.M.

THE CHEATERS' CALLED HAMMY, VAPID, HEAVY-HANDED

(Republic)

"Republic wasn't kidding when it titled the vapid little film... It's droll, all right. The stuff it tries to pass off as humor is as shoddy as all get-out, and the story starts raveling and tearing before it's been through the wringer once... Remember: the title is the tip." CROWTHER, N.Y. TIMES.

"The most entertaining bit is being handed in 'The Cheaters'... Joseph Schildkraut really should have given his salary in red points for his work in this picture... With a few trudging changes in emphasis, this picture could have been an uproariously funny burlesque of exaggerated acting. It does have its ludicrous moments even without trying for them." COOK, N.Y. WORLD-TELEGRAM.

"...Schildkraut, enjoying an actor ham-happy holiday... May not be as interesting as it sounds, if it does sound that way. The conversations are never as sharp as they try to be, and characters only succeed in being annoying when they rise above the commonplace." WINSTEN, N.Y. POST.

"...Deserves to be a better picture than it is... Has no more than a weak script and florid acting... Moments of entertainment it offers are definitely fugitive... Joseph Schildkraut's role as an adroit detective makes the part so ridiculously overdrawn that the adroit theme of the work is smothered in fustian... Heavy-handed and pretentious." BARNES, N.Y. HERALD TRIBUNE.

AUGUST 6, 1945
THE NAUGHTY NINETIES...Abbott and Costello test their pranks on a showboat in this Universal comedy, directed by Jean Yarbrough. It seems there's a smooth gambler, Alan Curtis, and his moll, Rita Johnson, trying to take over the boat from Cap'n Henry Travers and dotter Lois Collier. Of course, the boys can't let that happen, but they get into plenty of hot water — and cold, too — as they save the mortgage or whatever it is a boat owner stands to lose and reform the gambler into fit material to marry the lovely Lois.

BEDSIDE MANNER...Producer-director Andrew Stone presents some entertaining fluff as he tells how Ruth Hussey, a very capable woman doctor, picks up three Marines in her car en route to Chicago, stops overnight in her home town and becomes the object of a plot by Uncle Charlie Ruggles and flyer John Carroll to keep her at home. Carroll plays psychoneurotic, Hussey plays hard-to-get, they switch and it eventually ends up in the final clinch. Also cast are Ann Rutherford, Claudia Drake, Grant Mitchell, Joe McGinnis, John James and Frank Jenks.
COLUMBIA

Production has spurted at this studio despite the strike and the usual mid-summer rut. Six pictures are before the cameras, four new ones. On the list of new releases are: "Jungle Raiding" (Kane Richmond-Veda Ann Borg), a serial being produced for Columbia release by Sam Katzman outside of his Monogram deal, "The Bonny In Red" (Nina Foch-George Macready) a mystery murder special, "The Voice of the Whistler" (Richard Devon Merrick) and "Tars and Spars" (Alfred Drake-Janet Blair). The last named is the Coast Guard Revue which has finally been set to rolling by its being shot in Technicolor with Alfred Drake, star of "Oklahoma." heading the cast. Continuing in production, to complete the list, are: "Snauf" (Parks-Lloyd) and "Adventures of Rusty" (Donaldson-Nagel).

Six more pictures are slated to roll by mid-August, which indicates great optimism or certain knowledge that the strike will not interfere.

Star of the sextet has already hit trouble. It is "Hail the Chief," planned with Dennis O'Keefe as the star. Edward Small, who holds the O'Keefe contract, agreed to the loanout, but O'Keefe has refused. You can't blame him either since he had offers to play in Dore Schary's "Some Must Watch" at Selznick's and "Doll Face" at 20th Century-Fox, both of which were more important opportunities for him than this Columbia film. But Small had not permitted his accepting these offers and the whole matter is now in process of legal untangling, although it is thought that the matter will be settled amicably before it gets to the actual suit stage.

Upon her return from her USO tour (and her marriage), Jinx Falkenburg will go into "Song of Broadway," scheduled to start in a week.

James Cardwell, who made his mark in 20th Century-Fox's "The Sullivan's" and then promptly went into obscurity, has ended his pillar-to-post routine, is signing with Columbia. His last stint was "A Walk in the Sun," the milestone picture that hit produc-
tion-release snags. His first at Columbia is the "Whistler" film.

METRO-GOLDWYN-MAYER

It seems likely at this writing that MGM's Number Two Juvenile, Elizabeth Taylor, will go into Gilbert Miller's Broadway play, "The Rich Full Life." Vina Delmar authored the play which goes into rehearsal in October. MGM has already acquired the film rights to the play in a pre-production deal for $7,000 against 25 per cent of the gross, if $50,000. The studio is also investing about $25,000 for a quarter-interest in the legit-
timate production.

A 20 per cent increase in the 1945-46 release schedule is indicted by the announcement that Metro will release between 35 and 40 films during the coming season. The 1944-45 schedule listed only 29 features. The shorts program of the company also comes through with a big increase in quantity. From the 28 short subjects for the current season, they are jumping to an approxi-
mate 45 for the new year. Seventeen of the features scheduled for the next season release are already completed or in final editing stages. Eight more are now in work.

A second title change has been made on the forthcoming June Allyson-Rob Walker feature, recently completed. Originally it was called "For Better, For Worse." That was changed to "John and Mary" and now to "A Sailor Takes a Wife." Also in for title change is "A Letter for Evie," which comes out as "All the Things You Are." This latter is perhaps a wise change since the well-
known Jerome Kern tune of that name is featured in the film, "Holiday In Mexico," the next Pasternak-Sidney venture in

music and Technicolor, is almost ready for the cameras. Ilona Massey, back at Metro again, has started pre-recordings for her role in this film, which also has Jane Powell, Jose Iturbi, Roddy McDowall and Xavier Cugat cast. With the box-office and critics singing loud and long on "Anchors Aweigh," and studio executives cheering "The Harvey Girls," Director George Sidney has taken over as the white-haired boy of the lot.

Speaking of Pasternak, he is one of those producers who makes his Cinderella stories work in real life and often. He has a genius for discovering talent and developing it. His latest discovery is Wilson Woods, a young orchestra leader who Pasternak found at Las Vegas, Nevada. Wilson Woods was playing at an inn there, Pasternak heard him, signed him and he is already at work in "Two Sisters from Boston" and pencilled in for the next Pasternak piece, "No Leave, No Love."

Robert Nathan is back on the lot again to do a screenplay for "Gentleman's Gentleman," another Pasternak early-fall starter. "CASS Timberlane," the Sinclair Lewis novel which Arthur Hornblow, Jr. will produce in the fall, has been chosen for Octo-
ber-Halloween distribution by The-Book-of-the-Month Club.

Carey Wilson is setting up one of his biggest productions for early starting. It is called "The Common Sin" and is a five

episode story which will have 31 leading screen players cast. Van Johnson has been given the role of the central character who weaves through the entire story. The story theme is based on the premise that in each person's life there is one day in which, ex-
cept for sheer luck, he could be found guilty of some crime. Writers now at work on the five episodes are L. A. R. Wyke, James M. Cain, Charles Jackson, Michael Arlen and Harry Ruskin.

June Allyson, one of the brightest of the Metro younger set, has just been handed a new long-term contract. Her reputation, built in little more than a year, is solidly set at box-offices all over the country.

Seven films in work on this lot, three of them new starters: "Bad Bascomb" (Wallace Beery-Margaret O'Brien), "Boy's Ranch" (James Craig-Butch Jenkins), and "What Next, Corporal Har-
grove?" (Robert Walker-Jean Porter). Continuing are: "Hood-
ium Saint!" (Powell-Williams-Lansbury), "The Postman Always Rings Twice" (Garfield-Turner), "Two Sisters from Boston" (Ally-
son-Lawford) and "Big Shore Leave" (Gable-Garson). No seasonal or other kind of slump on this lot.

MONOGRAM

At the recent West Coast regional sales meeting, Vice-Presi-
dent Steve Brody announced the production schedule at this studio for the coming year. Heading the list was "Old New York," a musical which will co-star Gale Storm and Phil Regan. A King Bros. special will be "The Hunter." Scott R. Dunlap will produce "North of Nome," a Jack London story. "Swing Parade," another musical with Gale Storm and Phil Regan, will feature Connie Boswell and the orchestra of Will Dixon and Blu- Lia Jordan. This one is already in work. Also in work is "Suspense," with Warren William and Peter Cookson featured. "Allotment Wives," the second Kay Francis producing-acting effort, is already completed. Scheduled for early production are the following: "Casa Manana," a Mexican setting musical; "Joe Palooka," from the comic strip; "Black Market Babies;" "The Great Mystic;" with Edmund Lowe and Jean Rogers; "Dime a Dance" and "House of Torture."

There will also be four new ones in the Cisco Kid series, three Charlie Chans, four Johnny Mack Brown westerns, four musical westerns for Jimmy Wakely, four stories starring The Teen-Agers and four comedy-dramas for The Bowery Boys.
REPUBLIC

Apparently there is no slow-down in the pace that Republic has set for itself in its expansion program. "Progress" is the theme and President Herbert J. Yates is stopping at nothing to keep it going at a high pitch.

Newest achievement is the signing of Ben Hecht to a three-year contract as screenwriter. His work will be based on his well-known short story, "Spectre of the Rose."

Another new twist is the announcement that two of the forthcoming Roy Rogers productions will be budgeted at $500,000 each and for special and separate releasing. The two films are "Don't Fence Me In" and "My Pal, Trigger." Special campaigns and promotions are already in plan to launch this innovation in selecting the Rogers product.

To get to the peak of the expansion program, $20,000,000 has been allocated for the production of 64 features, western and four serials. The studio itself is in the process of a $2,000,000 improvement program with its 115,000 square foot sound stage already completed. This stage is so perfect acoustically that Leopold Stokowski has chosen to make all of his Victory recordings there rather than in the RCA recording studios.

First picture to go under the new "big" program will be Frank Borzage's "Concerto" which is budgeted at $1,500,000 and will be done in Technicolor. Then he plans "That Man Malone," which will star John Wayne.

In present work at the studio is the big western, "Dakota," starring Vera Huwa Raiston and John Wayne. This picture is being given the plush routine in all respects since this is Republic's first entry into the western field. After his leg still in a brace from his automobile accident last year, has a featured role and Walter Brennan, Mike Mazurki, Hugo Haas and Ona Monson have all been garnered from other studios to spark the film. It is to be shot in color and Republic is hiring and directing the film, with Yates keeping a finger in the pie, as he does with everything here. The man has an amazing vitality and inventiveness and undoubtedly the rise of Republic in the past ten years is due in large part to his resourcefulness and ability.

Other pictures in work are: "You'll Remember Me," with Brenda Marshall and William Gargan, and a serial, "The Phantom Rider," with Robert Kent and Peggy Stewart. Continuing in production is the Roy Rogers starrer, "Don't Fence Me In."

RKO-RADIO

Last issue we reported the deal whereby RKO took over several David O. Selznick properties for early production. Now it is learned that they plan to set back several of their own projects to get to a quicker start on "They Dream of Home" which Dore Schary is producing on the RKO lot. It is also learned that RKO is negotiating with Mr. Selznick to buy up the balance of the Joan Fontaine contract which runs until next September. They want her for starring roles in "All Brides Are Beautiful" and "All Kinds of People." It was revealed last week on this deal since the Fontaine-Selznick contract is famous for the pitance Miss Fontaine gets in view of the earning power she has had for the producer on loanouts and in his own productions during the term of her contract. One thing seems certain and that is producer when the Fontaine contract is up next September, whoever has her Selznick or RKO — the re-signing job is going to be quite an extensive proposition.

Robert Cummings, who re-established himself in the Hal B. Wallis production, "You Came Along," has been signed by RKO for the lead in "The Lawyer," a musical based on Ferenc Molnar's play Val Lewton will produce and William Cameron Menzies will direct.

Herman Sch lumber has been signed to a new term contract as producer and enters his third year this week.

Four in production on the lot: "Chamber of Horrors" is the new starter and Boris Karloff is starred. This picture is being made on cleverly built sets on the RKO-Pathe lot, and many of RKO's young players have taken bit parts in it just for the fun of working in the fantastic setting. Anna Lee has the leading female role. Mark Robson is directing for Producer Val Lewton, who specializes in these super-horror dramas. Continuing in production are "Cry, untuk the Night," with Louis Calhern and Richard Linder (Graville-Conway) formerly "The Lie Detector," and the Goldwyn picture, "Kid From Brooklyn" (Kaye-Mayo).

GOLDWYN

The Danny Kaye picture, "Kid From Brooklyn," continues to occupy the full schedule of the Goldwyn company.

Other news from the Goldwyn office this week is that David Niven has signed a new term contract and is returning to Hollywood in December for his first picture, "The Bishop's Wife," which Robert Nathan wrote and Sam Goldwyn bought for a price of $100,000. Niven in a new contract with Goldwyn, will play the top female role. Niven is now making a picture in England called "A Matter of Life and Death."
20th CENTURY-FOX

The distribution deal has just been set by Spyros Skouras for the Herbert J. Lom film "Bank Lived in Grovesor-Square." By the deal, 20th-Century-Fox will get the distribution of the English-made film in the United States and Canada. In addition to this settled arrangement, negotiations for a permanent partnership between British-made film and James C. Layton will produce a series of films in England to be distributed by 20th-Century-Fox. Wilcox will return in September to discuss his first production with the studio.

Twentieth Century-Fox is setting up a system to step up its story buys to a higher pace than ever. The system is the establishment of story scouts and offices in all the leading cities of the world. With an announcement to the public, 20th, 20th executives have conceived the plan as a valuable one. Archibald G. Ogden will be in charge of the London office.

Jules Dassin, whose "Winged Victory" was made into a film by 20th, has been signed to a deal by Donald Zanuck. Mr. Zanuck will act as producer of the picture which is scheduled to go in September.

With its final pola and September releases already announced, the studio plans the following releases for the succeeding six months: "And Then There Were None" (Barry Fitzgerald-Louis Hayward), a Popular Production releasing through 20th, "State Fair" (Dana Andrews-Jeanne Crain), "The House on 96th Street" (William Eythe-Signe Hasso) formerly "Now I Can Be Told" with the title still not set definitely; in November, "The Dodo of Dragons" (Betty Hutton-John Payne-June Haver), "Colonel Figg's Engagement" (William Eythe-Signe Hasso), "Smoky" (Anne Baxter-Burl Ives); in December, "Dragonzwick" (Gene Tierney-Walter Huston), "Fallen Angel" (Alice Faye-Dana Andrews-Linda Darnell); in January, "Kirklow on the Kip" (Dick Haymes-Maureen O'Hara) and "Smoky" (Anne Baxter-Burl Ives); in February, "Enchanted Voyage" (June Haver-John Payne), "Cluny Brown" (Jennifer Jones-Chesley College); in March, "Leave Her To Heaven" (Gene Tierney-Cornel Wilde) and "The Spider" (Bobbe Bartlett-Dana Andrews).

King has signed an exclusive term contract as director with the studio. His latest stint at the studio was "A Bell For Adano."

A new laboratory theatre is being established by 20th Century-Fox where ex-service people can be given the opportunity of a 30-week course to train or develop any film potentialities they may have. The school, which was merely an idea when it was first announced, will be the first of its kind, will also be available to young contract players on the lot who feel the need for additional work. Roman Bohnen, president of the Actor's Laboratory now functioning independently and successfully in Hollywood, will head the new school and Paul Nelson, Mary Tarcel, Phoebe Brand, J. Edward Bromberg, Morris Carnovsky, Phil Brown, Hume Cronyn, Art Smith, Danny Mann and Plolomy Schneider, all lab staff members, will also serve in the 20th setup. Naturally, the school is predominantly for 20th Century contract players who went into service and who are now beginning to return. No comment was made as to how new talent will be selected beyond those already under contract.

No new production at the studio this week. "Leave Her To Heaven" (Tierney-Wilde) and "Enchanted Voyage" (Haver-Payne), both Technicolor productions, continue in work.

UNIVERSAL

A fire on the backlot of the studio started reportedly by a careless cigarette ran into $250,000 damages before it could be checked. The fire was described as "serious but not out of proportion" and was considered quite serious by the studio. It was not without some laughs — when the local firemen tried hooking their hose up to prop fire hydrants, unaccustomed to the foibles of studio sound stages.

"Return of the Buck Privates" will be the next Abbott and Costello film on the Universal lot and will mark the team's return to an exclusive contract with the studio after the washing up of the October M-G-M split.

Yvonne De Carlo, having just finished "Frontier Gal," has had her option picked up for another year by the studio. So far the girl has shown little sign of any real acting ability but her sex quotient and beauty promise to keep her in demand. Having just started her career she started with such a splash in "Salome, Where She Danced."

Walter Wanger is lining up an important cast for his forthcoming "Canyon Passage," a Technicolor western. Dana Andrews has been borrowed from Samuel Goldwyn and Brian Donlevy has also been signed for an important role. Production is slated for August but no feminine lead has been named as yet.

Two new starters on the lot: "Scarlet Street," a Walter Wanger production, has Edward G. Robinson, Joan Bennett and Dan Duryea cast with Fritz Lang serving as director-producer. "Bad Men of the Border," a western, has Kirby Grant and Armida featured. "Marcelline," a "sub-adult" film, is being directed by Richard Donen. "As It Was Before" (Oberon-Korvin), "Once Upon A Dream" (Tone-Foster) and "Ronal Mounted Rides Again," a serial.

WARNER BROS.

Apparentely noting the handwriting on the wall that got 20th-Century-Fox executives busy, Warners too are establishing an international story department to begin functioning immediately under Ted Tod, who will work under Jacob Wilk, eastern production manager, with headquarters in New York. Tod's headquarters will be London with an assistant, and production will be appointed shortly for England, Canada and other foreign countries. It is expected that with more than 1,000 accredited correspondents, columnists and writers located in Washington, much of the material can be discovered in this quarter which will thus far remained untapped save for the over-worked theme of the wartime housing shortage and epic historical and biographical films. But the stories unearthed in the new set-up could be a far cry from any of these.

Dane Clark, who has been doing personal appearances in New York as an exploitation arm for "Pride of the Marines," is back at the studio and awaiting a new assignment. After his performance in "Marines," it shouldn't be too hard for the studio to find him a spot — he's a competent actor with audience appeal.

Faye Emerson has been assigned a co-starring role with Janis Paige and Zachary Scott in "Dancing With Tears." Production starts August 15.

Henry Blanke has been handed the production assignment on "The Iron Gate," a psychological mystery novel which was recently purchased by the studio. Author Margaret Millar will do the screenplay.

Donald Ogden Stewart has been signed to do the script on "Life With Father," the Lindsay-Crouse play hit, which was bought for the record sum of half a million dollars.

"Animal Kingdom," the remake of a picture by the same name, in which Ann Sheridan, Dennis Morgan, Jack Carson and Jane Wyman are featured, will be released under the title of "One More Tomorrow." The picture is one of Warner's long backlog list and has been completed for more than a year. Rumor has it, released date will be set shortly after World War II. In the war's end the Assessor has one week after which the film is completed. Filming is complete and the board's decision held.

Producer William Cagney will handle his "Stray Lamb," his next United Artists production, before the cameras in September with James Cagney in the starring role.

"Tonight for Love," which will be on the next Ingrid Bergman picture, according to an announcement by Producer David O. Selznick. This will be the first comedy role in Miss Bergman's career and will follow the Alfred Hitchcock production of "Notorious." Dore Schary will produce.

In production on the lot are four pictures, one a new starter. "Whistle Stop" (George Raft-Ava Gardner), "Diary of A Chambermaid" (Anna Maria Cartier, Paul Henreid-Hurd Hatfield), "Duel in the Sun" (Jennifer Jones-Joseph Cotten) continue, and the new one is "Abilene," formerly "Trail Town," a Jules Levey production starring Randolph Scott and Ann Dvorak, with Edwin L. Marin directing.

AUGUST 6, 1945

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In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship.

All new productions are on 1944-45 programs unless otherwise noted. (T) (1) following title and running time denotes Technicolor production.

**PRODUCTION & RELEASE RECORD**

**NEW PRODUCTIONS**

**THE WOMAN IN RED**

Murder Mystery—Started July 20

Cast: Nina Foch, George Macready, Dame May Whittie, Roland Varno.

Director: Joseph Lewis
Producer: Wallace MacDonald

Description: A young girl in England gets her murderer, is framed into being woman who has been murdered.

**JUNIOR RAIDERS**

Serial—Started July 20

Cast: Kane Richmond, Veda Ann Borg, Janet Shaw.

Producer: Leslie Sandler
Producer: Sam Katzman

Description: A group of teenagers get in trouble searching jungle for fame with humorous qualities.

**THE VOICE OF THE WHISTLER**

Mystery Mystery—Started July 22

Cast: Richard Dix, Lynn Merrick, James Cardwell.

Producer—Director: Rudolph Flothow

Story: Man who tries to kill sweetheart of man who was forced into marrying him.

**TARS AND SPARS (T)**

Music—Started July 26

Cast: Alfred Drake, Janet Blair, Marc Jeffer, Donald Jeffen.

Supervising Officer: Lt. Milton H. Bren

Story: U.S. Coast Guard review.

**RELEASE CHART**

**METRO-GOLDWYN-MAYER**

**NEW PRODUCTIONS**

**BAD BASCOMB**

Western—Started July 12

Cast: Wallace Beery, Margaret O'Brien, Marjorie Main.

Director: S. Sylvan Simon
Producer: O. O. Du Story: During Mormon trek to the West, villain is influenced by cattle.

**BOYS' RANCH**

Drama—Started July 16

Cast: James Craig, Butch Jenkins, Skippy Homier, Dick Hickman.

Director: Robert Rowland
Producer: Robert St

Story: About boys' ranch in Arizona, lived on and run by kids from either side.

**WHAT NEXT, CORPORAL HARGROVE?**

Comedy—Started July 20

Cast: Robert Walker, Keenan Wynn, Jean Porter.

Director: Richard Thorpe
Producer: George Haight

Story: Hargrove's experiences in the European theater.

**RELEASE CHART**
## 20th Century-Fox

### 1944-45 Features
- Completed (26) in Production (0)
- Completed (13) in Production (3)

### 1945 Features
- Completed (35) in Production (4)
- Key to Producers: Small (Sm); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Sherman (Shm); Pressburger (Prs); Wanger (Wng); Ripley-Monter (R-M); Boggs (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cwn); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Lss); Loew-Hakim (L.H); Skirball (Sk); Eagle-Lion (E.L); Gagey (Ggy); Bronston (Brt); Hughes (Hug).

### NEW PRODUCTIONS

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<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Role</th>
<th>Rev.</th>
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</table>
| Nothing to Lose (90) | 11:27 | Cagney-Yang | 681.6-25 |-
| Billion Dollar Brain (65) | 87 | Cagney-Jeffreys | 12-23 |-
| The Cat and the Canary (65) | 1:13 | Cagney-Jeffreys | 821.4-3 |-
| Three Caballeros (73) | 1:17 | Cagney-Jeffreys | 591.12-23 |-
| You Were Never (90) | 552 | Cagney-Jeffreys | 4-3 |-

### UNITED ARTISTS

- Completed (35) in Production (4)

### NEW PRODUCTIONS

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<td>Release Chart</td>
<td>In Production</td>
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| Three Caballeros (73) | 1:17 | Cagney-Jeffreys | 591.12-23 |-
| You Were Never (90) | 552 | Cagney-Jeffreys | 4-3 |-
1944-45 Features (55) Completed (56) In Production (1) 
(1) Completed (9) In Production (1) 
(4) Completed (1) In Production (1) 

SCARLET STREET

Drama—Started July 23
Cast: Edward G. Robinson, Joan Bennett, Dan Duryea, Jess Barker.
Director-Producer: Fritz Lang
Story: From French play, "La Chien." Painter murders woman when she

BAD MEN OF THE BORDER

Western—Started July 24
Cast: Kirby Grant, Armanda, Fuzzy Knight.
Director-Producer: Wallace Fox
Story: Cowboy breaks up holding company imposing high taxes on ranchers.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Ran

IN PRODUCTION

Shady Lady
Details under title: Alfred in Crime as
As It Was Before
Frenchman's Head
Stein & Dunn
Royal Mounted Rider Again (Serial)

BEYOND THE PACIFIC

Blowout (68)
Down To Broadway (91)
Can't Help Singing (67)
Cock O' The Walk (71)

COWBOY

Details under title: Law for Rent
First Scribe of Nebraska (Revised)

ENTER ARTHUR LAZAR

Details under title: Sue Ann

Fairy Tale Man

Thus Is the Devil

Fireball

Details under title: Shadrack for Murder

Crimson Canary


NEW PRODUCTIONS

NEVER SAY GOODBYE

Comedy—Started July 19
Cast: Errol Flynn, Eleanor Parker, Lucille Watson.
Director: James Kern
Producer: William Jacobs
Story: Small girl is taken by her estranged parents.

THE MAN I LOVE

Drama—Started July 20
Cast: Ida Lupino, Robert Alda, Andrea King, Martha Vickers.
Director: Raoul Walsh
Producer: Arnold Albert
Story: Influence of gangster on family of orphan.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Ran

IN PRODUCTION

A Stolen Life

Blind Alibi, The

Cinderella Jones

Dorothy Tex

Details under title: Jezebel

Prison Ship

Dorothy's Stepfather

Detour

Details under title: Détour bride

A Man To Love, A

Details under title: Man To Love A

Return of the Blacker

Details under title: Return of the Blacker

Shadow of a Woman

Details under title: Shadow Of a Woman

Three strangers

In Search of the Lost

Details under title: In Search of the Lost

The Time, The Place and The Girl

Details under title: Time, The Place and The Girl

Two Mrs. Carrolls, The

Details under title: Two Mrs. Carrolls, The

Jungle Queen (Serial)

Jungle Queen (Serial)

Lady On A Train

Lady On A Train

Mach 2, The

Mach 2, The

Man In Her Diary

Man In Her Diary

Mary Ann, The

Mary Ann, The

Mama's Boy

Mama's Boy

Mom's Home (Serial)

Mom's Home (Serial)

Mystery of the River (Serial)

Mystery of the River (Serial)

My Girl Loves Music (Serial)

My Girl Loves Music (Serial)

Night Club Girl (Serial)

Night Club Girl (Serial)

Night Rider

Night Rider

Old Texas Trail, The

Old Texas Trail, The

On Stage (Serial)

On Stage (Serial)

Patrick the Great (Serial)

Patrick the Great (Serial)

Pillow of Death

Pillow of Death

Pioneers of the Coast

Pioneers of the Coast

Roads of the High Plains

Roads of the High Plains

Rogues of the Rio Grande

Rogues of the Rio Grande

Salome, Where She Danced (Serial)

Salome, Where She Danced (Serial)

San Diego, I Love You (Serial)

San Diego, I Love You (Serial)

Secret Agent X-9 (Serial)

Secret Agent X-9 (Serial)

See My Guy (Serial)

See My Guy (Serial)

Serafina from the West

Serafina from the West

She Gave Me Her Heart (Serial)

She Gave Me Her Heart (Serial)

Singin' Sheriff (Serial)

Singin' Sheriff (Serial)

Song of the Sarong (Serial)

Song of the Sarong (Serial)

Strange Confessions (Serial)

Strange Confessions (Serial)

Sudan (Serial)

Sudan (Serial)

Swing High, Swing Low (Serial)

Swing High, Swing Low (Serial)

That's The Spirit (Serial)

That's The Spirit (Serial)

Woman in Green (Serial)

Woman in Green (Serial)

Details under title: Invitation to Death
THE AFFAIRS OF SUSAN...Hal Wallis' production for Paramount gives the lovely and versatile Joan Fontaine ample opportunity to display her fulsome talents in this comedy about a gal who assumes a different character for each man in her life. Her four suitors are George Brent, Don DeFore, Dennis O'Keefe and Walter Abel, the last calling in the other three on the eve of his marriage to her, to get the real low-down, only to have them start the pursuit all over again. William Seiter directs, and support includes Rita Johnson, Francis Pierlot, Byron Barr, Mary Field and Lewis Russell.

THE CORN IS GREEN...Bette Davis adds another to her long list of stellar portrayals in the role of the British schoolteacher whose untiring efforts to bring a ray of education to a Welsh mining town succeed in unearthing a young man who qualifies for an Oxford scholarship. Miss Davis plays the role originally developed by Ethel Barrymore in the Emlyn Williams play which ran on Broadway. John Dal, a member of the Broadway cast, is seen as the schoolmarm's protege; while Joan Lorring has the unsympathetic role of the worthless vixen who bears the young man's child and almost ruins his budding career. Irving Rapper directs the Warner Bros. production.
**THE NEWS DIGEST**

(Continued from Page 11)

**REPUBLIC SETS $20,000,000 FOR 64**

A $20,000,000 production budget was allotted for Republic's 1945-46 lineup of 64 features and Westerns and serials. It was announced last fortnight by H. J. Yates, Sr., president of Republic Production, and James R. Grainger, president and general sales manager of Republic Pictures. In addition, appropriations of $2,000,000 for studio expansion, $3,000,000 for promotion and $5,000,000 for the production of six bilingual productions in Mexico City were tacked on to the 1945-46 budget.

Heading the new season's product will be two Frank Borsage productions, with one, "Concerto" slated to be Republic's first Technicolor venture, boasting a $1,500,000 budget. There will also be 10 DeLuxe productions including Alfred Santell features and Joseph Kane productions. The DeLuxe will receive special promotional attention in the $3,000,000 appropriation.

Twenty-four features will also reflect increased budgets, the company declared. In addition to the Roy Rogers "Premiere" group of eight, there will be two special Rogers productions. Sixteen Westerns will include eight starring Bill Elliott in the Red Ryder series and eight Sunset Carson westerns. The company also plans to start Monte Hale in a series of outdoor subjects.

A third group of eight additional Gene Autry productions will be re-released during the new season. Two horror pictures and four serials round out the schedule.

**VARIETY CLUBS CITED BY TRUMAN**

The Variety Clubs of America's annual "Humanitarian Award" dinner at which Sir Alexander Fleming, discoverer of penicillin, received the organization's silver plaque and a $1,000 honorarium for "unusual and unselfish service rendered to and in behalf of world-wide humanity," was featured by a message from President Harry Truman citing Variety for its "unwavered efforts in support of the war and in aiding all good causes both in peace and war." President Truman's message came from Potsdam, Germany, where the "Big Three" conference was held, and was relayed to the large group of industry leaders, government and military officials assembled in Washington's Mayflower Hotel by R. J. O'Donnell, chief banker.

Speakers at the function included Secretary of the Treasury Fred Vinson, Secretary of Agriculture Clinton P. Anderson, Senator Alben Barkley, U. S. Surgeon General Thomas Parran, British Minister Harold Butler and O'Donnell.

**TWENTIETH NAMES 28 FOR '45-'46**

A total of 28 features has been set for Twentieth Century-Fox's tentative 1945-46 season, with a minimum of nine in Technicolor, it was learned last week following disclosure of the company's production schedule by Tom J. Connors, sales chief for 20th. Fifteen will be adaptations of best selling novels and four are derived from plays, among them "Chicken Every Sunday," disclosing for the first time that 20th-Fox had acquired the property from Warner Bros., which had originally bought the film rights for a reported $250,000.

The program will consist of seven dramas, three comedy, three biographies (including the popular price release of "Vivien"), seven melodramas, four musicals, two comedy-dramas, fantasy and one romantic drama, an Ernst Lubitsch production based on the best-seller "Dragonwyck."


**ALLIED-CIE MEET AUGUST 21-23**

A joint meeting of the Conference of Independent Exhibitors and national Allied group has been set for Aug 21-23 at the William Penn Hotel in Pittsburgh.

Although no agenda has been announced, it was expected the New York consent decree and the trial in the New York trust case set for October 8th will be the principal items of discussion. With the reversal of the U. S. Circuit Court of Appeal of the decision handed down in the Goldman case (see lead story), it was expected that this significant action might open a good portion of the discussions.

Representatives of unaffiliated exhibitor associations will attend the conference. It was not known whether Robert Wright, special assistant to the Attorney General, who will secure the film action, will attend. Last year, Wright was an important feature at the joint CIE-Allied meeting at Bretton Woods.

**SELZNICK-RANK DEAL COMPLETED**

The long-rumored joint producing deal between J. A. Selznick's organization in London and David O. Selznick became a reality last week with the joint announcement by both parties that arrangements have been completed for the association of Selznick and Rank in a new English producing company, Selznick International Pictures of England, Ltd. The arrangement was developed during Rank's recent visit to Hollywood and concluded by cable.

Selznick's production activities and interests in the United States, including Vanguard Films and his interest in United Artists, will not be affected by the deal and will continue to function as separate entities.

According to present plans the new company will produce three pictures in England during the first year, the initial week to go before the cameras early next year. This will be "Magdalene," to be filmed in Technicolor with an all-star cast including Ingrid Bergman and Joseph Cotten, with a $5,000,000 budget. Shooting, under Selznick's personal supervision, will take place in the United Kingdom and in Palestine.

Rank will serve as chairman of the board of the new company and Selznick will be in complete charge of production matters. Personnel will be furnished by both parties, with present staff calling for use of British technicians and Selznick supplying American directors and stars, chosen from those under contracts to him and his enterprises and from the free-lance field. Notification arrangements for the pictures were disclosed.

**THEATRE MANAGERS and PROJECTIONISTS**

Don't put your return film in the lobby before all patrons have left.

Address your return posters properly wrapped so they are delivered to the rightful owners as there is a serious paper shortage!

**IMPORTANT!**

Put your return trailers in the proper containers.

Don't send all trailers to National Screen as there are others who ship trailers.

**IMPORTANT!**

See that we get a copy of your program Thursday previous to playing time.

**HIGHWAY EXPRESS LINES, INC.**

236 N. 23rd St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Pa._LOCust 4311

**CONTINUE BUYING WAR BONDS**

**NEW JERSEY MESSENGER SERVICE**

Member N. J. Film Carriers
250 N. Juniper St., Phila, Pa.
LOC. 4853
THE GREAT JOHN L... Bing Crosby's first independent production, which United Artists is releasing, is the tale of the battles and romances of one John L. Sullivan, the most colorful ring figure of the last century. A newcomer, Greg McClure, is introduced to the screen in the title role and is aided by support including Linda Darnell, Barbara Britton, Otto Kruger, Wallace Ford, Lee Sullivan, George Matthews, Robert Barrat and J. M. Kerrigan. Frank Tuttle handled the direction.

CONFLICT... Humphrey Bogart is seen in the type of role he portrays so magnificently in this psychological melodrama of a man who kills his wife and, in his attempt to make it the perfect crime, slips up on one insignificant detail that results in his capture. Sydney Greenstreet does a turnabout as he portrays the psychiatrist who trips his prey by a slip of the lip. Alexis Smith is seen as the gal Bogie intends to marry, once rid of his wife, Rose Hobart. Curtis Bernhardt directed. The cast also includes Charles Drake, Grant Mitchell, Pat O'Moore.
with Love!
Suspicion... distrust... and then something worse in this psychological thriller packed with suspense!

Jealousy
A Republic
10th Anniversary Picture
full of Crowd Appeal!

Starring
JOHN LODER • JANE RANDOLPH
with
KAREN MORLEY • NILS ASTHE

Produced and Directed by GUSTAV MACHATY
Screen Play by ARNOLD PHILLIPS and GUSTAV MACHATY
Based on an original idea by DALTON TRUMBO.
"... We will gain the inevitable triumph, so help us God."

As President Roosevelt spoke those words in that fateful hour of December 8th, 1941, he was giving voice to the staunch faith of every American in the destiny of our country and the determination of this free people to destroy the threatening forces of darkness and tyranny.

Now, all together, let us face the future with the same firm resolve that the causes of peace and freedom shall forever be preserved among ourselves and among the nations of the world.

We have no duty before that.
FIRST TIME ON THE SCREEN!

The biggest news of the century! See... the “Electro-Annihilator” at work... disintegrating all before it... as it harnesses the tremendous energy of the sun... just like the 

ATOMIC BOMB!

"THE PURPLE"

DENNIS MOORE  LINDA STIRLING  ROY BARCROFT  JAMES CRAVEN  BUDGE
SIVE!

Thrills

MONSTER STRIKES"

...with the power of an Atomic Bomb in Republic's unprecedented 15-Chapter Serial!

DIRECTED BY SPENCER BENNET AND FRED BRANNON
ORIGINAL SCREENPLAY BY ROYAL COLE - ALBERT DeMOND
BASIL DICKEY - LYNN PERKINS - JOSEPH POLAND - BARNEY SARECKY
A SINCERE WELCOME

M-G-M is privileged to bring back to American audiences Robert Montgomery, a great star whose appeal and popularity have grown infinitely greater by virtue of the service he did his country that won him the rank of Lieutenant Commander.

It is highly fitting that 130 million Americans will welcome him in a film project that takes its place with the mightiest of all time—

THEY WERE EXPENDABLE

Robert Montgomery is now acting drama that he learned at first hand as Skipper of a fighting PT boat. Later he saw service in destroyers at bloody Guadalcanal, Munda, Kula Gulf, and on the Normandy beachhead. If we had searched the wide world we could not have found a star so truly qualified to immortalize W. L. White's famed novel of these other PT boat heroes who rescued General MacArthur in that flaming page of naval history.

It is with pride that we tell you of the fine progress being made in the production of "They Were Expendable." We will continue to report from time to time through the trade press about this mammoth undertaking. Such a production is of concern to the entire industry upon which it reflects high and enduring honor.
THE PROBLEMS OF PEACE

By this time the exuberance of rejoicing has subsided and most people are reflecting with incertitude on the mad course of events during the past dozen years, or thinking soberly of the future.

Even today in the flush of victory it is a bit terrifying to remember that just a few years ago Hitler’s hordes of seeming supermen were poised on the Channel to knock England out of the war and the Japs were a threat to our own West Coast. It makes one shiver to recall that so recently freedom was just a dim light, barely flickering, in but a few spots on this whole wide world. Indeed, we have much to be thankful for.

Peace, like war, poses problems and tries the souls and sinews of man. But, is there any good reason why we cannot apply ourselves with the same energy, courage and intelligence expended in fighting a war to the task of bettering the world in peace?

The motion picture industry, like the rest of the nation, is proud of the role it played in winning the fight. Now it looks to the future. But, if we dedicate ourselves, each of us, to this task, we should not fail. Abuses arisen from abnormal war conditions and ills of longer duration must be eradicated. There will be new types of outside competition, more intense competition within the trade. There will be new public tastes to meet. No one can guage with certainty the effects of industry readjustment on the boxoffice.

Many and multifarious are the problems we face and it will require foresight, honesty of purpose and determination to guide the industry through the period of readjustment and to set it upon a wise course for the years ahead.

MO WAX

BE CAREFUL!

The following bulletin was written by Sidney E. Samuelson, general manager of Allied of Eastern Penna., for the members of that organization:

"As I work in my office today — the first of the two-holiday proclaimed by President Truman in celebration of total victory over the last of our enemies — the streets in downtown Philadelphia are deserted. A few workers are listlessly sweeping up the only remaining evidence of last night’s celebration. Practically all businesses are closed. Offices of the Army Signal Corps, the Navy, and other government bureaus, that mushroomed into this section of the city, are quiet. Their thousands of employees aren’t in today.

"Peace has returned, and with it comes the tremendous problems of post-war adjustment. Many millions of dollars worth of war contracts in this area have already been cancelled. Many thousands of war workers have been given an ‘enforced holiday’. The entire economy of this nation will now have to readjust itself and return to civilian production, distribution and retailing.

"The most competent authorities — those men who have been right in their forecasts in the past — are practically unanimous in predicting widespread unemployment and a heavy recession in business for at least six months.

"Box office receipts will change sharply and rapidly. The contraction of income will temper and sober the public, and the probable result will be smaller, and still smaller, box office returns.

"What does this mean to you as an exhibitor?

"Watch your expenses. Be on your toes to keep your business rolling. And above all else WATCH YOUR FILM RENTALS! The exhibitor who listens to the ‘siren song’ of the salesmen, and signs film contracts at the same prices that he paid last year, or at increases, is riding for a fall.

"Those of us who remember the last war also remember the drop in business in 1919-20. Experience is a great teacher, and business history has a habit of repeating itself. A word to the wise is sufficient.

"Let us enjoy the blessings of peace, but at the same time let us recognize the problems of postwar readjustment."
WARNER BROS. . . . 1 September Release

'PRIDE OF THE MARINES' PUNCHY, HUMAN TALE IN THE WARNER TRADITION

Rates . . . . generally

Warner Bros. 110 Minutes

Directed by Delmer Daves.

Warner's is back in its realistic, outspoken groove in this warmly human, often exciting, always sincere story of a Marine whose heroism cost him his sight and left a burning bitterness to be dispelled by his sweet heart and his friends. In "Pride of the Marines", the producers have dumped up against some pretty touchy problems, principal among them being the veteran's outlook for the post-war future. Without attempting to sidestep these one whit, Albert Maltz' screenplay, offering a solution to all, ladies out straight talk that pulls no punches. Honest dialogue, one of the prime requisites of a fine film, is always apparent, whether it be in a foxhole, in a hospital ward or on the sofa. Delmer Daves' direction has matched the frank, natural talk with stirring action, brilliant flashes of comedy and a set of portrayals that are strictly top drawer.

John Garfield, as Al Schmid, Philadelphia Marine hero, has never been better and Eleanor Parker verifies her earlier promise of star material with her portrayal of Schmid's sweetheart. Dane Clark is superb in which he appears and excelling in both inn which he appears and excelling in both comedy and drama. One of Warner's most reliable supporting players, Clark is most complimentary actor on the studio's roster and his performance in this film boosts his rapidly rising stock still higher.

In a film of this length, there are bound to be hiccups. However, they are few and short-lived. The major defect is found in the final ten minutes of the picture, wherein Schmid, who has blindly and unalterably refused to accept his place in a normal human society, is regenerated by his sweetheart's pleas. The potential dramatic power in this climax was barely tapped and is particularly sequlently by the weakness of this scene. The film lacks the punch promised by the excellence of the rest of it. In contrast, the scene on Guadalcanal, wherein Schmid and his buddies die kill 200 Japs as is power-pack as any the screen has known. Other dramatic and humorous highlights generously stud the film, particularly sequences where the hospitalizados Marines unburden their hearts on their chances for a future, Schmid's chilling nightmare of his return home and Clark's attempts to rouse his buddy to normalcy. Not essentially a war picture, but rather a robust romantic drama, "Pride of the Marines" should be well received in all locations, with word-of-mouth holding it strongly in subsequent runs.

Starting with Al Schmid's (John Garfield) carefree days as a Philadelphia foundry worker, the film depicts his meeting and romantically humorous courtship of Ruth Hartley (Eleanor Parker). After Pearl Harbor, Schmid joins the Marines and is sent to Guadalcanal, carrying with him Ruth's promise of marriage when he returns. In a foxhole with Lee Diamond (Dane Clark) and Johnny Rivers (Anthony Caruso), Schmid holds a Jap night attack even after Rivers has been killed and Diamond wounded, until a grenade puts him out of action. However, over 200 Japs lie dead and the attack is thwarted. At a San Diego naval hospital, Al learns that he may never see Ruth again against his fate. Schmid refuses to learn the blind code and decides to break with Ruth, rather than be a burden to her. A Red Cross worker (Rosemary DeCamp) tells Ruth Al's reason for the break and Ruth pleads with Al to return and be her husband. Adamant, but under orders, Schmid goes to Philadelphia to receive the Navy Cross. Diamond and Ruth arrange for the sightless Marine to be taken to his home instead of the Naval Hospital and there his resolve is broken down by Ruth and his friends. Reunited with Al, Ruth watches him receive the Navy Cross at the Philadelphia Navy Yard.

BARN

PARAMOUNT . . . 2 in First Block (Total 4)

'THE LOST WEEKEND' DARING AND ABSORBING EXPLOSION HIT

Rates . . . . generally, if exploited

Paramount 101 minutes
Ray Milland, Jane Wyman, Phillip Terry, Howard da Silva, Doris Dowling, Frank Faylen, Mary Young, Anita Bolster, Lillian Fontaine, Lewis L. Russell, Frank Orth.

Directed by Billy Wilder.

An absorbing, starkly realistic, horror-study of an alcoholic. "The Lost Weekend" is one of the most unusual and daring films in many years. Reaching down into the degrading depths of an intelligent booze-hound's soul, the screenplay by director Billy Wilder and producer Charles Brackett, the best selling novel by Charles R. Jackson, is an intensive analysis of alcoholism and its horrible effects on the mind and body of a frustrated writer, brilliantly played by Ray Milland. Is it entertainment? No, not in the accepted sense, but it will be boxoffice because it holds the onlooker in its rye-soaked grasp so realistically, making the alcoholic's sordid experiences so gripping, that the onlooker may emerge with something akin to a hangover. And, beyond all of the h, o, v, point people will talk about it. It may well prove to be one of the season's top "sleepers". It certainly a harrowing film, an adult film — not for children or even their squeamish elders. Director Wilder has concentrated on removing the "Hollywood touch" from all but the ending, which has been revised to make it palatable for both movie audi-

ences and the Hays Office. How a couple of scenes, one in a hospitable alcoholic ward and the other where the victim has an attack of delirium tremens, slipped by is puzzling, for they are enough to turn one's stomach. However, it is an excellent picture and one that word-of-mouth is made for. This coupled with the Milland name, the novel's fame and the daring theme should make for strong returns generally, perhaps even outstanding where exploited.

The script traces three days — one weekend — during which Ray Milland, a writer whose disappointments had turned him to drink and, eventually, chronic alcoholism, is scheduled to go with his brother, Philip Terry, to the country as part of a cure. Milland escapes Terry and Jane Wyman, Milland's sweetheart, whose long and patient attempts to break him of drinking have proved futile, and goes to a bar. With the alcohol stimulating him to flights of fancy, he tells the bartender, Howard da Silva, of his ambition to be a writer, his early successes and ultimate disillusionment, his meeting and romance with Wy-

man — all shown in flashback — which bodes to make him into a novel. When Milland fails to return. Terry leaves, disgusted. From there on, Milland sinks deeper into despair. With his attempts to get liquor without money lead him to purse-snatching, deception, begging, pawing, self-debasement. He lands in an alcoholic ward, sees its horrible effect on the patients there, particularly one with delirium tremens and escapes in desperation. Back in his room he has his first attack of the d.l.'s as the hospital attendant promised he would. Distorted mind envisions a bat attacking him, a rat coming through a hole in the wall and his screams bring Wyman who calms him. The following morning, sobered, Milland steals Wyman's coat to redeem a pawn-revolver to kill himself. Wyman's plea to save his life breaks the spell and he and Milland return to the ward, which has been turned into a school for alcoholics. The film ends on a note of hope.

Ray Milland far outpaces anything he has done before, creating a living, terrifying character in the role of the writer. Phillip Terry is solid, and the camerawork is excellent throughout, lifting performances and action to the highest. Although the other roles are comparatively small, they are excellently portrayed. Jane Wyman is just right as the drunken wife, who heart a Philip Terry, Howard da Silva, Doris Dowling and Frank Faylen sparkle in small roles.

STIN
'LOVE LETTERS' STRONG WOMEN'S PICTURE
Rates • • • — generally; less in action houses

Paramount (Hal Wallis)
101 minutes
Jennifer Jones, Joseph Cotten, Ann Richards, Cecil Kellaway, Anita Louise, Byron Barr, directed by William Dieterle.

Directed by William Dieterle.

This tender and moving love story, splendidly acted by Jennifer Jones and Joseph Cotten, is in every way the most moving picture on the screen. Miss Jones in the role of a woman who fears that she might be the cause of the man's death has a performance that is as moving as that of Miss Jones in "Stranger on the Third Floor," and Cotten as the man deeply loved by Miss Jones is also finely played. The story line is simple, but it is a story of love that is so deep and sincere that it is a joy to see it played with such sincerity and pathos.

M-G-M... 1 Not Set

DANGEROUS PARTNERS' MILDLY ENGROSSING MURDER MYSTERY
Rates • • or slightly better as dualler

MGM
78 Minutes

Directed by Edward L. Cahn.

This Metro programmer is a mildly engrossing murder mystery that will serve adequately as support for a light top feature. The plot, involving a couple murders during the course of a search for the reason why one man is the beneficiary of four one million dollar wills, is unfolded without too much respect for logic, down to a melodramatic, flag-waving unraveling. Edward L. Cahn's direction keeps the yarn moving at an even pace throughout and thrill fans should find the exciting climax that their tickets have bought.

THE STRANGE AFFAIR OF UNCLE HARRY' ENGROSSING, BUT MARRED BY TRICK END
Rates • • • + generally

Universal
80 minutes
George Sanders, Ella Raines, Geraldine Fitzgerald, Sara Allgood, Myrna MacGill, Samuel S. Hinds, Harry Von Zell, Ethel Griffies, Craig Reynolds, Judy Clark, Arthur Loft, Holmes Herbert, Irene Tedrow, Will Wright, Barbara Pepper, Coultter Irwin.

Directed by Robert Siodmak.

An unusual psychological theme is given adult treatment and splendid acting in "The Strange Affair of Uncle Harry," which is marred by a trick ending similar to that used in "The Woman in the Window," which weakens the film's emotional impact. Stressing the same of the stage play and the story's psychological undertones should help business in first-runs, while the "Don't reveal the surprise ending" angle will work better in naborhoods and small towns. Adapted from Thomas Job's play which achieved a year's run on Broadway starring LeGallienne and Schildkraut, the absorbing story builds slowly and steadily to its trepidulously effective climax wherein a selfish woman chooses to die and let her brother live on with his guilty conscience—before the contrived happy ending comes as a let-down. Director Robert Siodmak has maintained a somber mood throughout, permitting noDkRNlouse or lighter touches. This is adult fare and not likely to appeal to the younger fans.

George Sanders, a member of one of Quincy's oldest families, lives in genteel poverty with his two sisters while working as pattern designer at the town mill. The elder sister, Myrna MacGill, is an unhappy widow while the other, Geraldine Fitzgerald, is a deliberate invalid who has more than a sisterly affection for him. When Sanders meets Ella Raines, the firm's New York fashion expert, he whole outlook on life changes and the two fall in love and plan to marry. Although Miss MacGill is happy for her brother, Miss Fitzgerald is insanely jealous of this intruder and balks Sanders' efforts to find a new home for his two sisters. When Miss Raines finally makes Sanders realize his sister's selfishness, they plan to elope but Miss Fitzgerald stages a collapse. After Miss Raines leaves Sanders, his sister's sudden recovery makes him aware of her trickery. Using some poison Miss Fitzgerald bought, Sanders poisons her cocoa but, by a strange turn of events, Miss MacGill gets the poisoned cup and dies. Because everyone was aware of the two sisters' constant quarrelling, Miss Fitzgerald is tried and convicted of murder. Although Sanders makes a last-minute attempt to shoulder the blame, Miss Fitzgerald bears up under the stress and tells him that she will soon be free but he will be forced to live on with his guilty conscience. Sanders then awakes from a dream to find that Miss Raines has returned to him and that both his sisters are alive.

In contrast to his familiar suave portrayals, George Sanders gives a notable performance as the mild-mannered "Uncle Harry" who finally rebels against his sister's possessiveness. Geraldine Fitzgerald is excellent as the deliberate invalid and is especially fine in the climactic prison scene, while Myrna MacGill is exactly right as the unhappy elder sister. Their constant bickering is most convincingly done. Ella Raines is attractive and capable as the heroine and Sara Allgood is the most important supporting role in a cast of first-rate character players.
BROADWAY NEWSREEL

First-run grosses took a decided drop during the days of waiting for news of Jap surrender followed by a terrible slump when thousands left the theatres on Tuesday night to join the joyous throngs which started forming in Times Square when the President’s proclamation was announced. The showmen then packed away and bound back to smash proportions during the two-day holiday. Least affected during the waiting period was “Anchors Aweigh,” which grossed $500,000 and played to 400,000 persons during its first four weeks, thus breaking the theatre’s previous record of 11 weeks with “GWWTW.” Nearly another 1,000,000 persons are expected to attend the picture before it closes...Topping all the new films is “Over 21,” which had a terrific opening day for its second holiday (Thursday) at the RKO. The picture is now in its third and final week and will be followed by “State Fair” on August 22nd.

“Incendiary Blonde,” with Phil Silvers and His Orchestra and Imogene Coca on the stage, is now in its fourth week of excellent returns at Paramount and is expected to continue uni-

JEALOUSY HEAVY MURDER MYSTERY

Rates • • generally

Republic ...71 minutes... John Loder, Jane Randolph, Nils Asther, Karen Morley, Hugo Haas, Holmes Herbert, Michael Mark, Peggy Leon, Mauritz Hugo, Max Adrian... "Kid" Chissell.

Directed by Gustav Machaty.

This well-developed, but slow-paced murder mystery should be helped by the box-office by its provocative title. But, since its players, except for John Loder, have only fair box-office value, this is best suited to duals where it should be coupled with a comedy or musical. In his first American-made film, Gustav Machaty, Czech director of the sensational “Ecstasy,” has employed the European approach to a psychological theme and the result is a gloomy tale about a group of unhappy humans. There are no lighter moments to relieve the tension and the single song, Rudolph Friml’s “Jealousy,” is merely employed as background music. However, the suspense is well maintained throughout and women patrons, especially, are likely to become absorbed in the highly emotional situations. Two former M-G-M stars, Loder and Karen Morley, have been cast in the most dramatic roles and, although the latter makes a splendid comeback as a successful business woman...asther creates great sympathy for the loyal heroine and John Loder and Hugo Haas also do good work.

Nils Asther, a renowned writer in Europe who has been unable to find his place in the American scene, takes to drink and abusive treatment of his young American wife, Jane Randolph, who drives a taxi to support him. When Asther tries to kill himself, he takes the revolver from him and hides it. Later, she meets and falls in love with John Loder, a doctor who has had a long and happy association with Karen Morley, her medical partner. When the latter is told, by Loder, about his real job for Miss Randolph, she secretly resents it because she has always loved him. Asther becomes jealous of Loder’s friendship to her and, after murdering the doctor, sets out to Mexico with him, the couple quarrel and, when he becomes drunk, she leaves the house taking the revolver with her in her purse. When Loder returns home, he is arrested for murder, is listed as suicide, but Miss Morley cleverly builds up a case against Miss Randolph. With the trial, Loder stands by her, marries her and stays with her the night before the verdict of 20 years in prison is announced. By a clever ruse, he finally succeeds in unmasking the jealous Miss Morley as the real killer.

FILM BULLETIN

the scheme but keeps his identity a secret from all but Owen. When Laughton sights the treasure, ruthlessly murders the King’s ambassador but takes the latter’s daughter (Barbara Britton) aboard. First Leonardi and then Roland are cleverly disposed of by Laugh-

till “Duffy’s Tavern” comes in early in September...“Christmas in Connecticut,” with Erskine Hawkins and His Orchestra in person, had two strong opening weeks and held up well during its third stand. The Warner film is now in its fourth and last week and is being boosted by “Pride of the Marines” on August 24th. The wonder picture, “Wonder Man,” is still topping all the straight-film attractions with a total of $468,000 for its first ten weeks at the Astor, an average of $46,800 for each week which puts its first week mark set by Goldwyn’s other Technicolor musical, “The Princess and the Pirate” at the same house earlier this year...“Wonder Man” is expected to remain here until October when M-G-M’s (the co-lessee) “Spellbound” is set to follow...Another Technicolor, “Along Came Jones,” is now in its fifth week of smash business after the second and third week-end grosses topped the first week-end grosses. With no other new theatrical venture, the “Man!” will not open here until September...Still another long-run picture...“Robbery in Blue,” remains in the higher brackets during its eighth week at the Hollywood where it will remain indefinably...picture the only hit of the week...For the third consecutive week, the Globe has postponed the opening of United Artists’ “The Southerner,” due to the continuing good business of the same company’s “The Great John L.” The picture opened to only average returns during the newspaper strike but the fourth week business was the strongest and it has con-

utumn high during its sixth week. Picture will stay one more week and “The Southerner” will finally open on August 25th.
COLUMBIA

Despite white collars joining the list of studio walk-outs in the five-month-old industry strike, Columbia continues to hold the production front with mid-August starting dates on five features. "Hail the Chief" rolled last week with Chester Morris set in starring role, those wrinkles on his face worn out when 20th Century-Fox succeeded in grabbing Dennis O'Keefe for the romantic lead in "Doll Face," Edward Small, holding the O'Keefe contract, originally scheduled him for the Columbia picture. BUT Donald without a suit being filed, when O'Keefe dashed the role. "Prison Ship" (Robert Lowry replacing Jim Brannon in the lead) also went before the camera during the week. Nina Foch co-stars. Brannon gets the lead in "Submarine Below," a Wallace MacDonald production, rolling August 20.

"Song of Broadway" (Marjorie Reynolds-Fred Brady) got under way with the return of Jinx Falkenburg from the USO Italian front "luxury" tour. An untitled "Blondie" (Penny Singleton-Arthur Lake) is slated to start immediately. "Two-Fisted Stranger" (Starrett-Burnette), a western, probably will be finished before this is read.

Rita Hayworth, after rest from Pacific Coast P. A., will go before the cameras for the first time in nearly two years in the Charles Vidor vehicle, "Gilda." Glenn Ford, recently of the Marines, co-stars... Phil Ryan, producing the Pat O'Brien vehicle, "Perilous Holiday," joined his second unit crew in Mexico City to finish up shots for the picture's background. Picture's based on Ma. Robert Carson's Collier's serial of an American Secret Service Agent in Mexico City. First unit's work with stars working; will begin in the studio September 24.

Sidney Buchman, vice-president, returned from his view of the European theater to resume work on "Jacobianowsky and the Colonel," the Broadway hit, which will be one of Columbia's fall biggies. Following this, Buchman will film the Howard Fast novel, "Last Frontier," which has a fresh, new Western slant.

This two-year project to film Al Jolson's biography is set to start the latter part of August with Sidney Skolsky, the scribe, at the production desk. Al records "Mammy" and similar nostalgia for the screenplay as a starter in two weeks. Jolson's voice will be dubbed for the star portraying him, but Al will not actually appear on the screen.

METRO-GOLDWYN-MAYER

MGM's stable of Van Johnson, June Allyson, Bob Walker and Esther Williams has come through to stardom in less than a year's time and those kids really are paying off. With a powerful line-up of topnotch stories, top directors and top exploitation — and with plenty of what it takes in the advertising field — the studio is now putting its money on three additional newcomers. From Broadway, December 1, comes Jan Clayton, currently scoring critical raves for her song and dance ability in "Carousel." She's signed for the lead role in "Jenny Was A Lady," planned as one of the big musicals. Here's the same old story of the girl who couldn't make good in Hollywood and found the shortest road to a motion picture studio was via New York. She was a local hit in the "Meet the People" legitimate, but couldn't get a studio break. Beverly Tyler, 17-year-old, from "The Firebrand" cast, will be given a whirl at a lead role opposite Tom Drake in the A. J. Cronin best-seller, "The Green Years." The third newcomer is Richard Haydn, already being given the squib and pix build-up with newspapers and fan magazines to introduce him to American screen audiences. Haydn is Beatrice Lillie's former leading man in England and will play Jason Reid in "The Green Years."

One new feature went before the cameras since our previous report, bringing the total now leading on the lot up to nine. "Up Goes Maisie," Ann Sothern's first since the birth of her baby, is rolling smoothly through a hectic plot with George Murphy as Maisie's foil this time. Among the productions still shooting are several out on location. "Red Bascomb" (Wallace Beery-Margaret O'Brien) is currently using 200 Indian brave near Lander, Wyoming: "Boy's Ranch" (Craig-Jenkins) is still near Amarillo, Texas, but expected back to the sound stages here in the next couple of weeks. Also on location, this time at Camp Pendleton and Port Hueneme, California is "What Next, Corporal Hargrove?" (Walker-Porter). "Hargrove" has been in production four weeks without a single shot being made at the studio.

After three months heading "The Yearling" company on location, Director Clarence Brown starts interior settings with Gregory Peck, Jacqueline White and 10-year-old Claude Jarman, Jr., at the studio. Most lavish outdoor set-ups since the beginning of the war included 35 settings spread over 300,000 acres of scrublands in Florida. Reality is the keynote in filming Marjorie Kinnan Rawlings' story of a boy and his farm.

After hitting the tops in Broadway musical circles with his "Oklahoma" and "Carousel," Ruben Mamoulian has been lured back to the cinematic field by Arthur Freed, who handed over to him the filmusical assignment, "Belle of New York," starring Fred Astaire and Kathryn Grayson. Mamoulian will be given only top musical fare to handle, for he can practically write his own ticket now. Production on "Belle" is set for early fall shooting schedule.

Pasternak's program for next year includes four stories now in work. Louis Bromfield is now retitling "Colorado," a Technicolor picture, with Van Johnson in mind. An old California yarn, "The Kissing Bandit," is being finished for John Hodiak and Marion Bell. "No Leave, No Love" is scheduled to be one of the studio's biggest musicals, with Van Johnson. It will introduce English star Pat Kirkwood and plenty of money will be spent to give Pat the introduction needed for American audiences. "Daddy Is A Wolf" is now in work with Ferenc Molnar turning out his first original. This one will be a straight comedy, Pasternak's first try in that field. Another on his list is the teaming of three top juvenile glamour girls, Margaret O'Brien, Elizabeth Taylor and Jane Powell to appear in "A Date With Judy," in early fall. Story is from the popular radio program of the same name.

Buster Keaton, early screen comedy favorite, takes over the megaphone or would if there was one left around any place) to direct a Pete Smith specialty, "Equestrian Quiz." Comedian had scripting job prior to this new assignment.

Two of the screen's favorite mothers, Emma Dunn and Mary Gordon, are cast in "The Hoodlum Saint." They will not play mothers. Naturally.

"Time for Two," a romantic comedy begins in early September with John Hodiak and Lucille Ball. It's the initial production stint for Ralph Wheelwright, former publicist and screen playwright.

"The Strange Adventure" in our last report was changed to "Big Shore Leave." It's changed again, this time to "Strange Adventure." See what we mean?

MONOGRAM

Half-million dollar budget was set this week for Paul Jerrico's script of "Rip Van Winkle," with Walter Huston, Charles Winninger or Cecil Kellaway all being sought for the title role. "Rip" will go into production in early fall.
Also under the high budget classification comes “Joe Palooka,” with plenty being spent on a pre-production campaign search for talent to play an unknown character in the picture. Tie-up is with papers running Ham Fisher comic strips. Hal Chester, 24, takes on production assignment as Hollywood’s youngest producer. It’s his first feature picture experience after handling several shorts.

Monogram and J. Arthur Rank joined forces in Canada with the formation of Cinema Eagle, a joint venture of Canadian and British organizations. Jack A. G. Haines was named sales manager Archie J. Laurie for Monogram Pictures of Canada is general manager of both corporations. The two organizations operate in conjunction but retain their separate corporate entities. Each will distribute a minimum of 20 English productions, as well as some French Gaumont films for Quebec’s French-speaking population.

Charlie Chan in Mexico” is the first of the three Chan mysteries reported so in the last issue. Sidney Toler stars, but a 50 percent increase in budget should show a decided improvement in production values. Shortage of studio space moved “Black Marks on Higgins’” Billie,” Peter Lorre back to date back to August 17. Next musical on the schedule is the Gale Storm-Phil Regan starer, “Sunnybonet Sue.” Four titles, “Belle of the Bowery,” “The Gay Nineties,” and “Old New York” were affixed and mixed before the “Sunnybonet Sue” handle was finally set.

**PARAMOUNT**

Paramount started no new pictures last week, but continued with four in production, one of which turned out to be a very costly project indeed. Shrouded in mystery is Paul Draper’s re-make of the classic “The Blue Skies” that is being handled by his replacement by Fred Astaire. The picture started nearly a month ago and all film showing Draper in the Technicolor musical extravaganza had to be scrapped. Last time this happened, when Zorina was replaced by Ingrid Bergman in “For Whom the Bell Tolls,” it cost the studio a quarter of a million dollars in wasted footage.

Cecil B. DeMille’s tour of the exchanges in the Rocky Mountains has been completed; “A Coney Island Story” is being finished and his replacement by Fred Astaire. The picture started nearly a month ago and all film showing Draper in the Technicolor musical extravaganza had to be scrapped. Last time this happened, when Zorina was replaced by Ingrid Bergman in “For Whom the Bell Tolls,” it cost the studio a quarter of a million dollars in wasted footage.

In the never-ending search for new story material, Paramount is rapidly developing a technique which gives them the jump on other studios. It’s simple. They grab the idea first, allow the writer to develop his novel or short story, then purchase the finished product. Capt. Luther Davis, playwright and magazine writer, was latest to profit from this new policy. Just released from the AAF, he’s been commissioned to do an original musical comedy idea for the screen. Director will be the current Broadway play, “Kiss Them for Me.” from the novel, “Shore Leave,” Audrey Wormsmann, wife of poet Joseph Auslander, at this studio’s suggestion collaborated with her husband on a short story, “The Man Who Ran Away,” which Paramount has purchased. George Millburn’s novel, “Finnegan’s Folly,” was also purchased under this plan. Ernest K. Gann’s “Blaze of Noon,” which goes to press at Viking October 1 was purchased in outline form.

The “配电位 Two Cases,” fourth in the current series of this studio’s Technicolor Musical Parade series, rolls August 22. Experimental use of these films for introduction of new talent has proved a successful career-launching idea.

“The Bride Wore Boots” (Stanwyck-Cummings), “Blue Skies” ( Crosby-Astaire), “Calculata” (Ladd-Russell) and “To Each His Own” (De Haviland-Land) continue before the camera.

**PRC**

With PRC’s sixth annual sales conference over in Chicago, Harry H. Thomas, general sales manager, planned out to Hollywood for conferences with proxy Leon Fromkess on the new season’s product.

Musical score is now in completed stage for “Danny Boy” (Henry-Johnson). “Wanted for Murder,” story by Clyde Barrow and Bonnie Parker, famous desperadoes of the Southwest a decade ago, is now being scripted for producer Martin Mooney.

Nancy Coleman, former Warner Brothers’ player, was inked for the starring role in “Once and For All,” romance with background in New York and London, directed by Sidney Blackmer, will be distributed through a full Colorcine project.

Joan Barton was inked to a seven-year term after completion of her first screen role in “Romance of the West,” now ready for release.

No new productions were started this week.

**REPUBLIC**

Yet another step was taken this week in augmenting the huge expansion program which Republic is carrying out. Coordination under one administration is planned, and smooth operating sales staff was an accomplished fact after last week’s over-hauling of the force. This gives Herbert Y. Yates the organizational go-getting staff necessary to put over his enlarged picture program.

Production started on the first $1,500,000 picture this studio has ever had, “Concerto,” with Philip Dorn, William Carter and newcomer Catherine McLeod. Speaking of newcomers, this Carter was one of the five first players to enlist in World War II, joining with the British before our entry into the war. He saw plenty of action in South Africa and was wounded out of the service about two years ago. At Columbia, where he was under contract, they did nothing for him. Frank Borzage’s theory that pictures make the stars will probably land Bill right up top along with usherette Catherine (a Cinderella story in herself) McLeod.

Plans are completed for a new sound stage, number 15, and for a new expensive costume department. The first is a much needed expansion. The latter, her physical evidence that Republic is no longer a “minor” studio.

Scripts on a quartet of top-budget musicals are now in the casting stage with one of two, either “Calendar Girl” or “Hit Parade 50,” already under way. Another stage of “Eagle-Lion” will be working with it, one of the pictures already completed.

“Concerto” is the only production which went before the cameras this week. Still shooting are: “A Strange Impersonation” (Brenda Marshall-William Gargan) and “Dakota” (John Wayne-Vera Ralston). The former title was originally “You’ll Remember Me.”

**RKO-RADIO**

Fourteenth year of RKO-Radio’s film distribution is marked by the schedule release of 37 features. These include Goldwyn Disney, International, Frank Ross, Sol Lester, Jesse L. Lasky and Hakim Brothers productions made for RKO release. Some of the completed films have a very promising tone. “The Spanish Main,” Technicolor starer for Paul Henreid and Maureen O’Hara was released this week, in preparation and production, and Frank Bos-}

Camera are rolling on “Heartbeat,” a gay romantic com-}

set in pre-war Paris. Ginger Rogers and Jean Pierre Aumont at directing Sid zombies. But that since “Murde My Sweet,” should click again with his plum acting role in “Co-}

ered,” now shooting. This is the first picture of post-war li-

tuple in South America...Danny Kaye has a promising script for “The Kid from Brooklyn,” story of a timid Brooklyn milkmen who becomes a champion prizefighter...Top musical names such as The Andrews Sisters, Nelson Eddy, Benny Goodman and h band are coming out for “Make Mine Music,” Wd Disney’s new Technicolor feature.

Still in the preparatory stage after two years is “The Robe” which Frank Ross produce...a production being put on a script for Myrna Loy and Paul Henreid tentatively title...
who Is My Love?" Myrna first must finish a stint for Skibball at Universal before checking in for this one... Cary Grant is inked for "A Very Remarkable Fellow," a romantic comedy under production at Harriet Parsons... Cast is not yet set for the Technicolor special "The Strange Adventures of Sinbad," which probably will not roll until late this year or early next. Joan Fontaine is scheduled for "All Kneeling," adaptation of the Ann Parish novel; Dick Powell is to fill "If This Be Known," and Pat O'Brien for "Galveston," story dealing with the famine in China.

Company's new Western star, James Warren, had his option lifted.

"The Dream of Home" goes before the cameras as soon as Director Edward F. Cline finishes "The Pride and the Passion." 1945-46 releases call for 104 issues of Pathe News, 13 two-reel films under the title "This Is America," 13 one-reel Sportscope and 8 Flicker Flashbacks, one-reel comedies.

Sol Lesser returned from Europe this week with entire background footage for "The Original Paris Canteen." Six productions occupy the sound stages now: "The Falcon's Alibi" (Conway-Corday), "Cornered" (Powell-Cheerful) "Heartbeat" (Rogers-Aumont), "The Kid from Brooklyn" (Kaye-Mayo), "Tarzan and the Leopard Man" (Weismuller-Joyce) and "A Tale of Bedlam" (Karloff-Lee).
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1944-45 programs unless otherwise noted. (T) immediately following Title and running time denotes Technicolor production.

COLUMBIA


NEW PRODUCTIONS

TWO-FISTED STRANGER
Western—Started July 30 (Finished)
Cast: Charles Starrett, Smiley Burnette, Doris Houch. Director: Ray Naudier. Associate Director: Colbert Clark Story: Durango Kid breaks up stage coach robbers.

SONG OF BROADWAY
Musical—Started August 3

PRISON SHIP
Drama—Started August 6

HIT THE HAY
Comedy—Started August 3

HAIL THE COMEDY
Comedy—Started August 2

THREE-FLYING CHAP
Drama—Started October 2

KING OF THE WEST
Western—Started October 5

REUNION IN WEST
Western—Started October 6

HOME COMING
Western—Started October 7

THE WALKING DEAD
Western—Started October 9

MIDNIGHT RIDER
Western—Started October 24

THE MISTLETOE MAN
Western—Started October 27

THE YOUNG WOLVES
Western—Started November 1

BLIND MAN'S BLIND
Western—Started November 4

HUNTING TEXAS
Western—Started November 10

THE DANCING FOXY LADY
Western—Started November 15

THE ARMS OF THE BEARER
Western—Started November 20

THE YOUNG BANDIT
Western—Started November 26

THE MOUNTAIN MAN
Western—Started December 17

THE RACHEL
Western—Started December 23

THE BOUNTY HUNTER
Western—Started December 30

THE HUNTED WOLF
Western—Started January 3

THE WAGONS ARE COMING
Western—Started January 5

THE YOUNG WOLVES
Western—Started January 7

BLOWOUT IN BROADWAY
Musical—Started January 10

THE MISSOURI LEGEND
Western—Started January 13

THE YOUNG WOLVES
Western—Started January 20

BULLY RUSTLER
Western—Started January 26

THE YOUNG WOLVES
Western—Started February 7

THE MOUNTAIN MAN
Western—Started February 9

THE YOUNG WOLVES
Western—Started February 10

THE YOUNG WOLVES
Western—Started February 14

THE YOUNG WOLVES
Western—Started February 16

THE YOUNG WOLVES
Western—Started February 20

THE YOUNG WOLVES
Western—Started February 21

THE YOUNG WOLVES
Western—Started February 23

THE YOUNG WOLVES
Western—Started February 25

THE YOUNG WOLVES
Western—Started February 27

THE YOUNG WOLVES
Western—Started March 1
MONOGRAM

1944-45 Features (34) Completed (28) In Production (1) Westerns (1) Completed (14) In Production (1)

NEW PRODUCTIONS

BORDER BANDITS

Western Released Aug 2
Cast: Johnny Mack Brown, Raymond Hatton, Rosita de Rosario, Charlie Stevens.
Director: Lambert Hillyer
Producer: Charles Bigelow
Story: Brown rescues jewels and girls from robbers.

RELEASE CHART

Title—Running Time Cast Details Ref. Re. Rev.

IN PRODUCTION

Swing Parade Storm-Reagan 8-6
Adventures of Kit D'Oay (63) Parker-Cookson 7-4 1-19
Details under title: Kit D'Oay Comes Through
Alka-Seltzer (61) Taylor-Lindsay 5-1 12-22
Army Wives (61) Donald-Kerr 5-2 12-22
Attachment Wives Details under title: Marks Meets a Dangerous Woman
China's Little Devils (75) Caps-Kelly 7-10 7-14 8-6
Cinco Kid Returns (64) Colter-Hall 11-21 6-9

IN THEATERS

Drifters Of The Big Ranges Details under title: Baby Show 3-3 8-18
Details under title: Song of the Border

Song of the Range (55) Winkler-Moores 9-18 12-11
Details under title: Sauds, Pat Stranger from Santa Fe (56) Brown-Kallhal 2-12 8-4
Springtime in Texas (59) Cunningham-Williams 4-2 6-2
Sundown Bell of the Barony Bowery Champs (62) Morgan-Scors 7-23 7-22
Details under title: Make Way for Kelly Trouble Chasers (63) Gillett-Howard 3-19 6-2
Details under title: Here Comes Trouble A Man With A Mission (70) Bergman-Youngman 5-17 11-5
When Strange Happens (67) McBurney-Hopmer 5-29 11-24
Details under title: I Married a Stranger

1944-1945 Features (24) Completed (30) In Production (2) Westerns (18) Completed (17) In Production (0)

RELEASE CHART

IN PRODUCTION

Bride Were Bets, The Solowics-Cummings 8-6
Blue Skin (T) Crocker-Athure 8-6
Call of The Wild deRivaz-Land 7-9

COMPLETED

1944-45

BLOCK NO. ONE

Dark Mountains (57) Lowery-Drew 4-17 4405 9-1
Jailbirds of 1873 (55) Lowery-Drew 6-16 4404 9-1
Our Hearts Were Young and Gay (61) Lynx-Russell 9-6 4404 9-1
Rachel Reynolds (59) Lowery-Drew 5-15 4404 9-1
Till We Meet Again (68) Morgan-Powell 12-3 4402 9-1

BLOCK NO. TWO

An Hour Too Soon (83) Frenchman's Creek (T) Fontaine-Deloria 5-11 4408 10-9
Max In Half Moon Street (92) Kister-Walker 11-3 4410 10-10
Men of Fear (58) Lowery-Drew 5-24 4404 10-30
One Body Too Many (74) Riley-Kelly 1-10 4409 10-30

BLOCK NO. THREE

For Whom the Bells Toll (T) Corson-Horgan 7-13 4413 7-20
Under Passage (61) Lowery-Drew 4-21 4412 12-23
Double Trouble (T) Hanes-Cohn 5-13 4411 12-25
Here Come the Waves (T) Crocker-Hall 5-15 4411 12-25
Practically Yours (60) Colter-MacMurray 7-24 4414 12-25

BLOCK NO. FOUR

Bring On the Girls (T) Lake-Telfs 1-10 4418 3-5
High Power (62) Lowery-Brock 1-10 4418 3-5
Details under title: The High Man
Sally O'Meara (100) Lowery-Drew 9-14 4418 3-5
Usen, The (81) McBurney-Russell 3-5 4417 3-5
Details under title: Fear

BLOCK NO. FIVE

A Medal For Benny (80) Gordon-Corson 6-26 4404 4-1f
Affairs of Susan, The (96) Fontaine-Deloria 5-1 4404 4-1f
Murdere He Says (92) Hanes-Cohn 5-24 4402 4-1f
Seared Step (65) Brown-Reagan 11-27 4423 4-1e

BLOCK NO. SIX

Midnight Manhunt (59) Gordon-Savage 7-25 4417 6-11
Details under title: Hard to Handle
Out of the World (56) Broad-Green 7-10 12-36 6-11
You Came Along (83) Cumming-Scott 2-9 14-18 7-28

SPECIAL

In Handy Blonde (T) (133) Hatton-Cordelia 11-23 8-31 4431 6-25

REISSUE

Sign of the Cross (13R) Cooper-Carroll 8-26 4433
Northern Blonde (Polish) (123) Cooper-Carson 8-26 4434 8-31

1945-46

BLOCK NO. ONE

Duffy's Tavern.... Gordon-Corson 10-2
Follow the Stunters, The Gargan-Kelly 2-19 11-5
Last Weekend, The Millard-Wyman 10-31
Lost Letter, The Joan-Cotton 10-31

NOT DESIGNATED

Blue Dahlia, The... Colton-Wilson 4-2
Coyote Canyon, The... Lowery-Drew 1-10
Details under title: Too Good To Be True
Happiness, The...... Lowery-Bruck 12-11
Details under title: Good Intentions
Kilty's Heart, The... Colton-Millard 6-11
Morlandorza, The... Lake-Lake 1-8
Mexican Culprits, The... Lowrey-Cocon 1-8
Monkey Business, The... Lowrey-Cocon 9-10
Our Heart Were Growing Up, The Darley-Russell 7-8
People Are Funny, The... Darley-Russell 8-2
Rhythm Mavericks, The... Darley-Russell 11-11
Road to Utopia, The, The... Lowry-Ramer 12-13
Rock Crak, The... Lowery-Kelton 11-13
Trouble With Women, The... Millard-Wyman 6-11
Details under title: Too Good To Be True
They Made Me A Killer, The.... Lowery-Bruck 7-9
Two Years Before the Mule, The... Lowery-Bruck 5-1
Vivian, The... McCrae-Brilliant 11-13
Well-Groomed Brides, The... Millard-Wyman 2-19

PRC

1945-1946 Features (24) Completed (30) In Production (2) Westerns (18) Completed (17) In Production (0)
NEW PRODUCTIONS

DOLL FACE
Musical—Staged August 6
Cast: Carmen Miranda, Dennis O'Keefe, Perry Como, Vivian Blaine, Michael Dunn, Redhead Hayley.

Director: Lewis Selzer
Producer: Bryan Foy

Story: Queen and eight ghost writers to a novel for her to land her on Broadway.

RELEASE CHART

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rev.</th>
<th>Rev.</th>
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</thead>
<tbody>
<tr>
<td>In Production</td>
<td></td>
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<tr>
<td>End of the Beginning (T) (70)</td>
<td>Payne-Mayer</td>
<td>5-14</td>
<td>Yes</td>
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<tr>
<td>Up the River for a Song (T) (70)</td>
<td>M. C. Williams</td>
<td>6-14</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Tomorrow I'll Forever (T) (70)</td>
<td>Colburn-Walsh</td>
<td>6-22</td>
<td>No</td>
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<tr>
<td>South of the Border (T) (70)</td>
<td>Booth-Borden</td>
<td>7-23</td>
<td>No</td>
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<tr>
<td>Completed</td>
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<tr>
<td>BLOCK NO. ONE</td>
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<tr>
<td>1944-45</td>
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<tr>
<td>Going to Town (69)</td>
<td>Lowe-Parmer</td>
<td>5-11</td>
<td>504</td>
<td>10-2</td>
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<tr>
<td>Maple Rose (68)</td>
<td>Emond-Wasnow</td>
<td>5-29</td>
<td>502</td>
<td>10-5</td>
</tr>
<tr>
<td>My Man Bill (55)</td>
<td>Longfellow-Lundum</td>
<td>6-2</td>
<td>501</td>
<td>10-2</td>
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<tr>
<td>Details under title: Patsy Kelly (55)</td>
<td>Grant-Walton</td>
<td>5-1</td>
<td>501</td>
<td>10-2</td>
</tr>
<tr>
<td>Tall in the Saddle (57)</td>
<td>Wayne-Baylor</td>
<td>6-1</td>
<td>502</td>
<td>10-5</td>
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<td>BLOCK NO. TWO</td>
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<tr>
<td>Experiment Portraits (93)</td>
<td>Loomis-Brent</td>
<td>7-24</td>
<td>510</td>
<td>12-11</td>
</tr>
<tr>
<td>Hurry, My Sweet (58)</td>
<td>Powell-Shirley</td>
<td>5-29</td>
<td>508</td>
<td>12-11</td>
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<tr>
<td>Details under title: For the Power (58)</td>
<td>Girls Nash (65)</td>
<td>Langford-Davis</td>
<td>6-12</td>
<td>506</td>
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<tr>
<td>Kerns (65)</td>
<td>McNamara-Caton</td>
<td>7-24</td>
<td>509</td>
<td>12-11</td>
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<tr>
<td>Best from the East (82)</td>
<td>Tracy-Kelly</td>
<td>7-21</td>
<td>514</td>
<td>2-19</td>
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<tr>
<td>West of the Missouri (73)</td>
<td>Taylor-Martini</td>
<td>7-10</td>
<td>511</td>
<td>2-5</td>
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<tr>
<td>Details under title: Share Our Love</td>
<td>Forsythe-King</td>
<td>10-16</td>
<td>512</td>
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<tr>
<td>Enchanted Cottage, The (92)</td>
<td>Young-McGee</td>
<td>10-16</td>
<td>513</td>
<td>2-5</td>
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<tr>
<td>Having Wonderful Crime (46)</td>
<td>Briscoe-McCarty</td>
<td>7-24</td>
<td>513</td>
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<tr>
<td>Pin Americana (64)</td>
<td>Terry-Long</td>
<td>8-21</td>
<td>512</td>
<td>2-5</td>
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<td>BLACK NOIR</td>
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<td>Body Snatchers, The (78)</td>
<td>Karloff-Lugosi</td>
<td>11-13</td>
<td>517</td>
<td>3-5</td>
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<tr>
<td>China Sky (77)</td>
<td>Scott-Drew</td>
<td>9-19</td>
<td>519</td>
<td>4-30</td>
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<tr>
<td>Farm and the Turf (72)</td>
<td>Scott-Borden</td>
<td>12-11</td>
<td>512</td>
<td>2-5</td>
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<tr>
<td>Three Enduring Young Charms (81)</td>
<td>Day-Yeager</td>
<td>1-22</td>
<td>520</td>
<td>4-30</td>
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<tr>
<td>Zombies from Broadway (68)</td>
<td>Brown-Cory</td>
<td>9-18</td>
<td>516</td>
<td>4-30</td>
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<tr>
<td>BLOCK NO. FIVE</td>
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<tr>
<td>Back to Fulton (55)</td>
<td>Wayne-Ahe</td>
<td>11-13</td>
<td>523</td>
<td>6-11</td>
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<tr>
<td>Details under title: Invisible Army</td>
<td>Brown-Branstrom (67)</td>
<td>Leder-Dugger</td>
<td>7-10</td>
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<td>Two O’Clock Corrigan (66)</td>
<td>Conway-Bathurst</td>
<td>8-21</td>
<td>521</td>
<td>4-30</td>
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<tr>
<td>West of the Missouri (66)</td>
<td>Mitchell-Maile</td>
<td>10-16</td>
<td>524</td>
<td>4-30</td>
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<td>Dolls of the Year (T) (84)</td>
<td>Scott-Lee</td>
<td>4-3</td>
<td>583</td>
<td>12-11</td>
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<td>Count the Raindrops (39)</td>
<td>Cooper-Weight</td>
<td>6-3</td>
<td>582</td>
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<td>It’s a Pleasure (T) (90)</td>
<td>Hilde-Sala</td>
<td>4-21</td>
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<td>Princes and the Pirate (T) (59)</td>
<td>Hopper-Eads</td>
<td>5-15</td>
<td>531</td>
<td>10-16</td>
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<td>Three Caballeros (T) (71)</td>
<td>Carlson-Frederick</td>
<td>9-12</td>
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<td>Robinson-Bennett</td>
<td>8-21</td>
<td>582</td>
<td>10-16</td>
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<tr>
<td>Details under title: Benno BN Cargo</td>
<td>Man T (58)</td>
<td>Kawe-Yeager</td>
<td>9-15</td>
<td>552</td>
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1944-45 Features Completed (56) In Production (0)
1945-46 Features Completed (15) In Production (4)

United Artists

1941-45 Features Completed (36) In Production (3)

Kev to Products: Small (Sml); Rogers (Rgs); Vanguard (Vng); Crosby (Cby); Sherman (Shm); Presburger (Psb); Wanger (Wgr); Ripley-Monter (Km); Bourges (Brgs); Sturges (Sgrs); Levey (Lvy); Cowan (Cw); Stone (Sm); Selznick (Szk); Nebenzahl (Neb); Lesser (Ls); Loew-Haikin (L H); Skirball (Skbl); Eagle-Lion (E L); Cagney (Cg); Brenson (Brn); Hughes (Hug).

TOM BRENNEMAN’S BREAKFAST IN HOLLYWOOD

Comedy—Started August 10
Cast: Tom Breneman, Bonita Granville, Edward Ryan, Beulah Bondi, Raymond Walburn, Billie Burke, Zasu Pitts, Lloy. January, Margaret Early, Spike Jones and His City Slickers, King Cole Trio.

Director: Harold Schuster
Producer: Robert S. Golden
Story: Breneman plays piano and general Mr. P.x it via his radio show.

New Productions
The News Digest
A Bi-Weekly Review of the Trade's Events

PeacE

Peace came to America and the world at 7 p.m. last Tuesday and brought with it wild jubilations, momentous changes, lifting of restrictions, deep-seated problems — and a fervent prayer that his time was the last time.

The motion picture industry, as all others, faced a new era. Postwar plans, those dim visions of construction, expansion, new methods, television — all came into bold relief with the end of the most destructive war in history. In Washington, John W. Snyder, director of War Mobilization and Reconversion, laid down the rules that would begin the task of returning the nation to a peacetime economy. Gasoline and fuel rationing became a thing of the past the day following the Japanese surrender. Manpower controls over employers and workers were abolished by the War Manpower Commission, but price ceilings and wage stabilization would be continued until all danger of inflation disappears. Many other wartime production and distribution controls would also be swept away in the face of the need for a higher grade of picture as the public became more discriminating in its choice of where to spend the not-so-easily earned money.

Snyder warned that unemployment might reach the figure of 3,000,000, by next fall, so the industry will take a year or longer to reach expanded peacetime production necessary to absorb these persons. The problem of a lessened national income was one of the most important facing the industry. Exhibitors saw as the principal factors its effect on the public's choice of the price of a picture as the public became more discriminating in its choice of where to spend the not-so-easily earned money.

An exception was the central district of San Francisco, where theatres previously had announced that they would remain open but were forced to shut down by the crowd's violence. War bonds were smashed and tossed on bonfires, posters were ripped from lobbies and plate glass on front doors and box offices smashed. Elsewhere, theatres remained open, but reported little business the first day. Receipts picked up, however, on following days and box offices at the twofold rate by most states found audiences quiet and eager for entertainment.

The newsreels rushed their victory special issues to theatres round the country and audiences in Eastern States saw the victory reels eighteen hours before Truman's proclamation. Outlying regions received the reels as fast as air express transportation permitted.

Goldman Decision Significant — Myers

Noting that the Circuit Court of Appeals' reversal of the Goldman decision in which the Federal District Court disallowed the Philadelphia exhibitor's anti-trust case against the Warner Circuit and eight major distributors was highly significant "as another in a long list of developments indicating that the Government will prevail, in its action against the Big Eight and that monopoly and monopolic practices will be driven out of the motion picture industry," Allied's A. F. Myers hailed the Circuit Court's decision as a major factor in overcoming producer/distributor monopoly.

Declaring that "the mills grind slowly but the gist is coming through," Myers listed six other recent developments to aid the independent exhibitors' battle: (1) Decision in the Interstate Circuit Case; (2) Decision in the Crescent Case; (3) Piling by Attorney General of an expediting certificate thereby bringing defendants' dilatory tactics to an end; (4) Decision in the Associated Press Case; (5) Trend of Supreme Court Decisions toward effective enforcement of the Sherman Act and (6) Resignation of Justice Roberts who dissented in the Interstate, Crescent and numerous other cases.

Outlook of National Allied was that the Appeals Court decision "was a green light" to which a number of independents have been looking forward as a precedent in order to file trust suits of their own.

Meanwhile, the defendants considered the possibility of filing an appeal from the Circuit Court's decision to the U.S. Supreme Court, with counsel for the distributors noting that the decision annulled the action of the highest court might not become fortieth in thirty days or more from date of the Appeals tribunal decision, August 2.

It was pointed out that a decree giving effect to the reversal will have to be entered by the court first and that defendants will have 90 days thereafter to file an appeal to the Supreme Court. Hearings to determine the amount of damages due Goldman, not specified in the higher court's ruling, were expected to be set by District Court Judge William H. Kirkpatrick, who handled the case. The order in which it will be heard. Goldman asked injunctive action and triple damages amounting to $1,350,000 from defendants.

At least 37 features will be delivered by RKO-Radio during the 1945 season, it was announced by Ned E. Define, president, at the company's regular sales meeting in New York last fortnight. This compared with 30 for the current season. One hundred seventy-five short subjects, including 104 issues of Pathe News, were also announced.

The majority of the pictures will be produced at its own studios, with product from at least five independent production units comprising the balance of the feature product. These included Samuel Goldwyn, International Pictures (William Goetz, Leo Spitz), Walt Disney, Frank Ross and Sol Lesser. There will be six or more features in Technicolor, in addition to the Disney product.

Included in the features listed by Depinet were: "The Spanish Main" in Technicolor, starring Paul Henreid and Maureen O'Hara; "Bells of St. Mary's" starring Bing Crosby and Ingrid Bergman with Leo McCarey producing and directing; "The Robe" from the best selling novel, produced by Frank Ross and directed by Myron LeRoy, in Technicolor; Stephen Ames' Technicolor production, "The Strange Adventures of Sinbad"; "Hearst" and "The Great Answer," both of Which Ginger Rogers; "Notorious," Alfred Hitchcock production starring Cary Grant and Ingrid Bergman and another Grant starrer, "A Very Remarkable Fellow."

Samuel Goldwyn will present four features: "Wonder Man" and "The Kid from Brooklyn," both starring Danny Kaye, in Technicolor; "Earth and High Heaven" and "The Bishop's Wife."

International will have "Tomorrow Is Forever" with Orson Welles; Claudette Colbert and George Brent; "Up, Front With Mauldin" and producer Gary Cooper's "Along Came Jones" with Cooper and Loretta Young. Disney will have "Make Mine Music" and will re-release "Pinocchio."

In addition to the 30 feature newsreels, the short subjects will include 18 Disney cartoons, 13 Sportscores and seven "Flcker Flashbacks," all one-reelers. Thirty-three two-reelers include "This Is America" films, six Edgar Kennedy and six Leon Errol comedies, four "Headliner Rivals" and four Ray Brayley musicals.

(Continued on Page 23)

People

Robert M. Gilliam, director of publicity and advertising for Paramount Pictures, resigned to become associated with the New York office of J. Walter Thompson Co., advertising agency. No successor was appointed. Charles M. Reagan, vice-president in charge of sales, announced.

Harry Weiner was promoted to the post of division manager in charge of E. P., and Southern New Jersey, for Columbia, raising the company's total of division managers to nine.

Merritt Crawford, 67, formerly a member of the Film Bulletin staff and recently with United Artists pressbook department, died August 8 in New York. Crawford will be remembered as picture publicist. Crawford entered the industry in 1916.

Harry Stern was named West Coast district manager for PRC, being upped from Los Angeles branch manager. Sidney Lehman takes over the L. A. branch. Mike Lee was named PRC Kansas City branch manager and Joe Miller was appointed district manager for Albany, Buffalo, Cleveland and Cincinnati.

O'Connell, of National Allied, was named PRC vice-president and recently appointed associate producer by the studio, left the company following settlement of his contract with Leon J. Fromkess, president.

Harry Gaffney was appointed Monogram branch manager in Kansas City, replacing Mike Lee.

August 20, 1945
SAVAGERY, THRILLS, DRAM

"Exploitation picture spelled with a capital E!" — HOLLYWOOD REPORTER

"Spell-binding, gripping. Deserves and certainly will get the cream of playing time."
— HOLLYWOOD REVIEW

"China's heroic struggle accurately projected in this substantially produced action drama."
— BOXOFFICE

MONOGRAM PICTURES presents

HARRY CAREY • PAUL KELLY in "CHINA'S LITTLE DEVILS"

introducing DUCKY LOUIE

Produced by GRANT WITHERS
Directed by MONTA BELL
Original Story and Screenplay by SAM ORNITZ
Based upon an idea by DAVID DIAMOND
"CHINA'S LITTLE DEVILS"!

One of Monogram's most impressive offerings!" — MOTION PICTURE DAILY

DEATH TO THE JAPS!

"Highly exploitable. The entire family should be interested in this authentic story." — SHOWMEN'S TRADE REVIEW

"Tells of the Chinese children who harassed the Japs with such effect that the enemy put a price on their heads. There's impact and power in the passages of conflict." — MOTION PICTURE HERALD

If young guerrillas of China are as etched on film and a new child is born!" — LOS ANGELES TIMES

"Tells of suspense, superior acting and unusual drama. Has a bang-up climax." — SAN FRANCISCO EXAMINER
"CAPTAIN EDDIE" ROMANTIC COMEDY, ONLY SUPERFICIAL BIOGRAPHY
(20TH CENTURY-FOX)

"...Although told in human terms, there is an unfortunate impression of mere factual superficiality. The widely publicized action high points are always interesting, but it is progressively less penetrating as it moves from youth to maturity...Caustic avoidance of anything that might breed controversy has taken the life out of the last half." WINSTEN, N. Y. POST.

"...Pleasant little nosegay of nostalgia instead of the imposing, solemn film you might have expected of a biography of Edward Rickenbacker...Mere flashes of highlights in the career of the hero...Most of the picture is light comedy...If you will skip those raft scenes for the moment, you will have a good flavor of buoyant laughter running all through." COOK, N. Y. WORLD-TELEGRAM.

"...Colorful career of Captain Rickenbacker is spread rather thinly...Goes in for sentimental glorification rather than realistic character analysis. The result is a languid period piece...There are moments of high adventure in the film, but on the whole it is choppy and far too long...Nostalgic quality is scarcely enough to hold the offering together." BARNES, N. Y. HERALD TRIBUNE

"...It was an inspired decision that prompted the late Winfield Sheehan to translate the real life adventures of Capt. Eddie Rickenbacker into dramatic action for the screen...Rickenbacker's triumph comes at nearly the last gasp of the Rickenbacker story is cradled with human interest, romance and exciting events." CRAWTHOR, N. Y. DAILY NEWS.

"...Not the story it promises to be of Capt. Eddie Rickenbacker's valiant career of World War I and commercial airline executive who holds some rather rigid social views...Just another sentimental comer...Straight romantic entertainment, with familiar family comedy and sentiment." CRAWTHOR, N. Y. TIMES.

"...Quite apart from its purely ethical lack of taste - devoting nearly two hours of people's hard-earned movie attendance personal publicity for a living, competing airline promoter - it might be a pretty tinny flivver of a movie...It brushes off with most no film footage at all the genuinely photogenic periods Rickenbacker's career, and devotes nearly all of its time to horn horns." McMANUS, PM.

'CHRISTMAS IN CONNECTICUT' NEVER A DULL (NOR GOOD) MOMENT — POST
(WARNER)

"...Scrambled screen farce given the benefit of deft action...Moderately amusing picture...Story itself has no more substance than a soap bubble...Engaging performing makes the dramatic facade seem a lot less false than it actually is. Since there are some funny lines and situations sprinkled through the continuity, the show gets by as entertainment...Highly inconsequential but fairly diverting comedy." BARNES, N. Y. HERALD TRIBUNE.

"...The picture has so much on genuine humor as upon suggestive lines and situations for its Merriment...Audience seemed to be enjoying the double-meaning dialogue (not to mention the 'double-takes' of the players), even though it rolled from their lips with such obviousness...Plot convolutions are pretty obvious...Completions more hectic than funny...Barbara Stanwyck is not ha pily cast...Takes something more than a polished production as a script with some naughty intentional cliches to carry off so cussedly old jokes." T.M.P., N. Y. TIMES.

"...Equipped with one of those guaranteed plots, two hundred funny situations, one right after the other and sometimes one on top of the other, you might say there's never a dull moment at all, if someone else might add with equal justice there's never a very good moment either...Bowling along at such a hectic pace is some of the audience not delighted some of the time. But, as it were, saying goes, you can't fool all the people all the time, a pretense that included this observer." WINSTEN, N. Y. POST.

'DON JUAN QUILLAGAN' PANNED BY ALL EXCEPT HERALD TRIBUNE
(20TH CENTURY-FOX)

"...Might have been extracted direct from a set of the preposterous misadventures that befell William Bendix on his radio programs...Silly trifles of farce with only a trace of story or humor, Adorn it with all the accomplished comedy players you please and the shoddy still shows through." COOK, N. Y. WORLD-TELEGRAM.

"...Completely phony disposition of incredible characters...Conversations a stilted rhythm which assures you that they are attempting the Brooklyn patois and falling miserably...Director utility more hectic than funny...Barbara Stanwyck is not ha pily cast...Takes something more than a polished production as a script with some naughty intentional cliches to carry off so cussedly old jokes." T.M.P., N. Y. TIMES.

"...Engaging farce about some very ordinary people who are suddenly thrown into some very extraordinary circumstances...Puns, with all the comic richer of them, are scattered through the film, however...If you might say there's never a dull moment at all, if someone else might add with equal justice there's never a very good moment either...Bowling along at such a hectic pace is some of the audience either delighted some of the time. But, as it were, saying goes, you can't fool all the people all the time, a pretense that included this observer." WINSTEN, N. Y. POST.

'WEST OF THE PECOS' WESTERN WITH A LITTLE SEX ADDED
(RKO)

"...Western of the good old shoot-'em-down variety...Does flout tradition by putting some pretty good actors in principal roles...Western fans undoubtedly will hail 'West of the Pecos' as a choice item in their primitive style of entertainment." COOK, N. Y. WORLD-TELEGRAM.

(Complete Review) "...The usual stagecoach and highwaymen, the usual heroic, buckaroo, the usual rich gal from Chicago and the usual dilly-dalliance with guns and love - those are the usual components of 'West of the Pecos,' a usual Western film, which came yesterday to the Rialto. As usual, this corner yawned.

'THE FALCON IN SAN FRANCISCO' LIKE PREDCESSORS—INVOLVED, CONFUSING
(RKO)

"...You have to be almost as clever as the Falcon himself to follow the tangled thread of his latest sleuthing adventure...Wasn't supplied with much of a story so the screen play writer tried to remedy its shortcomings in mystery by throwing in confusion. Murders are scattered all over the place without ever being explained in detail. Tom Conway is up to all his gallant tricks...Proper number of pretty girls for a Falcon picture." COOK, N. Y. WORLD-TELEGRAM.

"...Just about like the Falcon. Tom Conway, wherever you meet him. What's more, and worse, his experiences this time are piece with all his other experiences." WINSTEN, N. Y. POST

"...Like its predecessors, this plot becomes so wearily involved and so littered with corns (seven in all), that the supposed moments of suspense turn out to be a dull succession of more skirmishes..." J.R.L., N. Y. TIMES

"...Follows the usual pattern of confusing murder mystery which the sleuth would never have been able to follow, much solve, had he been sitting in the audience." McCORD, N. Y. HERALD TRIBUNE.
One of the members of his machine gun crew dead, the other seriously wounded, marine Al Schmid stands in the nest with pistol in hand listening intently for the sound of more Japs. He cannot see the destruction he has wrought on the entire attacking enemy force, some 290 strong, for he has just been blinded by a grenade tossed into the dugout by the last Jap to die. In the inset above, blind sergeant Schmid (John Garfield) has reluctantly returned home to the comforting arms, and the love, of his sweetheart, Ruth (Eleanor Parker).

**HEROIC . . . TIMELY . . . TIMELESS STORY**

In the best tradition of the Warner Bros. studio is this exciting true story of the heroic marine sergeant, Al Schmid, who spent one night on Guadalcanal sending some two hundred Japs to their special heaven and was blinded in the doing. *Pride of the Marines* is a timely story, because it deals with the life of this courageous youth after his fighting days are over. And it is a timeless story, because it speaks of love—a love that conquered fear and gave a blind hero the courage to face life anew with a lovely girl as his eyes. Here is a picture that packs a powerful punch in depicting one of the most thrilling individual exploits of World War II, in its crisp and thoughtful probing of the problems our returning servicemen will face, in its stirring love story. With Garfield, Parker and Dane Clark providing a real name value, this is an exploitation natural that will pay dividends to the showman who gives it the salesmanship it merits.

*(Continued on Next Page)*
1. On the fateful morning of December 7, 1941, machine shop worker Al Schmid (John Garfield) and his girlfriend, Ruth Hartley (Eleanor Parker), hear the news of Pearl Harbor at the home of their mutual friends, the Merchants, where Al boards.

2. Al enlists in the Marines and within a month after the Jap attack is off for camp. Before his train leaves, he presents Ruth with an engagement ring.

3. Shortly thereafter, Al is in a Guadalcanal foxhole defending an important salient with his buddies, Lee Diamond (Dane Clark) and Johnny Rivers (Tony Caruso). Rivers is killed, Diamond wounded, but Schmid mans the machine gun and kills more than 200 Japs before he is wounded by a grenade.

4. At a San Diego naval hospital Al is told that medical treatment for his eyes will be to no avail. Embittered, he tells a Red Cross worker (Rosemary DeCamp) to write Ruth that everything is off between them. He refuses to see or speak to her, fearing her pity.

5. Ordered back to Philadelphia, his home town, to receive the Navy Cross, Lee Diamond tricks him into meeting Ruth, who poses as a Wave and drives him to the home of the Merchants.

6. In a stirring emotional crisis, Ruth finally succeeds in making him realize that it is not pity, but love, that makes her want him. When he goes to the Navy Yard to receive his citation, Marine Al Schmid stands proud and confident.
JACKSON PARK DECISION REVERSED

The Jackson Park anti-trust decision, in which two affiliated suits and several major defendants were found guilty and all damages of $360,000 was awarded to plaintiff, was reversed by a three-judge Federal appellate court in Chicago. Judges William A. Burns, Edward H. Heflin, and Sherman Minton found that a lack of proof as to amount of damages suffered by the plaintiff approximate result of the defendants' acts. The decision of "No evidence which can be reasonably approved was submitted. We find no approval variant of rule for recovery and award of damages as laid down in the case. Therefore, we are required to reverse judgment with instructions to render judgment for the defendant.

The Jackson Park owners had charged inability to obtain avant product and claimed that the clearance system had been abolished so the public was indiscriminately drawn to theatres earlier runs. On March 10, 1944, the plaintiff was awarded 1,000 and defendants, Warners, Loew's, RKO, 20th Century-Fox, 20th and Katz circuit and Warner Bros, Theatres, appealed the decision. Counsel for plaintiff indicated that he would appeal to the U. S. Supreme Court.

PRC PROGRAM HAS 34, FIVE COLOR

PRC's 1945-46 program will contain 34 features and 12 Westerms, with five in color, Harry H. Thomas, vice-president and general sales manager, revealed at the company's sixth annual convention in Chicago.


There will be two Little Roughnecks productions, three Mic- Shaye detective dramas, eight Bother Crabbe action stories, all-star Westerns and four outdoor pictures in color: "Song of Wyoming," "Romance of the West," "Beggars' Gold" and "Mucky Mansion."
HAS ANYBODY GOT A SHORT SUBJECT ABOUT THE ATOM?

YES! Who?? WARNERS

When will it be ready??

When can I get it??

"MIRACLE MAKERS"

ONE REEL - TEN MINUTES
A SETTLEMENT SHOULD SETTLE!

"...It is unthinkable that the Department of Justice would again plunge our industry into an extended period of turmoil by saddling it with another half-baked consent decree that avoids the elemental issue of divestiture of producer-controlled theatre interests and solves none of the other basic trade problems...A consent decree — the proper kind — could be more effective in curing the industry's ills than a complete court victory. What independent exhibitors dread to contemplate is the acceptance by the Government of another of those quack lawyer-inspired settlements that settles nothing but the number of years for which the film companies will be allowed, legally, to enjoy the abnormal advantages they have enjoyed so long."

From an Editorial by MO WAX
Page Five
The BOX OFFICE because it HITS THE HEART!

The picture that answers what every woman wants to know ... "how does jealousy begin and where does it end?"

Jealousy

A REPUBLIC 10th ANNIVERSARY PICTURE
... it's got that Crowd Appeal!

Starring

JOHN LODER • JANE RANDOLPH

with

KAREN MORLEY • NILS ASTHER

Produced and Directed by GUSTAV MACHATY

Screen Play by ARNOLD PHILLIPS and GUSTAV MACHATY

Based on an original idea by DALTON TRUMBO
The Picture they're talking about is the Sensational Warner Short “Orders from Tokyo”

Note: Full co-operation for the showing of this picture will be extended by Philippine War Relief. See pressbook for full details.
A SETTLEMENT SHOULD SETTLE

October 8th, the date fixed by Judge Goddard for resumption of the Government’s five-year-old anti-trust suit against the Big Five, is little more than a month off, so it was hardly surprising to learn that the lawyers for the defendants packed their brief cases and trekked to Washington a few days ago for “conferences” with the Department of Justice.

The grave interest these gentlemen have again recently acquired in the activities of the Department is understandable, however, for there is apparent more than a little evidence that the United States of America is seriously intent upon the project of curtailing the power of the five huge companies which produce, distribute and exhibit motion pictures.

The news reports have it that the film attorneys chose to go over the heads of the men who conduct the Department’s anti-trust division direct to Attorney General Tom C. Clark. Since Mr. Clark would only say “no comment” in answer to Film Bulletin’s inquiry as to the nature of his discussions with the film people, there is room for little else but speculation on what might develop, but it appears fairly certain that the efforts of the movie lawyers are aimed at winning another respite from final adjudication of the Government’s case by means of a new consent decree.

It is unthinkable that the Department of Justice would again plunge our industry into an extended period of turmoil by saddling it with another half-baked consent decree that avoids the elemental issue of divestiture of producer-controlled theatre interests and solves none of the other basic trade problems. The decree that expired last November worked little or no hardship on the defendants, while it proved plenty oppressive to the element it was presumably designed to abet—the independent exhibitors. We believe that Mr. Clark is as well aware of the fact as any individual in the Justice Department.

A consent decree — the proper kind — could be more effective in curing the industry’s ills than a complete court victory. What independent exhibitors dread to contemplate is the acceptance by the Government of another of those quack lawyer-inspired settlements that settles nothing but the number of years for which the film companies will be allowed, legally, to enjoy the abnormal advantages they have enjoyed so long. That must not happen this time.

Despite the efforts of the distributors and their quislings in exhibitor ranks to distort the fact, there does exist a national organization that represents a large percentage of the independent exhibitors as members and expresses the needs and aspirations of those not in its ranks. That body is the Conference of Independent Exhibitors, which has grown to imposing stature these past two years around the solid nucleus of Allied States Association. Mr. Clark should entertain no settlement that fails to meet with the approval of this group, for it will not work. The motion picture industry will be ill-served by the Government otherwise.

MO WAX.

12 ANSWERS TO METRO’S 19 POINTS

Metro’s much-heralded 19-point sales policy did not impress many independent exhibitors, from what we hear. Frankly, it seemed to us just a re-hash of the company’s policy as it has operated for the past few years, a new word here and there, that’s all.

(Continued on Next Page)
EDITORIALS
(Continued from Preceding Page)

While the company has been ballyhooing the favorable reception the pronouncement received in exhibitor ranks, we rather feel that the criticism directed at it by the North Central Allied Independent Theatre Owners, in Minneapolis, is more indicative of the attitude of the majority of exhibitors. This organization offers the following 12-point answer to Metro's 19-point program:

"First: It is not a mutual understanding.

"Second: It is an attempt to perpetuate all the unfair trade practices invented to date.

"Third: Qualifications and conditions reduce this so-called code to double talk.

"Fourth: The sliding scale penalizes incentive and initiative.

"Fifth: The so-called 'Hats-in-Hand' practice, which by its own words it deplores, is encouraged by deliberately over-allocating its product.

"Sixth: It fails to give field personnel authority to adjudicate deliberate and intentional errors.

"Seventh: It reserves the right to Metro to determine for each customer what it considers a proper profit for that customer. It denies the customer a corresponding right with respect to Metro.

"Eighth: The Metro document falsely refers to buyer-seller negotiations; actually Metro determines the terms and conditions of a deal—the customer can take it or leave it.

"Ninth: It fails to give the customer anything other than the right to sign a 'Blank Check' payable to the order of Metro at such time, at such place, in such amount, and under such conditions as Metro dictates.

"Tenth: It fails to relieve in any degree the abuses arising out of monopolistic control but rather increases and intensifies them.

"Eleventh: It irritates and humiliates exhibitors, destroying their self-respect and dignity by substituting Metro's 'business judgment' for that of the exhibitor.

"Twelfth: The Metro code promotes 'ruthless enterprise' rather than 'free enterprise' under the cloak of benevolent despotism.

North-Central Allied insists on a new and fresh appraisal of the rights of the independent exhibitor. The heavy hand of monopoly which has burdened its members for so many years must at long last be lifted."

BROADWAY NEWSREEL

The cooler week-end weather and vacationing thongs both did their part in boosting business at the Broadway first-runs to above the high figures set immediately following the V-J celebration period. Several new pictures, including "Love Letters," have tendered in Adashe grosses, while the hold-overs, such as "Anchors Aweigh," are more than holding their own. The Hal Wallis production, which opened at the Rivoli on August 25, set new attendance records including the biggest Monday business in the 28-year history of the house following a combined two-day attendance figure of 35,000, compared with the 27,000 set by "Frenchman's Creek," the previous record-holder. "Letters" followed the very satisfactory ten-week engagement of "Junior Miss"..."Pride of the Marines," with Charlie Barnet and His Orchestra, on the stage of the Strand, had long waiting lines before the picture opened during a heavy downpour on August 24 and the first week was expected to approach the record gross set by "Conflict" at this theatre..."Over 21," now in its third and final week at the Radio City Music Hall, has had block-long waiting lines in evidence outside the huge theatre daily. The Columbia picture's second week gross exceeded the initial week's $126,000. M-G-M's "Our Vines Have Tender Grapes" opens here on September 6 after the same company's "Week-End at the Waldorf," originally scheduled to play first..."Anchors Aweigh," now in its seventh week of a planned 22-week run at the Capitol, again was within a few thousand of the $100,000 figure for the seventh consecutive stanza, the first three being considerably above that mark. A strong stage bill, headed by Paul Whiteman and His Orchestra and Johnnie Johnston, is also a big draw..."Incendiary Blonde," with Phil Spitaly and His Orchestra in person, is in its sixth and final week of excellent business at the Paramount. "Duffy's Tavern" and a stage show headed by the Andrews Sisters will open here on September 5.

The single important opening of the past week was "State Fair," with Connee Boswell and the Condors Bros. on the Roxy stage, coincident with a big advertising campaign, "Capt'n Eddie," with Phil Silvers and Prof. Lamberti in person, held up well and played for a day beyond the three week period. Loew's State also has one of its rare first-runs, M-G-M's "The Hidden Face," supported by the usual vaudeville bill. This theatre has been doing exceptionally well with second-runs during the summer with "Valley of Decision" recently playing for three weeks in a weekly-change house...Aided by a sensational advertising campaign, "The Strange Affair of Uncle Harry" had a smash opening week gross almost double the figure set by the one-week engagement for M-G-M's "Bewitched," which failed to draw here. The Universal picture will continue here until mid-September and will be followed by the same company's "Lady on a Train"...The oft-postponed "The Southerner" also had a strong opening week at the Globe where it followed another U. A. release, "The Great John L.," which twice extended its run. "The Story of G. I. Joe," first scheduled for the Criterion, is now set to follow "The Southerner" at the Globe and it will have a simultaneous run at the Gotham where it will play three-a-day at $2.40 top.

Two new first-run theatres will be added to the Broadway scene, the first of these, the former legite house, The Ambassador, opened its doors on September 1 with Paramount's re-issue of DeMille's "Northwest Mounted Police." On October 1, the Winter Garden, long a stronghold of musical shows, will be taken over by the J. Arthur Rank organization as a showcase for British films...Three RKO Radio releases are continuing to excellent business on Broadway. Goldwyn's "Wonder Man" is now in its 12th week at the Astor with the end not yet in sight and International's "Along Came Jones" finished its sixth week to strong business that it was decided to hold the Cooper picture for two more weeks. "Back to Bataan" will now open on September 12..."The World's Greatest Adventure of Pinocchio" was even better during its second week at the Republic than the first which topped the house record previously held by the same producer's "Snow White"..."Rhapsody in Blue" is holding up well in its tenth week at the Hollywood's 72 Rand's "Why Girls Leave Home" which had four good weeks at the Gotham, was followed by another exploitation film, "Youth Aflame," an Indie release, on September 1 and "Carribean Mystery" is only fair at the Victoria but will stay for a third week and be followed by the documentary film, "The True Glory" on September 6.
'DUFFY'S TAVERN' ENTERTAINMENT HODGE-PODGE IS GOOD FUN

PARAMOUNT . . . 2 in First Block (Total 4)

Rates • • • on name value of stars and radio show

Paramount

97 minutes

Directed by Hal Walker.

A star-studded conglomeration in the comic-strip tradition, "Duffy's Tavern," based on the popular radio program, is surefire entertainment for mass audiences. Bulgins, with Paramount marquee names and drawing on "Duffy's" tremendous listening audience, this should do strong business at least any type of house. While the story is merely a slim frame on which to hang a half-dozen sock specialties, it permits "Archie" Ed Gardner to indulge in his familiar murdering of the King's English as manager of the shabby tavern "where the elite meet to eat." Gardner, who proves as likeable and amusing as he is on the air, receives expert comic assistance from Victor Moore, Marjorie Reynolds and others of the air-waves in some hilarious slapstick sequences. About mid-way, just when the plot is becoming involved and tiresome, the story is tossed aside to put on a mammoth block party employing 15 of Paramount's leading stars. Outstanding are Betty Hutton, in a sentimental rendition of "The Hard Way," Eddie Bracken, as a milquetoast double who takes the beatings and custard pies in the face while the star receives the glory; Cass Daley, who knocks herself out while warbling "You Can't Blame a Gal for Tryin'," and Bing Crosby, assisted by his four sons, in an amusing take-off on his "Swingin' on a Star" number. Paulette Goddard, Alan Ladd, Sonny Tufts and some of the others do side-splitting stuff, and John Cagel delivers one of his whirlwind dance routines. Arturo de Cordova and Dorothy Lamour are in for just a flash. It's hokum, of course, but a kind that mass moviegoers will "eat up."

While Duffy is away on a vacation trip, Archie (Ed Gardner) the good-natured, ungrammatical manager of Duffy's Tavern, gets in a jam by hiring 14 ex-service men and feeding them gratis while they are waiting for the re-opening of the record factory where they had been employed. Victor Moore, owner of the factory, is unable to get credit, but he kills Archie along with his pretty daughter, Marjorie Reynolds. Meanwhile, Barry Sullivan, former superintendent, promises to get things started at the factory and falls in love with Miss Reynolds before he learns about her father's duplicity. When a certified public accountant promises to put in a good word for him with his pretty daughter, Marjorie Reynolds. Meanwhile, Barry Sullivan, former superintendent, promises to get things started at the factory and falls in love with Miss Reynolds before he learns about her father's duplicity. 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'BUD ABBOTT AND LOU COSTELLO IN 'HOLLYWOOD' STRICTLY FOR THEIR FANS'

Rates • • + where comedians are popular

M-G-M
83 minutes
Bud Abbott, Lou Costello, Frances Rafferty, Robert Stanton, Jean Porter, Warner Anderson, Mary Doria, Touring, Mike Marzuki, Carleton Young, Donald MacBride, Marion Martin, Arthur Space, Chester Clute, Edgar Dearing and (as themselves) Lucille Ball, Preston Foster, Robert Z. Leonard, Jackie Jenkins, Sharon McManus.

Directed by S. Sylvan Simon.

Corny routines, wild slapstick and unadulterated nonsense have been slipped slipshod on a thin and worn story thread for Abbott and Costello's latest, and perhaps, last, M-G-M vehicle. This low comedy combination will prove appetizing only for their inveterate fans and the kiddies; for all others, it is strictly spinach, with sand!

Youngsters and confirmed A. & C. addicts will probably have a good time, but this is going to be tough on customers who don't find them a scream. Having long scraped the bottom of the barrel for fresh material, the comedians once again fall back on their time-honored routines, mixed up with some violent slapstick for their laughs. In the case of the former, it appears that the boys starts some innovation in a wacky business and director S. Sylvan Simon hastily summoned the cameraman to record the event. Other sequences give off a strongly suspicious flavor of leftovers from the cutting-room floor of some of their previous pictures. For as the slapstick, the doubles casualties must have been terrific. The little fellow takes some awful beatings in the name of comedy. Yet despite all the handicaps, their comedy talents burst through occasionally to give cause for sincere regret that the pair must work with such poor material.

Some musical numbers are interspersed, merely for breathing spells, undistinguished in themselves. Two short sequences, one with "guest stars" Lucille Ball, Preston Foster and director Robert Z. Leonard, and another with Jackie Jenkins and Sharon McManus, give Costello some opportunity for fresh comedy. Frances Rafferty and Robert Stanton, the latter displaying a pleasant voice, handle the vapid little romance, while Carleton Young makes a mildly repugnant menace.

The story, such as it is, has Abbott and Costello as barber and porter, respectively, who are assigned to work on a film shoot. They determine to become agents, with a young unknown crooner, Robert Stanton, their first client. Their efforts to star him in a million-dollar production, to replace the fading Carleton Young, finally succeed. In the interim, the boys crash the studio, run wild as extras, make Young think he has murdered Costello, and finally, the inevitable wild ride on a disintegrating roller-coaster.

STINE

'LADY ON A TRAIN' WON'T DO DURBIN ANY GOOD

Rates • • • Durbin name value

Universal
83 minutes
Deanna Durbin, Ralph Bellamy, Edward Everett Horton, George Coullours, David Bruce, Patricia Morison, Allen Jenkins, Dan Duryea, Elizabeth Patterson, Samuel S. Hinds, Maria Palmer, William Frawley, Jacqueline DeWitt, Thurston Hall, Vulio Fillmore, Ben Carter, George Lloyd, Nora Cetli, Pat Roach, Hobar Cavanaugh.

Directed by Charles David.

This far-fetched murder mystery developed along wacky comedy lines is certainly not what the doctor ordered for Deanna Durbin's diminishing popularity. The star, whose new blonde hair-do detracts from her girlish appeal, handles the comedy role of a meddlesome amateur sleuth with a fair degree of competence, but her singing is confined to three numbers, of which "Silent Night" and Cole Porter's "Night and Day" are far more effective. As one critic noted, the new tune, "Give Me a Little Kiss," Leslie Charteris' original story has a melodramatic opening and a made-to-order set of suspects, but the yarn goes off on a farcical tangent and is unable to recapture its suspense until just before the climax. The mystery story writer who did the heroine in tracking down the murderer is a comic strip character - neither believable nor romantic enough to carry the story. However, some of his clowning with the persistent heroine and their comedy dialogue should get laughs from the younger fans. While the pace is fast and the production values and unusual camera angles are excellent, "Lady on a Train" is only mild entertainment and grosses will be just fair.

As the incoming New York train stops on the elevated tracks at 125th Street, Deanna Durbin, avid reader of murder mystery stories, stares out of the window and sees a man being murdered in an old loft building. On her arrival in New York, Miss Durbin is unable to convince the police of the truth of her tale so she looks up David Bruce, popular mystery writer, who becomes annoyed at her persistence that he help her. However, she continues to pursue him until his fiancee, Patricia Morison, becomes enraged and leaves him. After recognizing the murdered man from a newspaper telling of his death, Miss Durbin tells David Bruce, who has recently decided to help her solve the case. After Miss Palmer is found murdered, Bruce and Miss Durbin are arrested but one of the two nephews bails her out and drives her to his office where he reveals himself as the murderer. But Bruce and the police arrive in time to rescue her from death.

Dan Duryea, who is insinuatingly oily, as always, and Ralph Bellamy, who is soft-spoken and sympathetic, are involved in the story's surprise casting twist. Both do excellent work. The others - Edward Everett Horton, who is saddled with another fussy comedy role; Patricia Morison, as an unpleasant fiancée, and Allen Jenkins, as a tough-guy henchman, contribute their standard portrayals. David Bruce, as the mystery writer, is a weak spot in an otherwise first-rate cast.

DENLEY

'A SPORTING CHANCE' INCONSEQUENTIAL DOUBLE FILLER

Rates • • as supporting dueller in minor naborhood houses

Republic
59 minutes
Jane Randolph, John O'Malley, Stephen Barclay, Edward Gargan, Isabel Withers, Selmer Jackson, Maxine Semon, Robert Middlemass, Edythe Elliott, Kenne Duncan, Janet Martin.

Directed by George Blair.

This soon-forgotten little comedy-melodrama is like a pulp magazine story designed for quick reading before being dismissed from the mind. Because its name value is practically nil, "A Sporting Chance" will serve only in the supporting spot in the minor naborhood houses. Jane Randolph, who attracted some attention in "The Cat People" in 1942, does a nice acting job as a spoiled young heiress forced to hold down a job as shipyard worker and proves she is worthy of better things. Stephen Barclay and John O'Malley give capable portrayals in rival romantic roles, Edward Gargan gets an opportunity to turn his militarism into a dim-witted military leader and Janet Martin enunciates a cabaret sequence with her rendition of "La Cucaracha." Direction and production values are just adequate.

The will of Robert Middlemas, gruff shipbuilding magnate, appoints his young manager, John O'Malley, executor of the estate to see that his pampered niece, Jane Randolph, keeps a job in the shipyard for a year before she can inherit the estate. Although Miss Randolph is resentful of O'Malley, who she blames for the entire situation, she accepts the challenge and gets a room at the boarding house where many of the shipyard workers live. Without revealing her true identity, she attracts the attention of Stephen Barclay, a worker in the yard, and, while succeeding as a wailer, she becomes a more human person. The two men fight over her, but when O'Malley is injured at the yard, Barclay saves her life. Miss Randolph then realizes that she has come to love O'Malley.

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MAUREEN O'HARA
WALTER SLEZAK

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with

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BARTON McLANE • FRITZ LEIBER
J. M. KERRIGAN • NANCY GATES
JACK LAURE • MIKE MAZURKI
IAN KEITH

Executive Producer ROBERT FELLOWS
Associate Producer STEPHEN AMES
Directed by FRANK BORZAGE
Screen Play by
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Los Angeles Times
Oakland Tribune
Pasadena Star News
Sacramento Bee
Sacramento Union
San Diego Union
San Francisco Chronicle
San Francisco Examiner

COLORADO
Denver Post
Denver Rocky Mt. News
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Bridgeport Post
(also "Parade" in Post)
Hartford Courant

DELAWARE
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Miami Herald
Miami News
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Atlanta Journal
Savannah News

ILLINOIS
Chicago Herald American
Chicago News
Chicago Sun
(also "Parade" in Sun)
Chicago Times
Chicago Tribune
Peoria Journal Star
Rockford Star

INDIANA
Evansville Courier Press
 Ft. Wayne Journal Gazette
 Ft. Wayne News Sentinel
 Hammond Times
 Indianapolis Star
 South Bend Tribune
 Terre Haute Tribune Star

IOWA
Des Moines Register

KANSAS
Wichita Beacon
Wichita Eagle

KENTUCKY
Louisville Courier Journal

LOUISIANA
New Orleans Times Picayune
Shreveport Times

MAINE
Portland Sunday Telegram
(also "Parade" in Sun, Tel.)

MARYLAND
Baltimore American
Baltimore Sun

MASSACHUSETTS
Boston Advertiser
Boston Globe
Boston Herald
Boston Post
New Bedford Standard Times
(also "Parade" in Stan. Times)
Springfield Union Rep.
Worcester Telegram

MICHIGAN
Detroit Free Press
(also "Parade" in Free Press)
Detroit News
Detroit Times
Grand Rapids Herald

MINNESOTA
Duluth News Tribune
Minneapolis Tribune
St. Paul Pioneer Press

MISSOURI
Kansas City Star
St. Louis Globe Democrat
St. Louis Post Dispatch

NEBRASKA
Omaha World Herald

NEW JERSEY
Newark Call
Newark Star Ledger
(also "Parade" in Star Ledger)
Trenton Times

NEW YORK
Albany Times Union
Brooklyn Eagle
Buffalo Courier Express
New York Daily News
New York Herald Tribune
New York Journal American
New York Mirror
Rochester Democrat Chronicle
Syracuse Herald American
(also "Parade" in Her. Amer.)
Syracuse Post Standard
Utica Observer Dispatch

NORTH CAROLINA
Charlotte News
Charlotte Observer
Winston Salem Journal Sentinel

OHIO
Akron Beacon Journal
(also "Parade" in Beacon Jnl.)
Canton Repository
Cincinnati Enquirer
Cleveland Plain Dealer
Columbus Dispatch
Dayton Journal Herald
Dayton News
Toledo Times
(also "Parade" in Times)
Youngstown Vindicator
(also "Parade" in Vindicator)

OKLAHOMA
Oklahoma City Oklahoman
Tulsa World

OREGON
Portland Oregonian
Portland Oregon Journal

PENNSYLVANIA
Erie Dispatch Herald
Philadelphia Inquirer
Philadelphia Record
Pittsburgh Press
Pittsburgh Sun Telegraph
Reading Eagle
Scranton Scrantonian

RHODE ISLAND
Providence Journal

TENNESSEE
Chattanooga Times
Knoxville Journal
Knoxville News Sentinel
Memphis Commercial Appeal
Nashville Tennessean

TEXAS
Dallas News
Dallas Times Herald
El Paso Times
(also "Parade" in Times)
Ft. Worth Star
Houston Chronicle
Houston Post
San Antonio Express
San Antonio Light

UTAH
Salt Lake City Deseret News
Salt Lake City Tribune

VIRGINIA
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PIC and the Entire Fan List!
Irene Dunne's sparkling comedy performance is the saving grace of this light and generally entertaining Army camp tale which already seems somewhat dated in a post-war world. The Dunne-Charles Coburn marquee draw, as well as the fame of the 1943-44 stage hit, will mean strong grosses in first-runs, but business may taper off in subsequents and will be definitely weaker in action spots. As written and acted by Ruth Gordon on Broadway, "Over 21" was a gay and amusing vehicle which stressed the farcical difficulties of living in a bungalow court close to an Army base, rather than the worries of an older man taking an Officer's training course. Although the film's slapstick moments and laughable domestic situations will start average audiences roaring, the comic situations become dimmed by repetition during the light-weight story mostly laid in and around the Army post.

An understated serious theme, dealing with a crusading editor's hope for a lasting peace is effectively introduced, even if it does seem to clash with the farcical touches. The dialogue is frequently hilarious and Director Charles Vidor deserves credit for keeping the action on the run during the many indoors sequences. In the final analysis, it's Irene Dunne's show and she rarely fails it.

When Alexander Knox, liberal editor of a New York paper, resigns to enter Army life, his wife, Irene Dunne, novelist and commentator, leaves a movie assignment to join him in a tiny bungalow court near his camp. She has many difficulties in the cramped quarters while Knox has even greater trouble with his examinations for Officers' Candidate School because he is nearing 40 and "people don't absorb quickly when they are over 21," according to a young officer's wife. Charles Coburn, Knox's publisher, who believes his paper will fold without the latter's editorials, tries to prevent his passing the exams by frequent phone calls to the camp but Miss Dunne manages to forestall his scheme. To quiet Coburn, Miss Dunne writes a series of editorials which are published under Knox's by-line. After Knox passes the course, he learns that his wife has been writing the editorials, one of which, "The World and Apple Pie," is a splendid plea for world peace. When Knox is sent to an Army post where wives are not permitted, Miss Dunne accepts Coburn's offer to become his new editor.

Much interest will be attached to Alexander Knox's first screen portrayal since "Wilson" and, while he is excellent in the more dramatic scenes, he lacks the lighter touches required for this type of situations. Charles Coburn is again perfectly cast as the explosive newspaper publisher and Cora Witherspoon and Lee Patrick give truly satiric portrayals of the wives of higher-up Army officers.

'PENTHOUSE RHYTHM' LIVELY MUSIC PROGRAMMER FOR LOWER HALF

Rates  •  — as supporting dueller

Universal
60 minutes
Kirby Grant, Lois Collier, Edward Norris, Maxie Rosenbloom, Judy Clark, Eric Blore, Minna Gombell, Edward S. Brophy, Marlon Martin, Donald MacBride, Henry Armetta, Jimmy Dodd, Bobby Worth, Louis DaPron, George Lloyd, Harry Barris, Paul Hurst.
Directed by Eddie Cline.

Another minor musical, "Penthouse Rhythm" is strictly for the naborhood duals where its lively song numbers and energetic clowing will entertain patrons waiting for the main feature. Although the story is even more implausible than that in the average Universal musical programmer, the action is fast-moving and the players work hard to get a fair amount of laughs. Judy Clark, who bounces about a la Betty Hutton on many of "Up Comes Love" and a finiss number, "Let's Go Americana," in an amusingly-raucous style and also does some neat stepping with a 'teen age trio, Jimmy Dodd, Bobby Worth and Louis DaPron. Lois Collier and Kirby Grant are adequate in the romantic leads and such reliables as Eric Blore, Minna Gombell, Edward S. Brophy and Maxie Rosenbloom wander through the proceedings with little to do. The young jive fans will enjoy this the most.

Lois Collier, secretary to Edward Norris, youthful theatrical producer, arranges an audition for her ambitious young friends, Judy Clark, Jimmy Dodd, Louis DaPron and Bobby Worth, but, because Norris is involved in a lawsuit with an ex-showgirl, he leaves town upon the advice of his lawyer, Kirby Grant. Miss Collier, believing that a swell front will get Miss Clark a break, moves the four youngsters into Norris' penthouse apartment. Grant, who mistakes Miss Clark for the showgirl, Marion Martin, gives a party for her in the hopes that the lawsuit will be called off. However, Miss Martin gets wind of Grant's action and arranges on the scene and Norris returns to town to add to the confusion. After a free-for-all, everyone is jailed but Norris, who has taken a fancy to Miss Clark, later takes them all to a nightclub where the girl and her three pals have the opportunity to do their stuff.

'DANGEROUS INTRUDER' MURDER-MYSTERY QUICKIE HAS SOME SUSPENSE

Rates  •  — as supporting dueller in cheaper situations

PRC Pictures
61 minutes
Directed by Vernon Keays.

This cheaply produced psychological murder mystery is totally lacking in name value and can be used only as a supporting dueller in minor naborhood and action spots. Although the story develops slowly and the spectator soon guesses the identity of the murderer, fair interest is maintained through a series of exciting happenings culminating in the maniacal killer chasing and setting fire to a car containing the unconscious heroine. Charles Arnt, long a familiar player in bit parts, makes the most of the leading role and gives a shuddery portrayal of a para Noic who hides behind a kindly, mild-mannered exterior. Veda Ann Borg, who played the villainess, is not very convincing in the romantic scenes, but these are incidental to the main horror plot. Fay Helm and John Rogers also do good work and Jo Ann Marlowe is natural and appealing as Arnt's young stepdaughter whose life is in danger. Should be coupled with a comedy or musical feature.

Struck by Charles Arnt's car while trying to hitch a ride, Veda Ann Borg, a stranded show-girl, is taken to the wealthy man's home to recover from her injuries. During her convalescence there, Miss Borg sees Arnt acting suspiciously and she hears Fay Helm, his wife, give piecing screams in the night after he brings her warm milk. In the daytime, Arnt seems an amiable collector of ceramics which he acquired soon after his wife's aunt died and left her a fortune. When Miss Borg meets and falls in love with Richard Powers, Miss Helm's brother, she confides to him that she fears for the safety of Jo Ann Marlowe, his young niece and Arnt's stepdaughter. Powers scoffs at her fears but, after Miss Helm dies, Miss Borg goes to the city to read the aunt's will which bequeaths the entire fortune to the child upon the death of Miss Helm. Certain that Arnt plans to take the child's life, Miss Borg returns and finds that his assistant has also been murdered. When Arnt orders her to leave in his small car, he follows, knocks her unconscious and pours gasoline all over the auto before setting it on fire. Powers, whose suspicions have finally been aroused, pursues Arnt, whose speeding car gains over a cliff. Powers then manages to drag Miss Borg from the flaming car.
ALLIED BOARD - CIE MEET

National Allied's Board of Directors and the Conference of Independent Exhibitors on the Consent Decree, meeting in Pitts-
burch, August 21-23, took action on a number of timely and vital is-
tions affecting the independent exhibitor, including the Govern-
ment suit, the Goldstein case, joint showing 16 mm. shows, film prices, checking, television and other matters.

The Conference meeting, held the first day, took initial steps to make the CIE a permanent organization resolving to continue the CIE at least until a final decision is made. The policy of excluding exhibitors that 16 mm. "jack-rabbit" shows were a problem that required immediate steps and suggested means of curbing the threat; pre-fabricated theatre were considered more a menace than a boon, although it was reported that at present it was doubt-
ful if they could be manufactured, transported and erected as cheaply as theatre constructed on the site; television was not deemed imminent; Mrs. Burt's plan to combat juvenile delinquency and vandalism in theatres was approved.

A message to President Truman was approved expressing con-
gratulations and commendation of the continued support and co-
operation of independent exhibitors during that returning veterans would be welcomed to their old jobs and would receive all benefits afforded in establishing themselves in theatre business. It informed him of a campaign to curb the price of janitorial, delivering and tobacco theatres and so as to relieve against unemployment during demobilization and rec-
version.

Allied denied and protested the release by M-G-M of a list of alleged endorsers of the company's 19-point program. The list included the names of many leaders which Allied claimed had not even communicated with Metro on the subject, much less endorsed it.

The Board directed Counsel to take an extensive study of complaints by exhibitors of local, incompetent checkers and inves-
tigators that attempts to have checking abuses corrected have been followed by threats and statements indicating "cumulative action among supposedly competitive distributors are designed and using the service of Confidential Reports, Inc." A study to effect a suitable substitute for present checking methods was ordered and a committee appointed to survey the situation with power to con-
fer with the distributors.

Allied Board was invited to the PCCITO convention next week and to hold its Spring meeting in Los Angeles at that time. Harry Lowenstein, in behalf of New Jersey, invited the Board to hold its annual January meeting in New York. The Fall meeting was waived.

Attending the sessions were A. F. Myers, Martin G. Smith, Fred

DISTRIBUTORS MEET WITH CLARK

Reports that a positive out-of-court settlement of the Govern-
ment's antitrust suit against major distributors were ramaunt last week as counsel for the independent exhibitors conferred with General Tom C. Clark and Assistant Attorney General Wendell Berge in Washington. However, prospects for signing of a new deal were on the calendar off this week. A conferences to be scheduled for October 8, waned as the Department of Justice repeatedly held forth the demand for divestiture of theatres by the distributors. Agree-
ment of the defendants on this point was hardly expected.

The meeting with Clark was in contrast to previous meetings where company counsel negotiated with head of the anti-trust division, who, in turn, presented reports and recommendations to

the Attorney General. Last week's meeting, with defendants going
direct to the head man, indicated that Clark's long association with
the case prior to his appointment to Attorney General, offered
distributors a meeting ground which was lacking with his
predecessor.

U PLANS 55 FOR 1945-46

Universal will release 55 features on the 1945-46 program, in-
cluding five specials for pin-up girls packers. Walter Wanger, Diana
Productions and Skibbland-Manning Productions, according to
William A. Seely, vice-president and general sales manager of Uni-
versal Pictures Company, Inc. In addition there will be six
seveners, four serials and 58 short subjects plus 104 issues of the
Universal newreel. The budget will be up by $10,000,000, said
Seely.

The specials will include two Technicolor productions from
Wanger, "Night in Paradise," starring Merle Oberon and Turhan
Bey and "Canyon Passage" with Dana Andrews, Brian Donley
and Susan Hayward. Diana Productions will make "Scarlet Street," produced and directed by Fritz Lang, starring Edward G.
Robinson and Joan Bennett. Skibbland-Manning will have
"Genius in the Family" with Myrna Loy and Don Ameche and an
untitled Claudette Colbert-Don Ameche starrer.

Highlighting the studio's own productions will be two Deanna
Durbin pictures, two Abbott and Costello's, four Yvonne de Carlo
Technicolor productions, and several top-budgeted features, in-
cluding "As It Was Before" starring Merle Oberon, Claude Rains
and threats or intimations. "Hollywood Canteen," "Tang-
ger" starring Maria Montez, a George Waggner production.

Another important addition to U releases is Mark Hellinger Pro-
ductions, who brought several story properties of his own to the
studio.

The seven westerns will again star Kirby Grant and Fuzzy
Knight.

The shorts subjects program will contain 13 Walter Lantz
Technicolor "Cartunes," 15 Person-Oddities, 15 Variety Views, 13
Cartoons and Musicals and two special featurettes in addition to
the Universal newreels.

(Continued on Page 34)

PEOPLE

L. J. Schlaifer resigned his position as Central sales manager
for 20th Century-Fox, Tom Connors, vice-president in charge of
distribution, announced, revealing that in place of three sales
managers functioning under general sales head W. J. Rupker,
there will be two, namely, Morris G. Gehring, Central sales
manager; A. W. Smith, Jr., Eastern: Herman Webber, West
Coast, and Harry G. Ballance, Southern, the latter two, formerly
division managers in San Francisco and Atlanta.

William B. Levy was named head of world distribution for
Walt Disney Productions, Inc., Roy O. Disney, vice-president
and general manager, announced. Now in London on a special
mission, Levy will return this month to assume his new duties, head-
quartering in New York.

Morey Marcus was appointed supervisor of certain Far East-
territories for Paramount International under J. E. Perkins,
manager of the Far Eastern, Australia, New Zealand and South
Africa territories. Marcus left UA in June, 1942 to enter the Navy
and was serving as a lieutenant in the USRN when discharged
August 11.

George Josephs was named assistant to Columbia general sales
manager A. Montague, rising from manager of the sales account-
ing department, a post he has held since 1937.

Michael Bergher was named special foreign representative of
Universal International Films.

Vincent Trotta, art director of National Screen Service, will act
as dean of the judges committee for the annual "Miss Am-
erica" beauty pageant, marking the eleventh successive year that
Trotta has judged the Atlantic City event.

H. C. Bissell, former salesman for Columbia in Albany, was
promoted to branch manager succeeding Joseph J. Miller, who
recently resigned to become PRC district manager in the Buffa-
lo-Cincinnati-Cleveland territory.
"AN ABSOLUTE MUST!"

-says FILM DAILY

"It is hard to conceive of a film more of a 'must' than this, or one of greater timeliness or importance!"

THIS IS AMERICA

presents

"POLICING GERMANY"

Produced by FREDERIC ULLMAN, Jr.
Distributed by RKO RADIO PICTURES
'UNCLE HARRY' SLOW IN STARTING, KILLED BY TRICK ENDING
(UNIVERSAL)

...Rather pale and wan screen melodrama...Not until near the end does the picture begin to create a murderous conflict. But the ending itself tacked on to satisfy cinema morality, is merely ridiculous. Final scene is not easy to satisfy anyone, but the Hays Office." GUERNSEY, N. Y. HERALD TRIBUNE.

...Another seeming killer wakes up to find his crime a dream again—only this time the substance of the reverie is nothing like as gripping as it should be...Events leading up to the dream are a drab and monotonous succession of routine episodes...George Sanders is badly miscast." CROWTHER, N. Y. TIMES.

...Good to the last drop but, boy-oh-boy, is that last drop hard to take. Rest of the plot is developed like an amusing and primitively shocking murder story...Up to the ending 'Uncle Harry' is very slick movie." McMANUS, PM.

'OVER 21' LUKEWARM REVIEWS CALL IT UTIMELY
(COLUMBIA)

...A thin skake comedy has become even tinier on the screen...Has a series of gay interludes, but they barely serve to bind the new picture at the Music Hall into a satisfying entertainment!...Mixture of slapstick and soap-box oratory...Catherine Kean, knowing direction makes the most of his best passages. Unfortunately, he has not been able to keep the show from frequent sprints...N. Y. HERALD TRIBUNE.

...With people everywhere thinking, talking, planning and breathing peace, 'Over 21' seems to have come in at an unpsychological moment. It is a bit startling to find oneself...transported back to the days of the war...Charles Vidor, who directed, has extracted every iota of fun from the housing situation." CAMERON, N. Y. DAILY NEWS.

...She (Irene Dunne) manages some amusing confusions at times...But the strong urge to ape Miss Gordon becomes monotonous...and distracting after a time. This is sad, for the play is quite obviously a thin bit of artificial fluff, and without a spanning central performance, its wordiness and pretense crudely show." CROWTHER, N. Y. TIMES.

...Film comedy with plenty of punch in every punchline, but a mit e late in getting to the public...Moves along at a laugh-a-minute pace, even though you do feel the story has been seen or heard every possible gag about bungalow courts and war wives...Whole movie makes sense." McMANUS, PM.

...Patriotic little jaunt combining dream-world newspaper ana- lysis of community life near an army post...Glibly comic rendering of the Gordon play is timely or belated, depending on your view of current events...If you like Miss Dunne's patronizing kind of fun 'Over 21' will hand it to you by the yard. Some of it is strained and cliched, but the slapstick sequences around the army post are safe to watch." HUDSON, N. Y. WORLD-TELEGRAM.

'BEWITCHED' PSYCHOLOGICAL MELLER GETS MIXED REACTION
(MGM)

...Radio technique shows through a limp psychological thriller...Story rambles through disjointed agony incidents outlined in too much lurid dialogue...Monotonous exaggeration of whatever overstatement, though necessary for air-wave presentation, does not fit the motion-picture medium." GUERNSEY, N. Y. HERALD TRIBUNE.

...Curiously arresting clinical film drama...A bit off the beaten track as this sort of screen fare goes and is worth stopping off to see even if it does not maintain a steady level of suspense." T.M.P., N. Y. TIMES.

...Brave try at probing Freudian mysteries...Packs drama, and horror too, despite some free tampering with science...Actually, it's 'Dr. Jekyll and Mr. Hyde' on the distasteful side, except that 'Bewitched' isn't treating it as moral fantasy, but as straight, clinical fact." HUDSON, N. Y. WORLD-TELEGRAM.

...Strangely interesting film drama...Holds its audiences fascinated by the unconventional action...Intelligently appealing." THIRER, N. Y. POST.

...30 per cent straight goods and 80 per cent neutral grain eye- wash...In full top-budget regalia, with one of those ultra-psychiatric scoring arrangements, recording and art direction by Douglas Shearer and Cedric Gibbons and all that, you have a right to expect certain clinical validity...'Bewitched,' however, trots out one of those one-in-a-million mental phenomena." McMANUS, PM.

'PRIDE OF THE MARINES' STRAIGHT TALK, GOOD DRAMA, VITAL SUBJECT
(WARNERS)

...A vital and delicate subject of the rehabilitation of wounded men is treated with uncommon compassion, understanding and dignity, as well as with absorbing human interest...Actually a drama, very real and affecting, of young love...Solid, credible drama, composed of taut situation and dialogue...Some of the best talk we've heard on the screen...Inspiring and eloquent." CROWTHER, N. Y. TIMES.

...Honesty and intensity make up for numerous cinematic faults...Pulls few punches in characterization, dramatic action or background...That it talks too much at times, and labors its points in a repetitious and over-long continuity, does not keep the film from being worthily pertinent in a picture, even now that the war is finished...Remarkably realistic treatment, over-all conviction." BARNES, N. Y. HERALD TRIBUNE.

'THE SOUTHERNER' SERIOUS, ADULT DRAMA IS PRAISED
(UNITED ARTISTS)

...Interesting departure from the groove of Hollywood pictures...Scorns glamour and concentrates on the small currents of life in desperate rural poverty...Seeds of fine drama are here, but the picture only scrutinizes the situation in a successful manner in any of the sideridges, but unsuccessful in the theme." GUERNSEY JR., N. Y. HERALD TRIBUNE.

...Poor, while Barborasupper probably as unfashionable a subject for screen treatment as could be wished. The production is successful in many of the sidelines, but unsuccessful in the theme..." GUERNSEY JR., N. Y. HERALD TRIBUNE.

...At once a rare and rewarding motion picture and a challenge to those agencies and elements in our society who believe in full freedom of democratic expression...Simple, straightforward story...Offers no preachments...Film not to miss, nor to let your friends miss." McMANUS, PM.
Artist's conception of a suspense-filled moment in "Lady on a Train," a Universal picture
Deanna Durbin has held her top position among Hollywood stars because her pictures have consistently offered new and exciting forms of entertainment. "Lady on a Train" is an eminent example. Deanna plays an entirely different type of role—a lovely society girl who becomes involved in a murder... and further involved with five men, one of whom is the killer.

The tense adventure of "Lady on a Train" is punctuated by lots of comedy to make this a delightful movie. A little love for good measure, plus Deanna’s singing of two melodic songs—"Night and Day" and "Give Me a Little Kiss"—will add to audience enjoyment.

It is our opinion that "Lady on a Train" will be one of the most successful Deanna Durbin pictures. See it soon and date it for big returns.
Deanna Durbin
in
"Lady on a Train"

with
RALPH BELLAMY • DAVID BRUCE

GEORGE COULOURIS • ALLEN JENKINS • DAN DURYEAS • EDWARD EVERETT HORTON
PATRICIA MORISON • ELIZABETH PATTERSON • MARIA PALMER • JACQUELINE de WIT

Produced by FELIX JACKSON • Directed by CHARLES DAVID
Associate Producer: HOWARD CHRISTIE • Screenplay by EDMUND
BELOIN and ROBERT O'BRIEN • Original Story by LESLIE CHARTERIS

UNIVERSAL PICTURES
The timeliness of a "Casablanca", the explosiveness of an atomic bomb! First Yank Into Tokyo is certainly one of the exploitation scoops of this eventful year. The showman need not ask about cast or story—neither is big-time—but this RKO picture has a million dollar title that is being advertised in the headlines of every newspaper in the land today. First Yank Into Tokyo, the title, seems quite enough for the ballyhoo artists, but wait. What was the mission of this First Yank Into Tokyo? Well, this ingenious little yarn tells of an American pilot, disguised by plastic surgery, to look like a Jap, who is smuggled into Nippon to rescue the American scientist in whose possession is the key to the super-bomb destined to end the war with Japan and to prevent future wars. In brief, Mr. Showman, here is the first movie hinting at the atomic bomb! This little melodrama is hot-off-the-griddle, and, brother, it's sizzling!

(Continued on Next Page)
1. Major Steve Ross (Tom Neal), U. S. Army pilot, raised in Japan, has a farewell outing with his fiancee, Abby Drake (Barbara Hale), an Army nurse about to be shipped to the Philippines.

2. Shortly after Abby leaves, Major Ross is called to Washington on a special assignment. He learns that he has been chosen, because of his ability to speak Japanese, to contact an ordnance expert who was shot down in the Pacific while en route to Washington with a secret weapon.

3. Ross, believing Abby killed on Bataan, consents to submit to a plastic operation that will transform him into the exact likeness of a Jap, but he is warned that the operation can never be reversed. He will wear the face of a Jap until he dies.

4. With the aid of the Korean underground, Major Ross is smuggled into Japan, where he assumes the identity of a discharged Jap war hero.

5. Steve then contrives to get a job as an orderly in the prison camp where the American ordnance expert, Lewis Jardine (Marc Cramer), is held. After some difficulty, he succeeds in convincing Jardine of his true identity.

6. Ross is shocked to find that Abby is head nurse of the hospital and that the commandant is his old college roommate, Col. Okanura (Richard Loo). Okanura has his eye on Abby and, incidentally, he has a strange suspicion that Okanura suspects him.

7. In the prison yard, Ross and Jardine plan their escape. Okanura complicates matters by accusing Ross of having killed the Jap officer and indicating (Ross and Jardine are in love) to escape, while Ross stays behind to hold off the enemy and to die, rather than live on looking like a Jap.

“FIRST YANK INTO TOKYO”

CREDITS

They're giving her the Business

And is it Good!

GOOD?

It's perfect . . . the first engagements show holdovers (Boston, Kansas City, Norfolk, Detroit), and moveovers (Dallas, Cincinnati, Syracuse, Toledo, Buffalo, Richmond, Worcester, Bridgeport, Hartford, Minneapolis) with top business indicated in other key spots where it has just opened!
VICTORY
THE PICTURE
YOU HELPED
TO MAKE...
Now on the
screen in
all its
thrilling
glory!

It’s your
story
of your
victory
told by
your guys!

Gen.
Dwight D.
Eisenhower’s

THE TRUE GLORY
THE WHOLE FASCINATING INSIDE STORY... FROM D-DAY TO V-E DAY!

Exploit it to the skies
— with the help of the War
Department and the OWI!

It deserves to be played!
It deserves to be sold!

Brought to the Screen by Two Great Directors
Capt. GARSON KANIN - CAROL REED
(for the United States) (for Great Britain)
Distributed by COLUMBIA PICTURES
for Office of War Information through War Activities Committee
— Motion Picture Industry
COLUMBIA

President Harry Cohn this week tied up a new independent outfit which will go under the name of JEM productions — lawyer Jerry Geisler, Eddie Nestis and writer Milton Holmes heading the company. Geisler and Nestis are financing. Holmes brings with him "Johnny O'Clock," a sequel to "Mr. Lucky," which finds Lucky solving a gambling murder. Holmes was offered $50,000 for the original and $20,000 for the screenplay, from a major, but turned it down in favor of 20 percent of the profits from the picture.

 Casting on Rita Hayworth's starrer, "Gilda," continues with George Macready upped from a character role to second male lead. Charles Vidor is set to direct.

 Six features and one western are now before the cameras at this studio. Charles Starrett completed "Two Fisted Stranger" and immediately began "Phantom of the Desert." "Life With Blonds" (Singleton-Lake) completed casting this week and is now rolling. "Song of Broadway" (Reynolds-Brady) and "Tars and Spars" (Drake-Blair) continue with songs being recorded and routines going before the cameras. Also shooting are "Prison Ship" (Lowery-Foeh), "Hail the Chief" (Morris-Parker) and "Jungle Raiders" (Richmond-Borg).

METRO-GOLDWYN-MAYER

Proof that the story's the thing at this studio is the large number of top-selling novels and plays purchased during recent years and the high returns at the box-office seem to bear out Metro's faith in such screen material. And this outfit is certainly taking no chances on getting caught with its story properties down. "Before the Sun Goes Down," a first novel by Elizabeth Metger, Howard, receives the second award made in the $200,000 MGM prize novel contest. Pandro S. Berman was signed to produce. The story deals with life in a small Pennsylvania town and will be given top quality production. The purchase price insures that.

 This week MGM also put $200,000 into Gilbert Miller's production of the Vina Delmar play, "A Rich, Full Life," which opens on Broadway this fall. Eyed as a vehicle for Elizabeth Taylor, the story deals with a mother and her teenage daughter. Money gives MGM uncontested story rights for the screen.

 With Musicals literally pouring out of this studio, a new post of Musical Coordinator was created this week and occupied by Richard Joseph Powers, for the past six years supervisor of the Pacific Western Division of ASCAP. Powers will act as liaison between the studio, music publishers and songwriters on its pictures and musical properties.

 This studio was the first to announce completion of its plans for distribution of 16 mm films to every corner of the globe. Idea is that they will not compete with regular distribution outlets now set up, but rather supplement them. None will be distributed in his country. The mobile units, found so successful in exhibiting motion pictures to troops, will be used to show pictures in towns of 1800 or less population. Thus, isolated communities and towns in foreign countries, too small to support a theater, will be serviced by the motion picture camera. Every MGM release, feature, educational or short subject will have its 16 mm counterpart, according to present plans. A staff of specialists have already trained in the field.

 Final editing on "They Were Expendable," the W. L. White best-seller, starring Robert Montgomery, is now being completed by Captain John Ford. He shot his picture and finished the editing before checking in at Republic under his deal there.

 Esther Williams is learning to handle the cape in imitation of a lady bullfighter for her next MGM film in Mexico City this fall. Story is based on the bull that was so brave it was pardoned.

 Victor Saville directs "The Green Years" instead of Harold B. Buecket, originally assigned. Based was ordered to rest because of overwork. Saville was producer from 1938 to 1943 for this company and checked in on the lot this week for his first assignment in two years here. Shooting began immediately.

 Frank Sinatra, ironing out his difficulties over RKO commitments, this week signed a deal unique in musical circles whereby any tunes sung by him in a picture will become his property to publish. He will use his own firm, Barton Music, which will plug top songs from his pictures far in advance of picture's release. Deal covers five years.

 Ten features are now rolling on this lot. "The Green Years" started last week. "This Strange Adventure" (Clark Gable-Garon) finished shooting on two elaborate sets, a boat set and a dude ranch set, which covered two complete sound stages. "What Next, Corporal Harpo?" (Walker-Porter) completed casting for minor roles; "The Postman Always Rings Twice" (Turner-Garfield) moved into courtroom sequences of the murder story, and "Two Sisters from Boston" (Alvison-Lawford) continued despite hoonymau atmosphere surrounding June after her recent marriage to Dick Powell. "The Yearling" (Peck-Jarman) progressing despite the bad start. "Bad Bascomb" (Beery-O'Brien), "Boy's Ranch" (Craig-Jenkins), "Hoodlum Saint" (Powell-Williams) and "Up Goes Maisie" (Sothern-Murphy) continue to roll on toward completion dates.

MONOGRAM

Postwar plans forged ahead at this studio this week with work actually starting on enlarging stage 3 by 60 feet. Area utilized is property recently acquired, adjoining the studio proper. Space is needed immediately since "Golden Girl," Belita's new starrer, is set for an early production date. King Brothers have set a minimum budget of $750,000 on the ice skating musical with big-name director and cast now being dickered for. Plans for better distribution in foreign countries are being realized. New offices soon to be opened will be in Buenos Aires, Cairo and Manila. Special sales representatives are being sent to London, Paris, Canada and Australia to cooperate with local franchise holders in Monogram distribution set-up of "Big Market Babies," with Ralph Morgan and Kane Richmond, went before the cameras this week. In its fourth week of production is "Swing Parade," the Gale Storm high budget musical, "Border Bandits" went to the cutting rooms.

Sidney Toler's next "Charlie Chan" will have Phil Rosen directing and starting date is set for September 7. "Riders of the Dawn" is the new title for the Wakely-White western formerly called "Rainbow Valley."
PARAMOUNT

Paramount announces the readying of nine pictures to be added to their present backlog of sixteen awaiting release. Completion of “Calcutta” made six recently finished features in the cutout lot during the past two weeks. *FILM BULLETIN*

Now before the cameras are three top budget stories, “To Each His Own” stars Olivia de Havilland and introduces John Lund. “Blue Skies” proceeds smoothly with Fred Astaire taking over to Elisa De Wolfe. Director Douglas Sirk, Stanwyck and Robert Cummings are at work in “The Bride Wore Boots.”

Top-grosser Alan Ladd went on suspension this week as result of his refusal to do “California,” a Technicolor show, with Betty Hutton. Ladd just completed “Calcutta” this week and was due to report for preparatory stages of “California” when his suspension was announced. Reason for Ladd’s refusal was not given. The studio expects to announce replacement before Hutton’s return from being married in Europe. *FILM BULLETIN*

Teresa Wright goes into “Take This Woman,” with Ray Mil- land, the second deal made by Para for her services with Samuel Goldwyn. Miss Wright just finished “The Three Musketeers” (Paul Henreid, Jeanette Sterret) and is due to start “The Million and Brown Donlevy. In the latest film she’ll play the part of a girl of the Victorian period who becomes a ballet dancer and after marrying a young Member of Parliament (Melinda) becomes involved in a murder scandal.

“Hot Cargo,” the Bill Pine-Bill Thomas production, goes to location at Sherwood Forrest, William Gargan and Jean Rogers heading the cast.

H. W. Wallis set A. I. Bezerides working on the script of “Desert Town” with Romona Stewart, author of the Colliers’ serial which Wallis recently purchased.

It used to be that girls would hang around Hollywood a few years, seldom get breaks, then star on Broadway and be brought back for a bang-up movie career. Para is now reversing the process. Recently signed Mary Hatcher, young singer, was loaned by the theater company to the feminine lead in their road show company of “Oklahoma.” She’ll then return to Holly- wood for the next summer and again go to Broadway for the fall season. Her only screen role has been a brief appearance in “In Our Hearts Were Growing Up.” This studio feels her success as a star would be assured should she click on the stage.

Reginald Owen (he’s wonderful as the tottering Duke, husband of Miss Eileen Hell in “Flushed”) has been loaned to para by MGM for two more Paramount productions. He’ll have top character roles in both “Monsieur Beaucaire” and “Take This Woman.” Both films shoot first week in September, so production schedule allows Owen to bicycle between stages.

George Brent, who this week signed for two pictures at RKO, will be co-starred with Lizabeth Scott in “Love Lies Bleeding” — providing Hal Wallis can work out production schedules to con- form with Brent’s other commitments. Lewis Milestone is set to direct, production being scheduled for early October.

Little Olga San Juan, Poerta Rican singing-dancing starlet, has been signed to opposite Bob Hope in “The Secret of Santa Venera” (Evel-ette Goddard and Gail Russell both were mentioned for the part, but production schedules gave Olga the break.

PRC

This studio will be completely streamlined within the next six months if materials become available, proxy Leon Fromkess announced. A new four-story administration building is planned to house executives, writers, publicity department, make- up, commissary and all other departments scattered in bungalows all over the lot. Bungalows will then be eliminated and two new sound stages erected.

The Hays office banned “Wanted for Murder” at PRC this week, but said that no blanket order would follow on pictures with crime backgrounds. Needled by aroused public criticism over “Dillinger,” the Hays office warned PRC that it violated 12 of 12 articles of the code and could not receive seal of approval if it went ahead with the proposed feature. Picture was removed from production schedule.

Leo J. McCarthy, former sales manager for this company, asked for his release from present contract in order to set up his own production house with release through PRC. He is working out details with Leon Fromkess.

Nancy Coleman’s starrer, “Once and For All,” was set back on the production schedule when producer Henry Brash an- nounced “Desire” was available. Cast is not yet set either.

“Strangler of the Surf” (Lara Astaire) before the cameras this week. “How Do You Do?” (Gordon-Without) and “Wife of Monte Cristo” (Leder-Aubert) are in the cutting room.

REPUBLIC

Four pictures are now before the cameras on this lot and four more are scheduled to roll, bringing the total up to eight, the largest number yet in production during any summer season on the Republic lot. “Concerto,” Frank Borzage’s Technicolor pro- duction starring Philip Dorn, continues to hold the top spot in its third week of an 11-week shooting schedule. John Wayne’s “Dakota” is still rolling, “The Phantom Rides Again,” a serial, will be “Aiding the Underdog,” the only new one started. “Murder in the Music Hall” with Vera Hruba Ralston is in its pre-production state, ice-skating sequences now being filmed.

Captain John Ford, having completed “They Were Expensive” at Metro and scenes in the trills of European war criminals will take over his producer-directorship at Republic immediately.

New plans were set for distribution in Mexico and South America after sales manager and President James Beardsley, Randolﬁnger’s recent trip to confer with exhibitors in the lands to the south, Republic has several Latin American favorites under contract and plans call for extensive distribution of pictures using such stars. There is more than one potential tie-up to be made, and Beardsley at the office on his pictures now reading for release below the border.

Reaction to the adverse criticism following release of “Dillin- ger” caused the shelving of scheduled Don Barry starry, “Baby Face Nelson.” Republic dies down the company plans to put it back on the schedule.

“Four Hours from Chi,” SatEvePost serial by William Porter, soon to appear, was purchased this week for $25,000 by Republic. Armard Schaefer will supervise production of the murder-mystery, under the upper top budget picture schedule for this coming sea- son. Schaefer’s next Bill Elliott starrer will be “The Oklahomans,” an original purchased by Al Wilson.

Stephen Selznick, agreed that this studio, has been pacted by Herbert J. Yates to deliver two pictures during the year for this studio’s release. Sekely has submitted three stories for OK and expects to have production on one underway by October 1.

RKO-RADIO

Liberty Films, Inc. announced that Frank Capra, William Wyler and Samuel Briskin — was pacted to a long-term contract with RKO Radio last week. The nine picture deal which involves production expenditures in excess of $15,000,000 highlighted the announcement was Arthur Hornblower, RKO Radio vice-president of the recently concluded Western Division sales meet here. Formed six months ago, Liberty Films boasts more talent in its three head men than any other production company in town. Producer-Director Dore Schary, is vice-president and Production- Director Wyler won the 1942 “Oscar” with “Mrs. Miniver” and Briskin is former vice-president and executive producer of Colum- bia pictures. The three check into the lot immediately where all production will be shot. Among stories the trio bring to the studio is “It Happened On Fifth Avenue” which Capra and Briski- nin purchased for a reported $50,000.

Company also announced $3,666,000 to be spent on publicity and advertising campaigns for the coming year’s product. This is an up of more than a million over last year’s budget. Four hundred thousand of that goes immediately into the exploitation of “The Spanish Main” (O’Hara-Henried) Technicolor epic.

Charles Koerner, studio chief, leaves for England the middle of September, taking with him several RKO players, and possi- bly, a director, to make two pictures under a commitment with J. Arthur Rank. RKO will release these pictures, as well as two other Rank productions, in the United States. William Dozier Koerner’s assignment will leave the end of September to follow up on production details.

John Hausman, OWI chief of film theater and music of oc- cupied Germany, checks out to resume producer’s desk at RKO in January.

Bob Manning, acquired from the leg “White Cargo” show, was signed to a term contract and immediately cast in “A Tale of Bedlam.”

George Brent was signed to star in two of RKO’s top budget features for Tom Montgomery. He’s the romantic lead in “Some Must Watch,” which Dore Schary is producing. Second will be opposite Joan Bennett in “Desirable Woman,” a screenplay now being written from Mitchell Wilson’s psychological novel, “None So Blind.”

Felix Feist tifted with RKO over the preparation of story on Eddie Cantor’s “Show Business Out West,” bought up his contract and announced formation of his own company. He’s already pur- chasing a Felix Feist screenplay for the coming season. He’s the romantic lead in “Some Must Watch,” which Dore Schary is producing. Second will be opposite Joan Bennett in “Desirable Woman,” a screenplay now being written from Mitchell Wilson’s psychological novel, “None So Blind.”

Tim Whelan takes over directorial reins on “Badman’s Ter- ritory,” starring Randolph Scott and Mala Powers. Story is based on frontier his- tory and plans call for a directoral spectacle, the greatest since “Cimarron” at this studio.

Jean Renoir will direct “Sister Kenny,” the much knocked and praised screenplay which Rossellini Russell has pushed for more than two years. Starting date is middle of October wit-
**20th CENTURY-FOX**

Darryl F. Zanuck’s revelation that a picture about the German attempt to steal our atomic bomb secret had been in preparation and production for nearly a year brought yards of publicity to the “House on 22nd Street.” “It is based entirely on the records of the FBI,” Zanuck said. “The actors, actresses and technicians who worked in the picture did not know to the story dealt with the development and protection of the atomic bomb. Several portions of the film were omitted from the screenplay until after the White House announcement of the use of the bomb in the war against Japan.” Pie stars William Eythe and Signe Hasso, but most bits were played by actual FBI men. After dropping the story on the front pages, the studio decided to withdraw all comment on the atomic bomb in connection with exploiting the picture. However, Louis de Rochemont and Henry Hathaway, as a result of their work on the feature, are now the producer-director team that will work on Technicolor thriller.

Carole Landis whose name at the box-office has been refreshingly built up over the past two years at this studio can be dropped by Bette Davis in the next three months remaining in her present contract are over. Carole’s acceptance of suspensions plus the fact that Fox won’t OK fat off-the-lot deals for her makes parting of the two almost a certainty. At present Carole is in New York sitting out her contract.

Troubles. Troubles. “Sentimental Journey” with Maureen O’Hara and John Payne, is now claimed by Paramount as title of a sequel to the original production. Para claims to have registered the title at the AAs offices prior to Fox’s use and has a P. J. Wolfson script ready to shoot in the next few days. Casting is complete on the Fox picture of the same title and 20th also has secured rights to the song of the same name as music in the scoring. Alexis Minotsi, husband of Katina Paxinou has been released for “Captain from Castle.” The Greek actor was at one time a favorite of Olsufiev producer and actor of Shakespearean drama. “Doll Face” (O’Keeffe-Murphy) and “Smoky” (Mac-Murray-Baxter) are the only two productions shooting on the lot. No new ones were started.

**UNITED ARTISTS**

David L. Loew won complete victory in “The Battle of Memphis” when Lloyd T. Williams, long a loyalist in Hollywood’s side, was forced to reverse his Board of Censor’s order banning the Southerner” from the Tennessee city. Producer Loew was set to carry suit to the supreme court, if necessary, when attorney for Binford requested the restraining order. Binford withdrew from the Board again. Binford reversed his decision immediately after. Binford, in the past, has ordered deletions from “King of Kings” and Warner’s “Sensations of 45” and “Brewster’s Millions.” Loew’s Big Women, however, that wherever individual censors, with no codes established, with no controls over their own prejudices, are allowed to rule pictures out by whim and bias, the motion picture industry must fight for its right to speak truthfully and forcefully.

After five months and a long postponement, “Duel In The Sun” finally completed shooting. David Selznick and his production company announced a two or three month layoff giving Selznick an opportunity to make up his mind about future operations. He takes up production reins with Arthur Rank on a British picture “A Guy Named Joe” and speculation mounts on whether or not Selznick will deliver the five picture pact that he passed through UA to earn his one-third ownership. He may, instead, start a new releasing corporation and build his own studio on a plot of ground his company has under option. Most of the studio talent is now on loan-out to other studios and remainder may be diverted the same way during this period. Meanwhile, the suit died against Warner of Chaplin against Selznick and Vanguard films for the sale of the rights of the 20th Century-Fox continues. Chaplin asserts that Selznick bought “Jane Eyre,” “Claudia” and “Keys of the Kingdom” with money borrowed from UA. Chaplin is suing for an accounting for himself and the UA stockholders. A trial of the song of the same name as music in the scoring. Alexis Minotsi, husband of Katina Paxinou has been released for “Captain from Castle.” The Greek actor was at one time a favorite of Olsufiev producer and actor of Shakespearean drama. “Doll Face” (O’Keeffe-Murphy) and “Smoky” (Mac-Murray-Baxter) are the only two productions shooting on the lot. No new ones were started.

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**UNIVERSAL**

**WARNER BROS.**

With war’s end Warner Brothers moves into the Orient with 21 films readied for the market. All are selected on the basis of special appeal to morale and adjustment trends of the population of the war areas.

WB’s London office revealed that the Jack Warner negotiations carried on during his recent overseas trip for screening of ex-Prime Minister Churchill’s life story are now completed. Delay on actual shooting was over disagreement as to where the picture would be filmed. WB’s Teddington plant, knocked out in the blitz, was useless to the company and filming was contemplated here. Company, after Churchill’s objection to this arrangement, found suitable space in England and film will be on next year’s schedule.

Look for Jack Benny to wash up his two-picture deal with this studio in the near future in favor of his own production company (everyone seems to want to get in the act these days). Benny, who has been exploring a project in Italy, has left this country after returning from an eight-week USO camp tour of Germany, that UA will handle his product. Benny returns to Hollywood, and further negotiations on this deal will be carried on next week.

Humphrey Bogart and Lauren Bacall, with a firmly established co-starring box-office record in “To Have and Have Not,” will probably retain their popularity as a husband and wife team. Next to be released with the team is “The Big Sleep” and next before the cameras is “Tomorrow Is Another Day.” W. R. Burnett wrote the yarn which Robert Buckner will produce and Raoul Walsh will direct. It’s a modern triangle story. Burnett’s next yarn will be “The Patent Leather Kid” with Dana Andrews as star instead of John Garfield, originally cast.

Jane Wyman is being given final star polishing by this studio in preparation to other pictures. In this country the roles of “The Lost Week-End” and now she’s been handed the plum role of “Ma” in MGM’s “The Yearling.”

“A Fine Romance,” “The Corn Is Green,” was upped to star status for “The Verdict” which co-stars the menace team of Peter Lorre and Sidney Greenstreet. Don Seigel was promoted from shorts director and will meg the feature.

Mary Martin goes before the camera for the first time in nearly four years, after her mighty tilt with Paramount. She’s singing in the Cary Grant vehicle, “Night and Day.” Errol Flynn’s next will be “Stallion Road,” a Stephen Longstreet story. Newly purchased from British rights, “Dona Andrea” is one of the Kirby Grant-Fuzzy Knight westerns. Rolling on the lot are the “Fugitive” (Rathbone-Bruce) and “Scarlet Street” (Robinson-Bennett). In the shooting rooms with “Boy’s Own” (Bogart-Rains), “Again,” “This Night With You,” “Shady Lady,” “Frontier Gal,” “Code of the Lawless,” “Bad Men of the Border” and “Night In Paradise.”

This studio followed through with the first exchange of international talent under the terms of agreement. Patricia Roc arrived in this country by Clipper to take over her assignment at the Walter Wanger unit in “Canyon Passage.” Arrangements were made for this exchange by Nate Blumberg, studio’s president, and Bank, on his recent visit here.

Wanger announced that he plans to shoot most of the Rosamund Lehmann best-seller, “The Ballad and the Source,” in the British Isles. He’ll personally supervise the Technicolor epic as soon as he winds up “Canyon Passage” and “Scarlet Street.”

“Heat Wave,” a high-budget Technicolor musical starring Yvonne DeCarlo will roll later part of September. Story is based on the life of composer Rimsky-Korsakov during period when he was at the Russian court, “Scheherazade” and “Song of India” will be featured. This should be tailor-made for Yvonne. The story was purchased from Walter Reisch who was also signed to direct the film. After Internationals withdrew from Italy early in 1940 re-establishes headquarters in Rome with Emanuel Zann, formerly with Columbia, in charge. General policy of UI will be to open its own distribution centers in all big continental capitals.
PRODUCTION & RELEASE RECORD

the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

1945-46 Features
Western
Comedy
1944-45 Features

NEW PRODUCTIONS

PHANTOM OF THE DESERT
Western—Started August 23
Cast: Charles Starrett, Smiley Burnette. Director: Ray Nazarro
Producer: Jack Fier

LIFE WITH BLONDIE
Comedy—Started August 22
Cast: Penny Singleton, Arthur Lake. Director: William Berke
Producer: Bert Kelly

1945-46 Features

IN PRODUCTION

THE GREEN YEARS
Drama—Started August 23
Cast: Charles Coburn, Tom Drake, Gladys Cooper, Hume Cronyn, Dean Stockwell, Selena Royce, Beverly Tyler, Norman Lloyd. Director: Victor Saville
Producer: Leon Gordon Story: From the A. J. Cronin novel of an adopted Irish boy who strives to climb in his Scottish family home and fortune.

1946-47 Features

IN PRODUCTION
SPECIAL
Meet Me in St. Louis (113) 12:13 1:45 5:12 11:23
National Velvet (125) 12:27 4:45 9:51 12:11
improvisation ticket: Times:
Vengeance of the pickup (128) 2:21 1:45 5:11 11:27
The Valley of Decision (122) 9:18 6:45 8:57 7:16

NOT DESIGNATED
Abel and Costello in Hollywood (83) 4:30 9-3
All the King's Men (11) Heater-Cassel 6-11
Details under title: A Letter for Every
Amusers Aweigh (144) King-Kelly-Starr 6-26 7-23
Barnaby Jones (78) tier-olson 5-21 6-25
Early to Wed (70) Ball-Johnson 2-7
Great Grampa, The Movie: Morgan-Powell 2-7
Harvey Girls, The (6) Curried-Red-Gray 1-22
Harvey Girls, The (122) Morgan-Wallen 1-22
Hidden Eyes, The (49) Arnold-Roberty 12-11 8-6
High Time the Trouser (11) Taylor-Lassie 9-18
Details under title: For Better For Worse
Horse Vines Have Tender Grapes (105) D'riene-Randolph 10-16 7-23
Peter's Pal (7) Walker-Allyn 4-2
Tailor Takes a Wife, The (66) Healy-Kerr 6-26
The Ten Commandments (130) Montgomery-Wayne 3-5
Yolonda and the Third (1) Alstare-Bresner 1-22
Eldred Follies (1) Ageball-Black 1-16

MONOGRAM
1944-45 Features (34) Completed (28) In Production (2)
Westerns (1) Completed (15) In Production (0)

NEW PRODUCTIONS
BLACK MARKET BABIES
Drama, Staged August 1947
Cast: Ralph Morgan, Kane Richmond, Jane Hazard, Tesla Loring
Director: William Beaudine
Producer: Jay Beckman
Synopsis: Exposure of the black market racket.

RELEASE CHART
Title—Running Time

IN PRODUCTION
Swing Parade
Storm-Rogers 8-6
1944-45
Adventures of Kitty O'Day (62) Parker-Cookson 7-24 1:19
Details under title: Kitty O'Day Comes to
Alaska (76) Taylor-Lindsay 5-1 12-22
Army Wives (67) Eminpour-Ashams 7-24 12-22
Border Bandits
Moses under title: Moses Meets a Deadline
China's Little Devils (72) Harry-Kelly 7-10 7-14 8-6
Gun Kid Reliefs (64) Ranald-Ranald 11-13 2-9 6-25
Details under title: Cast of the Missing Men
Gun Fighter, The
East Side Kids 8-20 7-23
Kitty Knights (67) Gilbert-Howard 8-21 12-8
Dillinger (77) Loney-Thorne 10-16 4-6 13-9
Divers
Frankie-Cost (7) 9-5 8-18
Duck of the Navy (62) Garity-Holl 1-22 3-9
Details under title: Kitty in the Family
Enemy of Women (86) Woods-Duhl 11-10
Flame of the West (71) Brown-Hallan 2-19 6-9
Frontier Fear
Brown-Hallan 7-23
Details under title: Fighting Frontiers
Gentle Eyes (51) Brown-Hallan 9-18 2-16
Gentle Eyes (86) Brown-Hallan 9-18 2-16
Details under title: Ghosts of Indian Springs
Gentle Eyes (103) Stewart-Smith 8-7 1-26 1-22
Details under title: They Shall Have Faith
G. L. Hollywoods (70) Taylor-Cookson 10-2 4-9
Gun Smoke (57) Brown-Hallan 8-20 7-23
In New Mexico
Ranold-Ranald 8-21 6-30
Megan Rider's Adventures
East Side Kids 2-5 6-6
Details under title: Mystery Mansion
Lost Trails, The
Brown-Hallan 7-9 8-24
Sensation Hunters
Merrill-Lowery 4-16
Details under title: Virginia Town
Shadow Riders of the Dunes
Wakely-Wakely 10-16 1-5
Neville Trails (56) Brown-Hallan 10-16 3-5
Details under title: The Texas Terrier
Riders of the Dune
Wakely-Wakely 8-6
Details under title: Rainbow Valley
Saddle Serenade
Wakely-Wakely 4-30 8-11
Details under title: Cowboy Serenade
Saddle Serenade
Wakely-Wakely 10-9 5-18
Details under title: Radio Mystery
Shadows of Shadows (68) Wasson-Cookson 6-26 12-15 10-30
Details under title: Baby Shum
Shanghai Cables
Taylor-Mooreland 6-11 8-11
South of the Rio Grande
Bombelli-Antol 5-28 9-8
South of the Rio Grande
Depalma-Antol 5-28 9-8
Details under title: Song of the Border
Son of the Rainbow (55) Moore-Whaley 9-8 12-12
Details under title: Saddle Pals
Spanglish at Santa Fe
Brown-Hallan 2-22 8-24
Swinging in Texas (55) Moore-Whaley 6-2 6-2
Sunbonnet Sue
Brown-Hallan 5-14
Story Boys (62) East Side Kids 6-12 12-29 11-27
Three Loves (48) Moore-Whaley 5-17 11-24
Details under title: Make Way for Kelly
Trouble Challenge
Gilbert-Howard 3-5 18-9
Details under title: Here Comes Trouble
A Wagon, A Man, A Marine (70) Elloner-Youngman 5-17 11-24
Two Trues (57) stylmor 10-22 11-30
Details under title: I Married a Prangge

1945-46
All Allotment Wives
Frankie-Cost (62) 6-25
Spring Mr. Gregory, The
Lowery-Rogers 6-25
Details under title: Gregory

PARAMOUNT
1944-45 Features (26) Completed (20) In Production (0)
1944-46 Features (21) Completed (21) In Production (3)

RELEASE CHART
Title—Running Time

Cryin'in' Hands
Stevens-Campmann 8-6
Cryin'in' Hands
8-6
Cryin' in Aria
r/.

AUGUST 20, 1945

PRC
1944-45 Features (24) Completed (32) In Production (2)
Westerns (18) Completed (17) In Production (0)

STRAINER OF THE SWAMPS
Drama—Started August 1946
Cast: Rosemary La Plante, Robert Barratt, Blake Edwards, Frank Cazale, Teresa Lyons
Director: Frank Wishar
Producer: Leon K. Fromkess
Story: Plotters who have innocent man hung are haunted by the ghost of FLYING SERPENT
Horror—Started August 16
Cast: Lawrence, George Zucco, Hope Kramer, Eddie Aucuff
Director: Sam Newfield
Producer: Sig Newfield
Story: Search for lost treasures in the Annec country is frustrated by Flying Serpents.
Quigley Publications' Thirtieth Anniversary marks a milestone in the brilliant career of its founder, Martin Quigley. ★ ★ ★ Since Nineteen Hundred and Fifteen, when Martin Quigley launched the Herald, forerunner of the present Quigley Publications, his journalistic efforts and public relations activities to further the interests of the Motion Picture Industry, have been rife with ethical interpretation of our industry's destiny. ★ ★ ★ Through the years, readers of Quigley Publications have been inspired by Martin Quigley's courage as an Editor and Publisher. We have experienced a feeling of keen admiration for his sincere, un-influenced editorial policy; his efforts in behalf of clean entertainment; and his prolific contribution to the cause of better Showmanship. ★ ★ ★ Quigley Publications' Thirty years of growth and achievement are a tribute to Martin Quigley, whose lofty ideals and practical doctrines have contributed so much to the industry he serves. ★ ★ ★ The Prize Baby takes great pride in tendering heart-felt felicitations to Martin Quigley and his fine organization, on this Thirtieth milestone in a notable and successful career. - 30 - 30 - 30

The Prize Baby
**CONSORTED PLANS MERGER**

A plan to merge Consolidated Film Industries, Inc. and Republic Pictures Corp. with Statey Company, Inc., with the surviving corporation to be known as "Republic Pictures Corporation," will be voted on at a special meeting of the stockholders of Consolidated on September 28th. Proxy statements were mailed to all stockholders.

The authorized capitalization of the consolidated corporation surviving the merger will consist of 600,000 shares of $1.00 cumulative preferred stock with a par value of $10.00 each, each such share being convertible into one share of common stock: 2,750,000 shares of common stock, par value 50c each; and $3,200,000 principal amount of 4% cumulative Income Debentures due June 30, 1965.

Purpose of the merger was to integrate the three companies into a single consolidated corporation to carry on the production and distribution of motion pictures; to liquidate existing dividend arrearages on Consolidated's preferred stock; to make production and distribution earnings available for distribution as dividends to reduce present annual dividend requirement of $900,000 on Consolidated preferred stock and to make possible the raising of additional capital through the issuance and sale of securities of the consolidated corporation. Film laboratory and accessory business presently conducted by Consolidated will be carried on by the consolidated corporation.

**M-G-M POLICY NOT INDUSTRY 'FORMULA'**

M-G-M's sales policy, as stated in its "19 Points Plan," was not to be interpreted as a "formula for the motion picture business," according to William F. Rodgers, vice-president and general sales manager. Rodgers' statement was issued after reference in trade stories that 28 exhibitor leaders had written Rodgers in answer to his invitation to present to him suggestions for discussion at M-G-M's recent Chicago meeting and proposals by some exhibitor leaders that it form the basis for a general trade policy.

The 19-point reassessment, said Rodgers, was made "first so that our exhibitor customers might clearly know how we expect to conduct our business, and, second, to make certain that they are understood thoroughly by our field forces and carried through by them."

"We are not attempting to write any formula for the motion picture business," he added, "but failure of the industry to arrive at a satisfactory method of dealing with exhibitors will not deter us from carrying through policies we have found to meet with general exhibitor acceptance and, many times, enthusiastic endorsement."

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**MEMOS**

Twentieth-Century-Fox and subsidiaries, including National Theatres and Roxy Theatre, Inc., reported a net profit of $5,438,360 for the 26 weeks ended June 30, compared with $6,338,433 for the corresponding period in 1944. Net for the second quarter of 1945 was $2,421,778 compared with $3,152,131 for the corresponding quarter of 1944. Gross income for the first half of 1945 was $84,505,106 with Federal taxes taking a slice amounting to $10,325,000.

**RKO CORP. REPORTS PROFIT**

RKO Corporation reported net profit for the first 26 weeks of 1945 of $3,421,778, compared to $2,588,450 for the period ended June 30, 1944. Profit from operations before depreciation and all taxes was $8,417,277 for the first half of 1945 compared with $7,507,103 for the corresponding period in 1944. Provision for estimated income and excess profits taxes came to $3,340,000 in 1944.

A goal of $11,000,000,000 was set by the Treasury for the Victory Loan, eighth and final War Bond drive of World War II, to begin October 29 and run through December 8. It was announced by Secretary of the Treasury Fred M. Vinson. Mentioned as possible industry national chairman were Nicholas M. Schenck, Arthur L. Mayer and S. Fabian, the latter having headed the first industry drive.

An appeal from the recent ruling dismissing Fanchon & Marco-St. Louis Amusement Co.'s anti-trust case against four major distributors, the American Arbitration Association and the owners of Apollo and Princess theatres, was deemed certain by Harry C. Arthur, Jr., general manager of the plaintiff circuit.

"The battle of Memphis" ended with United Artists the victor over the city's Censor Board and its chairman, Lloyd T. Binford. UA's 1944 $1,200,000 compared with $2,855,485 for the first quarter. All sales were made through UA's distribution branch, the snapped Censor Board lifted the ban in August 21, whereupon Grad Sears, UA distribution chief, declared, to forestall contemplated censorious action on a wider scale by Southern States, that the company's legal department had been instructed to enter suit against any group of censors at temple of law. The Southern.

The first War Activities Committee short to be released after the war's end will be "What Every Veteran Should Know," describing the Government facilities available to help the veteran and his family to follow in taking advantage of these facilities. Universal is distributing the 15-minute subject, beginning September 13.

An exhibitor at the State Fair in Sedalia, Mo., operating on a pay-as-you-exit plan is enthusiastic about his method. Patrons are admitted free, but on their way out are asked to leave a "silver donation," which prompts a customer to opine that it seemed like good psychology. "Psychology, nuts!" replied the showman. "This way I don't have to pay any Federal amusement tax."

A new threat to exhibitors by the studio strike was posed early last week when reports were rampant that members of the International Brotherhood of Painters, Decorators and Paperhangers of America, AFL, intended to picket theatres in New York, Hollywood, San Francisco and Portland, in sympathy with the studio strikers. The New York group assertedly took action to organize pickets following receipt of a telegram from Herbert K. Strell, O.S.U. head, listing nine studios as "unfair" to the painters' international.
CHRISTMAS IN CONNECTICUT... Warners' offer hot-weather fare with a cooling background in this comedy. Barbara Stanwyck plays a housekeeping magazine feature writer whose articles on domestic accomplishments are purely imaginary until naval hero Dennis Morgan decides to visit the scene of domestic bliss. Whereupon Barbara has to acquire — in a hurry — a cook, a husband, a baby, a farmhouse and an act to put the affair over. The deception results in some hectic events, and, of course, a romance with Morgan that takes many bumps before it lands for good.

OUT OF THIS WORLD... Comedy with a unique twist points up this Paramount musical starring Eddie Bracken as a Western Union messenger blessed with a heavenly voice (none other than Bing's) who becomes the bobby-soxer's idol after a fake swoon by socialite Veronica Lake and signs away 125% of his earnings. Diana Lynn is the leader of the all-girl band and Cass Daley is featured.
Another of those top notch westerns which have made Wild Bill Elliott a bigger attraction with each succeeding picture. Jam-packed with action and ready-made pulling-power!
CONNORS B'S STING!
20th-Fox's Sales Chief Tells What Programmers Are For, But Not How He Allocates Them

RKO'S 3-STAR UNIT
The Capra-Wyler-Briskin Outfit Is Something To Shout About

CIE ALERT
The Organized Independent Will Keep An Eagle-Eye on the Anti-Trust Suit

Editorials
Pages 7-8
records every opening!

New York...

Box-office hit of the season at the Republic Theatre... 1st week way over anything in months... 2nd week big as the first... and 3rd looming up strong as ever!

"Jiminy Cricket what a whale of a showman's show!"

WESTERN UNION

© WDP.
Metro-Goldwyn-Mayer is embarking on a most ambitious development in short subject production. Below is the line-up of M-G-M Shorts for the coming year. Bear in mind that they will be produced in the M-G-M manner by the same expert showmanship studio that delivers The Big Ones in the feature field.

**M-G-M JUNIOR FEATURES!**

4 TWO-REEL M-G-M SPECIALS including “Crime Does Not Pay”

16 TECHNICOLOR CARTOONS including famed “Tom and Jerry,” (a hit in “Anchors Aweigh”); also “Barney Bear” and others.

12 FITZPATRICK TRAVELTALKS (IN TECHNICOLOR)

6 JOHN NESBITT’S PASSING PARADE

6 M-G-M MINIATURES

ALSO 104 M-G-M NEWS OF THE DAY

**M-G-M . . . The Long and the Short of it!**
They're calling for added time and more added time and more added time!

The reason is PRIDE OF THE MARINES
The reason is XMAS IN CONNECTICUT
The reason is CONFLICT
The reason is Rhapsody in Blue (national release this month)

WARNERS will hear you calling again soon!

Mildred Pierce is READY!

(She's the kind of woman most men want but shouldn't have.)
Rave performances by Joan Crawford, Jack Carson, Zachary Scott
Behind City Lights

featuring
LYNNE ROBERTS • PETER COOKSON
and
JEROME COWAN • ESTHER DALE • WILLIAM TERRY
VICTOR KILIAN • MORONI OLSEN • WILLIAM FORREST

Directed by JOHN ENGLISH • Screen Play by RICHARD WEIL
Adaptation by GERTRUDE WALKER

A REPUBLIC PICTURE

Keep your BOX OFFICE eye on Republic's 10th Anniversary Pictures
CONNOR'S B'S STING!

When a film man refers to his company's "B" pictures, we might explain for the enlightenment of the unitates, he usually is alluding to product that really ranks lower, but film people are taught from infancy that the alphabet goes no further than B. And when a high-pressure film salesman like Tom Connors admits that 20th Century-Fox actually produces lowly "B's" — well!

Mr. Connors made his startling revelation at a recent regional sales meeting in the course of explaining the why and the wherefore of his company's "B's". It seems, according to the 20th Century sales chief, that (1) 80 percent of the movie customers want double features, and (2) these low-budget films serve to train the industry's talent of the future.

That all seems logical and reasonable enough, but what he failed to explain is his method of pricing these cheap and experimental pictures. Judging by the squawks we hear constantly from exhibitors, Mr. Connors doesn't know a "B" or a "D" (Ed. Note: This is also one of the letters of the alphabet) from an "A" when he determines allocations. Apparently, he demands that even the drones among his movie "B's" must produce plenty of golden honey for 20th Century-Fox, while the exhibitors just get stung!

RKO'S 3-STAR UNIT

RKO-Radio has ample cause to be shouting from the housetops about its acquisition of the newly-formed Liberty Pictures unit. Any company would be proud to boast a production organization comprised of such top-ranking craftsmen as Frank Capra, William Wyler and Sam Briskin.

Here is a trio thoroughly versed in the secrets of making fine motion pictures. Their product should be outstanding and RKO and its customers should profit handsomely through this promising venture.

CIE ALERT

It is evident that the Conference of Independent Exhibitors and Allied States Association have no intention of permitting the Government's anti-trust suit, which reopens in New York October 8, to terminate in another inadequate consent decree, insofar as these organizations can prevent such a catastrophe for the industry. And it seems, too, that the Department of Justice this time is cognizant of the huge stake independent exhibitors have in the outcome of the case and will heed their criticism and suggestions.

A special CIE committee has been named to follow the trial and to "cooperate with Government counsel in such ways and to such extent as may be agreeable." This committee is composed of the following CIE and Allied leaders: Jesse L. Stern, Moderator of the Conference and President of the Unaffiliated Independent Exhibitors of New York; Robert H. Poole, Executive Secretary of the Pacific Coast Conference of Independent Exhibitors; Nathan Yamins, Chairman of Independent Exhibitors, Inc., New England; Sidney E. Samuelson, General Manager, Allied Independent Theatre Owners of Eastern Pennsylvania; Irving Dollinger, Eastern Regional Vice-President, Allied; Maxwell Alderman, Secretary, Allied of Connecticut; Abram F. Myers, General Counsel of Allied and the CIE.

Mr. Myers apparently has received adequate assurance from the Justice Department that any proposals

(Continued on Next Page)
for a new consent decree will be submitted to him and that he will have an opportunity to make recommendations on behalf of the independents.

The very pattern of our industry’s future modus operandi — production, distribution and exhibition — and the relations between the various branches might well be altered materially by the course of events during the next few months. It is incumbent upon every independent theatraeman to follow these events closely and to make known his constructive views through the mediums open to him, through exhibitor organizations and the trade press (we speak for Film Bulletin, at least). A large volume of vocal support given the CIE would substantially strengthen its hand in dealing with the Department of Justice. The wide support this body enjoys should be made known in no uncertain voice.

DISCHARGE BUTTONS

A recent bulletin from National Allied stresses the service theatres can perform for returning veterans of World War II by advertising the Discharged Service Emblem.

“Allied (and other motion picture organizations) have been slow in waking up to the necessity for making better known the Discharged Service Emblem of the Armed Forces. Some business concerns have featured the emblem in their advertising, but not enough. Theatres should use it in their advertising wherever possible.

“There is one way in which the exhibitors can make a greater contribution to this cause than all the other industries combined. National Screen Service has a trailer on the subject which deserves to be run in every theatre in the land. It is listed as MS-577, $4.50.

“Remember, when our men and women return, again to resume civilian life, they lay away their uniforms and decorations and have only the Discharge Emblem to indicate that ‘They Have Served.’ Help your patrons to know this emblem by running this trailer on your screen.

“President Smith of Allied has been active in carrying this message to business organizations and advertisers all over the country. Let’s match his efforts and do a bang-up job in the theatres!”

While the past week’s important entry, “Back to Bataan,” started off well at the Palace, it is the holiest of all the breakdown records at the Broadway’s first-run spots. Top grosser is “Our Vines Have Tender Grapes” which started off with block-circling lines on its opening day at the Radio City Music Hall to give the giant house a higher figure than “Valley of Decision,” “White Cliffs of Dover” and “Without Love,” other recent record-breaking M-G-M pictures to play there. Now in its second stanza after a $125,000 seven-day total, the picture will hold until October when the same company’s “Week-End at the Waldorf” is set to follow... The star-studded “Duffy’s Tavern” had the biggest non-holiday opening day’s take in the 19-year history of the Paramount Theatre. Aided by a strong stage bill headed by The Andrews Sisters, the week’s gross was close behind the $123,000 record set by “Lady in the Dark” in February 1944. A third week will start on September 19th and the picture will hold until “Lost Week-End” arrives late in October... “State Fair,” which started off by playing to 20 per cent more business than any Labor Day week-end in the Roxy’s history, is now in its third smash week. With a stage show headed by Carmen Miranda, the 20th-Fox musical musical will end its run October when “The House on 92nd Street” will follow... “Anchors Aweigh,” seen by 919,000 persons during its first eight weeks at the Capitol, is playing for a total of over 30 weeks when it will break the attendance record of 1,050,000 for the ten-week engagement of “Since You Went Away” at the house in 1944. Aided by a stage show headed by Paul Whiteman and his Orchestra and Johnnie Johnston, the M-G-M musical was originally set to play 12 weeks but “Her Highness and the Bellboy” and a backlog of other M-G-M releases are waiting a Broadway showing at the Capitol.

Two other records were broken by “Love Letters” and “Along Came Jones” with more people seeing the Hal Wallis picture in its first ten days than any picture in the 22-year history of the Rivoli... International’s “Jones” eight-week run at the Palace was the longest since that theatre established a straight-pictures policy and RKO’s “Bataan” opened on September 12th the day before Bataan’s real hero, General Wainwright, was welcomed in New York... “Pride of the Marines” with Charlie Barnet and His Orchestra in person, is holding up exceptionally well at the Strand and a fourth week started on September 14th. Joan Crawford’s “Mildred Pierce” opened in on September 28th and “Confidential Agent” is already scheduled for November 2nd... Another Warner release, “Rhapsody in Blue,” is still doing well in its 12th week at the Hollywood and will run into October when “Saratoga Trunk” will open... The long-run leader is still “Wonder Man,” is still drawing in the customers in its 14th week at the Astor where Selznick’s “Spellbound” is tentatively set for the first part of October... Another RKO-Radio release, “The Wonderful Adventures of Pinocchio,” now in its fourth week at the Republic Theatre, continues to gross the best business of any picture to play the house this year while “Isle of the Dead,” a natural for the Rialto’s horror fans, is holding for a second week just as did the previous attraction, Paramount’s release of “This Gun for Hire.”

Best among the others is the factual film, “The True Glory,” which started a second week at the Victoria Theatre on September 13th after three mild weeks for “Caribbean Mystery”... “The Southerner” is doing well enough in its third week at the Globe to stay through September and until L.A.’s “The Story of G. I. Joe” opens a continuous run on October 6th day and date with reserved seat showings at the next-door Gotham... Another U.A. release, Arthur Rank’s “Blithe Spirit,” will be the initial film attraction at the Winter Garden, starting on October 3rd, with other British-made releases set to follow during the next year... Still another U.A., Cagney’s “Blood on the Sun,” is in its second week at New York State, one of the theatre’s rare holders which followed a first-run film, M-G-M’s “The Hidden Eye”... Universal’s “Lady On a Train” opened on September 14th at the Criterion following a three-week run and one day engagement for the same company’s “Strange Affair of Uncle Harry,” which tapered off after two weeks of strong business... The Gotham’s current attraction, “Love, Honor and Goodbye,” was just fair for its first week but is being held until “Radio Stars on Parade” starts on September 21st.
'STATE FAIR' MUSICAL FOR THE FAMILY TRADE

Rates • • • — except in action spots

20th Century-Fox

100 minutes


This Rogers-Hammerstein musical score receives top billing in "State Fair," and deservedly so, for it injected new life into a colorful but otherwise placid re-make of the 20th Century-Fox 1933 success. While four of the company's young players sing pleasantly and give agreeably romantic performances, their name value is mild compared to that of Will Rogers-Janet Gaynor-Lew Ayres-Sally Eilers starred who in the earlier non-musical version. However, the gayly Technicolor-produced and fine musical score combine to give it above-average entertainment values in all except action spots. Phil Stong's novel with its double boy-meets-girl affair, its homey quality and the humorously bucolic excitement of the state fair is entertaining and permits the introduction of six songs, no less than three of which have been sung before. Miss Crain is already one of the top tunes and both "It Might as Well Be Spring" and "It's a Grand Night for Singing" are in the competition. Director Walter Lang has captivated the color and movement of the carnivals, side-shows and prize contests in splendid fashion. This is a picture the entire family can enjoy and it is certain to go over big in rural and naborhood houses.

The end event of each year for the Frake family, consisting of Charles Winninger, his wife, Fay Bainter, and their children, Dick Haymes and Jeanne Crain, is the annual State Fair. For Miss Bainter, Blue Boy, will win the hog contest; Miss Bainter is entering her piglets and mincemeat and both the children are bored with romantic-minded neighbors and are looking for new adventures. At the fair, Miss Crain meets Dana Andrews, a reporter, who is charmed by a sideshow argument by Vivian Blaine, singer with a dance band. After some difficulty with Blue Boy, the two young people lock up at sight of a nearby row and Winninger gets the prize while Miss Bainter's mincemeat wins a special award. When Andrews is suddenly called back to the city and Blaine and Bainter renew their love affair with his former girl friend. Jeanne Crain makes a lovely and appealing farm heroine and Dick Haymes is well suited to the boyish-appearing brother. He and Vivian Blaine, who gives a rather artificial portrayal of the dance band songstress, handle the most important singing assignments splendidly. Charles Winninger (who has the original Will Rogers role) gets laughs with his broad comedy antics.

YORK

'THE HOUSE ON 92ND STREET' TIMELY, ENGROSSING FACT-FICTION MELODRAMA

Rates • • • for action houses; good dualler elsewhere

20th Century-Fox (Louis de Rochemont)

88 minutes


This documentary-like feature so cleverly blends fact and fiction that it emerges as one of the season's top spy melodramas enthralling its audience with the timeliness of the atomic bomb. It is keenly drawn, suspenseful and thoroughly engrossing, a clinch to garner outstanding grosses in action houses and an ace dualler for other situations. The "March of Time" flavor with which Louis de Rochemont has endowed his production is the key to the uncanny realism that pervades the film, which was made with the cooperation of the Federal Bureau of Investigation. The FBI's methods are neatly integrated with the story, by Charles G. Booth and scripted by the author, Barre Lyndon and John Monks, Jr., which has made the prey of the Nazis the top war secret of the U.S., the atomic bomb. The commentary is also in the March of Time documentary form and photography for the fictionalized scenes has been brought down almost to the level treks disclosed in the FBI files -- since the latter could hardly have been made to the usual Hollywood standard -- to form a pattern in which the reels are indistinguishable from real-life counterparts. Hollywood players appear. The players, many of them men and women of the FBI, are secondary to workings of the plot and fascinating mechanisms of FBI detection and counter-espionage. Such regulars as William Eythe, Lloyd Nolan, Signe Hasso, Gene Lockhart, Leo G. Carroll and a number of minor players, underplay their parts to commendable effect and under Henry Hathaway's terse direction, the illusion is one of watching one of the most important cases in the files of the Bureau come to life.

Exploitation of the atomic bomb secret is the big factor in the exhibitor's selling of "The House on 92nd Street." Since the many value is minor and the title explains nothing of the film's content, the showman will have to utilize both the weekly and the daily returns commensurate with the film's entertainment content. Once they're in, they'll like it and talk about it.

Starting with the wondrous methods by which the FBI keep tabs on foreign agents in this country, the story smoothly works into the "Christopher Case" which divulgues the Nazis' attempt to obtain the secret of the atomic bomb. German-born, William Eythe is sent to Germany to attend a Nazi espionage school, but is secretly working with the FBI. Returning to the U.S. as a contact and pay-off man for the Nazis, Eythe uncovers a long and slimy trail of Nazi agents leading to the big boss, a mysterious "Mr. Christopher," whose major job is to steal the formula for the atomic bomb. Working patiently and deftly, the FBI snare's one after another until, in a pulse-pounding climax. "Mr. Christopher" is trapped while attempting to escape with the formula.

STINE

RKO RADIO... 2 in Second Block [Total 5]

'ISLE OF THE DEAD' GLOOMY AND DULL HORROR YARN

Rates • • for action spots; minor dualler elsewhere

RKO Radio

72 minutes

Boris Karloff, Ellen Drew, Marc Crater, Katherine Emery, Alan Napier, Helene Thimig, Jason Robards, Ernest Dorian, Skelton Knaggs, Sherry Hall. Directed by Mark Robson.

'Tis a gloomy, tragiquest and quite dull tale this RKO Radio horror picture has to tell and, despite Boris Karloff's effective performance and a shuddery climax, it's below the standard set by Val Lewton in his "The Cat People," "The Body Snatcher" and other shockers. The Karloff name and the theme will insure fairly good grosses in action spots, but it will be below par as a supporting dualler elsewhere. The setting of "Isle of the Dead" is a cemetery island off the Greek mainland where nine oddly-assorted people are quarantined during a plague epidemic. Although the character play off one by one, there is little actual excitement and RKO Radio's direst seems ponderous and slow-paced. Only the final ten minutes -- as a ghastly figure arises from her coffin and, armed with a trident, wanders in the darkness shivering the customary shrieks from the avid horror fans. Karloff is an impressively tragic figure as a Greek general mourning his beloved wife, who is an excellent as a nervous matron who fears being buried alive. Helen Thimig's croaking voice frequently brings forth chuckles instead of shrieks. The two stars are involved in a mild romantic sub-plot.

After the Balkan War of 1912, Boris Karloff, a Greek general, rows to a tiny island off the coast of Greece to rescue his wife and children who had been shipwrecked there. Arriving with Marc Crater, a Greek newspaperman, Karloff finds the island inhabited by Jason Robards, a collector of antiques, and his guests, Alan Napier, a British consul; his wife, Katherine Emery; the latter's companion, Ellen Drew, and a Cockney salesman, Skelton Knaggs. When the latter is found dead in bed, the doctor diagnoses it as the plague, although the old housekeeper, Helene Thimig, believes that the missing bodies are the work of Miss Drew, who she suspects is a vampire. Karloff, determined to stay on the island rather than risk the chance of transmitting the disease to his troops. After Napier and then the doctor die, Miss Drew, who is subject to catalepsy, is suspected of being a vampire by others, believing her dead, put her in a coffin. When she recovers consciousness, she kills Miss Thimig and then wanders into Miss Drew's bedroom where she finds Miss Drew, who had become obsessed with the old crone's superstitions. After Miss Emery plunders to her death over a cliff, Crater and Miss Drew leave the island to Robards.

DENLEY
FIRST YANK INTO 'TOKYO' HIGHLY EXPLOITABLE AND TIMELY MELODRAMA

 Rates • • • if exploited in action spots; topnotch dualler elsewhere

RKO-Radio

82 minutes


Directed by Gordon Douglas.

RKO-Radio has a timely exploitation natural, "First Yank Into 'Tokyo," a program thriller which should pay off in smash grosses if heavily sold in the action and transient ballyhoo spots. Last-minute changes to bring in references to the atomic bomb and newsreel shots of devastated Hiroshima offset the lack of marquee names in what would ordinarily have been a minor action film. Starting off with a novel and fascinating premise—that of transforming an American army pilot familiar with the Japanese code of life into the likeness of a Jap through plastic surgery—the story is as suspenseful as it is melodramatic and interest is maintained until the tragic finale. Because Director Gordon Douglas has stressed action and played up Jap brutality and cunning, the picture will carry its strongest appeal to male patrons. However, the romantic element has not been entirely neglected and is logically introduced through the medium of an American nurse held prisoner at the Kamuri Camp hospital. Although Barbara Hale, who gives an unaffected portrayal of the nurse, and Tom Neal, who was so effective in "Behind the Rising Sun," unfortunately the Jap FEATURED army pilot, much at the box office, this picture should advance the careers of both. Exhibitors can sell this to the public as being the most realistic feature in holding off the Jap attackers while the girl escapes to safety seems overly heroic, it will satisfy general audiences.

Flying to Washington from the South Pacific with final data on the atomic bomb, Marc Cramer, ordinance expert, is shot down and restricted to Tokyo, Japan. Nearing the bomb for the invasion of Japan, Washington summons Tom Neal, an army pilot who speaks Japanese like a native, and asks him to submit to plastic surgery which will transform him into the exact likeness of a Jap. Although the operation can now be reversed, Neal accepts because he believes that the girl he loved, Barbara Hale, was killed on Bataan. Posed as a disarmed war hero, Neal is smuggled into Japan and, with a fake background, he gets a job as orderly in the Tokyo prison camp. There he contacts Cramer and begins to collect the necessary data to destroy the Jap arsenal. Richard Loo, the commandant, was his classmate at college and he also learns that Miss Hale is head nurse at the camp although he cannot tell her his true identity. Noticing that Miss Hale is becoming interested in him, he is also taking an increasing interest in Miss Hale, Neal determines to take both the girl and Cramer with him when he leaves.

A British submarine has arrived to pick Neal up but, on the appointed night for his escape, the Japs hold a celebration and Loo orders Miss Hale to attend the festivities. When Neal follows, Loo unmask's him by showing newsreels of a football game which showed him as a team member. An explosion at a nearby munitions plant gives Neal time to make a daring escape from Cramer and Miss Hale. They are hotly pursued and Neal, knowing that Miss Hale could never endure his Jap face and that Cramer is in love with her, gets them to safety while he stays behind to hold off the attackers and sacrifice his life to let the U.S. get the bomb.

Richard Loo's performance as the suavely villainous Colonel Okanura will elicit hails from the more excitable fans and Leonard Strong as the Jap major will rise to realistic Nipponese portrayals. Marc Cramer shows considerable promise as the ordnance expert and Keye Luke is excellent as a loyal member of the Korean underground.

DENLEY

'LOVE, HONOR AND GOODBYE IS CAST GOOD, BUT COMEDY MISSES FIRE

 Rates • • • as supporting dualler on name value

Republic

87 minutes


Directed by Albert S. Rogell.

Lavish, ultra-modern settings and a cast of well-known and capable players merely provide supporting freshness for a soggy mess—the so-called comedy plot of this nonsensical farce. While "Love, Honor and Goodbye" was apparently aimed at top billing and first-run play for a secondary dualler with Virginia Bruce and Victor McGlennen to supply name value. Although Edward Ashley and Helen Broderick run around and practically work themselves into a lather, they are able to get scant laugh results with this highly implausible story of marital mix-ups. The situation wherein a jealous wife dons a wig and glasses to pose as a French maid in order to lure away an infantile for even juvenile patrons to swallow. While it might pass as a musical comedy plot, it soon becomes wearisome when dragged out to almost 90 minutes running time. No less than five authors, including Director Rogell, worked on this feather-weight script.

Edward Ashley, personable British-born actor, shows definite promise despite a ridiculous romantic role. Nils Asther, who amusingly over-plays a ham actor, and little comedy specialist Virginia Bruce are clever child actresses, best of the others.

Because Virginia Bruce wants to appear on the stage, the picture begins the final day of both Astra and Davies play. Fired by the Asther, Davies play hoping it will be a failure and she will concentrate on being his wife. When the play is a flop, Miss Bruce's pride is deeply hurt but she is content to go home with Ashley until Nils Asther, her conceited co-star, tells her that her husband was the backer and he ordered the show closed. After a quarrel, Miss Bruce starts rehearsals for another play with Asther while Ashley goes on a binge which winds up when he takes home Victor McGlennen, a tattoo artist, and his girl friend, Veda Ann Borg, who are having a difficult time providing the proper home for their four-year-old ward, Jacqueline Moore. As the repentant Miss Bruce returns home, she sees Miss Borg and immediately misunderstands. Asther persuades her to get evidence for a divorce by posing as a French nurse for the little girl. Although her evidence is successful, Asther is arrested and all the complications result before McGlennen,-fearing the worst about the promiscuous maid, takes the little girl away. Ashley and Miss Bruce are finally re-united in their anxiety over the child's disappearance.

DENLEY

'SWINGIN' ON A RAINBOW' SNAPPY MUSICAL PROGRAMMER

 Rates • • • as dualler generally

Republic

75 minutes


Directed by William Beaudine.

This lively musical programmer employs tried-and-true slapstick situations to get laughs and should make an acceptable supporting dualler in almost any type of house. While the story is light and extremely hackneyed, it moves at a fast pace and contains several pleasing song interludes. The numbers are competently well rendered by Jane Frazee, an attractive blonde who shines both as a singer and comedienne. One of the tunes, "Wrap Your Troubles in a Rainbow," shows hit possibilities. Much of the comedy is handled by the late Harry Langdon (he died in Dec. 1944), whose characterization of a nervous radio representative was his best role since the silent days. Minna Gombell also does well and Brad Taylor capably handles the romantic chores.

Jane Frazee, who works for a tiny radio station known as "Davies'" submits an original song to Richard Davies, who ideas, which awards a $1000 prize each week to the most promising tune by an amateur. After the song wins the prize, Davies puts it on the air as his own composition under another title. Arriving in New York, Jane tries to see Davies until she hears from his manager that the song contest is just a publicity stunt. Davies leaves town to avoid her and, to get even and also to save room rent, Jane represents herself as his niece and moves into his swank apartment. There she carries on a wall-pounding feud with Brad Taylor, her next-door neighbor who writes lyrics for Minna Gombell's radio program for which Davies was to write the music. The radio representative calls at Davies' apartment for the songs, Jane pretends that she is his collaborator and submits her own songs. Later she meets Taylor without knowing that he is her hated neighbor and, while they work together, they fall in love. Davies' return to form matters but he substitutes for the singing star of Miss Gombell's show and scores a hit. Davies likes the songs and agrees to let her continue as his collaborator—and she also gets the $1000 prize.

DENLEY
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Los Angeles Times
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Pasadena Star-News
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Sacramento Union
San Diego Union
San Francisco Chronicle
San Francisco Examiner

COLORADO
Denver Post
Denver Rocky Mt. News
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CONNECTICUT
Bridgeport Herald
Bridgeport Post
(also "Parade" in Post)
Hartford Courant

DELWARE
New Haven Register
Waterbury Republican

DIST. OF COL.
Washington Post
(also "Parade" in Post)
Washington Star
Washington Times Herald

FLORIDA
Jacksonville Times-Union
(also "Parade" in Times Union)
Miami Herald
Miami News
Tampa Tribune

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Atlanta Constitution
Atlanta Journal
Savannah News

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Chicago Herald-American
Chicago News
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(also "Parade" in Sun)
Chicago Times
Chicago Tribune
Pearl Journal-Star
Rockford Star

INDIANA
Evansville Courier-Press
Ft. Wayne Journal-Gazette
Ft. Wayne News-Sentinel
Hammond Times
Indianapolis Star
South Bend Tribune
Terre Haute Tribune-Star

IOWA
Des Moines Register

KANSAS
Wichita Beacon
Wichita Eagle

KENTUCKY
Louisville Courier-Journal

LOUISIANA
New Orleans Times Picayune
Shreveport Times

MAINE
Portland Sunday Telegram
(also "Parade" in Sun. Tel.)

MARYLAND
Baltimore American
Baltimore Sun

MASSACHUSETTS
Boston Advertiser
Boston Globe
Boston Herald
Boston Post
New Bedford Standard-Times
(also "Parade" in Stan. Times)
Springfield Union & Rep.
Worcester Telegram

MICHIGAN
Detroit Free Press
(also "Parade" in Free Press)
Detroit News
Detroit Times
Grand Rapids Herald

MINNESOTA
Duluth News Tribune
Minneapolis Tribune
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Kansas City Star
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St. Louis Post Dispatch

NEBRASKA
Omaha World Herald

NEW JERSEY
Newark Call
Newark Star-Ledger
(also "Parade" in Star Ledger)
Trenton Times

NEW YORK
Albany Times Union
Brooklyn Eagle
Buffalo Courier-Express
New York Daily News
New York Herald Tribune
New York Journal American
New York Mirror
Rochester Democrat & Chronicle
Syracuse Herald-American
(also "Parade" in Her. Amer.)
Syracuse Post-Standard
Utica Observer-Dispatch

NORTH CAROLINA
Charlotte News
Charlotte Observer
Winston-Salem Journal Sentinel

OHIO
Akron Beacon-Journal
(also "Parade" in Beacon Jnl.)
Canton Repository
Cincinnati Enquirer
Cleveland Plain Dealer
Columbus Dispatch
Dayton Journal Herald
Dayton News
Toledo Times
(also "Parade" in Times)
Youngstown Vindicator
(also "Parade" in Vindicator)

OKLAHOMA
Oklahoma City Oklahoman
Tulsa World

OREGON
Klamath Oregonian
Portland Oregon Journal

PENNSYLVANIA
Erie Dispatch-Herald
Philadelphia Inquirer
Philadelphia Record
Pittsburgh Press
Pittsburgh Sun-Telegraph
Reading Eagle
Scranton Scrantonian

RHODE ISLAND
Providence Journal

TENNESSEE
Chattanooga Times
Knoxville Journal
Knoxville News-Sentinel
Memphis Commercial Appeal
Nashville Tennessean

TEXAS
Dallas News
Dallas Times-Herald
El Paso Times
(also "Parade" in Times)
Ft. Worth Star
Houston Chronicle
Houston Post
San Antonio Express
San Antonio Light

UTAH
Salt Lake City Deseret News
Salt Lake City Tribune

VIRGINIA
Norfolk Virginian Pilot
Richmond Times-Dispatch
Roanoke Times

WASHINGTON
Seattle Post-Intelligencer
Seattle Times
Spokane Spokesman Review
Tacoma News Tribune

WISCONSIN
Milwaukee Journal
Milwaukee Sentinel
'SHADY LADY' COBURN MAKES THIS PLEASANTLY HUMOROUS
Rates • • + generally
Universal
94 minutes

With that lovable rogue, Charles Coburn, reveling in another rich comedy role, "Shady Lady" becomes highly entertaining fare for general audiences. While its formula "cheating chesters" plot holds few surprises for picture-wise audiences and much of the action is melodramatic and implausible, the picture moves at a rather snappy pace with time out for three song interludes. These are agreeably rendered in an elaborate nightclub setting by Ginny Simms, but only the old favorite, "Cuddle Up a Little Closer," stands out. Except for a delightful park bench episode, wherein Joe Frisco gives a bum's advice to the love-lorn, it's Coburn's picture and his saucy manner, middle-aged love-making and witty lines are worthy of stronger story material. Title and name make it suitable for the top spot on the average dualler.

Released from a year's "stretch" in a Kentucky prison, Charles Coburn, jovial professional card sharp, is taken in hand by his niece, Ginny Simms, who hopes to reform him during her singing engagement at a Chicago nightclub. Coburn is delighted to find that Alan Curtis, owner of the club, runs a back room, high stakes poker game and, by pretending to be a novice, he sits in on a game which is abruptly called off when Robert Paige, young district attorney, raids the club. Because Curtis is holding a compromising photograph of himself with Paige's sister, Martha O'Driscoll, the latter always tips off the gamblers and makes her brother look ridiculous. Paige starts to fail for Miss Simms and even Coburn becomes romantically interested in Kathleen Howard, Paige's aunt who controls the family fortune. When Paige shows Curtis' photo and uncovers his racketeering activities, the latter sends him the compromising photo. Paige is stumped until Miss Simms persuades Coburn to gamble with Curtis and win his cigarette case containing the negative of the valuable photo. With the negative destroyed, Miss O'Driscoll is freed from Curtis' domination and Paige can marry Miss Simms. Even Coburn decides to reform and run the club which Miss Howard buys for him.

While Ginny Simms' forte is singing, she acts capably enough and takes part in a sophisticated romance with Robert Paige. The latter is acceptable — no more — as the stuffy young district attorney, but Martha O'Driscoll and Alan Curtis do well in more dramatic roles. Kathleen Howard also stands out as the wise old aunt, nicknamed "Buchle." 

'MAN FROM OKLAHOMA' ANOTHER GOOD ROY ROGERS VEHICLE
Rates • • • where Rogers is a favorite; good dueller elsewhere
Republic
68 minutes
Roy Rogers, Dale Evans, George "Gabby" Hayes, Roger Pryor, Maude Eburne, Arthur Loft, Sam Flint, Si Jenks, June Clyde, Edmund Cobb, George Sherwood, Elaine Lange, Charles Soldani, Eddie Kane, Bob Nolan and the Sons of the Pioneers, Trigger. Directed by Frank McDonald.

Roy Rogers' latest is a good new modern western which stresses songs and comedy instead of fighting and shooting action. This should clean up where Rogers is popular and it should have almost as much appeal to the general public as it does to the cowboy addicts. Like others in Republic's high-ranking western musical series, "The Man from Oklahoma" has the pulchritudinous songstress, Dale Evans, to warble such numbers as the popular: "I'm Beginning to See the Light" and Rogers and the Sons of the Pioneers to sing lively tunes like "The Martins and the Guys" and "Draggin' the Wagon." There's a comedy aplenty supplied by the be-whiskered George "Gabby" Hayes and a feminine counterpart, the crochety old Maude Eburne. Although the early scenes are devoted to humorous by-play and a formula western feud plot, the climax contains a thrilling wagon race with spills, prairie fires and an accompanying newsreel camera — to add a modern note and to help foil the villain as well. It ends with all hands lifting their voices in a typical comedy finale.

Roy Rogers and the Sons of the Pioneers, a group of strumming musicians, audition in New York for Arthur Loft, a supposed radio producer, who bilks them out of their $900 grubstake before running out on them. Summoned home to Oklahoma by a telegram saying George "Gabby" Hayes has had a stroke, Roy is forced to borrow money from Dale Evans, a nightclub singer and a member of a family that has been feuding with Rogers' clan for years. Miss Evans also goes to Oklahoma when she hears from her grandmother, Maude Eburne, that Rogers-Hayes clan is ganging up on her. In Cherokee City, banners announce the annual Oklahoma Land Rush celebration with a wagon race replicas of the 1889 land grab race. Various complications ensue when Rogers discovers that Gabby's telegram was a fake and that he wanted Roy to help him investigate Roger Pryor, who has been buying up land in the vicinity. Both Rogers and Miss Eburne, as well as Pryor, enter teams in the race and both clans offer a deed to valuable land to the winner. Only Pryor knows that the land contains oil and he starts a brush fire in an attempt to stop Rogers' team and he later weakens the coupling pole on his wagon to make it collapse. Although Pryor is declared winner, a newsreel shot of the race shows up his dirty work and saves the deed which Rogers and Miss Evans decide to share.

Roy Rogers gives his usual likable, easy-going performance and Miss Evans handles the feminine lead with ease and assurance. Maude Eburne is amusing as the gun-totin' grandma and Roger Pryor is well cast in the villainous role.

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PRACTICAL

Above all else FILM BULLETIN reviews aim to give the exhibitor the practical facts about the new pictures, in order that they might be of concrete value to the theatreman when he buys, books and advertises.

SEPTEMBER 17, 1945 17
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Watch for his first "GOOD NEWS" for the screen!
EINFELD RESIGNS AS WARNER V. P.

S. Charles Einfeld, vice-president of Warners in charge of national advertising, publicity and exploitation, resigned last night after a 25-year association with the organization. Despite Einfeld's statement that he had no immediate plans for affiliation with another company, rumors were rife that a number of offers had been submitted to him for top spots in other major production-distribution companies.

Next to Harry M. and Jack L. Warner, Einfeld held the highest position in the company. He was elected to the Warner vice-presidency 10 years ago, to succeed inactive William C. Bowers in the industry at 33. He transferred his headquarters from the East to the Burbank studios to become an important force in production, where in addition to functioning as director of advertising and publicity, Einfeld was consultant on Warner sales, production, export and financial policies. The home office publicity department has been under the direction of Mort Brilliant in Einfeld's stead and this will continue. Charles Einfeld, director of studio publicity, was expected to assume charge in Hollywood.

CIE TRIAL COMMITTEE FORMED

A special committee of the Conference of Independent Exhibitors on the consent decree which is to keep close tabs on the trial of the Government suit against the major distributors was announced last week by Allied States Association. The committee will cooperate with Government counsel in such ways and to such extent as may be agreeable.

The complete committee is as follows: Jesse L. Stern, moderator of the CIE and president, Unaffiliated Independent Exhibitors, New York; Robert E. Poole, executive secretary, Pacific Coast Conference of Independent Exhibitors; Nathan Yamin, chairman, Independent Exhibitors, Inc., New England; Sidney E. Samuelson, general manager, Allied Independent Owners of New England; Philadelphia; Irving Dillingham, eastern regional vice-president, Allied States Association; Maxwell Alderman, secretary, Allied of Connecticut, and A. F. Myers, chairman of the board and general counsel of Allied.

SURPLUS 16MM EQUIPMENT TO SCHOOLS

Despite the announcement by the Surplus Property Board that all 16mm. equipment and films to be disposed of by the Armed Forces will be made available at low cost to schools and other educational institutions unable to afford them at retail prices, Congress has refused to furnish any of this equipment to schools. It will fall into the hands of traveling show establishments and other interests still remained wary of the danger of “jacksrabit” 16mm. units which would drain patronage of standard exhibition. Therefore, the SPB decision was in accord with the purpose of the Surplus Property Act which, among other things, authorizes distribution of surplus goods for public health and educational use on the basis of community need and public benefit.

The need for a close watch on and protection against the low-cost, mushrooming 16mm. exhibition was emphasized at the national board meeting of National Allied in Pittsburgh, recently.

Estimates of 16mm. projectors in use run as high as 70,000. This, in spite of priority controls in use during the war when approximately 40,000 were in use. Sound projectors were purchased by the Armed Forces and Government agencies. Most of these machines are now in non-theatrical use, but the nature of the equipment permits transfer to competitive locations with very little hardship or expense. Added to these is the tremendous backlog of orders which equipment manufacturers are beginning to fill. In Hollywood, producers were planning 16mm. production both for educational and advertising-sponsoring subjects and for uncontrollable 16mm. release in direct competition with established theatres.

THEATRES PICKETED BY STUDIO STRIKERS

Activity in the studio strike situation seemed to center about the most effective weapon the strikers have yet found—the pickets. According to reports by film-exhibiting films produced by the studios involved. Members of New York locals affiliated with striking Hollywood unions met last week to act on a resolution committing the memberships to support the strike. Submitted by Roger McDonald, Conference of Studio Unions envoy, the resolution will cease the producers for “continuing defiance of War Labor Board and National Board directives” and will call for the immediate enlistment of union members for picket duty in front of New York theatres.

Meanwhile, picketing in Los Angeles reached a peak of 27 theatres affected with the Strike Strategy Committee enthusiastic about the effect of the picket lines. The Committee expected even greater results with organization of picket lines in front of theatres in other cities, including San Francisco, Seattle, Portland and Tacoma.

On the other side of the strike fence, the IATSE certified the Studio Mechanics Local 438, partially made up of replacements for strikers and “workers who don’t properly belong to our local,” according to IA vice-president Roy Brewer. The new charter, the fifth issued by the IA since the outbreak of the strike, was issued despite the AFL executive council directives ordering cancellation of the four charters already issued to cover carpenters, painters, machinists and art craftsmen.

(Continued on Page 34)

PEOPLE

Kenneth M. Young, chairman of the board of Pathe Industries, Inc., was elected to the presidency of PRC Pictures, succeeding Leon Fromkess, recently resigned. The Board confirmed the appointment of Reeyes Espy as vice-president in charge of production and of Harry Thomas as vice-president in charge of distribution.

John F. Reeder, vice-president of Young & Rubicam, was appointed vice-president and general manager of Walt Disney Productions. Following the resignation of Walt Disney as president, Reeder will become chairman of the board and the change whereby Roy O. Disney, formerly in Reeder’s present post, becomes president. Reeder was named production and studio manager of the company.

Louis Lober, chief of the overseas branch of the Motion Picture bureau of the U. S. Information Service, will join Loew’s International soon as assistant director of Europe, North Africa and the Middle East.

Louis Poeldes was appointed to Universal’s newly created post of general sales manager for Europe to work under Harry Novak, Universal’s Continental supervisor, and will headquarter in Paris.

Carl Lerner’s resignation as general sales manager of United Artists was reported to have been submitted last week. According to the report, it was understood that Lerner will become associated with Howard Hughes in an executive and sales capacity.

Arnold Stoltz was appointed public relations and advertising director of PRC, Harry Thomas, vice-president and general sales manager announced. Stoltz, serving as head of the Eastern ad dept, succeeds Don McElwaine, who resigned recently. Robert Goodfied was named assistant to Stoltz and will serve as liaison between the studio and the home office.

Jack Bloom was assigned as executive assistant to W. C. Gebhard, 20th-Century-Fox Central and Canadian Sales Manager, E. H. Collins to home office executive representative of Herman Wolber, West Coast and Harry G. Ballance, Southern sales heads. F. X. Carroll was named manager of the contract department, replacing Harry Fonster, resigned.

Coral Paulson, ad-pub-exploitation director of Columbia, returned to active duty at the post following his discharge from the Army and a short vacation.

Commander Arthur A. Schmidt will join Columbia in an executive capacity after his release September 17 from active duty in the U. S. Navy, Harry Cohn, president, announced. His post will be special assistant subject to advice and consent of the President. Schmidt was formerly publicity manager of M-G-M. Edward M. Smithefield was named national captain of United Artists Theaters, 1800 Grad Sears Drive.

B. D. Stoner was appointed manager of 20th-Fox San Francisco branch. A veteran film executive, Stoner recently head of Pittsburgh film-buying combine.

Joe Pavone is the new manager of Monogram’s New Haven exchange.

Leon Roth was appointed Pressbook Editor at United Artists. Harry Buchanan, director of publicity and advertising, announced. Roth was formerly with the newspaper and has been serving as acting pressbook editor for the past three months.
"LOVE LETTERS"... A Love Lie Leads To Murder!

The Film Bulletin review reported that Love Letters is a "tender and moving love story... certain to appeal deeply to the feminine trade." That, Mr. Showman well knows, means it has strong boxoffice potentialities which will be realized in situations where this picture's selling angles are presented to the public. It's a rather odd and tragic love drama Love Letters tells, of one soldier's vicarious romance with his friend's wife-to-be by writing the letters his chum sends to the girl. There ensue complications, not the least of which is the murder of the chum and the marriage of the letter-writer to his lovely widow. In brief, this movie has far more than the usual number of exploitation angles — tender love, murder, mystery, sacrifice. Properly sold, Love Letters figures to be a good grosser.

(Continued on Next Page)
1. In Italy, serious, poetic Alan Quinton (Joseph Cotten) writes beautiful love letters to a girl, Victoria, in England, over the name of his fellow officer, Roger Morland (Robert Sully). The latter goes home to England and marries Victoria.

2. Quinton is seriously wounded, but returns to England where he attends a party and meets a strange girl known simply as Singleton (Jennifer Jones). He is fascinated by her and learns later that she is Morland's widow, Victoria, that she is an amnesia victim since the day her husband was found murdered, a crime for which she served a short sentence.

3. Alan and Victoria are soon deeply in love and he wishes to marry her, despite the fear that she might some day regain her memory and learn that he wrote those letters for Morland.

4. Alan visits Victoria's paralytic foster mother, Beatrice Remington (Gladys Cooper) to ask permission to marry her.

5. Their marriage is an idyl of happiness until Victoria insists upon visiting the house where the tragedy with her first husband occurred. There, a letter delivered by the postman stirs vague memories of the past.

6. Beatrice Remington comes to that house and reconstructs for Victoria the events of the night her husband was murdered. She tells the girl that her husband, in a drunken rage, struck her and that she, Beatrice, killed him with a knife she held. Her memory restored and her name cleared, Victoria is free to continue her happy life with Alan, whose love letters first brought her happiness.
COLUMBIA

A serial, a western and two lesser features wound up production this week, leaving the lot with "Until the Clouds Roll By" (Chester Morris-Margaret Chapman), "Song of Broadway" (Reynolds-Brady), "Tars and Spars" (Drake-Blair), the Technicolor musical, "Life With Blonde" (Singleton-Lake) and "Gilda." Only new starter on the lot is the latter Hayworth picture, in which Mr. Hayworth is asserting herself as a dramatic actress sans dancing. There are a lot of chips down on "Gilda," not the least of which is the Hayworth without the dancing.

The long-talked-of Jolson biography is about set for production with a tentative starting date set for late September. H. Bruce Humberstone has been borrowed from 20th Century-Fox to direct "The Life of Al Jolson." Sidney Skolsky, well-known columnist, is producing and the film will be done in Technicolor.

Don Hartman, one of the screen's top writers, has been signed by the studio to a producer's contract. His first job will be a Rita Hayworth musical titled as "42nd Street," which follows immediately after the completion of the star's current effort, "Gilda." Hartman's last important stints were for Samuel Goldwyn, for whom he did the screenplays on "Up in Arms" and "The Princess and the Pirate." He served as associate producer on both films and there was not always perfect accord between the two men, so when he completed his job on the Kaye picture his association with Goldwyn terminated. At Columbia, he should have free range since producers of his scope are not too numerous on the Columbia roster.

METRO-GOLDWYN-MAYER

Despite the rumor that Charles Einfeld might join Mark Herringer at Universal, the feeling at Metro seems that he might wind up in a production berth here. Executives on this lot seem to feel he would be an asset to their production department.

Lowery program announced last week by Arthur Lowery, President of Lowery's International, is the greatest international building project attempted by a film company. The plan, which will launch the synchronization in Spanish-speaking America, includes the construction of theatres and office buildings. In Colombia, there is a 2,000 seat theatre under construction at Cali. In Barranquilla, the Lowey theatre is being completely remodeled. In Medellin, a new theatre has recently been acquired. Valparaiso, Chile, will have a new 2,200 seat house. A new office building and theatre goes up in Havana, Cuba. Buenos Aires will have a new ten-story Lowey building and a 3,000 seat theatre. All of this means that the studio has found its experiment in all Spanish pictures successful and is now ready to proceed with all stops pulled for that South American market.

Busby Berkeley is back at the studio and has already received his first assignment, "Till the Clouds Roll By," the life story of Jerome Kern, co-starring Kathryn Grayson and Robert Walker. Berkeley pioneered musicals at Warners with the well-remembered "42nd Street" and "Gold Diggers" series. Arthur Freed will produce the film. The combination of Freed-Berkeley and Kern music augurs well for a top musical production. Scheduled start is late fall.

Many issues ago we reported that "Ziegfeld Follies" was proving troublesome in production and might require some extensive reshooting, a story MGM denied. It was made at tremendous costs and with maximum directorial and production problems. Now, it's finally cut and on the road, but we hope to keep it away from the big opening in the east on a road-show basis. Since then, rumors flew thick and fast that it was going to be re-shot partially. That was denied vehemently by the studio, but it was finally conceded that Producer Freed was going to film a new ending. Now, it would seem, the ending will be a big production finale with all hands on film and the biggest angles in his possession. Mr. Ziegfeld (William Powell) approving the proceedings from a heavenly retreat.

The Rose Franken play, "Soldier's Wife," goes before the cameras shortly with Eddie Buzzell as director. George Haight will produce the film, based on a series of letters written by a wounded GI by his wife. No casting has been announced as yet. Edward Arnold and Marie Wilson have been added to the cast of "No Leave, No Love," which stars Van Johnson and Peter Kirkwood. Charles Martin is making his directorial debut for Joe Pasternak on this one.

With eleven pictures shooting currently, the studio has hit a four-year production peak. Two more are scheduled for starting within the week and seven are in various stages of editing. The new starter on the production schedule is another Technicolor musical under the aegis of the Pasternak-Sidney controls. "Hollywood," starring Walter Pidgeon with Ilona Massey, Jane Powell, Roddy McDowall, Jose Iturbi and Xavier Cugat and his band. Continuing in production are: "The Green Years" (Coburn-Drake), "Bad Bascomb" (Beery-Brien), "Boy's Ranch" (Craig-Jenkins), "Foolish Saint" (Powell-Williams), "Postman Always Rings Twice" (Turner-Garfield), "The Big Shore Leave" — formerly "This Strange Adventure" — (Gable-Garson), "Up Goes Maisie" (Sothern-Murphy), "What Next, Corporal Hargrove?" (Walker-Porter) and the ill-starred "The Yearling" (Pecck-Jarman).

This studio is busily preparing material for its men in service so as to be ready when they return. "High Barbary," an Everett Riskin production, or "Romance of Rosy Range," a Jack Cummings production, are both ready for Col. Jimmy Stewart's ok. Arthur Freed has "Jumbo" set for Mickey Rooney. "Whistling in Hollywood" is ready for Red Skelton. Gene Kelly is working on "Cabbages and Kings" as his first post-war picture, Pasternak producing. This is to be done in the lavish MGM Technicolor technique from a story by Stella Ungar with music by Alec Wilder and Dick Steinberg. One of MGM's promising young actors, has served notice that he will be out of the service in 30 days. He will head directly back to the studio.

Frank Sinatra's new five-year deal with MGM calls for ten pictures during the term of the contract with RKO allotted three of The Voice's films.

Van Heflin, recently released from Army service, may test legally his contract with MGM. Heflin claims he should be receiving the highest salary of his term now, skipping the two years while he was in service. The studio maintains that he has not fulfilled the two years elapsed by serving in the armed forces and that they are entitled to his services at the salary set by contract for those two years, and then the normal completion of the contract. It is an interesting legal point and one that will cause wide concern and comment since many returning actors will find themselves in Van's position and his situation if it comes to court, may well prove a test case.

MONOGRAM

In line with the expansion plans announced earlier, this studio is proceeding with the construction of a new stage, to be known as Stage 4. A sub-floor will occupy the street level to house the publicity department, scene docks, prop rooms, camera department, portrait gallery, and cutting rooms. The stage itself will be 125 by 200 feet and the building is set to cost $250,000. The executive building is having a second floor added at a cost of $55,000. A new commissary building will be erected for $50,000.
and a new mill and carpenter shop goes for $25,000. It begins to look as if Monogram is really out for a post-war expansion program to lift it up the production ladder. Now if they expend a corresponding amount of effort and money on the pictures, this outfit will really be something.

The backlog here has a round dozen films awaiting release dates. Listed are: "Sunnybom Sue" (Gale Storm-Phill Rehan), "Suspense" (Warren William-Anne Gwynne), "Alotment Wives" (Kodak-Francois-Debra Paget), "Tina Kimberly" (Gale Storm-Phill Rehan), "The Shanghai Cobra" (Sidney Toler), "The Strange Mr. Gregory" (Edmund Lowe-Jean Rogers), "Come Out Fighting" (East Side Kids), "The Lost Trail" (Johnny Mack Brown), "Xenon the Carver" (Robert Lowery-Doris Merrick), "South of the Rio Grande" (Cisco Kid feature), "Riders of the Dawn" (Jimmy Wakely) and "Border Bandits" (Johnny Mack Brown)

Two new starters this week are a Chan feature, "Charlie Chan in Mexico" (Toler) and another Jimmy Wakely western, "On the Cherokee Trail."

PARAMOUNT

Second quarter returns show a healthy profit figure for the Paramount of $4,840,000 after interest and charges, as of June 30, 1945. The six-month period ending the same time lists $8,487,000 as the earned figure. Vice-president, sales chief Charles M. Rea-
gan announced that 15,008 theatres in the nation played a Para-
mount picture during the week Sept. 2-8 in celebration of the company's Third-of-a-Century anniversary.

Oiva de Havilland, having just completed "To Each His Own" signed the picture's contract with this studio. This is the star's first studio contract since she settled her difficulties with the Warners. None of the pictures to fulfill the contract have been named, as yet. William Holden has been released from a 5 year contract to return to his old lot.

Currently, Paramount and 20th Century-Fox are dickering over rights to the title, "Sentimental Journey," on which both claim priority. Both studios filed the title with the Hays office. 20th already has its picture under way, but Paramount claims first call. Sol C. Seigel announces he will start his production "or about September 17" and settlement will have to come later.

Hal Wallis has signed Barbara Stanwyck for the lead in "Love Lies Dying." Lewis Milestone will direct and the story role is said to bear a similarity to the one she played so well in "Double Indemnity."

Only new starter on this lot is the Technicolor production of "Monseigneur Beauche" (Bob Hope). Hope, just back from his latest European tour, will begin giving his full time to pictures and radio now that his overseas job is done. Few, if any, Holly-
wood personalities equalled the contribution this man made with a minimum of pomp and publicity.

Continuing in production are: "Blue Skies" (Crosby-Astaire) and "The Bride Wore Boots" (Barbara Stanwyck-Bob Cummings).

PRC

Much conjecture and many rumors, all unconfirmed, flew when suddenly Leon Proutnikoff, and film industry heavy, joined Mc-
Elwaine, as well as lesser people in the studio resigned. Follow-
ing this came word that the entire foreign department, headed by Robert Sosna, had resigned although they agreed to stay until replacements could be made. The move put production virtually at a standstill with no one certain of what course might be taken. Reeves Eager stepped in as vice-president in charge of production and, after conferences with board Chairman Kenneth Young, an-
ounced 14 productions set for immediate production. Ben Sch-
well has returned to temporary duty. Arnold Stoltz has been named assistant head of publicity and advertising for the company. McElwaine is remaining, for the time at least, as head of the studio publicity and Robert Goodfied is heading here from the east to serve as liaison between New York and Hollywood offices.

No change in personnel has been announced by Mr. Eager but it is hoped that whatever the cause for such a blanket walk-out has been removed. This studio started out with high promises about production and distribution but the difficulties seemed to have mounted much faster than production. The cause of the production has been under par, even for independent pictures and undoubtedly the rift was caused in part by studio protests about the quality of the films, made by the company, which is a subsidiary of Pathé Industries, Inc., will undoubtedly right its problems since there is money for the purpose.

Only one small effort is on the sound stages and that is an unnumbered Mister Griffith project featuring Crabbe, Al St. John and Evelyn Finley. Martin Mooney has an important role in preparation for production but no announcement has been made on them.

Meanwhile the Russell Birdwell story, "I Ring Doorbells," which was to have had Rudy Vallee in the role of Birdwell, has not started and announcement has been made that Vallee is out of the role.

REPUBLIC

Harry Grey has ended a 14-year association with this studio by tendering his resignation to President Herbert J. Yates. Grey, who was serving as producer on the lot, allegedly disagreed with the type of product he was being given to work on. He joined the studio in 1931 to organize a music department. Later, he developed the Western features which proved so profitable for the company and produced a number of the top musicals and dramatic features. Mr. Grey has made no announcement of his future plans.

"Love, Honor and Goodbye," in which Virginia Bruce and Edward Ashley are co-starred, is going to have the benefit of a $250,000 ad campaign in pre-release exploitation. Fan magazines, general magazines, and radio will be the main media used. Key cities will get special local promotion, while the national campaign will hit spot announcements on the air as well as page advertising.

Ben Hecht, who recently signed a Republic writer-producer pact with President Herbert J. Yates to produce and write two pictures annually, is expected at the studio within the next ten days. Hecht has named Lee Garmes as his first cameraman and announced that the production unit will be a basic structure of four.
was issued by Mr. Cooper’s attorney and that is a very final that.

Edward G. Robinson and Loretta Young have been selected by William Goetz to star with Orson Welles in International’s next picture, “The Stranger.” Production is scheduled for October 1st. Major Anthony Veiller is now writing the final script.

S. P. Eagle is the producer.

20TH CENTURY-FOX

With the new production year just going into motion, it is expected that most of the major studios will send forth impressive (and familiar) expansion plans in keeping with the release of film and technicians from Army control. Darryl F. Zanuck modestly announces that the budget for his studio for the year 1945-46 is to be $5,435,360, $252,104 above the current budget, which was in itself an all-time high. This is in keeping with the line exhibitors hear from this and other studios every season, so hold your hats, boys.

Twenty-four “high budget” productions are scheduled for delivery to exhibitors and Zanuck pointed out that there are five finished films ready on the schedule, eight more either nearly finished or in process of completion and three in production, which means that 2/3 of the current year is ready set. The 24-film program will have eight in Technicolor; about 12 will be based on best-sellers and several will come from Broadway hit plays which are ready.

Casting difficulties have hit the production of “Razno’s Edge.” George Cukor has been signed as producer-director. Clifton Webb and the newly signed Nancy Guild have been signed for roles. Also Cukor’s new project is set as a Somerset Maugham to do the narration. Top femme lead in the film is either for Joan Fontaine or sister Olivia de Havilland. But no decisions have been made and the picture’s start has been moved up to January 1st because of the production difficulties.

The studio and its subsidiary holdings of theatres has chalked up a neat six-months profit of $5,435,360 after all charges, as of June 30. Despite the impressiveness of this good round sum the figure for the second quarter last year was even more, $6,388,453. Pity poor 20th Century, its profits are shrinking? Someone might feel the axe soon if this trend continues.

Producer-director Otto Preminger has fired the starting gun on his production of “Summer Holiday” with the full plash treatment in effect. The film, being done in Technicolor, has a cast including Jeanne Crain, Cornel Wilde, Linda Darnell, Walter Brennan, William Eythe, Dorothy Gish and Barbara Whiting.

Continuing in production are: “Smoky” (MacMurray-Baxter) and “Doll Face” (Miranda-O’Keefe).

UNITED ARTISTS

Howard Hughes, the comet character who Zooms through the Hollywood horizon every now and then with some startling announcements and achievements, is back in the limelight with news of a corporation which may well give the UA boys something to shoot at. Hughes has just announced that UA and UA productions and distribution of films with a vengeance. He is building his own studio here large enough to house five pictures at one time. He is going to offer every possible incentive to the biggest independent producers in the business who will offer producers a financing arrangement for their product and a ready-made distribution program handled through a new exchange system. Carl Leserman, presently UA sales manager, is reported set to be Hughes’ sales chief. There is no doubt that Hughes’ wealth and initiative could build this new production-distribution unit into a real competitor for UA.

Edward Small has set in motion the organization of a company to handle independent production. It is called the Motion Picture Investors Corporation and with Small starting the enterprise are B. B. Kahane, Daniel T. O’Shea, J. R. McDonough, Maury Cohen and Ernest Scallon.

Monroe Greenthal, just released from the Army, is coming out to Hollywood to handle advertising and publicity for Mary Pickford on her two pictures to be made for UA release. Thus far, the Pickford films have been just rumored and, in the case of “One Touch of Venus,” the music suits for unfulfilled contracts.

Meanwhile, on the UA lot there is only one film in production, a carry-over, “Breakfast In Hollywood,” the Golden film with Tino Buonnan and Bonita Granville.

UNIVERSAL

A budget-up story comes from Universal, too, with the announcement that the 1945-46 budget for film making will be raised $10,000,000. Fifty-five pictures are scheduled for release during the new season, five of which will be outside productions released by U. Walter Wagner. Diana Productions and J. H. Skirball-Bruce Manning Productions will be the outside contributors.

Among the specials to come are two Technicolor productions: “Canyon Passage” (Andrews-Donlevy-Hayward) and “Face” (Zanuck-Tone), which is expected to be a very fine example of the D. G. L. reps and other exhibitors. The former is already Fritz Lang’s and John Bennett and Walter Wagner, now has “Scarlet Street” in work with Miss Bennett, Edward G. Robinson and Dan Dur- ye. Miss Bennett has just signed a new contract for another picture with the company, while it will come from Skirball and Manning with Myrna Loy and Don Ameche co-starred. Claudette Colbert and Ameche are also set for another picture for this unit from an original by Bruce Manning and Mark Hellinger as producer and the possibility that Charles Einfeld, who resigned his 22 years affiliation with Warners recently, may join the producer. Universal is already boasting of the big thing the Wiliamson-Wagner production and is already reviving their list of loan-out stars. Dana Andrews, Don Ameche, Charles Coburn, Brian Donlevy, Dan Dur- ye, Dean Harens, Allan Jones, Boris Karloff, Charles Laughton, J. Mockely, Claudette Colbert, Dorothy Jordan, Walter Brennan, Franchot Tone, Joan Bennett, Claudette Colbert, Joan Davis, Merle Oberon, Myrna Loy and Zorina are all names which will be appearing on Universal credit sheets this year. Charles, too, is scheduled for a twin-job of producer and star of one picture.

Universal’s own 1945-46 program is highlighted by two Durbin films, one now in production. “Because of Him” (Durbin-Wagner) is a Technicolor production (Andrews-Donlevy-Hayward), “Because of Him” (Durbin-Tone), “The Daltons Ride Again” (O’Driscoll) and “Scarlet Street” (Bennett-Robinson).

WARNER BROS.

No one believed that Charles Einfeld, who has done such a big exploitation job for Warners for many years, would actually leave the company. But he has, after 22 years of association. Reason for the resignation thought out. It is expected that Charles will plan to go into picture production on his own and the rumor is that he may join Hellinger persists. Einfeld was a vice-president of the company. Mort Blumenstock, a very capable fellow, is probably given over his tasks on that account and parting, his other chores being divided among several executives.

We see that Andrea King and Janis Paige has been named to “full stardom” at this plant. Strange, but we rather suspected that stars were made, not appointed. We hope these two girls will make the grade, but until their pictures warrant stardom, we doubt that Mr. and Mrs. J. Q. Public will be much impressed.

Seven important story properties have been purchased by the studio within the last month. Executive Producer Jack L. War- ner has bought “Unsuspected,” a serial now running in the Saturday Evening Post by Charlotte Armstrong; “Men Without Friends,” by Margaret Echard; “Stallion Road,” by Stephen Longstreet, “Iron Gate,” by Margaret Miller; “Sentimental Reasons,” by Barron Paret, and “Cry Wolf,” by Marjorie Carleton. Tentative castings have been pencilled in on some of these stories. Robert Alda is slated for “Unsuspected”; Errol Flynn and Ida Lupino for “Stallion Road”; Eleanor Parker for “Jealous House”; Joan Crawford for “Sentimental Reasons”; Barbara Stanwyck and Dennis Morgan for “Cry Wolf.” Second for Durbin will be “Letters of An Unknown Woman,” another experimental in drama by the girl who should sing. “As It Was Before,” the Pirandello play, with Merle Oberon and Charles Korvin, is expected to be an imposing “Boy Wonder” and “Buck Privates Come Home,” Yvonne De Carlo will be seen in “Frontier Gal,” already completed, and “Heat Wave” which will have for background the Hollywood-Knotsloe studio.

The company is trying to get Charles Boyer for the star role in “White Tie and Tails,” but if he is not available they will use Charles Korvin, and this should be the break that Korvin, a good actor with great charm and warmth, merits. If he can only change his present low boxoffice rank. Fans liked him in the Arsene Lupin picture. They will see him again with Oberon in “As It Was Before,” and this third try, if his studio gives it to him, should be the trice.

Four in production on the lot this week: “Canyon Passage,” a Technicolor production (Andrews-Donlevy-Hayward), “Because of Him” (Durbin-Tone), ”The Daltons Ride Again” (O’Driscoll) and “Scarlet Street” (Bennett-Robinson). 

SEPTEMBER 17, 1945

25
In the Release Chart, the date under "Details under title" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

**Gilda**
Drama—Started September 4
Cast: Rita Hayworth, Glenn Ford, George Macready, Joseph Cotten

**Life With Blondie**
(Other Details September 3)
Story: Daisy becomes a pin-up dog and famous. When at attempt to steal her is made by gamblers, Dagwood succeeds in saving the dog and the phony.

**Phantom of the Desert**
(Other Details September 3)
Story: Durango Kid held for court martial for a theft, breaks out of Army jail, and tracks down the real criminal to clear his own name.

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**NEW PRODUCTIONS**

**HOLIDAY IN MEXICO** (Technicolor)
Musical—Started August 27
Cast: Walter Abel, Deanna Durbin, Jean Massey, Jane Powell Rodd McRae, Dowell, Xavier Cugat and Orchestra, Jose Iturbi.

---

**NEW PRODUCTIONS**

**HOLIDAY IN MEXICO** (Technicolor)
Musical—Started August 27
Cast: Walter Abel, Deanna Durbin, Jean Massey, Jane Powell Rodd McRae, Dowell, Xavier Cugat and Orchestra, Jose Iturbi.

---

**NEW PRODUCTIONS**

**METRO-GOLDWYN-MAYER**
1945-46 Features Completed (31) In Production (0) 1945-46 Features Completed (18) In Production (11)
UNIVERSAL

NEW PRODUCTIONS

GUN TOWN

(Details under Other September 3)

Story: An Andrews in love with best friend's girl. It is set in 1876 and when she tries to arrange for his murder, Andrews defends him but he is ultimately killed.

RELEASE CHART

In Production

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scarlet Street</td>
<td>1944-46</td>
<td>Robinson-Bennett</td>
</tr>
<tr>
<td>Secret Room</td>
<td>1944-46</td>
<td>Dietrich-Tuces</td>
</tr>
<tr>
<td>Silver Streak</td>
<td>1944-46</td>
<td>Andrews-Hayward</td>
</tr>
<tr>
<td>The Red Coats</td>
<td>1944-46</td>
<td>Curtis-Diorio-Grissel</td>
</tr>
</tbody>
</table>

In Production (0)

1941-45 Features (48)
Completed (48) In Production (0)

In Production (0)

1945-46 Features (48)
Completed (48) In Production (0)

In Production (0)

NEW PRODUCTIONS

VERIDIC

Murder Mystery—Started September 4

Cast: Sidney Greenstreet, Peter Lorre, Joan Lorring.

Director: Den Siegel

Producer: William Jacobs

Story: From Sanyang novel of London police who plans and executes what he considers to be perfect crime.

RELEASE CHART

In Production

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Confession Bent</td>
<td>1944-45</td>
<td>Boyer-Bially</td>
</tr>
<tr>
<td>Her Kind of Man</td>
<td>1944-45</td>
<td>Morgan-Robertson</td>
</tr>
<tr>
<td>Never Say Goodbye</td>
<td>1944-45</td>
<td>Fisher-Kerr</td>
</tr>
<tr>
<td>Night and Day (T)</td>
<td>1944-45</td>
<td>Grant-American</td>
</tr>
<tr>
<td>Man I Love, The</td>
<td>1944-45</td>
<td>Lupino-Alfred</td>
</tr>
</tbody>
</table>

Completed (19) In Production (0)

Completed (20) In Production (6)

NEW PRODUCTIONS

WARNER BROTHERS

1944-45 Features

1945-46 Features

Jumbo-Avalon

Completed (19) In Production (0)

Completed (20) In Production (6)

NEW PRODUCTIONS

ARISIC

Arsenic and Old Lace (118)
Completed (19) Grant-Love
(111) Grant-Love
Stowework-Margan
Bogart-Hubert
12-6, 12-11, 40-20
7-23
11-12, 41-9, 42-3

Conflict (86)
Completed (19) Grant-Adams
Dame-Doris
12-11, 41-9, 42-3
10-26, 11-12, 40-20
11-12, 41-9, 42-3

Page of the Past (92)
Completed (19) Sydney-Greenstreet
Kennedy-Kennedy
8-21, 8-24, 41-9
11-25, 12-11, 40-20
12-11, 41-9, 42-3

Fafnir Whales (102)
Completed (19) Sheridan-Carron
Morgan-Reed
11-12, 41-9, 42-3
12-11, 41-9, 42-3
8-24

Escape in the Desert (79)
Completed (19) Sullivan-Davis
4-12, 11-12, 41-9
12-11, 41-9, 42-3

Hollywood Canyon (123)
Completed (19) All-Star
Bowen-Stoupere-
Westwork-Margan
12-6, 12-11, 40-20
7-23
11-12, 41-9, 42-3

Hotel Berlin (98)
Completed (19) King-Duquette
Kemp-Deville
12-6, 12-11, 40-20
7-23
11-12, 41-9, 42-3

Juno (106)
Completed (19) Reynolds-Hardin
12-6, 12-11, 40-20
7-23
11-12, 41-9, 42-3

Justice (142)
Completed (19) Dobbs-Ford
12-6, 12-11, 40-20
7-23
11-12, 41-9, 42-3

King of the Castle (90)
Completed (19) Sheridan-Carron
Morgan-Reed
11-12, 41-9, 42-3
12-11, 41-9, 42-3
8-24

Racket (91)
Completed (19) Morgan-Reed
11-12, 41-9, 42-3
12-11, 41-9, 42-3
8-24

Richardson (99)
Completed (19) Morgan-Reed
11-12, 41-9, 42-3
12-11, 41-9, 42-3
8-24

That Night With You
Completed (19) Tapp-Farr
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Very Thought of You
Completed (19) Morgan-Reed
11-12, 41-9, 42-3
12-11, 41-9, 42-3
8-24

1945-46

Big Stakes, The
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Chiclure Davies
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Child's Demand
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Christmas Stocking (119)
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

The Christmas Tree (101)
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

A Dream of Love
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Riders of China City
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Rhinoceros in Blue (139)
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

San Francisco (15)
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Saratoga Trunk (129)
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Silent Witness (130)
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Three Silvermen
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Two Ten-Year-Olds
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24

Two Men, the Corral
Completed (19) Bennett-Falk
12-6, 12-11, 41-9
12-11, 41-9, 42-3
8-24
DIVORCE

A MONOGRAM PICTURE

with HELEN MACK

OME COWAN • CRAIG REYNOLDS • JONATHAN HALE

Produced by JEFFREY BERNERD and KAY FRANCIS

Directed by WILLIAM NIGH

Screenplay by Sidney Sutherland and Harvey Gates

Original Story by Sidney Sutherland

Magnetic Duo

KAY FRANCIS • BRUCE CABOT

DARING, DASHING, DANGEROUS

... AS A MAN OF MANY LOVES!

THE KIND OF EMOTIONAL

ROLE HER FANS LOVE!

HEART THROB STORY

— HOLLYWOOD REPORTER

“TIMELY... IMPRESSIVE”

— BOXOFFICE

“PLENTY TO EXPLOIT”

— MOTION PICTURE DAILY
LIFE MAGAZINE devotes 5 pages to the nation's most shocking moral problem... 

DIVORCE!

HEARST NEWSPAPERS from coast-to-coast feature weekly full-page articles by Gertrude Atherton on the subject...

DIVORCE!

And while a storm of editorials, magazine stories and air debates keep the topic hot, MONOGRAM delivers the exploitation smash of the year... 

DIVORCE!
There is only ONE Independent Exhibitors' trade paper

... and 85 percent of the theatres in the U. S. are INDEPENDENTS!
'STATE FAIR THE SCREEN'S OKLAHOMA!' — WINSTEN

(FOX)

"...Honey of a picture. It has everything, doubled and redoubled...I can't remember a musical as delightful since they started making the things. In fact, if it weren't for those wonderful Oscar Hammerstein lyrics and Richard Rodgers melodies and photographs, I wouldn't put it in this musical category. It's that good as romance. And it's also that great as the picture of all possible State Fairs... 'State Fair' is to movie musicals what 'Oklahoma' is to stage musicals." WINSTEN, N. Y. POST.

"With the musical numbers of Richard Rodgers and Oscar Hammerstein 2nd one might confidently expect this new musical to be another R-R gem...This song version of the old Will Rogers line 'Fair's better than an average screen musical, with a nice bucolic flavor here and there...Someone could do a great musical about a gay, noisy, pungent State fair, Rodgers and Hammerstein could do it. But they didn't do it this time." CROWTHER, N. Y. TIMES.

"...The gentlemen of 'Oklahoma!' have worked their zesty magic on another rustic story and turned 'State Fair' into one of the pleasantest little musical comedies you ever saw in your whole life...It is good entertainment and joy and charm spring straight from the music...Lively imagination went into the singing and staging of all the songs. This picture is no mere parade of song and dance numbers. No more contented resulted, but any loss about how to spend a casual evening for a long time to come. 'State Fair' will remain bountifully full of pleasure through visit after visit." COOK, N. Y. WORLD-TELEGRAM.

'DUFFY'S TAVERN,' LOADED WITH STARS, LAUGHS AND 'ARCHIE'

(PARAMOUNT)

"...Three large groups of entertainment seekers will not want to miss the Gargantuan feast of fun, those who dare on the program of that name, movie gluttons who feel it's a bargain to view for the price of one picture thirteen major stars and a dozen minor ones, and those who wish vaudeville were not dead...Some-thing that truly captures the spirit of real life.ibName may it be of a few hours. Perhaps it should be added for many a distaste, too. But the audience laughter is loud and long." WINSTEN, N. Y. POST.

"...For low and languid comedy that is straight down an old familiar groove, those who love to mock oneself, and those who wish it were done...It is a hodge-podge of spare-time clowning by the gang, including a large hunk of Archie. When you find 'Duffy's Tavern' fair enough." CROWTHER, N. Y. TIMES.

"...One of the best morale builders I've seen on the screen in months...Amusing screen play, has been given lavish treatment...Knockout screen entertainment...One of the best laugh provoking pictures of the current screen season." CROWTHER, N. Y. TIMES.

"...No more disappointing than one might expect. Even with the all-star cast that Paramount has tossed into this cinematic goulash, it is a rather tasteless dish...The brilliant Victor Moore is saddled with a rather ineffective screen scene of random slapstick and sentiment with his wry humor...Final sequences are sprangling but good...Paramount is making pictures the hard way when it tosses talent around as indiscriminately as it does in 'Duffy's Tavern.'" CROWTHER, N. Y. TIMES.

"...Wild, disorderly, rowdy and generally amusing revue...In spite of all the stars it includes, your favorite member of the cast is 'Archie.'...The Ed Wynn screen revue is the only point of sentimental importance...Of his amiable swaggering radio dimwit to the screen...Thrown together more casually than is usual even in these revues. That doesn't matter much...Song and dance and barker impressions come through with pretty jolly results." COOK, N. Y. WORLD-TELEGRAM.

'LOVE LETTERS' CRITICS DISAGREE — VIOLENTLY

(PARAMOUNT)

"...Whichever reputation as an actress Jennifer Jones may have got for herself in 'The Song of Bernadette,' is quite likely to suffer a terrible dent as the result of her fatuous performance in 'Love Letters'...A worse script of less expert direction has seldom been toosed at an innocent star's head...Sentimental twaddle...Mucky muddle...Mushy and pretentious direction." CROWTHER, N. Y. TIMES.

"...Compelling drama which has settled down to break records...no doubt...Jennifer Jones gives a completely bewildering performance...Warm and somewhat wistful picture, notwithstanding that the story is lonesome and musical, it is better modulated with the quieter elements of courtship and marital bliss...Blends the material with a trilling script with an air of smooth suspense." THIRER, N. Y. POST.

"...Vivatled in too many pretentious and static sequences...Might have verged on the ridiculous. That it does not do so is chiefly due to Miss Jones' subtle interpretation...Her performance is so glowing and modulated that it brings meaning to a murky script...Lessering over sequences...Where suspense is of paramount importance, it drains off during almost every take of the camera...Ending which builds up a crescendo of action, dissolves in a melodramatic, puerile and sentimental romantic triumph." BARNES, N. Y. HERALD TRIBUNE.

"...I have seldom experienced, outside of the daytime radio serials, such well-ennunciated, softly-produced and fervently-acted nonsense...Just the sort of nonsense as players are worth your watching." McMANUS, PM.

'OUR VINES HAVE TENDER GRAPE'S CALLED

(M-G-M)

"...Charming pastoral...It would indeed be a cold and distant heart that failed to respond to the boney philosophy and the tenderly sentimental vignettes of family life...Some passages seem more contrived than natural...Elloquent and touchingly simple...While this picture comes close at times to pathos, it is always skillfully rescued from the mawkish either by a line of humorous dialogue...Youngsters (not to overlook their elders) couldn't have asked for anything better." T.M.P., N. Y. TIMES.

"...A beautifully photographed, given a full share of sentimental overtones...Has the stuff that makes for movies...The kids take over in a big way. It is only a pity that Roy Rowland did not

'THE TRUE STORY' A 'MUST' AS FILM RECORD OF WAR

(JOINT ANGLO-AMERICAN FILM PLANNING COMMITTEE — DISTRIBUTED BY COLUMBIA)

"...Intelligent rather than emotional...Clear, concise picture of war...General Eisenhower's boys saw it; and although it avoids sensationalism for its own sake, its over-all impact is tremendous...One of the most important and most rewarding films of the war." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"...Epic story of Allied forces over the Germans on the Western front...Told with simplicity and dignity...elsely, eloquently...unashamedly

"...Fine and fitting climax to the series of great film documents...Tired of War pictures? This is one of which those who fought and those who waited at home should never tire." McMANUS, PM.

"...Quite a story about a quite a story about an interesting people in whose lives not much happens." COOK, N. Y. WORLD-TELEGRAM.
There's only one way to judge a picture—THRU THE BOXOFFICE! ... and that's the way to judge the surprise “sleeper” of the year.

The SOUTHERNER

And Dated for Big Business in
Palace, Indianapolis  Midland, Kansas City
Aldine, Wilmington  Loew's Rochester
Loew's, London, Ont.  Loew's, Canton
Uptown, Toronto  Valentine, Toledo
State, Providence  Loew's, Dayton
Majestic, Bridgeport  State, Altoona
Paramount, Youngstown

HITTING TOP BUSINESS!
Globe, New York  Colonial, Reading
State, Akron  State, Harrisburg
State, Norfolk  State, Richmond

and MOVEOVERS from the
State, Syracuse  State, Louisville
Century, Baltimore

DAVID L. LOEW presents
THE SOUTHERNER
A Jean Renoir production
starring
ZACHARY SCOTT • BETTY FIELD
with J. CARROL NAISS
Beulah Bondi • Percy Kilbride
Directed by JEAN RENOIR
Produced by DAVID L. LOEW and ROBERT HAKIM

Get It Today From U.A.!!
HORNE RESIGNS AS 20th-FOX AD HEAD

Hal Horne's resignation as director of advertising, publicity and exploitation of 20th Century-Fox was announced last night by Spyros Skouras, president, who added that Horne, who had given up his contract under which the company will continue to serve itself of his services as special consultant. Under the terms of the deal, Horne is free to conduct his own enterprises and to serve other interests.

The administration of the department formerly headed by Horne will remain status quo, with Charles Schlaffer, assistant director, temporarily supervising.

The departmen will meet soon in Washington with Rodkey Bash in charge of exploitation, Jules Fields heading publicity, Christy Wilbert, advertising and Ted Lloyd, radio.

Skouras praised Horne saying, "His brilliant performance contributed considerably to what have been the three most successful years in the history of the company."

FABIAN HEADS 'VICTORY LOAN'

S. H. Fabian will head the motion picture committee for the Victory Loan campaign, Oct. 29-Dec. 4, eighth and final war loan drive. Fabian, chairman of the Theatres Division of the War Activities Committee, and director of the first industry campaign to assist the Treasury in the sale of Bonds, announced that he will be assisted by a master strategy committee of all previous war bond drive chairman. These will include L. C. Griffith, Charles Skouras, Robert J. O'Donnell, Harry Brandt and Samuel Finanski.

Other committee executives will be announced later.

The master strategy committee will meet soon in Washington with Ted R. Gamble, director of the war finance division of the Treasury Department and Secretary of the Treasury Fred M. Vinson. Fabian and Gamble will go to Hollywood next week to confer with studio heads, WAC branch there and the Hollywood Victory Committee to discuss studios' participation in the campaign. A two-reel "Hollywood Victory Caravan" short is nearly completed with a cast including Robert Benchley, Humphrey Bogart, Joe Carlyle, Carmen Cavallaro, Bing Crosby, William Demarest, Donna Drake, Bob Hope, Betty Hutton, Alan Ladd, Olga San Juan, Barbara Stanwyck and Marjorie Weaver.

INTERNATIONAL VARIETY CLUBS

Extensive expansion plans which would encompass an organization abroad were revealed by the Variety Clubs of America which would change the name of the organization to International Variety Clubs.

The plans will include the formation of a Canadian tent, headed by John J. Fitzgerald, and organization of a unit in Mexico City, with annunciation of a charter for the latter expected within 60 days. Additional new tents are now forming in several of the remaining exchange centers, with the ultimate goal set at eight to 12 new units.

The Des Moines tent, definitely set for reorganization after a long period of inactivity, will receive the formation and support of A. H. Blank. The misunderstanding that with the tent's reorganization, the Raymond Blank Memorial Hospital would be called the Raymond Blank Variety Club Hospital, was cleared up when Blank declared that he desired to support and perpetuate this memorial to his son entirely on his own.

CONSTRUCTION BANS ALMOST NIL

All theatre building operations became restriction-free with the exception of new theatre construction and the latter ban was expected to be lifted momentarily last week. With ever-mounting relaxations of construction order L-41 by the War Production Board, all controls were lifted on alterations and repairs not involving exterior additions, the rebuilding of theatres destroyed by fire, flood or storm since 1942 and the construction of studio sets.

Formerly, alterations were considered as new construction and were subject to WPB approval, while repair work was permissible only in order to keep the building in working conditions, with a limit on the cost of the repairs or alterations.

INDUSTRY GIFT FILMS END OCT. 31

An estimated monetary value of $38,500,000,000 was put on the 16mm. gift films turned over by the motion picture industry to the Armed Forces for shows abroad, the War Activities Committee of the industry revealed last week in a statement by Francis S. Harmon, executive chairman.

There were 43,306 features and 33,226 short subjects, requiring approximately 500 million feet of production film. The figures include orders now in the laboratories for September and October delivery. Harmon announced that deliveries will be completed on October 31, but added that films now in Overseas Motion Picture Service would complete their play, a process which may require four to six months after the deadline.

Commendations on the industry's contribution were lavish. Secretary of War Henry L. Stimson: "These entertainment pictures have constituted one of the outstanding contributions to the maintenance of the morale of our fighting forces." Gen. Joseph W. Byrom: "I can personally testify that the soldiers have the highest regard for this entertainment. It is a pleasure to report this to and thank the industry, through your War Activities Committee, for great cooperation and generosity."

The final order of 1,000 prints of new pictures was sent to the laboratories last week by the WAC, for Navy use on small craft, which had relied on 35mm. films until the war's end permitted deck showings of 16mm. reels.

MEMOS

The nearly-month-old strike of exchange workers in Mexico City which tied up over 1,000 Mexican theatres, ended last week with both sides agreeing to a 32 per cent wage increase, in place of the 50 per cent originally demanded by the National Cinematographic Industry Workers Union. All other side issues were dropped.

Collections from the industry's 1943 drive reached a new high of $5,961,785. Nicholas M. Schonck, national chairman of the industry March of Dimes Committee, revealed at a White House conference with President Truman. He revealed that the drive was only 10 per cent below the highest total. The 1943 collections brought the industry's grand total in March of Dimes drives to $14,528,000 since 1941, the initial year collections started.

Paramount's board of directors authorized the immediate prepayment of part of $2,000,000 of its three per cent debentures, due 1955-56. After making this payment, the interest-bearing obligations the company will aggregate $10,000,000 of which $8,000,000 are debentures due 1954-55, and $2,000,000 are debentures due 1951.

American newsreels will be permitted to resume in France after a pause of 15 by the French Government. Only a single Government newsreel is permitted to be shown in French territory currently.

Liberty Pictures, the new Frank Capra-William Wyler-Sam Briskin company, will make three pictures a year for three years, releasing through RKO-Radio. Wyler and Capra each will make one picture a year and the third will be made by an outside producer with the studio supplying them. Capra's first will be "It Happened on Fifth Avenue."
OST FASCINATING FILM OF THE ENTIRE WAR!

The whole thrilling story from start to V-E Day... Now told for the first time—by the man who planned it!

Gen. Dwight D. Eisenhower's

THE TRUE GLORY

Brought to the Screen by Two Great Directors!

GARSON KANIN • CAROL REED

(for Great Britain)

Produced by COLUMBIA PICTURES

Motion Picture Industry

Exploit it to the skies— with the help of the War Department and the OWI!
China's Little Devils. The first film to tell of China's plucky child guerillas who bedevilled the Japs comes from Monogram and introduces a fetching youngster, Ducky Louie, as the leader of the young band. Paul Kelly and Harry Carey are seen as Flying Tigers who teach Ducky Commando tactics.

On Stage, Everybody... Universal presents a song-and-dance comedy with Jack Oakie, vivacious Peggy Ryan and the new dance wiz, Johnny Coy, in a vaudeville vaudeville. Oakie is an ex-vaudeville headliner who anathema is radio until daughter Peg convinces him that air shows are here to stay, whereupon Oakie shifts his divers talents to the 8th. Also cast are Julie London, Otto Kruger...
OVER 21. Columbia's screen version of the Ruth Gordon play about a 40-year-old editor who joins the Army so that he can speak with authority and his authoress wife's clandestine fill-in at his job, co-stars Irene Dunne, Alexander ("Wilson") Knox and Charles Coburn, the latter as the irate publisher left high and dry by the editor's enlistment. Charles Vidor directed.

THE SOUTHERNER
...Adapted from the novel "Hold Autumn in Your Hand," this Loew-Hakim production directed by Jean Renoir for United Artists release stars Zachary Scott and Betty Field in a tale of a Southern sharecropper's struggle for betterment. The cast includes Beulah Bondi, Percy Kilbride.
The comedy goes 'round and 'round and comes out...

RUTH TERRY • ROBERT LIVINGSTON

high-lari-ous

TELL IT TO A STAR

with
ALAN MOWBRAY
FRANKLIN PANGBORN
ISABEL RANDOLPH
EDDIE MARR
ADRIAN BOOTH
AURORA MIRANDA

Directed by
FRANK McDONALD
Screen Play by JOHN K. BUTLER
Original Story by GERALD DRAYSON ADAMS
and JOHN KRAFFT

A REPUBLIC
LIGHT-AS-A-FEATHER
MUSICAL ROMANCE
FULL OF CROWD APPEAL
CAN THE ANTI-TRUST CASE BE SETTLED?

DEPARTMENT OF JUSTICE SAYS — NOT WITHOUT DIVORCEMENT  Page 7

MO WAX SAYS — THIS IS THE MAJORS LAST CHANCE  Page 5
A premiere of boxoffice importance to every exhibitor

Noel Coward's
Blithe Spirit
in Blushing Technicolor

with REX HARRISON • CONSTANCE CUMMINGS
KAY HAMMOND and MARGARET RUTHERFORD

In Charge of Production: A. Havelock Allen, Associate Producer • Directed by David Lean • Photographed by Ronald Neame
A Two Cities Film • RELEASED THRU UNITED ARTISTS • A Noel Coward-Cineguild Production
Accorded the honor of opening the new Winter Garden, New York, on October 3rd!

Watch the business... it will do the same for you!
YOUR EARS BURNING? EVERYBODY AT WARNERS IS TALKING ABOUT WHAT WILL HAPPEN WHEN 'MILDRED PIERCE' COMES TO YOUR HOUSE!
A LAST CHANCE

In the trial brief, the text of which starts on Page 7 of this issue, the Department of Justice takes the unequivocal stand that the issue of monopoly in the motion picture industry can be resolved only by divestiture of exhibition from production and distribution. A reading of this comprehensive document leaves one with the distinct conviction that the Government has built a most formidable case against the defendants — one which their battery of talented and expensive counsel might find more than even they can cope with. It is a damning indictment of the manner in which the Big Five interlocked their operations to control the most desirable exhibition fields.

Film Bulletin has had its say from time to time about the high-handed, arrogant attitude of the film lawyers toward the other elements in the industry and in their handling of litigation. Representing firms of immense financial stature (from which they receive fabulous fees), their conduct in cases involving the United States of America has sometimes seemed to verge on the borders of insolence and disrespect for the attorneys for the Government. An observer at some of the proceedings often was struck by the impression that the film lawyers believed they could "beat" any case against their clients. And, we might add, they have enjoyed noteworthy success to date.

In all their previous negotiations with organized exhibitor groups and with the Government, they have been particularly adept at splitting legal phrases wide enough for their clients to ride roughshod through to their objectives. That's why the first decree was a bust. That's why the Department of Justice today is skeptical of any offers of compromise. It may well be, as a matter of fact, that the Government will not heed even a bona fide proffer from the defendants, but that is only a surmise.

But the wheels of democratic government turn slowly. It has taken years to assemble the mass of evidence required to document the suit and what is contained in the trial brief and in the accompanying appendices (three thick books of them) is but a sample of the effort that has been applied to this case by the Department of Justice.

Now the die has been cast for complete divestiture of theatres owned by the film companies and on October 8th in U. S. District Court of New York, the Government will start pouring the evidence into the mold. When that is done, there will be no altering its form.

Despite its readiness to try the case, the Department of Justice repeatedly has made it clear to the defendants that the Government is always willing to hear any reasonable offer of settlement. There have been several meetings between heads of the film companies, their lawyers and Attorney General Clark. To date, however, there is no word that the film people have proffered a compromise which the Government could accept or even consider without abusing the law, the interests of the public and the independent elements within our industry.

What do the film companies intend to do then, to hold fast? Have the executives been convinced by their counsel that there is still a chance to stall and win a "soft peace"?

The defendants are rich — richer than ever before — and powerful today, but the zenith is not only the peak of an incline, it is also the starting point of a decline. There must be some alert minds in the ranks of the film leaders which will rebel at the song that their bank accounts make them invulnerable. The "man with the whiskers" is a pretty tough fellow when aroused, and he has gone too far in this movie matter to let the opposition off with a slap on the wrist.

So much for the Government's position. Where are the independent exhibitors situated in this conflict? It is our opinion that we speak the mind of the vast majority of them when we repeat the statement made

(Continued on Next Page)
in a recent editorial: "A consent decree — the proper kind — could be more effective in curing the industry’s ills than a complete court victory."

If the Government should gain the verdict it anti-
cipates in court, the source of much of the power of the Big Five will be drained from them. But there probably would remain many of the oppressive trade practices which have long plagued the independents. Certainly, it is worth trying to devise a consent decree by which the film companies might salvage at least "show-case" theatres and the independents would gain relief from the onerous policies against which they now have no effective means of defense.

The independent theatremen do not ask too much. They desire only to live in a peaceful business world which recognizes them as equals, not as inferiors to be commanded and abused. They deny the self-acquired right of the distributors to fix the theatre’s profit at the lowest possible level, while film company’s profits rise to astronomical heights. They want to be able to bar-
gain and buy without compulsion. In brief, they want the privileges of democracy within their industry.

The point that the film people must come to real-
ize, if the anti-trust suit is to be settled without trial, is that no mere sop will suffice any longer to allay either the Government or the independents. This age of the split atom demands big thinking, a broad outlook, a readines to deviate sharply from the old, the outworn methods and conceptions of things. This is the moment for intelligent, forthright leadership in the film branch of our industry to tell the lawyers to make the basic concessions necessary to settle the case out of court. It would become a happier business world for them, too. The alternative might be a debacle for the de-
fendants.

There is the challenge to the film people. Can they meet it?

MO WAX

Welcome, Mr. Johnston

Eric A. Johnston brings something more than an ingratiating personality to the presidency of the Motion Picture Producers and Distributors of America, Inc. He has the intelligence, the outlook, the vigor to perform many outstanding services for the industry. The big question in the minds of independent exhibitors, of course, is: will his efforts be confined to the aggrandize-
ment of the members of the MPDA, or will he be, in truth, a spokesman for the best interests of the entire industry? Time alone will tell.

Meanwhile, we say: "Welcome, Mr. Johnston. You’re a helluva pleasant looking guy, anyhow!"

BROADWAY NEWSREEL

New York’s elevator strike, which kept thousands of workers from many of the mid-town office buildings, gave an unexpected boost to already-satisfactory grosses for Broad-
way’s several long-run hold-overs. In addition, the current week’s three important newcomers, "The House on 92nd Street," "Her Highness and the Bellboy" and "Mildred Pierce," reported long waiting lines and smash business with the first-named having broken all opening-day records at the Roxy as early as mid-afternoon on September 28th. The 20th-Fox-De Rochemont film, supported by a special edition of the Copacabana revive plus Rosario and Antonio, followed four highly-profitable weeks for "Another Thin

FILM BULLETIN
THE MONOPOLY TRIAL BRIEF

DEPARTMENT OF JUSTICE ASKS AND ANSWERS QUESTION: 'CAN THE REQUIREMENTS OF THE SHERMAN ACT, AS APPLIED TO THE PRODUCER-EXHIBITOR DEFENDANTS, BE SATISFIED WITHOUT DIVESTING THEM OF THEIR THEATRES?'

In a comprehensive trial brief, filed September 20 in U. S. District Court, Southern District of New York, the Department of Justice presented a preview sketch of the Government's anti-trust case against the Big Five major producers-distributors-exhibitors. This document describes the network of inter-company operations by which, the Government alleges, the defendants have assumed domination of the affairs of the motion picture industry.

Film Bulletin regards this brief as being of such import and interest to everyone in the industry that we have printed virtually the entire text in this issue. The only omission is a chart detailing the division of major first-run films during the 1943-44 season among the theatres of the producer-exhibitor defendants and independents in the 73 cities with over 100,000 population in which the defendants are charged with monopolizing theatre operations.

It was impossible, of course, to devote space to the very voluminous appendices which accompanied the trial brief describing the various license forms, the corporate structures of the film companies, their relations with each other, and the record of judicial and administrative decisions relating to monopolization of the industry.

The text of the trial brief follows:

In the District Court of the United States for the Southern District of New York

Equity No. 87-273

UNITED STATES OF AMERICA, PLAINTIFF

PARAMOUNT PICTURES INC., ET AL., DEFENDANTS

PLAINTIFF'S TRIAL BRIEF

INTRODUCTION

The purpose of this brief is to state in summary form the main legal propositions on which plaintiff relies and their application to the evidence will offer to make a prima facie case. This evidence is summarized in a series of appendices to this brief, to which the Court is respectfully referred for an elaboration of the facts stated here. 1

The charge

This proceeding was brought on July 20, 1938, under Section 4 of the Sherman Act to secure equitable relief against concerted monopolization of the domestic motion picture industry by five (Fox, Loew, Paramount, RKO and Warner) integrated multi-corporate organizations producing, distributing, and exhibiting films; two (Columbia and Universal) producer-distributors; and United Artists, a distributing corporation only. 2 The principal specific relief prayed for was the divestiture of the theatres operating business from the production and distribution activities of the five integrated organizations, referred to in the complaint and hereafter as the producer-exhibitor defendants. Injunctive relief was also sought against specific unfair and discriminatory distribution practices, such as compulsory block booking and blind selling of feature films, forcing of shorts and new-releases by tying them to features, imposing discriminatory restrictions in film license agreements calculated to suppress unreasonably compete-

1 These appendices have been separately bound in three volumes designated as A, B, and C. For convenient reference the table of contents for each appendix has been added to the table of contents for the brief itself.

2 Ed. Note: Space limitations make it impossible for Film Bulletin to reprint the text of these voluminous appendices.

3 The corporations comprising each of the organizations referred to under the respective names used in this sentence are described in detail in Appendix A. They are sometimes collectively referred to as the eight "majors."

with the first five called "the big five and the latter three called "the little three."

A. The consent decree

The case came on for trial on June 1, 1940, but before any evidence was heard settlement negotiations were begun which resulted in a consent decree entered on November 20, 1940, against the producer-exhibitor defendants only. On the same day an amended and supplemental complaint was filed, bringing up to that date the charges of the original complaint and praying for substantially similar relief in more detailed terms. The relief granted by this decree against theatre operations by the consenting defendants was limited to an injunction against "a general program of expanding" their theatre holdings for a period of three years. Par. XI (5). During the same period, the plaintiff agreed not to seek the aforesaid divestment relief against them in this or any other suit. Par. XX.

The decree also established a nation-wide system for arbitrating complaints by exhibitors against the consenting defendants for refusal to license films on any terms (Par. VI) or imposing so-called clearance restrictions in the licenses made, which were thought to be unreasonable under certain business standards enumerated in the decree. Par. VIII. Small independent exhibitors operating theatres in existence at the time the decree was entered were given a restricted opportunity to arbitrate the right to a specific run (a playing position defined in terms of time and space) claimed to have been refused to them in order to discriminate in favor of a competing circuit theatre. Par. X.

The decree also abolished blind selling and season block booking of feature films by the consenting defendants for a one-year trial period the 1911-12 season, 4 by providing that features released during that season could only be licensed after they were completed and trade shown (Par. III) and in groups not to exceed five. P. R. IV (a) and Par. XII. The decree also prohibited for an indefinite period the forcing of shorts and new-releases by tying them to features. Par. IV (b). Violations of these and

4 Circuit theatres are those combined into large units for film buying purposes. When affiliated with a producer-exhibitor defendant they are referred to as affiliated circuits.
TRIAL BRIEF

substantially all other trade practice provisions of the decree were
not punishable by contempt, but were made the subject of arbitra-
tion proceedings instituted by private exhibitor complainants,
with an award in the form of a specific injunction against a repet-
tion of the practice found by the arbitrator to violate the decree
in future dealings with the injured complainant. These awards
are subject to review, on the appeal of any party, by a board of
three members appointed by the Court pursuant to the terms of
the decree for the sole purpose of such appellate review. Par.
XXII. When an award is affirmed by the appeal board or not
appealed within a time limit set by the decree, it becomes final.
Violation of a final award is punishable by contempt proceedings.
Par. XVI.

The provision against theatre expansion was made enforce-
able only by further equity proceedings, to be instituted by the
plaintiff. Par. XI (5). In 1942, when it appeared that Fox and
Paramount had substantially expanded their theatre holdings
since the entry of the decree, the plaintiff brought proceedings
under this provision to divest those defendants of the theatres
so acquired in alleged violation of the decree. Upon stipulated
facts, the Court found that this expansion was, in neither case,
a part of a "general program" of expansion within the meaning
of the phrase as used in paragraph XI (5) of the decree, and
dismissed the proceeding as to both defendants.

B. The relief now sought

The expiration of the three-year trial period within which
the consent decree was given an opportunity to demonstrate
that divestiture was unnecessary to give effective relief against
the monopoly power enjoyed by the consenting defendants, was
followed by prolonged negotiations in 1944 for the entry of a new
consent decree. Since the Government had concluded upon the
basis of the experience under this decree that no decree would
give adequate relief which did not include divestment of the
defendants' theatre operations from their other activities and
the producer-exhibitors declined to agree to such relief, the negotia-
tions broke down and the case has been brought on again for
trial. Thus the main issue presented by this trial is whether
the producer-exhibitor defendants should be divested of their
theatre interests, although injunctive relief against all of the dis-
tributor defendants is also sought with respect to particular distri-
bution practices which, in themselves, unreasonably restrain
competition.

Insofar as the relief sought against specific distribution prac-
tices embraces prevention of violations already in part enjoined by
the existing decree, the plaintiff's case of course will include a
showing of inadequacy of the existing relief to restrain effectively
continuing violations of this character. A motion for additional
temporary relief with respect to the practice of granting un-
reasonable clearance was submitted to the Court in March 1945.
However, the determination of the nature and extent of the
ultimate relief required as to these distribution practices is depen-
dent upon the determination of the main question presented
which is: Can the requirements of the Sherman Act, as apply
to the producer-exhibitor defendants, be satisfied without divest-
ing them of their theatres?

II

The proof

Since the appendices to this brief contain a fairly complete
digest of plaintiff's evidence, all that follows is a summary of
some of the more significant facts on which plaintiff relies.

A. The structure of the defendant combinations

1. The producer-exhibitor defendants

Twentieth Century-Fox Film Corporation is the Fox parent
company and is directly engaged in production and distribution
National Theatres Corporation is a holding company 100% owned
by the parent, which in turn owns stock interests of from 50 to
100% in nine principal subsidiaries which operate motion picture
theatres through more than a hundred subsidiary corporations.

Loew's, Incorporated, is the Loew parent, which is itself
engaged in production, distribution, and exhibition and also
operates theatres through about 70 subsidiary corporations with
which it owns stock interests of from 50 to 100%. The most
important of these is Marcus Loew Booking Agency, which acts
as film buyer for the Loew theatres and is 100% owned by the
parent. Loew films were formerly distributed by a 100% owned
subsidiary called Metro-Goldwyn-Mayer Distributing Corpora-
tion and are still distributed under the trade name Metro-Goldwyn-
Mayer.

The Paramount parent is Paramount Pictures, Inc., which
is engaged directly in production and distribution. It is active
in theatre operation through about 100 subsidiary corporations
with which it owns stock interests of from 50 to 100%.

The RKO parent is Radio-Keith-Orpheum Corporation,
holding company which wholly owns RKO Radio Pictures, Inc.
engaged in production and distribution. The parent company
also owns wholly three principal exhibition corporations, B. F.
Keith Corporation, RKO Proctor Corporation, and RKO Midway
Corporation. These subsidiaries in turn control about 35 theatres
operating subsidiaries.

The Warner parent is Warner Bros. Pictures, Inc., which
is engaged directly in production. Warner pictures are distribute-
d by a wholly owned subsidiary, Warner Bros. Picture Distribut-
Co., formerly called Vitagraph, Inc., and for a number of years
were classified in two groups respectively designated by the trade
names First National Pictures and Warner Bros. Pictures. War-
ner also operates theatres through approximately 40 subsidiary
corporations, the most important of which is Warner Bros. Cir-
cuit Management Corporation, a wholly owned subsidiary which
buys and books films for the Warner theatres.

Theatre operating corporations in which two or more of the
producer-exhibitors own stock are listed as follows:

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>No. of Theatres</th>
<th>Percentage of ownership</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affiliated Theatres, Inc.</td>
<td>Sioux City, Iowa</td>
<td>6</td>
<td>25%</td>
</tr>
<tr>
<td>Buffalo Theatres, Inc.</td>
<td>Buffalo, N. Y.</td>
<td>11</td>
<td>43.5%</td>
</tr>
<tr>
<td>Butterfield Theatre</td>
<td>Michigan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Butterfield Michigan Theatres Company</td>
<td>New York City</td>
<td>23</td>
<td>33.5%</td>
</tr>
<tr>
<td>Capital Realty &amp; Investment Co.</td>
<td>Denver, Colo.</td>
<td>10</td>
<td>60%</td>
</tr>
<tr>
<td>Colorado Orpheum Corporation</td>
<td>Oklahoma City, Okla.</td>
<td>10</td>
<td>25%</td>
</tr>
<tr>
<td>National Theatre Corp.</td>
<td>Chicago, Ill.</td>
<td>15</td>
<td>50%</td>
</tr>
<tr>
<td>Metropolitan Playhouses</td>
<td>Los Angeles, Calif.</td>
<td>10</td>
<td>50%</td>
</tr>
<tr>
<td>Playhouses, Inc.</td>
<td>Hollywood, Calif.</td>
<td>10</td>
<td>50%</td>
</tr>
</tbody>
</table>

There are a number of other theatre operating corporations
in which officials of the producer-exhibitor defendants own stock,
the most important of which are Skouras Theatres Corporation
and United Artists Theatre Circuit, Inc. The president and prin-
cipal stockholder of the latter corporation is Joseph Schenck,
formerly Chairman of the Board of Twentieth Century-Fox Film
Corporation and still associated with that company as an em-
ployee and one of its principal stockholders.

Skouras Theatres Corporation, which operates about 89 thea-
tres in the Metropolitan New York area, is owned by Spyros
Skouras, president of Twentieth Century-Fox Film Corporation.
Charles Skouras, president of Fox West Coast Theatres, Inc.,
their brother, George Skouras, and Metropolitan Playhouses, Inc.
The latter corporation is owned 30% by the three Skouras bro-
thers, 50% by United Artists Theatre Circuit, Inc., and for a number of years
RKO. Rendforce Amusement Corporation, 50% owned by Metropoli-
tan Playhouses, Inc., also operates about 50 theatres in the same
metropolitan area.

United Artists Theatre Circuit, Inc. has a financial interest
in several other subsidiaries besides Metropolitan Playhouses, Inc.
The principal ones are United West Coast Theatres Corp., 30%
ownership; Twentieth Century-Film, Inc., and Robb-Rowley United, Inc., 50% owned, which operates 81 theatres in
Texas, Oklahoma, and Arkansas.

(Continued on Page 24)
THE DOLLY SISTERS' ANOTHER LAVISH FOX MUSICAL IN COLOR

Rates • • • generally

20th Century-Fox . . . 1 November Release


Directed by Irving Cummings.

This typically lavish, Technicolor musical is in a pleasantly-nostalgic vein, and it will score at the box office just as did most of the previous 20th-Fox song-and-dance shows starring Betty Grable. Although the writing is formulaic, the production values are more than adequate to enliven the songs and dance sequences. The picture's opulence will appeal to audiences generally. A highly-romanticized version of the life of the famous sister team who rose to fame prior to the first World War, the film offers a fascinating glimpse into the lives of these two women. It includes references to Oscar Hammerstein, Harry Fox, Eddie Cantor, George M. Cohan and other Broadway celebrities of the three decades ago. Of the several early tunes heard, the perennial favorite, "I'm Always Chasing Rainbows," is likely to again achieve wide popularity, while a new song, "I Can't Begin to Tell You," is a probable hit parade entrant. The production numbers are elaborate and the brilliant and original costumes worn by the brown-skinned sisters in the Folies Bergeres sequence have an appeal. It follows a sure-fire and familiar musical pattern — and la Grable gives it marquee power.

In 1904, S. Z. Sakall arrives in New York from Hungary and brings his twin nieces, Jenny and Rosie Dolly (Betty Grable and June Haver), to an East Side restaurant where they do a dance and enchant the customers. Eight years later, the 18-year-old girls are still dancing there until they get a booking in Elmlira and both decide to dress like 10-year-olds and travel half-fare. On the train, they meet Harry Fox (John Payne) who is attracted to Betty and, after playing on the same bill, he suggests that she team up with him but the more ambitious June vetoes the idea. Back in New York, Payne gets them a hearing with Oscar Hammerstein who engages them for his Victoria. After they soar to stardom, they sign a contract for Paris but, after Payne writes a ballad for Betty, "I'm Always Chasing Rainbows," and it becomes a hit, she suddenly decides to marry him and break up the sister act. When the U. S. enters the war, Payne enlists and the sisters resume their career which takes them to London and the Folies Bergeres in Paris. Payne breaks in on their luxury and, when Betty refuses to give up her career, he divorces her. On the eve of her marriage to a duke, Reginald Gardiner, Betty has an auto accident and, while recovering, she persuades June to marry Frank Latimore, a persistent department store magnate. Returning to America after the war, Betty is reunited with Payne as the famous sister act appears on the same bill at an all-star benefit at the Manhattan Opera House.

Although blonde and not identical twins, as the dark-haired Dolly Sisters were, Betty Grable and June Haver give satisfactory portrayals with the latter having a slightly edge in the thespian department. John Payne returns to the screen from Army service to portray Harry Fox and scores as a singer who will win Dolly's heart. Reginald Gardiner has a shadowy romantic role with no opportunity for his sophisticated humor and it is S. Z. Sakall who supplies most of the picture's somewhat scanty comedy. Collette Lyons also makes an impression as a raucous-voiced soubrette.

DENLEY

BLITHE SPIRIT' GAY, SOPHISTICATED COMEDY FOR CLASS AUDIENCES

Rates • • • in metropolitan first-runs and class spots; less elsewhere

United Artists (Two Cities Film)

94 minutes

Rex Harrison, Constance Cummings, Kay Hammond, Margaret Rutherford, Joyce Carey, Hugh Wakefield, Jacqueline Clarke.

Directed by David Lean.

This delightful picturization of Noel Coward's stage hit is sophisticated drawing-room comedy which treats life-after-death in humorous fashion. Tastefully photographed in Technicolor and splendidly acted by seven first-rate British players (the complete cast), this will score in metropolitan first-runs and, of course, in class houses. Because it is primarily adult fare and substitutes wit and wittiness for action, it will not appeal to all audiences in subsequent runs. And, it will have scant appeal in rural or action houses. Noel Coward's amusing, if heartless, play about a ghostly first wife who returns to haunt her husband's household and torment him and his puzzled second spouse, was a novel one which immediately captured the fancy of New York and London playgoers. Although much of the dialogue is risque, it never ceases the bounds of good taste. Being practically a photographed stage play with most of the action taking place in two or three rooms, Director David Lean has managed to achieve considerable movement to prevent the picture from seeming static.

The Technicolor depiction of the ghostly first wife as a pale green spirit with robed lips and red fingernails is unusual and extraordiarily effective. Playing up Coward (but not in Brooklyn), as well as Constance Cummings and Rex Harrison who are familiar to most American fans, boost business generally.

Rex Harrison, a successful author working on a novel dealing with a fake medium, invites Margaret Rutherford, an eccentric spinster with a reputation as a psychic, to a dinner attended also by his second wife, Constance Cummings, and two friends. Miss Rutherford, a dynamic lady fond of dry martinis, arranges a seance to put herself in touch with her "control" on the other side, but nothing unforeseen occurs. However, after she departs, the shade of Harrison's first wife, dead for seven years, appears and is visible only to Miss Cummings, hearing her husband talking into space, believes him either drunk or crazy until the mischievous ghost proves her presence to her. Harrison and Miss Cummings implore Miss Rutherford to make the ghost return to her regular haunts "over there" but all the medium's tricks are useless. The ghost finally becomes bored and schemes to damage the family motor car and kill Harrison but it is Miss Cummings who uses the auto and joins her in death. Harrison is cursed with two visiting ghosts until Miss Rutherford finally succeeds in having the wives vacate the premises. However, the two of them put a hex on the car so that, when Harrison goes on a motor trip, he has an accident and joins them both.

Of the cast of seven, none employ the too-British manner of speaking that annoys some American patrons. In one of the richest comedy roles ever written — the eccentric middle-aged medium who uses every know trick to communicate with the spirit world — Margaret Rutherford is a sheer delight and her dynamic antics will have average audiences weak from laughter. Rex Harrison gives a polished portrayal much in the manner of Coward, himself. Kay Hammond, as the petulant, mischievous ghost, and Constance Cummings, who is referred to naturally as the puzzled second wife, are neatly contrasted types and both get most out of the brittle dialogue. Jacqueline Clarke, as poker-faced maid, and Joyce Carey and Hugh Wakefield complete the cast.

DENLEY

REVIEWS in this issue

S E P T E M B E R 1 7 , 1 9 4 5

9
RKO RADIO...2 in Second Block (Total 5)

'MAN ALIVE' SLAP-DAFFY PROGRAM COMEDY FOR DUALS
Rates @ @ as dualler on star values

RKO-Radio
70 minutes
Directed by Ray Enright.

A frantically-foolish farce in which three middle-aged name players indulge in some childish antics, "Man Alive" will serve only as a supporting dualler in nabobor and rural spots. Despite its star strength and several amusing sequences that kid spiritualism or Irish dialect comedians, the slapdash story is so fantastic that it weakens the picture's over-all entertainment value. Much of it is sheer slapstick and Director Ray Enright has kept his players on the run so that there can be no complaint about a slow pace. Pat O'Brien, Adolphe Menjou and especially Rudy Vallee will have a greater marque appeal to the older patrons than to the younger fans.

Although forgetful of little attentions due his wife and two private detectives devoted to her and he becomes annoyed when she plays up to her old admirer, Rudy Vallee, his stuffy middle-aged pal of college days. Going on a binge, O'Brien meets a drunk, Jack Norton, and after changing coats with him, they go for a drive which ends when their car crashes into the river. Rescued by Adolphe Menjou, magician of a showboat, O'Brien reads in the paper that he has been killed — actually it was Norton's body that had been fished out of the river. Confiding his troubles to Menjou, O'Brien accepts the suggestion that he spy on his wife and see if he can break up the affair between her and Vallee. At a seance planned by Minna Gombell, Miss Drew's spiritual-minded aunt, O'Brien "materializes" and scares the group almost to death. His supposed "spirit" then has a long talk with his wife, O'Brien almost convinces her that he shouldn't marry Vallee until the latter's ardent love-making again wins her over. With Menjou's aid, O'Brien then poses as his uncle from Ireland who manages to break up the marriage between Vallee and Miss Drew. O'Brien, as the fake uncle, almost convinces Miss Drew that her husband is alive and suffering from amnesia when the real Irish uncle arrives on the scene. Pandemonium then breaks loose, but matters are finally straightened between O'Brien and Miss Drew and, in the excitement, Vallee is pushed into the river.

The one-time he-man star, Pat O'Brien and Adolphe Menjou, once the wicked playboy type of 15 years ago, work hard to get a fair amount of laughs, but Rudy Vallee sensation crooner of the 1920's, is really hilarious in the non-singing role of a stuffy middle-aged "wolf" who wears pince-nez glasses. Ellen Drew is attractive and remi-
niscent of Irene Dunne in one of her flighty comedy roles, while Minna Gombell is excellent as the fortuneteller and Jack Nor-
ton contributes one of his wonderful drunk characterizations.

'WANDERER OF THE WASTELAND' NEAT, SUSPENSEFUL WESTERN
Rates @ @ for western houses

RKO-Radio
67 minutes
Directed by Edw. Kitty and Wallace Grissell.

A routine Western, running true-to-form except for a lower quota of gun-flap and play and a higher share of suspense and romance, "Wanderer of the Wasteland" should find a fair response in houses that cater to Western fans and the customary moviegoers. The young stars. his boxoffice weakness will be due to absence of known names. The third in the RKO series of Zane Grey Westerns has a new-
comer, James Warren, in the spot similar featuring army-bound Robert Mitchum, with Richard Martin as the Irish-Mexican side-kick with one eye on the "gorls" and the other on his guns. Warren, in an exaggerated good-looking chap, registers satisfactorily enough for this type of film fare and should prove popular with the kiddies. Bare knuckles and gun smoke have been severely rationed in the story, and, although slightly unconventional for a film of this class, are not too badly missed since a good deal of suspense has been worked in to give the young ad-
dicts a mental workout. Some of the sup-
port is also of a higher grade than is cus-
tomary with a toomshome lad, Audrey Long, for the romantic angle and Robert Bvrrat performing as such this were a much more important picture.

Orphaned when his father is slain mys-
teriously on the Mojave desert, young Harry McMik is adopted by Minerva Urecal and

Harry D. Brown, Irish-Mexican parents of

Tommy Cook. Grown to manhood, Harry is now James Warren, and his foster broth-

er Richard Martin, set out to find the killer with their only clue, a cattle ranch brand which Warren recognizes on the luggage of Audrey Long. They trace Long to his uncle's (Robert Barrat) ranch and are hired as cattle-hands. A number of clues point to Barrat as the murderer, despite the fact that he is cripped, and when Warren confront him with the evidence, Barrat confesses. Warren, in love with Long, rides away rather than hurt her, but Barrat is killed by his former, Harry Woods, who frames Warren with the murder. About to be tried Warren, as a measure of justice, in the stockade, despite the fact that he is not guilty, is offered a chance to ride to the desert to find the killer and then return to his former life. Warren accepts, a new man, to help his old pal and the boy he loves. Woods to confess, then rides back to hi-

foster parents with his new bride.

'BARN

'COME OUT FIGHTING'_FOLLOWS FAMILIAR EAST SIDE KIDS FORMULA
Rates @ @ in action spots

Monogram (Katzenmeyer-Dietz)
62 minutes
Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, June Carrollson, George Meeker, Amelia Ward, Addison Richards, Fred Kelsey, Johnny Duncan, Douglas Wood, Milton Ribbe, Bud Gorman, Robert Ham-

mons, Davidson Clark, Patsy Moran, Pat Gleason.
Directed by William Beaudine.

The fifteen in the East Side Kids series, "Come Out Fighting" again has these rowdy cornJCals indulging in their familiar antics which always manage to get laughs from the youngsters and action fans. Even the story pattern, which has the toughies mak-
ing a man out of a wealthy lad, is similar to that used in last season's "Block Bus-
ters." Leo Gorcey, who murders the King's

English, and Huntz Hall, who plays the dim-

witted Glimpy, get the lion's share of the footage much of which is devoted to con-

killing each other on the head, running from the cops, etc. However, because Director William Beaudine has kept the "Kids" (they're all over 21 and look it) somewhat in check, the action is less noisy and far more controlled than usual. Jack "Bam-

per" Benny, as a pampered young playboy, seems lil-at-

ease in his role, but G-Briel Dell another of the original four who contributed himself with a minor part, Addison Richards and George Meeker do good acting jobs. At least it moves at a fast pace and will make a satisfactory supporting dualler — espe-
cially where family audiences predominate.

Because the neighbors cons-unity com-
plain about the noise, a patrolman padlocks the East Side Kids' basement club where

Leo Gorcey and the other youngsters hang out. When the boys protest to Addison Richards, police commissioner, he takes a liking to them and arranges for them to accept his pampered son, Johnny Duncan as a member. The Kids scout at Duncan's fine manners and knowledge of ballet dans-
ing but, when he gets mugged, the club his father is pre-
posing to raid, they help him out. Tipped off about the raid, the Kids manage to split Duncan away but, in the confusion, Goc-

ey is caught and jailed. The publicity dist-

qualifies Gorcey from the inter-borough boxing tournament but Duncan takes his

place and, to everyone's surprise, knock-

out his opponent. When Duncan reveals the truth to Richards, the latter vindicates Gorcey in the eyes of the nabobhood.

YORK FILM BULLETIN
YOU TOO CAN ENDORSE

Shady Lady

Special Notice!

Next week the EARLE is presenting one of those rare, once-in-a-while pictures which, without the benefit of extensive advance advertising, packs more real entertainment than many of the so-called "big super specials."

The picture is "SHADY LADY" featuring Charles Coburn, Ginny Simms and Robert Paige. It is the first picture of the new season from Universal and is one of the best ever to have come out of their studios.

It's ten to one you'll say this is an Academy Award performance by Charles Coburn.

We have seen the picture and if there is such a thing as guaranteed entertainment this is it.

EARLE THEATRE
MAX KORR

MAX KORR of the Earle Theatre, Allentown, announced this entertaining picture to his patronage this way

WALTER WINCHELL says

'Coburn gives Superformance in 'Shady Lady'"
'MEN IN HER D'ARY' WEAK DIRECTION MINDS THIS COMEDY

Rates 0 • as duller than family house

Universal
35 minutes


Directed by Charles Barston.

‘Dolphins’ and get it right without making fun of the simple-minded idea of “Men in Her D’ary” has been so nicely handled by Director Charles Barston that it is neither a dull drama nor a comedy. The central character — Jean Hall — is played by a vivacious thrill by writing about her husband’s affair. The latter, who has been fobbed off in the diary of her infections, stylish sister, keeps a diary which records imaginary situations from even her most curious situations. When Peggy’s diary accidentally falls into the hands of Miss Allbritton, she uses it for divorce. Miss Allbritton is a clever comedienne in all standard places. Miss Peggy’s diary is stored in her house before Miss Peggy’s diary is found by Miss Allbritton, she uses it for divorce. Miss Allbritton is a clever comedienne in all standard places.

Directed by Sam Neifield.

‘APOLOGY FOR MURDER’ SUSPENSEFUL, MURDER MYSTERY

Rates 8 • as suspenseful as in lesser action houses.

P-C Pictures
65 minutes

Ann Savage, Ruth Benedict, Charles D. Brown, Russell Hicks, Fred Watkin, Norman Willis, Bud Poster, Eva Novak, Monty Hall, Whiston Chambers, Elizabeth Valentine.

Directed by Sam Neifield.

‘Apology for Murder’ is a minor league version of Paramount’s "Double Indemnity," but without either the latter’s tautly written screenplay or the first-rate name cast. Judged strictly on its own merits, this murder melodrama has considerable suspense and a hang-up thrill climax — enough to make it good fare for the action spots or as a naborhood supporting daller. Except for changing the insurance firm background to a newspaper office and planning the murder in a more obvious fashion, the story and characters closely resemble those in the Billy Wilder film. A newspaper reporter, who meets and is attracted to the mercurial blonde wife of a wealthy middle-aged man, is influenced by her to plan her husband’s detection-proof murder. This time it is the reporter’s managing editor who has a hunch about the crime and, in the end, the mortally-wounded man lives long enough to tape out a full confession — exactly as Fred MacMurray did in "Double Indemnity." Patrons who failed to see the latter will double FP this to be a cruel and relentless "Crime Doesn’t Pay." of melodrama. Hugh Beaumont, who scored in a small role in "Blood on the Sun," is surprisingly effective as the slitted newspaperman and Ann Savage is well cast as the mercenary wife. Russell Hicks and Charles D. Brown add acting strength to important supporting roles.

Refused an interview by Russell Hicks about a proposed business merger, Hugh Beaumont, newspaper reporter, meets the latter’s beautiful young wife who immediately invades his office for a play for him. Refused a divorce with a substantial settlement by the middle-aged Hicks, who knows she only wanted him for his money. Miss Savage insidiously suggests to Beaumont that he plan a "fatal accident" for his wife. At first, Beaumont rejects the idea, but after Hicks goes to his mountain lodge to fall in with Miss Savage’s plan. The two lie in wait for Hicks kill him and put him in his car over a cliff. Later, after Beaumont’s editor sends him to cover the story, he is shocked to learn that Watkin has been accused of the crime. The menacing Miss Savage keeps Beaumont from tipping off the crime but, when Hicks kills himself, which reveals that she is to receive only a small amount, she becomes interested in Norman Willis, an attorney who promises to help her break the will. Brown, who has a hunch about the crime, tells Beaumont about Miss Savage’s perfidy and, after the latter shoots her accuser, he manages to kill her and Willis. Mortally wounded, he types out a full confession just before Brown arrives to find that his hunch was correct.

DENLE

'BEHIND CITY LIGHTS' FOR THE TRUE-STORY TRADE

Rates 0 • as supporting daller in naborhoods and small towns only.

Republic
65 minutes

Lynne Roberts, Peter Cookson, Jerome Cowan, William Terry, Esther Dule, Moroni Olsen, Victor Kilian, Kenneth Voge, William Forrest, George Carleton, Jennie Staff.

Directed by John English.

The age-old story of the country girl dazzled by the excitement of Broadway receives up-to-date treatment in "Behind City Lights," a romantic melodrama aimed at the duals. Although the picture is lacking in naive value, its attractive title and standard "True Confessions" plot will appeal to average folks in naborhood and small town spots, but it will seem trite and old-fashioned to sophisticated patrons. Director John English has taken some of the curse off the big city crooks by making likeable as well as worldly-wise, and Jerome Cowan gives a knowing longue-en-cheek blonde. Lynne Roberts looks lovely in gingham as she does in evening clothes, almost succeeding in making the naive heroine a believable character and William Terry is natural and unassuming as the young farmer who loves her.

Lynne Roberts, an unsophisticated country girl who is about to be married to William Terry, gives her showman dreams of seeing to a more romantic life. The wedding is interrupted by an auto crash and Peter Cookson and Jerome Cowan are carried into the farmhouse while the guests depart. Miss Roberts falls in love with Cookson while he is recovering on his farm when he and Cowan return to New York. Terry releases her from her engagement so that she can follow Cookson. At living in the big city with the savings he devoted amount gave her, Miss Roberts stays at a fine hotel and buys an expensive new robe with Cookson, unknown to her, much up the difference in the price. Miss Roberts is unaware that Cookson and Cowan are jewel thieves and, when the former proposes to her, she accepts him. Trapped through an uncut diamond he had given her to be set into an engagement ring, Cookson attempts to evade the police and is killed. Too proud to return home, Ms. Roberts takes a job as waitress until Terry who has traced her through a sympathy detective, persuades her to return with him to the farm.
COLUMBIA

With four pictures coming off the sound stages last week, this studio reports 32 pictures in various stages of preparation for the new season's release schedule. Wound up last week were: "Life With Blonde" (Singleton-Lake), "One Way To Love" (Morris-Chapman formerly titled "Hail The Chief"), "Meet Me on Broad- way" (Reynolds-Brady) formerly titled "Song of Broadway" and "Tars and Spars" (Drape-Blair). In the laboratory are the two that wind up the 1945-46 schedule. "Song of the Rockies," "Texas Panhandle," "Bandit of Sherwood Forest," "Raging Rangers," "Peril My Past," "Gunning for Vengeance," "Galloping Thunder," "The Crime Doctor's Warning" and "Jungle Raiders," a serial.


Set to go into production soon are: "Perils of Holiday," "Reno- gate Range," "The Life of Al Jolson" and a new Blondie feature.

New ones on the sound stages this week are: "Secret Story" (Jim Bannon-Love Tindall), and "Massacre Mesa" (Charles Starrett-Smithey Burnette), a western.

ROS: Lederman, who has returned to a production post at Columbia, is at work on his first feature, "Secret Story." Lederman's record at Columbia when he left four years ago listed 39 feature films. In the four years he has been directing Army, Navy and Marine training shorts at Warner Bros., Bennie F. Feldman is the executive producer working with Lederman.

And so the 1945-46 schedule begins at this studio with the usual collection of westerns, serials and quickies, smattered with an occasional big picture that will bring the average up to a saleable level. The exhibitor's problem with Columbia is as in the past, to see that the "big ones" are delivered and not used as bait.

METRO-GOLDWYN-MAYER

Two new starters at the studio last week kept the production total at nine, with four winding up. New ones going are: "No Leave. No Love," which stars Van Johnson and introduces to American audiences Pat Kirkwood, pert star of English film and stage. It's a musical and has Keenan Wynn and Marie Wilson in it. "Time for Two" is co-starred Lucille Ball with John Hodiak in one of his rare appearances on the home lot. Hodiak, though a Metro contractee, has made his reputation chiefly in 20th Century-Fox loanouts.

The four that wound up last week are: "Adventure," which is the final title for the Gable-Garson film; "Hoodlum Saint," which leaves Esther Williams free for her next one as a lady bullfighter; "Up Goes Maisie" (Storrie-Murphy) and "What Next, Corporal Hargrove?" (Walker-Porter). Gable is on a low vacation of hunting and fishing before he returns to work again.

Fifty on-reelers and some two-reelers are scheduled for the new season's shorts program by Fred Quimby, head of the department. Included in the group are several Pete Smith items, John Nesbitt's, a Carey Wilson special and two James A. Fitzpatrick travesties.

Katherine Hepburn has been handed the plum role in "Green Dolphin Street," the $200,000 prize winning novel. Carey Wilson is producing the film and Sam Raphaelson has been assigned to the screenplay writing job.

It looks like Metro has found a new romantic team for its lead-A picture in Frances Gifford and James Craig. Having done "Our Vines Have Tender Grapes" together, Miss Gifford and Craig are now cast in "Army Brat" in which, again, they will play background for the moppet stars that Metro uses so well. This time it will be "Butch" Jenkins and Sharon Moehan who will get top honors. There was a time, several years back, when Clark Gable had gone into service, that the studio seemed to have Jimmy Craig in line for a build-up to replace or, at least, substitute in the Gable roles. But it never quite came off and now Gable is back. That Craig man has a lot on the ball and a big role or two might put him over the top. We think the ladies would like him plenty.

Sir Alexander Korda and his brother, Vincent, are in this country from England bearing prints of two English pictures which they recently completed in England. Korda will remain in Hollywood for several months, cleaning up his duties at MGM.

Lucille Ball has been set for her next film after her current stint with John Hodiak in "Time for Two." She will star in "Girl From Rector's" for Producer Jack Cummings. Although the picture is scheduled for early production it will be some months before it gets going since Cummings has the next Esther Williams starrer to do, mostly in Mexico, as his next chore.

MONOGRAM

With three in production and five more in preparation for early starts, this studio is off on its 1945-46 program with vigor. "Raiders," the Western Johnny Mack Brown-Raymond Hatton western, is rolling. Lynne Carver is the romantic interest in this one. "Stepping Around," with the Bowery Boys, has started. The Bowery Boys' used to be the East Side Kids, but the studio feels it's time they began growing up, so the name has been changed to indicate the growth. Undoubtedly the story formula will continue as before. Incidentally, Bobby Jordan has been released from a "tiny" hospital and rejoin the roughnecks in this one. The third one in work is the latest Charlie Chan film—this one set in Mexico. Being readied are: "Glamour Girl," starring Belita and directed by Frank Tittle for the King Bros.; "Casablanca," under the production of Lindsay Parsons; "Joe Palooka, Champ," under the production of Hal E. Chester; "The Shadow," to be produced by Joseph Kaufman, and "The Face of Marble," to be directed by William Boudine and produced by Jeffrey Bernerd.

Following "Glamour Girl," which the King Bros. have scheduled for Belita, these astute producers have two more films set for production. "The Hunter," a story based on a radio drama by Steve Fisher, will be started in November. "I Wouldn't Be In Your Shoes," from a novel by William Irish, will be done as a musical later in the year.

"Below the Deadline," an original gangster story by Robert N. Kehoe, has been added to Monogram's story properties for early filming. "Wife Wanted" has also been purchased by the studio. This one will go for the third Kay Francis vehicle in which the star will again act as co-producer with Jeffrey Bernerd. Apparently the Francis-Bernerd team is clicking satisfactorily for all concerned.

Gilbert Roland has been signed to star in Monogram's new "Cisco Kid" series—a good choice.

Steve Brody, executive v. p. of the studio, penned an open letter to Eric Johnston, new MPPDA boss, in defense of "Dillinger," and as an answer to Samuel Goldwyn, who recently criticized gangster films. Observing that Goldwyn, himself, has produced "Dead End," one of the earliest gang films, Brody continues with the declaration that "Monogram didn't create Dillinger. The era that his name epitomizes was an accomplished fact before any gangster film was conceived."
PARAMOUNT

Two new castings for Bob Hope's "Monstre Beauche" complete the major roles as the picture starts into production. Joan Crawford has been cast as the leading female role and Marjorie Reynolds has a featured spot. Hillary Brooke has the third female role. Hope's next feature is already set. It will be "My Favorite Brunette." No female star has been named for the title role, but it is likely that Paulette Goddard may be offered the part.

"Golden Ear Rings," an unpublished novel by Yolanda Foldef, was purchased this week for screen production. Helen Deutch, a former MGM writer, has been signed to write the screenplay. No casting has been announced as yet.

Hal Wallis has completed the star casting for his next feature, "Louis L. Bleeding." Settling all the rumors about Van Heflin, Wallis announced that he has borrowed the actor from MGM for the male lead in this film. Lisabeth Scott, Wallis' own protege, has the top female role. That male lead role remains the same. Production is scheduled for early starting.

Ray Milland has been assigned the role in "California" which Alan Ladd refused to do and went on suspension. Barbara Stanwyck is cast in the feminine lead. John Parrow is directing this Technicolor production. Barry Fitzgerald is importantly cast, too. The second unit of the company is already locationing at Flagstaff, Arizona, and full production is set for studio start November 1st.

Only one film casting started last week on this lot, "Take This Woman," with Teresa Wright and Ray Milland co-starred. It was announced that the casting was going to be one in order to keep on schedule with his "California" role. The studio is wise to give him as much variety as quickly as possible. With the general release of "Lost Weekend," in which Milland gives the Academy award performance of the year, this last piece is sure to zoom high, though the picture itself may cause controversy and will undoubtedly be difficult to sell in some areas. But the film will have the star, and the public in general after his performance is seen and Paramount is going to be ready, apparently, to meet that demand.

PRC

"I Ring Doorbells," the Russell Birdwell story which caused all the excitement with Rudy Vallee in and out of the leading role, has gotten the usual PRC handling. The picture started September 15th and is scheduled for release September 22nd. Robert Shayne was given the Birdwell role with Anne Gwynne in the feminine lead. On the basis of the shooting schedule, we wonder now what all the excitement was about, or was the subtle Birdwell copy of publicity at work? After all that advance ballyhoo the picture is finished almost before it starts and now we'll have to wait through reams of Birdwell copy on the release. Ho hum.

The new casting on "El Dorado" went into release September 29th, "Don't Fence Me In" and "Along the Navajo Trail" go out in October and November, respectively. "Song of Arizona" and "Rainbow Over Texas" go into quick production as soon as Rogers gets "The Fighting Valeros" out of the way. The director has just signed another contract for one year with the studio.

Frank Borgese, in the winding-up stages of his first production on the Republic's "Carnival of Souls," "Concerto," is determined to give his two unknown leading players every possible break. Edmund MacDonald and Bill Carter will do personal appearances in 28 key cities as soon as the picture is completed. They will meet the press and exhibitors throughout the country and every effort will be made to set their introduction on film adequately. Early rushes of the film indicate that the McLeod girl is a real find. The fact is that several important people at Metro urged that studio to sign her when she was over there working on "His Girl Friday," but the studio was not interested. Now it would seem that Republic may have to scurry to find the proper vehicles for the girl, since they have her on a long-term contract, or may find it even more profitable to loan her out to bigger studios for good roles. It is too early to be certain that she will click, but everything points in that direction.

One of the important plans in the Republic expansion program is to do at least two pictures a year for John Ford and a long-term contract has recently been signed for him. So far, he is going to be the studio's top man, from the Navy shortly, but will go back to 20th Century-Fox where he worked for many years. So far, he is scheduled for only one picture a year there so it may be possible that he will still make another for Republic. A new picture that promises is "They Were Expendable," which he did gratis for MGM as a gift from the Navy.


A rumored $25,000 was paid by this studio for an original story by Jerry Adams and Richard Sekolove called "Move Over, Dear."

RKO-RADIO

With the signing of the deal for releasing the Capra-Wyler-Briskin Liberty Films product, RKO is leading the trend of major studios for such deals with independent producers. This studio needs to fill out quickly its schedule for the coming year. Samuel Goldwyn and William Goetz's International Films are the old guard in this set-up. Goldwyn has three to come, "The Kid in Brooklyn," "(Hannah gets his) Revenge," "The Bishop's Wife" and "Earth and High Heaven." In addition to "Tomorrow Is Forever," International has two more set. Walt Disney has "Make Mine Music" and "Unkle Remus" coming. Dore Secord will do "Some Must Watch" and "They Dream of Home." The Hakim-Wood unit is now at work on "Heartbeat," which stars Ginger Rogers. Frank Ross is still planning "The Robe." Jesse Lasky will do "Thanks God, I'll Take It From Here," as well as another in the line of film on the war, his personal production, "Up Tarzan and the Leopard Woman."

The RKO-Rank unit in London will contribute two films. Alfred Hitchcock will do "Notorious" and then swing into his deal with Cary Grant for several other features to be done for RKO. Leo McCarey's Rainbow Productions has already completed "The Bells of St. Mary's," with Bing Crosby and Ingrid Bergman, and another is expected from the Crosby independent unit. Meanwhile, the Capra-Briskin-Wyler unit has nine properties on its list for filming and releasing through this company. Other studios are working with independent units, but RKO appears to have garnered the cream of the crop.

Title change on the Joan Fontaine starrer now has it under the tag of "From This Day Forward." It was also suggested by the publicity department of the studio that this is not, in any sense, a repeat of the title for a film about a married couple in the current world, the husband being a returned service man, and the RKO publicists will aim to avoid its classification as a picture of the type.

It was predicted in this department some months ago that John Garfield would not renew his pact with Warner Bros., come the day for signing. That prediction is fact now and the player is reported to have signed a one-picture-a-year deal with Liberty Films.

Robert Young has left a fourteen years association with MGM to sign a five-year pact with RKO under which he will star in one picture a year for this studio. Young has one more to do at Metro before his RKO contract begins. Young's outstanding performance in "Enchanted Cottage" undoubtedly was the motivating force with the studio's offer of a new contract. On the MGM lot, Young's competition kept him in the slow but steady pace. At RKO he may zoom to the toppotch he never quite achieved at Metro.

Ozella Loy is another Metro alumnus who will be seen under the RKO banner shortly. Her first under her contract with the studio will be "Come Share My Love," a comedy under the production wing of Harriet Parsons. The picture is scheduled for a January, 1945, release. "Bedlam" is the new and final title for "A Tale of Bedlam."

Only one new starter on the RKO lot last week is a western, "Battling Territory," for which director Scott and Ann Reynolds starred. Lawrence Tierney, of "Dillinger" fame, is also cast. Five other features continue in work: "Heartbeat" (Rogers-Aumont), "From This Day Forward" (Fontaine-Stevens), "Some Must Watch" (Griffith), "The Bishop's Wife" (Wallis-Stevens), and "Bombo Blonde" (Longford-Wade).

GOLDWYN

With the wind-up of the latest Danny Kaye-Virginia Mayo film, "The Kid From Brooklyn," this unit will take a short

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breather before it goes into the next production, which is likely to be “The Bishop’s Wife.”

INTERNATIONAL PICTURES

Joseph Sistrom has signed a long-term contract with William Goetz to produce for “Sun Valley.” No assignment has been made yet. “This studio is still holding off on production of its next film, “The Stranger,” hoping the strike will be settled before shooting starts. Meanwhile, casts are going on with Loretta Young. Goetz is said to be considering the idea of setting up a unit in New York, which would be an important role. Welles will also direct the film and the starting date has been set for around October 1.

20th CENTURY-FOX

Two new starters last week brought to four the number of hits for Fox this fall. “Sentimental Journey” (George, Maureen O’Hara and “Precinct 33” (Carol Landis-William Gar- gan) join “Centennial Summer” (Jeanne Crain-Cornel Wilde) and “Terror” (Fred McMurray-Anne Baxter). “Doll Face” (Blaine-O’Keefe) was wound up. Set for October shooting are “Cluny Brown,” “Tome Little Girls in Blue” and “Anna and the King of Siam.”

Thirteen other films are in the various stages of preparations.

Joseph Mankiewicz has been set as the director of the forthcoming “11 Berkeley Square,” which will have George Peck, Jeanne Crain and Maureen O’Hara in the leading roles.

Join Hodiak will return to 20th Century-Fox after he finishes his television work with ABC this fall. He will set the ad- ventures and exploitation with producer Guild. 20th’s latest discovery, “The Lonely Journey,” Joseph Mankiewicz will also direct this film. He will leave his writing chore on “11 Berkeley Square” to do this one and then return to the writing job on the others. After a disagreement on treatment between Louis de Roche- mont and Henry Hattaway, executive producer Bryan Fox has signed a new production contract with director-producer, John M. Stahl, Ferris Schenk and Alfred Werker will direct. This is Schenck’s first film in the producer’s chair.

Screen rights to “The Little George Apley” have been acquired by the producers at a cost of $25,000. The film through UA release will Max Gordon production of the play by John P. Marquand and George S. Kaufman.

Charles Boyer, who has been rumored in and out of several roles on the 20th Century-Fox lot in the past ten days, is set for a role in “Cluny Brown” and also in “Any Number Can Play.” He was up for the role in “Anna and the King of Siam,” but it could not be worked into his schedule. Dorothy McGuire, who is now starring in “Anna in the Last Madam,” which starts under John Cromwell direction this month.

The studio has taken a 25 per cent interest in the stage rev- ival of “Nymph Errant,” a musical which will star Gertrude Lawrence, and is scheduled for the Broadway boards sometime this winter. The book and score by Cole Porter have been mod- ernized. Miss Lawrence starred in this play in London in 1933. the studio owns the screen rights.

shortly, is having a bit of contract trouble. Current story is that 20th Century-Fox is in the process of working out a complete time contract on the consideration that he will do one picture a year, then return to his former job. Fonda’s agent denied the story, but offered no sub- stitute for the true status of the Fonda-20th C. F. relationship.

He has already signed a contract for “Secrets of a Young Voyage.” This department will take all comers and give odds that there will be another switch on this one before it hits marquee.

Hedy Lamarr and Jack Chertok have signed a second deal with Producer Hurst Stromberg. The first Lamarr-Chertok effort for Stromberg, “Strange Woman,” goes before the cameras No- vember 15. Arsenio Deraz, Mexican star, will make his American film debut in this. The second deal has Miss Lamarr starring in a remake of “Dishonored Lady,” also with Chertok at the helm. This will be the first time Miss Lamarr has worked with the Western Costume Company frightened off the Mary Pickford produc- tion stint to another delay. “There Goes Lona Henry” will be held back until all chances of delay, because of labor difficulties, have been removed.

Sylvia Sidney, who made a recent comeback in the Cagney production, “Blood on the Sun,” has been signed to a term con- tract to William Cagney, George Cagney andVery Young.

The studio’s next feature will be an adaptation of the stage play which is one of the many independent folks tied up in knots by the strike situation.

Only one film in production among the UA group this week. Production has been started work on “The Sin of Harold Diddle- book,” with Harold Lloyd in his first screen role in many years.

UNIVERSAL

This is another studio where independent producers will be contributing a good share of the product on its 1945-46 schedule. The Fritz Lang-Dianas Productions, which is co-owned by Lang, Joan Bennett and Walter Wanger, Walter Wanger Productions (separate from the Diana unit), Jack Skirball-Brice Manning, the Mark Helling unit and the Feldman Group Productions will all be working on the lot and releasing through Universal. Charles Boyer still has a commitment with the studio for two pictures, thus it is possible that he will be tied up by studio work and Universal properties without serving in production capacity on his own.

John Foster and Louie Albrighton have been added to the cast of “Tangier,” which has Maria Montez in the top feature role with Sabu also cast importantly. George Wagner is again acting as producer-director on this film. Reginald Denny and J. E. Bordwell have chanced some small roles.

In addition to “Tangier,” the studio also started rolling on “Muder Mansion,” the beginning of a new series, which features Bill Rogers and a conception of George Wanger.

“Scarlet Street” (Benett-Robinson), “Because of Him” (Dur- bin-Tone), and “Canyon Passage” (Andrews-Hayward) all continue in production.

Wound up this week was “The Daltons Ride Again” in which Alan Curtis and Martha O’Driscoll have the top roles.

WARNER BROS.

Twelve units were on sound stages as we went to press, giving this studio an all-time high for September production. Activity included five feature productions and seven dance units rehears- lings, recording or shooting under Dance Director LeRoy Prinz.

In production are: “The Verdict” (Greenstreet-Lorre), “Never Say Night” (Fitzgerald), “The Life of Emile Zola” (Ma- son-Smith), “Night and Day” (Grant-Smith), “Her Kind of Man” (Clark-Paige). Six of the Prinz units are in work for “Night and Day” and the sixth is for “Kings Ranting.”

Speaking of “Night and Day,” production goes on and on here. It is well into its third month of production and is now slated to hit a cost of $4,000,000, which would make it the most expensive production ever made for that studio. Warners are pinning high hopes on it, though conflict on the set between star Cary Grant and Director Mike Curtiz has not been indicative of a happy situation.

The vacancy left when Charles Einfeld resigned has been handed to Mort Blumenstock, formerly director of advertising and publicity in the East. Blumenstock will continue to headquarters in New York and make frequent visits to the West Coast to keep him informed. He announced no changes in the studio publicity set-up. Blumenstock was given the job as anticipated, although it was feared that he had been a victim of the same C. B. Hogan and Russell Birdwell were both under consideration for a time. Meanwhile, Einfeld has still not made an announcement of his future affiliation.

Warners are going to do another re-make. This time it’s “Green Room Never” (J. C. Hilyard). This play was filmed ten years ago. A new script is being written and Ida Lupino will be starred.

Humphrey Bogart will not co-star with his wife, Lauren Bacall, in “Streetcorner” or “Another Day,” at least not for his next job. He is scheduled for “Cheyenne,” a western. Raoul Walsh will direct.

Howard Hawks has been set as director of “Life with Father,” which is being filmed in New York. Harry Rapf had been approved by Howard Lindsay and Russel Crouse, whose contract with the studio permits them the final say on director, producer and the like.

“A Guy From Milwaukee,” an original screenplay has been purchased for Dane Clark as his next starring vehicle. The actor has also been set for the leading role in “The Jazz Singer,” which the studio is remaking. Eleanor Parker has been set for the feminine lead. It would seem that with John Garfield definitely off the Warner roster, young Clark, an able actor, will be falling heir to much of the material the studio had reserved for Garfield.

S E P T E M B E R 1 7 , 1 9 4 5
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc. appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on or before 1945-46 programs unless otherwise noted. (1) immediately following title and running time denotes Technicolor production.

**PRODUCTION & RELEASE RECORD**

**COLUMBIA**

1944-45 Features (48) Completed (45) In Production (0)
- Westerns (10) Completed (10) In Production (0) Serials (3) Completed (3) In Production (0)

1945-45 Features (86) Completed (84) In Production (2)
- Westerns (14) Completed (14) In Production (0) Serials (9) Completed (9) In Production (1)

**NEW PRODUCTIONS**

**SECRET STORY**

Drama—Started September 19
Cast: Jim Bannon, Ross Hunter, Loren Tindall, Ken Curtis, John Litel, Douglas Kennedy, Director: Wallace MacDonald
Story: Police captain prevents two killers' attempts to bomb US Missouri while peace terms were being signed.

**MASSA CHIEF MESS**

Western—Started September 24
Cast: Charles Starret, Smiley Burnette, Doris Houch, Hank Penny and his plant boys.
Director: Ray Nazarro
Producer: Colbert Clark
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
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<th>Details</th>
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<tr>
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1945-46 Features Completed (31) In Production (0)
- In Production (9)

**METRO-GOLDWYN MEYER**

1945-46 Features Completed (22) In Production (0)
- In Production (9)

**NEW PRODUCTIONS**

**NO LEAVE, NO LOVE**

Comedy with Music—Started September 18
Cast: Van Johnson, Pat Kirkwood, Keenan Wynn, Marie Wilson, Edward Arnold.
Director: Charles Martin
Producer: Joe Pasternak
Story: Two marines get mixed up in a radio show and have to improvise each other's identity to get clear. Romances get muddled too but everything is solved.

**TIME FOR TWO**

Romantic Comedy—Started September 20
Cast: John Hodiak, Lucille Ball, Lloyd Nolan, Lenore Ulric.
Director: Jules Dassin
Producer: Ralph Wilewright
Story: Not available. See next issue.

**RELEASE CHART**

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<tr>
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</table>
1941-45 Features (34) Completed (30) In Production (2) Westerns (1) Completed (16) In Production (1)

NEW PRODUCTIONS

ROLLIN' ALONG

STEPPING AROUND

RELEASE CHART

IN PRODUCTION

Charlie Chan in Mexico (1944)
Teler-Fong
9-17

1944-45
Adventures of Kitty O’Day (62)
Parker-Cookson
7-24-1-19

Details: Under title: Kitty of Lily Court Through
Army Wives (67)
Ramboski-Knox
8-7-1-32

Border Mounted
Brown-Mallat
8-20-2-15

Details under title: M. Nurs A Deadline
China’s Little Devils (75)
Carey-Kelly
7-10-7-14

Class Kid Returns (64)
Ramboski-Knox
11-13-6-29

Dillinger (77)
Brown-Mallat
9-29

Docks of New York (62)
Carey-Kelly
3-5-8-18

Details under title: Father of the Family

Mama Lowery
12-11-3-2

Details under title: The Model Murderer

Ghost Dams (60)
Brown-Mallat
9-18-2-16

Details: Under title: Trail of Indian Spring

Former Years (83)
Storm-Smith
8-7-1-36

Details under title: They Shall Have Faith

G. S. Honeyboy (70)
Storm-Smith
10-2-4-9

Gun Smocks (57)
Brown-Mallat
9-18-2-16

In Old New Mexico
Brown-Mallat
8-21-6-30

Mississippi River Again
East Side Kids
10-6-1-16

Miss管理人员
Teler-Fong
9-18-1-26

Mississippi
Brown-Mallat
7-9-9-15

Naval Trails (58)
Brown-Mallat
10-16-1-16

Details under title: The Texas Terror

Riders of the Saw
Walker-White
8-6-9-22

Details under title: Rainbow Valley

Sabre Serrado
Walker-White
4-30-8-11

Details under title: Cowboy Serrado

Santa Claus, The (65)
Teler-Fong
9-18-5-5

Details under title: Nevada

Shanghai Cobi, The (64)
Teler-Fong
6-11-9-1

Session of His Grande
Walker-White
5-28-9-8

Details under title: Sons of the Border

Swinging Santa Fe (65)
Walker-White
1-22-8-4

Swingin’ Texas (55)
Walker-White
2-4-6-2

Three Corn Kelly (62)
Walker-White
11-27-2-16

Details under title: Make Way for Kelly

Trouble Chains
Gilbert-Howard
3-19-1-9

1945-46

Alisow Wives
Frazin-Kelly
6-25

Alias Market Babies
Ridgway-Adams
9-3

Frontier Dawn
Brown-Mallat
7-10-2-15

Details under title: Flaming Frontier

On the Cherokee Trail
Walker-White
9-17

Serious Sinners
Merriweather-Young
4-16

Sp power Under Title: Main Street Girl

Strange Mr. Gregory, The
Love-Rogers
6-25

Details under title: Gregory

Lesions
Cookson-William
7-23

Leather Hides
Walker-White
5-25

Swing Parade
Walker-White
8-6

PARAMOUNT

1941-45 Features (26) Completed (26) In Production (0)
1945-46 Features (22) Completed (22) In Production (0)

OCTOBER 1, 1945

T A K E T H I S W O M A N
Drama—Started September 6

Director: Lewis Allen
Producer: Karl Tunberg
SYNOPSIS: Set in the Victorian era, the story concerns a young MI whose wife, a former dancer, is stalked incessantly in a murder which if known would ruin his career. His decision is between saving an innocent ran from death or for his husband’s career.

RELEASE CHART

IN PRODUCTION

Blue Skies (1)
Cordray-Athens
8-6

Idaho (1)
Mow-Castelfield
9-17

NOTE DESIGNATED

1944-45

BLOCK NO. THREE

For the Love of His Father (7) (158)
Corner-Rogers
7-13

Dangerous Passage (61)
Lowry-Hill
8-21

Dodge City (102)
Merrill-Hall
9-30

Hills Come the Waves (99)
Crosby-Hutton
5-15

Praetorians Years (90)
Colbert-McMurray
2-7

GIFTS OF GRACE

On the Frontier (97)
Ladd-Lake
4-14

Details under title: Mr.

Glorious Five (80)
Ladd-Rossell
6-14

Details under title: Fear

High Power (62)
Lowry-Hall
10-16

Details under title: The High Man

Sally D’Urboe (100)
Ladd-Russell
9-4

Green, The (81)
Metzger-Russell
5-15

Details under title: Fear

Bring On the Girls (52)
Lake-Tuffs
1-10

High Power (62)
Lowry-Hall
10-16

Details under title: The High Man

Stevens (The) (71)
Lake-Tuffs
4-14

Details under title: Fear

Sancella (65)
Karlof
5-22

Details under title: Fare

M ISK NO. SIX

Midnight Moonlight (93)
McGeeany
12-25

Details under title: Hard to Handle

Out of This World (98)
Bracken-Lynn
7-10

Details under title: One in Many

You Can’t Please (103)
Camblin-Smith
2-19

Details under title: Fare

SPECIAL

Incy-Wincy Bites (12)
Bracken-Lynn
11-15

Details under title: Good Intentions

Kitty
Godard-Mueller
6-12

Prance Prance
Hoff-Walker
7-2

Stink Club
Hoff-Fitzgerald
4-30

NOT DESIGNATED

Blue Orchids, The
Ladd-Lake
4-2

Cuberta
Ladd-Russell
7-9

Love My Neighbor
Lowry-Hall
1-8

Details under title: Too Good To Be True

Maiden in Mexico
Karlof
10-13

Details under title: Scared

Miss Saile’s Shingle
Calloway-Hall
3-3

Our Hearts Were Growing Up
Calloway-Hall
3-5

Texas Heart
Ambridge-Hall
7-29

Road to Ungala
Calloway-Hall
3-13

To Each His Own
Calloway-Hall
7-29

Trouble With Women, The
Calloway-Hall
6-11

They Made Me a Killer
Bracken-Lynn
7-29

Too Young to Love
Ambridge-Hall
7-29

Two Years Before the Mast
McGeeany
8-1

Vivian Brand
McGeeany
11-13

Well-Dressed Bites
Calloway-Hall
2-19

PRC

1941-15 Features (34) Completed (35) In Production (0)
Westerns (18) Completed (18) In Production (1)

NEW PRODUCTIONS

I RING DOORBELLS
Comedy—Started September 12
Cast: Robert Shayne, Anne Gwynne, Roscoe Karns, Pierce Watkin, Harry Shannon, Ernest Ruex, Dorian Caron, John Eldredge.

Director: Frank Strayer
Producer: Martin Mooney
SYNOPSIS: The life and times of Russell Reddwell, publican.

CARAVAN TRAILS (Cinecolor)
Western—Started September 11
Cast: Eddie Dean, Emmett Lynn, Bob Malechm, Jan Carlin, Al LaRue

Producer-director: Robert Emmett

NOTE: The story is not available. See next issue.
**RELEASE CHART**

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<td>9-11</td>
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<td>For Island (72)</td>
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<td>9-25</td>
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<td><em>white Fang (68)</em></td>
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<td>THE CAT MAN OF PARIS</td>
<td>9-14-7</td>
<td></td>
<td>8-31</td>
<td>65</td>
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<td>MYSTERY—Started September 24</td>
<td>9-14-7</td>
<td></td>
<td>8-31</td>
<td>65</td>
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<tr>
<td>Cast: Charles Coburn, Meg Johnson, Leon Ames, Adele Mara.</td>
<td>9-14-7</td>
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<tr>
<td>Director: Dudley Sandler. Asst. Producer: Yarek Libkev. Story: Noel Parisian author. victim of annulment, is suspected of a series of murderous crimes.</td>
<td>9-14-7</td>
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<td>8-31</td>
<td>65</td>
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<tr>
<td>THE MADONNA'S SECRET</td>
<td>9-14-7</td>
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<td>9-14-7</td>
<td></td>
<td>8-31</td>
<td>65</td>
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<tr>
<td>Cast: Francis Lederer, Gail Patrick, Ann Rutherford, Edward Arnold, Linda Stirling.</td>
<td>9-14-7</td>
<td></td>
<td>8-31</td>
<td>65</td>
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<tr>
<td>THE VALLEY OF THE ZOMBIES</td>
<td>9-14-7</td>
<td></td>
<td>8-31</td>
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<td>(Details in issue of September 17)</td>
<td>9-14-7</td>
<td></td>
<td>8-31</td>
<td>65</td>
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<tr>
<td>Story: Important brain surgeon killed by former insane patient inhabited by a Zendoctrin monster. The doctor and sweetheart solve mystery to clear his name suspected.</td>
<td>9-14-7</td>
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**REPUBLIC**

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<td>Unsold (5)</td>
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**RKO-RADIO**

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<td>1945-16 Features</td>
<td>Completed (26)</td>
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**NEW PRODUCTIONS**

**BADMAN'S TERRITORY**

Western—Started September 17

**RELEASE CHART**

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<tr>
<td>RUBATO BOSS</td>
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<td>Western Outlaw</td>
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<td>RUGBY GAME</td>
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<td>SALESMAN'S WIFE</td>
<td>9-18</td>
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<td>8-31</td>
<td>65</td>
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<tr>
<td>RUSTLING COWBOY</td>
<td>9-19-10-20</td>
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<td>8-31</td>
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<td>SWEETHEARTS</td>
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<td>THIEF WITH A TARGET</td>
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**FILM BULLETIN**

| 18 | | | | | |
While the blithe spirit of his first wife leans nonchalantly, and unfelt, on her shoulder, Constance Cummings tries to make out the strange gesticulations of her husband. Rex Harrison is the distraught male in this British film version of the Noel Coward play.

Kay Hammond plays Elvira, the gay and giddy ghost who returns to haunt and taunt her re-wed spouse.

“BLITHE SPIRIT”... A Gay Ghost

Noel Coward's Blithe Spirit was one of the sensations of the legitimate stage a couple seasons back and now this Technicolored movie version, with an all-English cast, promises to be one of the most successful British films of recent years. Showmen operating class theatres have a juicy plum in this farce about a lovely and mischievous ghost who returns to earth to haunt the husband she left behind and his new wife. The fame of the play will give it a fast start in the deluxe houses. However, the prospects are different for the neighborhood and small town theatres. In those spots a heavy exploitation campaign will be required to sell Blithe Spirit, to overcome the lack of strong marquee names and the British production. But this is a story jam-packed with selling angles. The gay idea of a sprightly shade meddling in her ex-spouse's domestic affairs, taunting him with recollections of their old love, plaguing his second wife with her unseen presence. These are highly exploitable facets of as witty a farce as has been written in years. Moviegoers of every strata should be intrigued by the promise of fun in such a tale.

(Continued on Next Page)
EXPLOITATION PICTURE
(Continued from Preceding Page)

1. Charles Condomine (Rex Harrison) and his second wife, Ruth (Constance Cummings), are hosts to some friends, among whom is one Madame Arcati (Margaret Rutherford), an eccentric medium with a fondness for dry martinis.

2. Madame Arcati arranges a seance and calls upon the spirit of Condomine's first wife to return from her astral retreat.

3. The spirit of the first wife, Elvira (Kay Hammond), appears, visible only to her ex-husband. She's a gay and capricious wraith of greenish hue with scarlet lips and red fingernails.

4. Ruth is, at first, skeptical of her presence, but Elvira finally convinces her that she has a definite, if disembodied, rival for Charles.

5. Condomine pleads with Madame Arcati to send Elvira back where she came from, but the medium is helpless. Elvira listens to them and plots to take Charles back with her.

6. Elvira arranges to have Charles killed in an auto accident, but Ruth takes the car and dies instead. The two ex-wives then plot against Condomine and eventually have his car crash so that he joins them.

Several of the advance newspaper ads for the Winter Garden opening in New York October 3 are illustrated above.
Government Files Trial Brief

Despite heated activity by the distributor defendants to effect a settlement of the long protracted anti-trust suit brought by the Department of Justice and Justice Department of Justice went steadily on with preparations for its anti-trust suit against the major distributors, scheduled to come to trial before a three-judge court on October 5th. The principal action by the Government is the seeking of a trial brief to present in specific instances of alleged violation of the anti-trust laws and demanding divorce as the "minimum relief required by the Sherman Act."

Brushing off a contingent of major distributor executives and their attorneys who came to Washington to discuss possible settlement of the suit out of court, Attorney General Tom C. Clark reportedly reaffirmed that he meant to bring the case to trial as scheduled. The meeting lasted a scant five minutes. Later, Clark met with distributor counsel in New York, but reportedly remained firm in his demands for divorce of distribution from exhibition as the only basis on which negotiations for a settlement might be effective. The earliest confidence left a gaggle of reporters with Clark which was alleged to have set forth the "disastrous" effects of theatrical divorce. The group consisted of Nicholas Schenck, David Bahlan, Spyros Skouras, N. Peter Rathvon, Albert Warner, Robert Perkins, Austin Keough, Fred Pride, R. R. Irvine and J. Robert Rubin.

 divorced sole remedy

In its brief, the Department charged violations of the Sherman Act and declared that the requirement of the Act could not be "satisfied without divesting them (the majors) of their theatres." The document broke down theatre holdings of the majority companies, including those in which the distributor has a part. It alleged that subsidiaries of companies in which the distributor holds 75 per cent of the total film rentals from affiliated theatres during 1943-44, with Universal, Columbia and United Artists receiving 25 per cent and the remaining five per cent goes to the exhibitors. The brief alleged that a total of 2,659 theatres, which supplied 50 to 50 per cent of all domestic film revenue received by each of the distributors.

The brief also stated that the producers and distributors had agreements now in use by the film companies in "obviously designed to protect the first run exhibitor" but offered no protection whatsoever for the following "run." The government alleged that the defendants have a monopoly of first-run distribution in 73 cities of the U. S. with populations of over 100,000; that exhibitors affiliate with all the first-runs in about 150 of 319 cities having populations between 25,000 and 100,000; that in 400 towns under 25,000 population, the clearance provisions in present agreements under which affiliated first-runs are licensed are extensive enough to constitute a clear violations of major films in a majority of independent theatres. The brief pointed out that the Government's case "did not rest on any claim that the mere ownership of control of all or a majority of theatres in communities constitutes a motion picture monopoly as defined by Section 2 of the Sherman Act." Rather, the monopoly results through licensing, fixing of minimum admission prices and other trade practices, the justice department alleged.

In Public's Interest

In concluding the 26-page document and its supplementary appendices running hundreds of pages, the Department pointed that it was submitting the case "upon the assumption that the court will be primarily guided by what the public (the public?) is in reaching the decision, rather than financial injury to complainants the financial injury which the defendants would allegedly sustain if they were compelled to abandon their present integrated economic structure in favor of one which would permit the competitive production, distribution and exhibition of motion pictures which the Sherman Act requires."

At the trial, Robert L. Wright, special assistant to Clark, Philip Marcus, Thomas Hanagan, Kenneth Lindsey and Horace T. Morrison will represent the D. J, with Harold Lasser and John R. Kneisel of the New York branch of the Department, working on trial preparations.

Johnston, MPPDA Prexy, Maps Program

Eric A. Johnston was named president of the MPPDA on Wednesday (18th) following acceptance of the resignation of Will H. Hays after almost 24 years as head of the organization. The change in appointment came after long and oft-reported rumors that Johnston, as executive assistant, would accept the post. Francis S. Harmon, coordinator of the "War" ACLU committees since its inception, was named vice-president in charge of New York office. He will also act as Johnston's executive assistant, along with Joyce O'Hara. Joseph I. Breen was formally named a vice-president and will continue in charge of the production code administration. Johnston as well acted as consultant and will be available for advice and consultation in the organization. Hays will receive $100,000 annually, while the new MPPDA president is slated for $150,000 per year plus $50,000 for expenses.

The 49-year-old president of MPPDA issued a statement asking for industry unity which would be embodied in a motion picture institute embracing all branches of the industry. His program for the industry listed six objectives: (1) To foster an industry program "which will make motion pictures an even better reflection of the American design of living;" (2) formation of a Motion Picture Institute composed of all industry elements to continue in peace the cooperative efforts achieved by the film industry during war; (3) a cooperative undertaking of an expanded research program, which combines "theatre, methods and techniques" and expansion of educational pictures; (4) free interchange of motion pictures internationally, elimination of artificial trade barriers and an equitable share of foreign markets; (5) continuance of self-discipline by the industry; (6) an effort to make films an "adjunct to our whole educational system" both as a sociological factor and in gratitude for acceptance of the American film the public.

Exhibitor Reaction Favorable

Early reaction to Johnston's appointment among exhibitors was generally favorable and optimistic. A. F. Myers, Allied board chairman and general counsel, stated "we have not had an oppor-

Strike Settlement Neas

A break seemed to be pending in the six-month-old studio strike as the NLRB disclosed that it had virtually settled its portion of the case involving the clash between IATSE and the Set Designers and had scheduled a hearing for Friday (26th) to clear up a minor legal point. The decision of the NLRB's decision was reportedly expected to favor the strikers, by approving the challenged ballots of the Set Designers, permitting them to vote in the bargaining election.

Blumenstock Named Ad Head

Mor Blumenstock became national director of advertising and publicity for Warners, following the resignation of Charles Einfeld. Formerly eastern advertising-publicity head, Blumenstock's appointment was expected. The appointment also shifted the ad-pub national headquarters to New York, Blumenstock having elected to maintain his offices in the East. He will make frequent trips to Hollywood to coordinate production with merchandising the finished product.

Warners also announced the resignation of Joseph Bernhard as a vice-president and a member of the number of directors. He will become president of a new producing organization, U. S. Pictures, Inc. in association with Milton Sperling and will release through Warners, it is understood. Also general manager of Warner Bros, Horace Halley also announced his intention to retire. Blumenstock is expected to have a bright future with Harry Kalmin reportedly slated to head the circuit.
be illegal under the Sherman Act. It was successfully used to break up the first attempt at monopolization of the motion picture industry, made by a combination of patent owners using patent license restrictions to exclude others from the business. United States v. Motion Picture Patents Co., 225 Fed. 800. That it is not only appropriate but essential relief in this case is apparent from an appraisal of prior efforts to curb the competitive abuses inherent in distributor control of theatres, by measures short of dissolution. We have therefore submitted an account of these efforts in Appendix C.

Briefly stated, this material shows that the producer-exhibitor defendants have succeeded in dominating the industry through theatre control and cross-licensing restrictions, ostensibly derived from the Copyright Act, after the original "Motion Picture Patents Trust" failed to maintain control through patent licensing restrictions. It also shows that since the beginning of producer-exhibitor integration in the early 1920's, the industry has been a constant source of public complaint arising out of discrimination by the major elements against the independents. Prior to the establishment of the NRA Code for the Motion Picture Industry in 1933, these complaints were reflected by court orders brought by the Justice Department and the Federal Trade Commission. During the NRA period they were, of course, channeled through the Motion Picture Code Authority complaint procedure, with the ineffectual results noted in the Darrow Report.

After the NRA was declared unconstitutional, the Justice Department renewed its activity and has since continuously engaged in the investigation and prosecution of a series of cases directed at various local aspects of the motion picture monopoly problem. It will be seen from the account of these activities that this is the first case in which an attempt was made to meet the basic monopoly problem in the courtroom through the device of breaking up the industry, prior efforts to deal with this problem by measures short of dissolution having resulted merely in continuous litigation arising out of the constant friction generated by the discriminations implicit in such integration. The consent decree entered in this case in 1940 was designed to determine whether an impartially administered nation-wide system of trade practice arbitration could eliminate these competitive inequities. The consent decree and the board decisions summarized in this appendix show that any attempt to adjust competitive equities within the limits of the system so established by the defendant industry can only result in competition among independent theatre operators for the runs that the producer-exhibitors do not choose to allocate to themselves. Clearance arbitration, for example, merely determines the competitive limits of the clearance discrimination to which a complainant may be subjected, rather than providing an opportunity for removing the discrimination. These decisions, taken as a whole, when compared with the
dominance of the industry presently enjoyed by the defendants to any system of exhibitor control as the producer-exhibitor defendants do not substantially diminish their monopoly power. They show that the defendants' control is not only imposed by a uniform pattern of prior runs for the exhibition of pictures, but by the prohibition of specific licensing practices and the defendants' theatre operating methods.

IV

Conclusion

As the foregoing analysis suggests, the Government will resist the tolding of the legal consequences of the holding the extent and nature of the consents before the Court now exercise over the motion picture industry. It does not propose to the resolution of factual conflicts such as are encountered in private treble damage suit and the extent of detailed competition particular individuals as the result of the (Arthur, et al. v. RKO Radio Pictures, Inc. 225 A. 7th, decided August 3, 1945, C. C. H.)

The only other than the Court itself which can and effectively represent the predominant to a whole in freedom from monopolization of the most influential medium of expression. We shall submit the case upon the Court's rule: "I'll be primarily guided by that in the interest of rather than financial injury to competitors. May they be seriously lessened by the provision of the law than in other cases, it may be necessary to a provision for the protection of the public interest in favor of which the motion picture industry seeks.

Respectfully submitted,

ROBERT J. WRIGHT,
PHILIP MARCUS,
JOHN R. NIESLEY,
Assistant to the Attorney General.

GERALD A. HERRICK,
KENNETH R. LINDSAY,
JAMES M. GRAGTH,
WALTER T. MORRISON,
FRED A. WELLER,
Special Attorneys.

WENDTLL
Assistant to the General.
B. The form of agreement under which the defendants license films generally

The printed forms used by each of the eight distributor defendants in licensing its films are, in themselves, the best available evidence of the terms on which films are generally made available for exhibition in theatres. A sample supplied by each defendant has therefore been printed in full in Appendix B. Although these forms differ in many respects from company to company, and have varied from year to year, the following provisions are common to all and have been in use for at least the past ten years:

1. Each purports to grant a "license" under the Copyright Act although the distributor actually agrees only to rent a position in its exhibition schedule. Thus, the agreement is really a licence to the exhibitor for a specified period of time for use in a specified theatre. The "licensor" (distributor) does not grant the "license" (exhibitor) any privilege of reproducing, selling, or sublicensing the licensed material during the period of the licence. The licence is a privilege of running the print furnished him by the distributor, and that print only, through his projection machine for a limited number of commercial theatrical performances, of which the exhibition of that film may be only one feature.

2. Each provides that the films licensed are to be exhibited on a particular "run" at a particular theatre. The run designated is a symbol for the sequence of the films' exhibition in the area where the theatre licence is issued. Thus, in a licence for a theatre in Anniston, Alabama, the designation "first-run" means that the theatre has the right to show the film before run in any other theatre in Anniston. The "run" may come at any time, whether it be in terms of a position ahead of or behind certain other named theatres or places, such as "after Birmingham" or "ahead of Plaza." The "run" which provides that the theatre licensed shall have a specified "clearance" period during which there shall be no subsequent exhibition of the films licensed in other theatres. This may be stated in general "run" terms, such as "60 days over subsequent," or related to specific theatres, such as "63 days ahead of Victory," or to specific towns, such as "30 days over Springfield and Darien, Connecticut," or to a general area, such as "30 days over all theatres within a radius of 25 miles of Syracuse," or to a group of neighbourhood theatres, such as "in a certain admission price, such as $26 days over 25 cent houses."

4. Each provides that the theatre licensed shall charge certain minimum admission prices during the exhibition of the films licensed. Suitable space is left for the insertion of matinees and evening, children and adult prices. In each case the name and location of the theatre licensed and the run, clearance, and admission prices specified do not, of course, appear in the printed form but are filled in as the agreements are made. Breach of the admission price restriction is expressly made a ground for revocation of the license or loss of the run and clearance privileges associated therewith. In both the printed and the negotiated contract form these customarily charged by the theatre licensed and are usually the same for all distributors and all pictures shown there during any particular day, week, or month. There are no provisions by which the distributor can audit the theatre's receipts from films which are licensed on a percentage basis and provides for reports on pictures so licensed showing the admission prices charged and number of admissions sold. Since each distributor licenses some films to virtually all exhibitors on terms which are expressed as a percentage of the gross receipts, this provision gives the distributor regular access to any exhibitor's books and continuous accurate information as to his admission prices.

The use of these provisions by all of the major distributors results in an effectively pooled uniform admission price structure in which the admission price charged by each theatre is a function of its general playing position rather than the quality of the particular film it exhibits. This price structure for any large city is one in which the best films are first exhibited by a limited number of first-run theatres and charged the highest admission prices. They are subsequently filtered down through an increasing number of theatres playing simultaneously on each succeeding run, with lower admission prices charged for each film as its available film revenue from a particular area has been exhausted.

In such a system the run status of a given theatre is necessarily fixed by the runs granted by the distributors which provide for a virtually fixed position throughout any run it is granted. The run status of any particular theatre changes relative to a number of other run status exercise substantial control over all of the other theatres in the city, inasmuch as the time at which the films licensed are released become available to the subsequent runs is expressly conditioned by the run position of the exhibitor's theatre. These clearance provisions, in turn, set automatic ceilings on the admission price that may be charged by the subsequent runs as the value of the film as a box-office attraction inevitably decreases in direct proportion to the lateness of the run. The minimum price restrictions thus compel the subsequent run exhibitor to operate on a virtually fixed admission price while the first-run exhibitor is left free to try to command the highest admission price he can get. What the first-run can get of course depends on how much the public will have to pay to see the same film at a later date and that is directly controlled by the admission price restrictions in the master licence agreements.

These forms are obviously designed to protect the first-run exhibitors' receipts but offer no protection whatsoever for the following runs. Each provides, for example, that the following run exhibition will be restricted even if no coming attraction until after its first-run engagement has been concluded. Where a second or subsequent-run is licensed, the distributor is expressly left free to charge any price the distributor will negotiate, first-run being in a number of theatres or so-called "moveover" first-runs, by which a first-run in one theatre is continued at another, obviously decrease the value of the second or subsequent-run to the extent that it does not conflict with the provisions of the master agreement.

In important first-run situations the defendants generally license each other's films on terms which call for payment by the exhibitor of a percentage varying from 15 to 40 percent of the gross receipts (depending on the rental classification of the film) for the clearances and exhibitions of the film up to a certain gross figure, generally designated either as a "control" figure or "splitting point." After the gross business on the picture reaches this figure, the proceeds are then split on a 50-50 basis between the exhibitor and the distributor. In some cases the control figures are simply stated as a definite amount for each theatre and in others the agreements provide for the calculation of control figure based upon the ascertainment of the actual operating expense incurred by the exhibitor during the engagement in question. In still others the percentage is graduated in accordance with the film's grossing and the ordering of counters for each theatre; the higher the percentage figure will be. In any event, the obvious purpose of such arrangements is to share the profits realized from the exhibition of the film, not a fixed minimum operating profit earned by the theatre licensed.

The later runs and first-run situations of lesser importance are frequently grouped together in a blanket deal which simply provides for the payment of a total flat sum as rental for the films used without allocating any part of the rental to any particular run in any particular theatre. All of these so-called master agreements provide certain selective privileges which enable the exhibitor to adjust the use of the films licensed to the playing time available over his circuit.

These master agreements, whether they cover a single picture or those released over a period of years, may all be described as essentially the exchange of a certain amount of playing time in the circuit's theatres in return for the privilege of using the distributor's pictures over the circuit on highly flexible terms, with the distributor's right to share in the proceeds of these arrangements based on knowledge of prior schedules and in some cases prints are served in accordance with established clearances without any expendable running time on the licence. Moreover, all. Similarly, admission price restrictions, originally spelled out in detail in elaborate schedules, are later omitted entirely in the deals negotiated with large circuits, although the licenses with so-called master agreements (Continued on Page 26)
The division of major first-run films during the 1943-44 season among the theatres of the producer-exhibitor defendants and independents in the 73 cities with over 100,000 population in which the defendants are charged with engaging in the monopolizing arrangements is shown in the table below. (Ed. Note: this table is omitted.)

Exhibitors affiliated with the defendants operate all of the first-run theatres in about 150 of the 319 towns having populations between 25,000 and 100,000, and in more than 25,000 first-run theatres. The agreements contained in the agreements under which the affiliated first-runs are licensed are sufficiently extensive to control the subsequent exhibition of major films in a majority of the towns. In the case of about 65% of these first-runs the clearance provisions give protection against theatres located as far as ten miles from the theatre licensed. In about half of these cases the distances covered are greater than 20 miles. In urban areas 75% of the first-run theatres have a one-film protection period of 29 days or more against second run in the same town.

An example of the manner in which such clearance provisions are expressly geared to admission price differentials is the following schedule for Minneapolis, under which the defendants, in the case of first-runs licensed to them by the producer-exhibitors, have the 1943-44 licenses covering the exhibition of RKO pictures first-run in the theatres operated by the Paramount-RKO pool:

<table>
<thead>
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<th>Days over Uptown.</th>
<th>28</th>
</tr>
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<tbody>
<tr>
<td>Days over downtown.</td>
<td>56</td>
</tr>
<tr>
<td>Days over 25c houses.</td>
<td>70</td>
</tr>
<tr>
<td>Days over 20c houses.</td>
<td>112</td>
</tr>
<tr>
<td>Days over 15c houses.</td>
<td>125</td>
</tr>
<tr>
<td>Days over 10c.</td>
<td>125</td>
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</tbody>
</table>

A majority of the film rental derived from any particular exchange area is thus controlled through selected prior runs which control the priority of major films opened in these areas among the defendants. Thus, for a first-class picture, less than 4% of the theatres in urban areas will generally supply more than 40% of the total film rental from the area. Most of these "key" first-run theatres are controlled by one or more of the defendants, and the areas which those theatre controls in turn contribute more than 50% of the total revenue available from United States theatres.

III

A. The producer-exhibitor defendants have monopolized the domestic theatre market in violation of Sections 1 and 2 of the Sherman Act

The Government expects to prove that in at least 50% of the towns where they control two or more theatres the producer-exhibitors have so adjusted runs, clearances, and admission prices that all or a substantial majority of the total admission fees paid by the public in these towns to see films flows through their hands. In some of these towns they control all the theatres and in others they merely control all or substantially all of the first-run theatres, but their control of the business in each of these towns and the surrounding areas is so extensive and so interwoven that it would be misleading, in the view of the Government, a local theatre operating monopoly which violates Section 2 of the Sherman Act.

The leasing, ownership or management of theatres is, of course, the principal method by which these monopolizations are collectively maintained by the producer-exhibitor defendants but the Government's case does not rest on any claim that mere ownership or control of all or a majority of the theatres in any of these communities constitutes a motion picture monopoly which violates Section 2. The monopolization occurs through cross-licensing of these theatres by the distributor affiliates of each producer-exhibitor combination which owns them upon exclusive and restrictive terms which have the effect of arbitrarily syphoning into those theatres a greater proportion of the total available admission price dollar than mere superior management, expensive equipment, or other resources normally possessed by large businesses could ever secure and of arbitrarily excluding competent unaffiliated operators from the most profitable exhibition field.

By cross-licensing we do not mean the execution of a single agreement by two distributor members of these combinations with two or more exhibitor members. What happens is that Loew, for example, as a distributor, licenses its films to Paramount, as an exhibitor, by agreements which are generally separately executed by independent film distributing and theatre operating entities than those involved in the license agreements made by Paramount as a distributor with the theatres controlled by Loew. However, the competitive effect of these arrangements is the same as though all parties were parties to a single agreement, in view of the unified control of the distributing and theatre operating members of each combination.

Inasmuch as these licenses generally provide for the computation of film rental in terms of a percentage of the gross re

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*All population figures are taken from the 1940 United States Census.*
theatre operating monopolies were sufficiently important to induce these distributors to deal with independents in the situations where there was theatre operating opposition only on terms which prevented them from competing effectively with the circuit. 

C. That the defendant price-fixing combination and each producer-exhibitor defendant is an illegal monopoly per se.

The price-fixing aspects alone of the case we shall present are sufficient to bring it within the ambit of the Sherman Act. In line with United States v. Trenton Potteries, 273, U. S. 332, re-emphasized in United States v. Socony-Vacuum Co., 310 U. S. 150, and recently elaborated in United States v. Paramount Pictures, 334 U. S. 131, it is, of itself, sufficient to occasion the entry of an order prohibiting for privately controlled combinations which are actually used to fix prices, based upon an asserted reasonable use of this power. 

United States v. Crescent Amusement Company, 332 U. S. 173 and United States v. Aluminum Company, 148 F. (2d) 416, appear to be equally conclusive in prohibiting any justification in terms of reasonableness of the monopolization of theatre operations in various localities which have been actually achieved by these combinations. In this connection, we shall not offer proof as to the precise manner and means by which each of these theatre operating monopolies was acquired but will rely simply on their continued maintenance by illegal means. Whether or not particular theatres were originally acquired by tactics sometimes described as predatory or by more conventional means is immaterial. In either event, it is clear that the theatres or producer-exhibitor combinations that have resulted, in and of themselves. Each must, of necessity, in return for the protection of its own exhibition profits, grant similar protection to the exhibitors who are sufficiently important.

The adverse effect of these producer-controlled exhibition monopolies on so-called independent production and distribution is obvious when we consider the extent of the market collectively controlled by them is considered. The non-theatre-owning producers and distributors have access to the prior run theatres in most of the important cities of this country only by virtue of such licensing arrangements as they are able to make with one or more of their five principal competitors, which themselves make and distribute a majority of the first-class features released each year. These competitors are naturally inclined to make available to non-theatre-owning distributors only such playing time as may remain in their theatres after the needs of the producer-exhibitors, as distributors, for exhibition of their own films are supplied and the amount of playing time received in their "key" runs directly controls the total return from any particular picture.

By such licensing of films on percentage terms, the precise amount of business done by all theatres is disclosed, which, in the case of the small exhibitor who lacks bargaining strength, simplifies and makes that precise accounting procedure sufficiently accurate picture of his operation so that the share of the receipts which goes to them is determined by the distributor upon an annual basis. If it is true that the percentage terms are sufficiently common and typical of the industry, any independent's operations are profitable to his nearest producer-exhibitor competitor in acquiring his theatre or an interest in II, the independent's weakness in the former cannot be decisive. And if he be decided upon a showing that he is not in a position to compete with the face of the major film product and theatre operating opposition from the defendant in question, prevents him from any legitimate exercise of bargaining power in such negotiations. The same threat, implicit in the dual position of the producer-exhibitor defendants as the principal theatre operators and film distributors, is itself sufficient to check expansion of independent theatre operation in areas where the producer-exhibitor defendants operate.

D. Dissolution is the traditional judicial remedy used to restore competition in industries dominated by combinations found to be in restraint of trade.

In Appalachian Coal, Inc. v. United States, 293 U. S. 344, the Supreme Court found that the price-fixing combination there involved did not have the power to do what its members hoped to do, that is, control the market price of their coal. Here, as in the cases cited above, the defendants had the power to control prices and used it to monopolize the market.

The three principal non-theatre-owning distributors are defendants in this cause, not because they were members of the combination, but because they have shed their ties with independent theatres and are now engaged with independent theatres as the producer-exhibitor defendants themselves have done. The issue of whether this has any effect upon the legality of the price-fixing, the defendants, they have become parties to the general conspiracy to discriminate against independent exhibitors alleged in the complaint, perhaps, remain so related.

The approximate geographical distribution of the separately held interests of the five producer-exhibitor defendants as of 1945 appears in the following table:

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The percentage which each of the five producer-exhibitor theatre circuits contributes to the total film revenue of any of the eight major distributors greatly exceeds that of any independent circuit and these five circuits combined supply from 40 to 50% of all the domestic film revenue received by each of these distributors.

The total gross receipts of affiliated theatres operated in the United States during the year 1944 was about 500 million dollars. This is estimated to approximate half of the total gross receipts of all domestic motion picture theatres, about 17,000 in number.

2. The distributor defendants


All of the eight defendant groups have their principal offices in New York City, all make most of their pictures in Hollywood, California, and all distribute their films through a system of branch exchanges located in from 25 to 32 cities. Each branch in each of these cities is separately operated by each distributor and serves all theatres in the surrounding area. With minor exceptions, each distributor maintains an exchange in each of these cities and these exchanges serve substantially the same geographical areas.

The five producer-exhibitor defendants, Fox, Loew, Warner, RKO, and Paramount, together received, as distributors, about 75% of the total film rental paid by all of the affiliated theatres for features released during the 1943-44 season. Universal, Columbia, and United Artists received about 50% of this total and less than 5% went to all other distributors combined.

*This table excludes pooled theatres and theatres for which a defendant merely buys and books films. A tabulation by towns and including pools appears at p. 16 of Appendix A.*
"LADY ON A TRAIN" CRITICISMS RANGE FROM POOR TO GOOD

(UNIVERSAL)

"...The sooner Deanna Durbin and her producers realize that she is not a dramatic actress nor even a fair foxy, the sooner we'll all be spared the bother of such embarrassments as 'Lady On a Train'...Exhibits the little lady falling flat on her histronic face...Empty and careless little fable, intended to be a mystery farrago. Handcuffed substantially nothing in the way of suspense by the script and only a few meager tatters of foolish comedy, Miss Durbin gets even with the authors by giving nothing in return." CRITIC, Y. N. HERALD TRIBUNE.

"...Murder mystery and comedy mixed with a dash of music into a diverting screen play...Fairly amusing piece, with Miss Durbin's well known music and comedy talents to give it an extra dash of entertainment." GUERNSEY, N. Y. HERALD TRIBUNE.

"...Composed equally of mystery and comedy, Deanna scores in both departments, and, for extra added measure, throws in three vocals in her superlative style...Will appeal to all crime addicts." MORTIMER, N. Y. MIRROR.

"...Humor, instead of suspense, holds the loosely devised story together and on many occasions the mystery gets lost in the comedy that ranges from genuinely funny to plain irksome...Miss Durbin still hasn't grasped the tricks, timing and face-making of a good comedian." HALE, N. Y. NEWS.

"...Good fun, with plenty of excitement and guessing games for the mystery fans. Not Deanna Durbin at her freshest and best, but enough action in it to make it a solid story drama." CREEL, N. Y. SUN.

"Rather bad adaptation of a tidy idea advanced a few years ago in a British film called 'Lady in Distress'...Royally messed up business." McMANUS, PM.

THE GREAT JOHN L. GETS A TEPID REACTION

(UNITED ARTISTS)

"...When the camera is taken to the ringside or looks into the passionate boastfulness of this curious man, it records passages of active and exciting film drama. When the facts of Sullivan's life are jumbled to motivate his career with a disappointed childhood love affair, however, the picture bogs down into dull and ordinary romantic fiction. Not all of a piece, and the fact is more interesting than the fancy...Focused too much on story-book romance and not enough upon boxing." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"...In sports circles there may be some disappointment because the picture has concentrated on Sullivan, the man, rather than John L, the fighter. As general film fare, however, there's just enough fighting to add zest and authenticity to a story rich in human interest and suspense." MASTERS, N. Y. NEWS.

The film has a spurious Hollywood finish that makes it suspect even to persons who know practically nothing about the life of John L. Sullivan...Seldom gets very lively or original. There are a few good fight scenes, notably a very funny one...But there are, surprisingly enough, few fight sequences; mostly it's love, love, love." PECK, PM.

"...For a screen biography 'The Great John L.' isn't bad, but it keeps from doing justice to the legendary prowess of the great heavy-weight...It is too worried about his soul. And his heart...Brief boxing sequences are better than most of the picture...Efforts to drag love interest into the picture are less happy." MORRIS, PHILADELPHIA RECORD.

BACK TO BATAAN' ACTIONFUL WAR ADVENTURE FILM

(RKO)

"Straight heroic fiction concocted according to the pattern for old time gun-and-glory film...Full of familiar cliches peculiar to such heroic fare. And for people who like that sort of picture, it will probably be gratifying, indeed...But, from a more realistic viewpoint, it seems a cheap and meretricious conception...Juvenile dramatization of significant history." CROWTHER, N. Y. TIMES.

"Fictional interpolation of factual material...Best when it is most realistic...Hollywood touches are generally bad...Straight excitement, 'Back to Bataan' has much to recommend it...Definitely a man's picture, but as such it has definite appeal." BARNES, N. Y. HERALD TRIBUNE.

"Third-rate husband-wife comedy played by a third-rate type of war film...Load of thriller heroes which remind you of Hollywood giving the folks what they eat up...Should be acceptable as a rousing melodrama for those who approach their movies without high standards of judgment." WINSTEN, N. Y. POST.

"...One of the best pictures of the war in that it's realistic presentation...Gives it an authority that many war films, that were not strictly documentaries, lacked...Stirring material makes the blood tingle...Action is filled with suspense and is deeply moving at times." CAMERON, N. Y. NEWS.

"...Picture, for all its valiant nobility of spirit, has been out-dated by more than the mere occurrence of V-J Day...Wild excitement and commotion...Obviously, a studio contrivance with a sharper eye to box-office values...In case you had no feeling against the debasing of such a subject for catchpenny melodrama this is a pretty good job in its lurid adventure-story class." COOK, N. Y. WORLD-TELERAG.

"...Despite what they say these days about War pictures, the early morning Palace audience greeted it lustily...Despite its general adventure-strip character, 'Back To Bataan' is an honest, healthy film." McMANUS, PM.

LOVE, HONOR AND GOODBYE' TAKES A ROYAL PANNING

(REPUBLIC)

"...It was this reviewer's misfortune to see the picture from the very start. It only made the ensuing nonsense more puzzling than if he had come in on the last reel and thought that the whole work was part of the newsreel and the animated cartoon...As tasteless as its title." BARNES, N. Y. HERALD TRIBUNE.

"Third-rate husband-wife story, the company adds up to a sixth-rate picture...Dreary little pass at pent-house clowning." CROWTHER, N. Y. TIMES.

"...Quarrels, recollections and complications, none of which are as witty as they try to be...Neither they nor the principals are able to accomplish much under the adverse conditions of plot, dialogue and direction." WINSTEN, N. Y. POST.

"Casual little trifles. Main question is how it ever escaped discard when the first suggestion about making it was offered...Quality of the dialogue makes it obvious that the writers had small enthusiasm or energy for their work...Story no longer passes muster as acceptable screen material." COOK, N. Y. WORLD-TELEGRAM.

ISLE OF THE DEAD' HORROR-THRILLER FOR MYSTERY ADDICTS

(RKO)

"...Very superior and gripping...Somewhat confused and confusing story is not what makes 'Isle of the Dead' so gripping. It's the situations, always popping in a deep duux, and always fraught with dread both specific and nameless...Maximum horror with minimal gore." WINSTEN, N. Y. POST.

"...Dark and mysterious affair...Events are slightly less insane and its shadowy photography at times very impressive. But you will have to grow mighty fond of weird lighting effects before you will go around recommending this picture to a friend." COOK, N. Y. WORLD-TELEGRAM.

October 1, 1945
RE-HEARING DENIED IN GOLDMAN CASE

A re-hearing of the anti-trust suit by William Goldman against the major distributors and the Warner circuit was denied in Philadelphia last week when the U. S. Court of Appeals turned down a petition for such action offered by the distributor defendants. The case involved Goldman’s Erlanger Theatre for which, he charged, he was refused first-run product. The earlier District Court decision dismissing Goldman’s complaint was reversed by the Appeals Court, which directed the lower court to set the amount of damages involved. No final judgment has been entered.

Earlier, Goldman filed another anti-trust suit against the same defendants in behalf of his Keith’s and Karlton Theatres, both central city houses, charging conspiracy and violation of anti-trust laws was responsible for his failure to get first-run product for these houses, both of which Goldman acquired after they had been operated by Warner Bros., circuit. The independent alleged that when Warners was operating the theatres, they were often used for first-run exhibition, but, in the two years that Goldman has been operating the theatres, “the defendants, acting in concert, refused to allow him to have any pictures whatsoever for first-run exhibition.”

Basing his suit on the Erlanger decision by the Circuit Court, Goldman cited the higher court’s opinion and sought an injunction to restrain the defendants from monopolistic action in refusing first-run product for the Keith’s and Karlton. In the latter case, only an injunction is sought and no monetary damages are asked.

VICTORY LOAN SET

“Let’s Finish the Job!” will be the industry slogan for the eighth and final war bond drive, the Victory Loan to run from Oct. 29 through Dec. 8 in which the Treasury’s “E” Bond goal will be $2,000,000,000. Preparations were going forward speedily and efficiently as the Victory Loan Cabaret was completed and immediately set about planning the industry campaign.

A fact sheet issued by campaign director Oscar A. Doob has given the framework upon which the industry campaign will be conducted. The sheet, a basis on which the state and local committees can start at once to plan activities in the drive lists activities and special events, methods and other data to aid in the industry’s goal of making the Victory Loan a fitting climax to its war efforts.

The final Victory Loan cabinet consists of S. H. Fabian, national chairman; Oscar A. Doob, campaign director; Charles E. (Chick) Lewis, campaign coordinator; Frank F. Rosenberg, publicity director; Charles M. Reagan, distribution chairman; Ma’ A. Cohen, assistant to national chairman; Louis B. Mayer, chairman Hollywood Victory Loan Committee; co-chairmen: Charlie P. Skouras, western representative; Bob C. O’Donnell, south; John C. Brandt, east; Sam Pinanski, New England; John J. Friedl, midwest; L. C. Griffith, central. The co-chairmen on industry sales are Henry Ginsber, for the west and Sam Schneider for the east.

Herman Robbins, NSS president, is special consultant; Tom W. Bally, Washington Liaison; Bill Ornstein, trade press contact; Si Seadler, trade paper advertisements; Walter C. Ament, news representative; Richard F. Walsh, chairman of Labor participation.

LUST FILES SUIT AGAINST WB CHAIN

A new anti-trust suit was filed by Sidney B. Lust, Washington operator of several independent local and parent company charging that the distributor-affiliated unit was planning to erect theatres in areas where independent exhibition construction had been delayed due to wartime construction bans. Lust asks for dissolution of the Warner chain in the District of Columbia comprising 21 theatres, and that a receiver be appointed for the circuit.

Others named in the action were Stanley Co. of America, Chevery Theatres Co., alleged to have been created to build competitive theatres wherever there are independent houses; Kiss Realty Co. and John J. Payette, Warner zone manager in Washington, alleged to be in partnership with Chevery.

The petition also alleges that the defendants have endeavors to prevent plaintiff from acquiring theatre sites and that the “Warner monopoly in this area has resulted in oppressive and discriminatory practices against the plaintiff and other independent exhibitors.” Complainant alleged inability to obtain feature pictures on the same basis as the Warner chain and contends that dissolution is necessary to break the alleged monopoly.

GRIFFITH TRIAL MAY END IN WEEK

Developments in the Government’s anti-trust suit against Griffith circuit in Oklahoma City were accelerated last week with testimony by B. J. McKenna, Griffith’s general manager, W. J. Kupper heard for the defense and L. C. and H. C. Griffith scheduled for this week. Griffith circuit is one of the 11 independent chains testified against. McKenna’s testimony regarding price policies in Shawnee, Okla., was the signal for a counter attack by the Department of Justice offering newspaper files from that city in an effort to impede the general manager’s testimony.

Special assistant to the Attorney General Robert L. Wright also indicated that he would have several rebuttal witnesses after defense testimony is completed.

The trial seemed to be drawing to a close as a conference between rival lawyers and Judge Edgar S. Vaught determined that the hearing should be ended by Wednesday of this week. Wright planned to leave last Friday to prepare for the Government’s New York suit scheduled to reach trial Oct. 8.

Charges that a conspiracy existed between the eight major distributors and Griffith were denied by defense witnesses. W. J. Kupper, general sales manager for 20th Century-Fox, testified for defense, stated selling practices of his company and declared each contract was an individual document with the individual Griffith houses and not a blanket arrangement with the chain. Other defense testimony alleged coerced action by Griffith of independent exhibitor competitors and disclaimed any “favoritism” by the distributors.
What is Peace?

Peace is more than the absence of war. Peace is a friendly handclasp, small talk on a front porch, friends in for dinner.

Peace is a birthday party, a Christmas tree, an Easter service in a white church. Peace is telling someone where the Smiths live, laughing at a joke, asking a neighbor what you can do when there's sickness in his house.

Peace is people helping instead of hurting one another, trusting instead of suspecting, tolerating instead of hating.

Peace is forgetfulness of creed and color. It's meeting on equal terms. It's honoring a man for what he is instead of defaming him for what he isn't.

This is peace. And until we have all this, we won't have real peace—the feeling in our hearts that all is right once more.

Right now, we can make a good start towards this goal. For, right now, in our local community campaign, we have the chance to help our neighbor. To help him regardless of who he is or how he worships. To act together in mutual trust and confidence.

And this is democracy in its finest expression. This is part of all we are fighting for. Everyone in the Motion Picture Industry is invited to cooperate in this American way towards a better life and a better future for everybody. Whatever you do to aid your local community campaign will be an important contribution to our own people and our Allies.

Give Generously to
Your Community War Fund
Representing the National War Fund
IT'S RICH...

in Romance...Adventure...Hit Tunes...and a Gala Cast.
And it's got that RICH Rogers BOX OFFICE APPEAL.

RICH in BEAUTY

ROY ROGERS
KING OF THE COWBOYS

TRIGGER
The Smartest Horse in the Movie

SUNSET in El Dorado

Featuring GEORGE "GABBY" HAYES
and DALE EVANS with
HARDIE ALBRIGHT•MARGARET DUMONT
ROY BARCROFT
and BOB NOLAN and
The SONS OF THE PIONEERS

Directed by FRANK MCDONALD
Screen Play by JOHN K. BUTLER
Original Story by LEON ABRAMS

8 BIG SONG HITS!

A REPUBLIC PICTURE

RICH in MUSIC!
GOV'T PRESENTS MASS OF EVIDENCE AGAINST BIG 5

The Momentous Anti-Trust Case Opens in N. Y. District Court

STORY STARTS ON PAGE 7
Ginger Rogers  Walter Pidgeon

LET'S

XAVIER CUGAT and his ORCHEstra
EDWARD ARNOLD  PHYLLIS THAXTER
KEENAN WYNN  ROBERT BENCHLEY
LEON AMES  LINA POMAY  SAMUEL S. HINDS

A ROBERT Z. LEONARD Production
Screen Play by Sam and Bella Spewack  Adaptation by Guy Bolton
Supported by a Play by Vicki Baum  An M-G-M Picture
Directed by ROBERT Z. LEONARD  ARTHUR HORN blow, Jr.

Finish The Job! Victory Loan... Oct
M-G-M's "WEEK-END AT THE WALDORF"
IS THE BIGGEST ATTRACTION OF YEARS!

FACE IT!

WATCH RADIO CITY MUSIC HALL WORLD PREMIERE!
IF THEY COULD SPEAK—
“A new War Loan?
Betcha the boys are fed up—
Oh well, it’s only human, but
Maybe they’ll remember us.
If we could only tell ’em—
Come on Gang—
One last shove to finish the job—
It takes dough to
Win the Peace!
We did our best—
Do yours fellows!”

THE VICTORY LOAN
IS COMING!

OCTOBER 29—DECEMBER 8
War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.
LOOK WHAT SHE DID!

"Mildred Pierce" TOPPED PRIDE OF THE MARINES' AT N.Y. STRAND!

Something to make a fuss about! WARNERS!

STARRING Joan Crawford, Jack Carson, Zachary Scott

Screenplay by Ronald macroDugall - Novel by James M. Cain
Music by Max Steiner - Produced by JERRY WALD
MICHAEL CURTIZ directed!
Anti-Trust Suit Opens as Gov’t Presents

**MASS OF EVIDENCE AGAINST BIG 5**

300 EXHIBITS OFFERED BY DEPARTMENT OF JUSTICE AS DOCUMENTARY CASE; DEFENDANTS WIN RECESS UNTIL OCT. 22 TO EXAMINE EVIDENCE AND ASSEMBLE WITNESSES

by MO WAX

On October 8th, at precisely 10:36 a.m., the most momentous law suit in the history of the motion picture industry opened in U. S. District Court, southern district of New York, before a special three-judge tribunal, with the United States putting to the acid test its charge of monopoly against the eight major film companies, and, more particularly, the five engaged in exhibition. The fundamental issue: Do the Big 5, titans of production-distribution-exhibition, through their operation of theatre circuits, constitute a monopoly in violation of the Sherman Act and shall they be required to divest themselves of their exhibition interests?

The Court, composed of U. S. Circuit Judge Augustus N. Hand and District Court Judges John Bright and Henry W. Goddard, faced the task of weighing a vast volume of documentary evidence offered by the Government against what promises to be a large number of oral witnesses to be presented by the defense. While less than 300 exhibits were introduced at last week’s sessions by counsel for the Department of Justice to support its claim that the Big 5 illegally dominates the industry by virtue of its control of first-run theatres and hundreds of “closed town” situations, the key-note of the defense was sounded in the opening statement of John W. Davis, counsel for Loew’s, who charged the Government with making a “hobby” of theatre divorce, an issue which the Justice Department incorrectly views as a panacea for all the industry’s ills.

While any comments on the possible outcome of the case must at this stage be highly speculative, it could hardly be denied by defense counsel that matters did not go their way in these first sessions. With comparatively few minor exceptions, the Court sustained the Government and, particularly, the overruling of the defense motion to exclude the Arbitration and Appeal Board cases was regarded as a blow to the film companies. Observers in court were struck, too, by the paradoxical defenses offered by the Big 5 and the so-called Little 3. Whereas the former argued that they would be ruined and could not exist if forced to divest themselves of theatre holdings, their co-defendants made much of the fact that they have prospered without theatres.

Following four days of hearings during which the Government concluded its direct presentation and defense counsel for each of the eight majors made their opening statements, the Court granted the defendants a recess until October 22 to study the mass of Government data and to assemble witnesses. The defendants had asked a 3-weeks recess, which caused venerable Judge Hand to remark, “I can’t devote the balance of my life to this case”. The presiding judge had made it clear earlier that he wished to expedite the proceedings and prodded both sides to dispense with extraneous arguments.

Chief of counsel for the Department of Justice, youthful, soft-spoken, sandy-haired Robert L. Wright, in his opening statement traced the history of the litigation. The case of United States of America, Plaintiff v. Paramount Pictures, Inc. et al., Defendants, was originally filed on July 20, 1938, “to secure equitable relief against concerted monopolization of the domestic motion picture industry by five (Fox, Loew, Paramount, RKO and Warner) integrated multicorporate organizations producing, distributing and exhibiting films: two (Columbia and Universal) producer-distributors: and United Artists, a distributing corporation only”.

**TRADITIONAL CURE**

Wright told the Court that when the case came up for trial on June 1, 1940, negotiations for a consent decree had been instituted and that a decree was entered on November 20 of that year before Judge Goddard. He said it was for a 3-year trial period and had expired, a statement which brought protests from the defense table that the decree was still in effect, certainly insofar as the arbitration provisions are concerned. This contention was apparently based on the fact that the Government had not formally denounced the decree before Judge Goddard.

Negotiations for a new decree broke down last year, the attorney for the Justice Department said, over the question of divestiture, making it clear that this issue transcended all others in the Government’s position. Regulation,

*(Continued on Page 9)*
It's A Box Office Beauty!

Crowded with Comedy!
Studded with Songs!
Rocking with Rhythm
and Romance!

Swingin' ON A RAINBOW

Fancy-free, gay
and devil-may-care
—a new combination
of music and mirth—made
for audience entertainment.

featuring
JANE FRAZEE AND BRAD TAYLOR

with
HARRY LANGDON • MINNA GOMFAL
AMELITA WARD • TIM RYAN
PAUL HARVEY

WILLIAM BEAUDINE, Director
Screen Play by Olive Cooper and John Grey
Original Story by Olive Cooper

A REPUBLIC PICTURE
CLEARANCE MUST BE LEFT TO FREE COMPETITION GOV'T SAYS

(Continued from Page 7)

ceeded all others in the Government's position. Regulation he declared, is the function of Congress, but “dissolution is the traditional judicial method used to restore competition in industries dominated by combinations found to be illegal under the Sherman Act”.

Wright then informed the Court that the Government would present its entire case in documentary form, unless, of course, he was required to call witnesses to confirm the authenticity of any exhibits challenged by the defense. He praised the defendants for their cooperation in furnishing data and documents.

A series of charts showing the distribution records of several pictures in various cities were introduced by Wright to demonstrate the extent of control exercised by the Big 5 over exhibition through their first-run revenue and their clearance demands. The charts covered the Philadelphia schedules for Warners' “The Singing Marine” and “Princess O'Ronrke”, RKO's “Shall We Dance” and Universal's “Luckiest Girl in the World”, the Kansas City release schedule for Fox's “Road to Glory” and the Atlanta schedule for United Artists' “Elephant Boy” and “A Star Is Born”. The latter chart, for example, showed a clearance lapse of 64 days between the first-run showing in the affiliated Grand Theatre and the second-run exhibitions in the independent Buckhead and Empire Theatres. By contrast, the same chart shows one-half that clearance between the first and second runs on “Elephant Boy”, which played first-run at the independent Buckhead. Wright asserted that 65-70 per cent of film revenue from average metropolitan area comes from affiliated theatres.

WHO SUFFERS?

In answer to Judge Hand's inquiry, “Who suffers when one of these pictures doesn't get a first-run?” Wright replied, “The distributor”. But he hastened to explain that it is the distributor without theatres in that area who suffers and that distributor therefore is subject to the will of the controlling affiliated circuit.

The Government intends to show, its counsel declared, that each of the defendants have violated the Sherman Act and that together they comprise an illegal price-fixing combination. The aim of theatre divestiture is to permit the free flow of competition in the motion picture industry. In closing, he told the Court, “We think the divestiture issue can be disposed of rapidly”.

It was quickly made evident by defense counsel that they did not anticipate any speedy resolution of that vital issue.

The tenor of the defense was sounded in the opening remarks of tall, composed Whitney North Seymour, chief of counsel for Paramount, whose large theatre holdings makes this company's stake in the case preeminent, that the evidence produced by the defendants will prove that their business is conducted in “vigorous competition with each other”.

The Government's case, Seymour declared, shows no public concern, but only heed of complaints filed by some independent exhibitors and producers who seek competitive advantages over the defendants. Paramount can hardly be said to monopolize, he claimed, in view of the fact that they are interested in only 1500 theatres, approximately 9 per cent of the country's total theatres and the reason why the defendants usually obtain first-run pictures is that the theatres they control are the best ones.

LEAN ON DEGREE

From Seymour's remarks on the consent decree, it was apparent that much weight would be placed by the defense on the Government's participation in that settlement. The Paramount attorney insisted first that the decree is still effective and that the Department of Justice had recognized the propriety of clearance by agreeing to the principle in the decree.

Judge Hand asked what the Government's position is today on clearance and Wright answered that it believes “clearance must be left to free competition; it cannot be regulated”.

Seymour observed that dissolution would not increase competition, but would “hinder Paramount's ability to compete”. He traced the company's history in the theatre field, attributing its entrance into exhibition to the development

THE JUDGES

AUGUSTUS NOBLE HAND

U. S. Circuit Court. Born in Elizabethtown, N. Y., July 26, 1869, Judge Hand received his education at Phillips Exeter Academy, was graduated A.B. magna cum laude at Harvard University in 1890, A.M., LL.B., cum laude, 1894, received doctor's degree at Middlebury College in 1918, Williams in 1928, U. of Pennsylvania in 1938, Yale in 1939. Began practice at N. Y. City in 1895, headed law firm of Hand, Bonney & Jones from 1901-1931. Received appointment as judge U. S. District Court, Southern District of New York from President Wilson in 1914, was appointed judge U. S. Circuit Court by President Coolidge in 1927. Former president of Harvard Law School Assn. of N. Y. and overseer at Harvard University from 1936-42. A member of the American, New York State and city bar associations and a Democrat. He is the presiding judge of this court.

JOHN BRIGHT

U. S. District Court. Born 1884 in Middletown, N. Y., received his law education in office of Thomas Watts and was admitted to New York bar in 1906. Formerly corporation counsel for Middletown, director of Orange County Trust Co. since 1914. Judge Bright was appointed by President Roosevelt to U. S. District Judge, Southern District of New York in 1941. A member of the New York State, Orange County and Middletown Bar Assns. and the Bar of the City of New York.

HENRY WARREN GODDARD

U. S. District Court. A native of New York City, born in 1876 and graduated N. Y. Law School in 1901. He was appointed judge U. S. District Court, Southern District of New York, by appointment of President Harding in 1923. A Republican, member of the Union League, Racquet Club and Lawyers' Club. He was on bench at the opening of the original Government suit in 1940 and presided over the consent decree hearings and all pre-trial proceedings.

OCTOBER 15, 1945
of the First National organization and the growth of independent theatre chains and booking combines just after World War I. Paramount was forced to enter the field for its protection, he claimed, and between 1919-23 Adolph Zukor built up a chain of 300 theatres to assure the company an adequate outlet for its product.

From Seymour the baton of the defense team passed to white-thatched, eye-twinkling John W. Davis, head of Loew's legal forces and most effective court personality at the defense table. He asserted that "fundamental fallacies" underly the Government's case and decried what he termed the refusal of the Justice Department to make a clear statement of the issue.

WANTED PEACE

In his soft, deliberate manner of speaking, Davis objected to Wright's brushing aside the consent decree. The five principal defendants entered into the decree because "they wanted peace—from the Government and from the bombardment of complaints by independents". He chided the Government counsel for not applying for modification of the decree. "The Government has a hobby here and intends to ride it to the end—no matter what!"

Turning to the charge in the Government's trial brief that the defendants have a series of local monopolies, Davis said that if the Justice Department pursued that line it will be required to try each situation individually.

There is nothing unusual in the similarity of clauses in film contracts, the Loew attorney declared, and "we admit fix prices". Film copyrights give the distributors the right to fix admission prices, he said.

Divorce will be no panacea for the industry's problems, Davis told the Court. If the affiliated theatres were owned by individuals, the same trade practices would prevail.

He expressed hope for dismissal of the case, but said that if the trial is to continue his company shall insist upon being judged alone.

Throughout Monday and Tuesday, there followed a parade of counsel for the various defendants, each denying the Government's allegations and asserting their confidence that the Court will find their clients free of any taint of violating the anti-trust laws. For 20th Century-Fox, John F. Caskey; for RKO Radio, George S. Leisure; for Warner Bros., Joseph M. Proskauer.

Stoop-shouldered, contentious ex-Judge Proskauer frankly admitted that the defendants "made a mistake in the Goldman case", referring to the recent U. S. Circuit Court decision reversing the Philadelphia District Court in William Goldman's anti-trust suit against the Warner chain and the major film companies. He asserted that it can be proven that Goldman built up a circuit in competition to Warner Bros. that is netting him a quarter of a million dollars annually.

'WILL BE SUNK'

In ominous voice, he warned that "the motion picture industry will be sunk", if the Government wins this case. He contended that the film producers are responsive to the public's tastes and their theatre circuits give them an opportunity to test their films.

There was much conjecture before the trial opened on the position of the "Little 3", Columbia, Universal and United Artists, in this case. Counsel for them made it clear in short order that they would plead for their dismissal from the suit.

After Louis D. Frohlich had presented a history of Columbia's growth from "a shoestring" to its present stature, a development which he attributed to "genius", there arose on behalf of both United Artists and Universal ruddy Edward C. Raftery, who remarked to the Court in plaintive voice, "We don't know why we're here".

He compared a film producer to Ziegfeld, who took the "entire risk" when he produced a show and was therefore entitled to any terms he could extract from the theater owner. United Artists, he declared, sells its product "one picture at a time" and the reason for the complaints by independent exhibitors is film prices.

ASK SEVERANCE

Asserting that his clients and Columbia are engaged in no monopolistic conspiracy, Raftery asked for a severance of the Little 3, at least until the Government requires their presence in court.

Judge Hand queried Wright on the Government's attitude toward the three non-exhibiting companies. His reply was that they are in a "dual position", that by their dealings with the other defendants they have violated the law and "cannot be given a clean bill of health".

When the argument for dismissal was pursued by Raftery, Wright cited the Goldman case, pointing out that when the Big 5 refused to sell the Philadelphia independent first-run pictures, the Little 3 likewise refused them their product.

The Court took the motion for dismissal of the Little 3 under advisement and upon reconvening Wednesday morning warned the Government counsel that it would have to show more definite evidence against those defendants or they would be dismissed. Wright offered assurances that a strong case would be made out against them.

OPPOSE EXHIBITS

As the Government started the introduction of its many exhibits, it quickly became obvious that defense counsel planned a fight on every vital document. They succeeded in winning a motion to exclude data pertaining to short subjects on the ground that it was of comparative minor relevancy. However, they lost a motion to keep out of the record the master film licensing agreements.

Toughest verbal battle of the four days sessions was the one over the Government's offer of Arbitration Board and Appeal Board cases decided under the terms of the consent decree. Defense counsel, led by Davis, Proskauer and Seymour objected strenuously that their clients' participation in arbitration proceedings could not be regarded as admission of guilt in any matter.

After the presiding judge indicated that he favored exclusion of that evidence, Wright, whose demeanor had been mild up to that point, argued vigorously that such records were of the essence of the Government's case and that it would be "preposterous" for the Court to refuse to review evidence gathered under the provisions of the very consent decree which it had approved and over which it had jurisdiction.

Wright succeeded in convincing the Court, for after having the matter under advisement overnight the ruling was to admit the arbitration proceedings into the record. It was apparent from the expressions on the face of defense lawyers that they regarded this as a severe setback.

When the Government had offered its entire list of exhibits, over three hundred, the Court granted the defendants the modified recess until Monday, October 22, at 10:30 a.m.
'MILDRED PIERCE' LURID MELODRAMA IS MEAT FOR THE MAIDS

Rates • • • generally

Warner Bros.
111 minutes


Directed by Michael Curtiz.

An intensely-melodramatic story of self-sacrifice, passion and greed, "Mildred Pierce" is the type of sob story which carries a tremendous appeal to feminine patrons. The box-office draw of the too-long-absent Joan Crawford, who gives an effectively-repressed performance in a meaty emotional role, and a strong cast will mean good returns generally except in action spots, where long drawn out and talky scenes will cause restlessness. Based on James M. Cain's widely-read novel, the over-long film drags out many sequences inordinately and even draws titters during several highly-theatrical scenes, notably as the hard-working sacrificial mother proposes marriage to an unclean and red-blooded boy in order to lure her selfish, society-mad daughter back to her — surely a situation straight out of the pages of "True Confessions." However, by opening with a murder and then employing the flashback technique, Director Michael Curtiz is able to maintain suspense and to keep audiences in doubt as to the identity of the killer until the surprise denouement. The comedy moments are few and therefore doubly welcome. Despite its lack of conviction, the picture is showy dramatic fare and its performances, as well as its merits and shortcomings, will be discussed over the bridge tables — and that means satisfactorily.

Mildred Pierce (Joan Crawford) is picked up by police after Jack Carson is found with the body of her second husband, Zachary Scott, in her beach home. Convinced by Moroni Olsen, police inspector, Miss Crawford tells the story of her life from the time when she separated from Bruce Bennett, father of her two children (Ann Blyth and Jo Ann Marlowe) because of his inability to provide for his children. Miss Crawford takes a job as a waitress and finally manages to open her own drive-in restaurant and give her children all the luxuries. Miss Blyth is a thoroughly-spoiled young woman, produced of her mother's position but, after the death of the younger girl, Miss Crawford lavishes all her affection on the remaining child. After Miss Crawford becomes owner of a popular chain of restaurants Miss Blyth becomes an utterly-heartless snob interested only in playing about with Scott, a penniless playboy, and even willing to blackmail a young society boy by pretending she is to become mother of his child. A flare-up of bloody murder's gone in Miss Blyth going to work in a cheap nightclub run by Jack Carson. To win back her daughter, Miss Crawford bribes Scott into marrying her, but, later, she learns he is having a secret affair with the girl. It is Miss Blyth who kills Scott when he refuses to marry her but, although Miss Crawford makes a final sacrificial gesture by shouldering the blame, the girl is apprehended as she tries to leave the country by plane.

Joan Crawford makes a handsome motion and her performance in this is one of the finest of her long screen career. Joan Crawford once again gives a livable performance — this time as a sly-smiling, woman-chasing rascal, Bruce Bennett surmises with a certain portrayal of the weak first husband while Zachary Scott is excellent as the warm-hearted second spouse. Eve Arden, who is delightful as the heroine's out-spoken girl friend, and Butterfly McQueen, as the high-voiced negro maid whose every utterance gets a laugh, furnish the much-needed comic relief.

Only Ann Blyth, as the spoiled young daughter, over-acts at the point where she makes the character even more unbelievable than it was written.

DENLEY

THE SPANISH MAIN' ROUSING PIRATE ADVENTURE-ROMANCE IN COLOR

Rates • • • generally

RKO-Radio
100 minutes

Paul Henreid, Maureen O'Hara, Walter Slezak, Binnie Barnes, John Emery, Barton MacLane, J. M. Kerrigan, Fritz Leiber, Curt Bois, Nancy Gates, Jack LaRue, Mike Mazurki, Ian Keith, Antonio Moreno, Victor Kilian.

Directed by Frank Borzage.

There's something to suit every taste in "The Spanish Main," a rousing, romantic and colorful costume drama of early pirate days. Properly sold to stress the robust action that appeals to male fans as well as dashing romance to win feminine heart-touched fans, this should be a click in almost any type of house. RKO-Radio's most ambitious production to date is brilliantly photographed in Technicolor to bring out the beauty of the vivid trappings and gorgeous costumes: it has been acted to the hilt by a well-chosen cast and it is vigorously directed by Frank Borzage.

RKO-Radio's most ambitious production to date is brilliantly photographed in Technicolor to bring out the beauty of the vivid trappings and gorgeous costumes: it has been acted to the hilt by a well-chosen cast and it is vigorously directed by Frank Borzage.

While the exciting sea battles, sword-flashing duels and red-blooded action predominate, there is ample footage devoted to the romance between a bold and handsome pirate and the beautiful high-born lady who first scorns him and finally melts in his arms. The wedding night sequence has a few suggestive lines, but Borzage's direction handles it skillfully and humorously. A melodic touch is frequently employed to keep the adventurous doings from becoming too melodramatic.

It's a clever way to inject laughs in a tale which is sparse in outright comedy. This is lusty entertainment and a credit to all concerned.

En route to America where Paul Henreid, Dutch navigator, plans to start a new colony on his ship, he is grounded off New Granada. Walter Slezak, the governor, imprisons Henreid and massacres the other settlers. Years later, Henreid, now turned pirate, captures the Spanish galleon bearing Maureen O'Hara, who is bound for New Granada to marry Slezak whom she has never seen. As part of his revenge on Slezak, Henreid compels Miss O'Hara to marry him but the marriage is not consummated because she remains contemptuous of him. Later, his henchman, John Emery, conspires with Binnie Barnes, a female pirate who loves Henreid, to seize the latter's ship and deliver Miss O'Hara to Slezak. When the girl meets Slezak she finds him gross and cruel, especially when he demands Miss Barnes to death but spares Emery on his plea to trick Henreid into committing suicide. When Emery is leading him into a trap, Henreid permits himself to be captured by Slezak in the hope that he can free Miss Barnes and his former crew. Miss O'Hara, who realizes that she loves Henreid, tricks her way into the prison and gets the cells unlocked. In the melee, Slezak is wounded and brought aboard his honeymoon yacht by Henreid. After Slezak dies, his body is propped up on deck to get the ship safely past the fort and into the open sea where Henreid and Miss O'Hara can sail for a new life in America.

Paul Henreid, who is properly dashing and romantic as the pirate, gives an extremely effective performance and Maureen O'Hara, with Technicolor to enhance her lovely complexion and red-gold hair, makes the most of the fiery — and breathtakingly beautiful — heroine role. However, the outstanding performances are those of Walter Slezak, as the vain, foppish and utterly-heartless governor, and Binnie Barnes, as the fearless female pirate. Curt Bois, who has a few comic moments, J. M. Kerrigan and the terrifying Mike Mazurki are excellent as Henreid's pirate pals and Antonio Moreno. John Emery and Barton MacLane also contribute expert portrayals.

REVIEWs IN THIS ISSUE

Mildred Pierce • • •

The Spanish Main • • •

Kitty • • •

Stork Club • • •

Hold That Blonde • • •

People Are Funny • • •

Colonel Effingham's Raid • • •

The Gay Senator • • •

Sunbonnet Sue • • •

That Night With You • • •

Sunset in El Dorado • • •

OCTOBER 15, 1945

NYK
IS SHE IS OR IS SHE AIN'T OUR BABY?

LOVE, HONOR

STRICTLY A FAMILY AFFAIR!

What a family....! What an affair....!
The Love Triangle
With A Laugh
Around Every Corner

and right in the
middle is
li'l Ole me!

starring
VIRGINIA BRUCE • EDWARD ASHLEY

featuring VICTOR McLAGLEN
with NILS ASTHER • HELEN BRODERICK
and VEDA ANN BORG • JACQUELINE MOORE • ROBERT GREIG

Directed by ARTHUR S. ROGELL
Screen Play by ARTHUR PHILLIPS, LEE LOEB and DICK IRVING HYLAND
Original Story by ART ARTHUR and ALBERT S. ROGELL
Associate Producer — HARRY GREY

A Republic Picture
Lavish costume comedy-drama dealing with the tempestuous adventures of a low-born beauty in London high society, "Kitty" is made-to-order for romance-minded fans — and that takes in the millions of avid readers of Rosamund Marshall's original novel. Cast in the "Forever Amber" mode, its greatest appeal will be to women. This elaborately - produced and splendidly - costumed period piece is a trashy plot which is not morally edifying as a picture of this century court society and its record of deceit, illicit dealings and loveless marriages in a generally-sordid tale. Fortunately, Mitchell Leisen's tongue-in-cheek direction stresses the comedy aspects in the rise of a Cockney gutter-snipe to British nobility but it is primarily adult fare. Carrying Kitty through two loveless marriages and a complex of romances, the picture is only long and often lacking in excitement but it manages to maintain interest throughout. This is mainly due to Paulette Goddard's disarming portrait of the Cockney street wench and a supporting cast studded with expert comedy performances. The Goddard-Millard marquee pull and the fame of the notables in this cast ensure that the latter pay off in good excess except in action spots.

Sir Thomas Gainsborough (Cecil Kellaway) employs a street urchin, Paulette Goddard, as a model instead of having her arrested for stealing his 'horn' buckles. The resultant portrait of an anonymous lady creates a stir when it is shown at the Royal Academy and Reginald Owen, wealthy duke, bends every effort to meet the girl. But Miss Goddard has been taken in by Ray Milland, an almost penniless lord, and his bin-loving aunt, Constance Collier, who realize that she can be an asset to them if she is tutored and put on the marriage market. They have a difficult time turning a gutter-snipe into a lady but finally, when Milland is thrown in, she marries him with the latter claims that this makes no difference in his love, Miss Goddard astounds the assembled engagement party guests by running after the deserting Milland.

Miss Goddard looks ravishing both as a ragged wench and as a richly-dressed lady and Paul Milland gives a likable and convincingly portraiture of a scheming bounder who falsely replies his love for the lady he created. Patricia Knowles is equally good as another homely nobleman, Constance Collier, as Millard's savior-loving aunt who coaches Kitty in the art of becoming a lady; Cecil Kellaway, as Sir Thomas Gainsborough, and Reginald Owen, as the ancient and roving-fox Lord Malminster, are outstanding portrayals and Eric Blore, Dennis Hoey and Sir Allard contribute notable hits in a lengthy cast.

LEYENDECKER

'THE STORK CLUB' HUTTON AND FITZGERALD MAKE THIS LIVELY

Rates • • • on name value as nabehood dualler, less generally

Paramount 98 minutes
Betty Hutton, Barry Fitzgerald, Don DeFore, Andy Russell, Robert Benchley, Bill Goodwin, Iris Adrian, Mikhail Rasumny, Mary Young.
Directed by Hal Walker.

Following the signal success of the Betty Hutton-Barry Fitzgerald team in "Trespass Diary Blonde," this comes as a let-down, although it will please the bungling bombshell fans. Oh how much imagination was poured into the musical and therein lies the tale of the well-frequented "Stork Club." On the other hand, it has a full measure of Betty Hutton's ebullient, irresistible personality and a couple typical Hutton song numbers work to reasonable degree of box-office success. Grosses will be above par in all but the action houses. The best of the four tunes, both sung by Barry, are "Doctor, Lawyer, Indian Chief" by Hoagy Carmichael and Paul Webster and "I'm A Square in the Social Circle," by Jay Livingston and Ray Evans. Barry Fitzgerald, as usual helps the proceedings immeasurably with his sly Irish wit and "cute" mannerisms. The bobby-sox crowd will be attracted, too, by the presence of the audiences, the youngsters - and many of the adults as well who will label this hilarious entertainment. The names of Eddie Bracken and Veronica Lake should lift the film to a higher level.

Eddie Bracken, wealthy young man who is worried because of his addiction to stealing things and then getting caught when he doesn't get away, is advised to consult a psychiatrist. The latter learns that Bracken had a broken love affair and suggests that he can become cured of his kleptomania by finding a new romance. Bumping into Veronica Lake on the street, Bracken steals her compact containing the combination to a safe which holds a fabulously-valuable necklace. Miss Lake traces Bracken to his home believing him to be a crook and, when Albert Deiker, a detective who has been trailing her, arrives, she pretends that she and Bracken are newly-weds. Becoming attracted to the girl and learning that she is planning to steal the necklace, Bracken decides to prevent her by taking it himself. When the necklace is being exhibited at Lewis L. Russell's home, both Bracken and Miss Lake, disguised as a maid, are on hand and the jewels pass from hand to hand until Bracken aids the police in exposing Bracken's wife, Miss Lake, who reveals that she had accidentally become involved with the gang of crooks, decides to make her phony marriage to Bracken the real thing.

Veronica Lake, appropriately cast in one of her double-crossing roles, reforms in time to provide a romantic fade-out. Albert Deiker and Willie Best do well in comparatively-minor parts and the others fill in acceptably with only Jack Norton, the inevitable casting choice for a drunk, literally standing out as Bracken's companion on the high window-ledge.

Tork
‘PEOPLE ARE FUNNY’ OK SLAPSTICK COMEDY WITH MUSIC

Rates • • • as top dualler in neighborhood and rural spots

Paramount (Pine-Thomas)

93 minutes

Jack Haley, Helen Walker, Rudy Vallee, Ozzie Nelson, Philip Reed, Art Linkletter, Bob Graham, Barbara Boche, Roy Atwell, Clara Blandick, Byron Foulger, Julia Faye, The Vagabonds and Frances Langford as guest star.

Directed by Sam White.

The most ambitious Pine-Thomas production to date — at least as to name value and running time — "People Are Funny" is a curious hodge-podge of slapstick and corny comedy which will convince most neighborhood audiences but leave the more discriminating patrons cold. The radio names and popularity of the air-waves show will boost returns in neighborhood and outlying spots. Art Linkletter's radio program of the same name — parts of which are reproduced during the action — gets audience response by putting hapless individuals in ridiculous or embarrassing positions and such devices as prat falls, seltzer squirting and a goofy cake-in-the-face are still just fun to Jack Haley's Mike Bennett days. Although the story is a make-shift affair about double-crossing radio producers, it gives such personalities as Rudy Vallee and Ozzie Nelson a chance to kid themselves in a good-humored fashion. Vallee plays a one-time crooner turned stuffy radio executive, the not-too-bright type with which he has become identified on his "Ozzie and Harriet" air show. Loud and noisy songs and strumming is provided in the Blandick-Hall, quartet addicted to mugging and clowning during "The Old Square Dance Is Back Again" and "I'm The Cigarette Man," the chorus of Langford's guest appearance warbling "I'm In The Mood For Love," the other tunes are neither new nor well-sung. Jack Haley again plays a naive small town guy. Helen Walker adds pulpitude, Roy Atwell does his familiar word-jumbling speech and Clara Blandick adds a neat character bit. When his radio program is cancelled by Rudy Vallee, stuffy sponsor, and he is told to find a new show in a week's time, Philip Reed is desperate. Through his writer-fiancée, Helen Walker, Reed learns about a local audience-participation show, "People Are Funny," being put on in a Nevada town by Jack Haley. The producer talks him into it.

But a rival producer, Ozzie Nelson, also learns about Haley's show and he tries to interest Vallee in it before Reed can get to him. Haley, in a rush to bring his small-town show to Hollywood until Miss Walker pretends to be romantically interested in him. When Reed finally gets the show all set up, Nelson kidnaps him and he arrives late. As Vallee dashes in while "People Are Funny" is in progress, he is told to do a double on to the stage and drenched with seltzer water. When the double-crossing is brought to light, the discouraged Haley hitch-hikes back to Nevada afraid to tell the home folks about his failure. But, as he arrives, he hears "People Are Funny" on the air and it develops that Reed and Nelson finally decided to get together and convince Vallee of the show's audience value.

DENLEY

20th CENTURY-FOX  •  1 November Release

"COLONEL EMMINGHAM'S RAIL ROLLING SMALL TOWN COMEDY"

Rates • • as dualler in all except action spots

20th Century-Fox

70 minutes

Charles Coburn, Joan Bennett, William Eythe, Allyn Joslyn, Elizabeth Patterson, Donald Meek, Leatrice Joy, John Hull, Thelma Todd, Thurl Schwartz, Thurston Hall, Emory Parnell, Michael Donne, Henry Armetta, Grant Mitchell, Roy Roberts, Charles Trowbridge, Frank Orth, Harris Barden, Dorothy Thompson, Henry Hayden, Olvin Howlin, Alma Kruger, George Melford.

Directed by Irving Pichel.

A moderately amusing, slow-moving small town comedy notable only for Charles Coburn's expert character portrayal. "Colonel Emmingham's Raid" fails to rise above the program level. Best suited to the duals where it will carry a stronger appeal for older folks, especially those who read Berry Fleming's novel of the same sensation back. Despite Irving Pichel's attempt to present a faithful picture of corrupt politics in a small Southern community, Coburn's performance so dominates the action that the story seems dull and trifling whenever he is off the screen. A romantic sub-plot never comes to life and, while the usual array of small town figures are true-to-life, their actions arouse chuckles instead of loud laughter. However, a stirring plea to preserve America's small towns gives the picture the lift just before the finale. Returns will be best in rural locations, weakest in action spots.

The story of Colonel Emmingham (CHARLES COBURN), now retired and with a record of a long and varied Army career, returns to his hometown of Frederickville, Ga., which is just as sleepy in 1940 as it was in Civil War days. With the start of the European conflict, Coburn offers his services to the local mayor (THURSTON HALL) who permits him to write a column about military activities as a favor to Coburn's cousin, William Eythe, a reporter. After a big build-up with the local townspeople, Coburn's column starts to expose the local politicians' plan to tear down the town's historic old courthouse and erect a new structure, which they expect to get by profit. When the lesser citizens support Coburn's stand, he finds that his wealthy friends refuse to back him up in fear of losing favor with Thurston Hall, the mayor. His spirit broken, Coburn becomes ill and Eythe, who has just joined the National Guard, realizes that the old man was fighting for a just cause. As Hall is making his usual blustering speech to the departing soldiers, Eythe passes the word around to boo him down. He then gets up and tells Hall that the boys have listened to his bunk long enough and that they want to take an active part in things when they return. The scared Hall finally agrees to let the courthouse stand and Coburn, who again has something to live for, is on hand to give Eythe a salute as the soldiers depart.

Although this is practically a star vehicle for Coburn, he receives solid support from Allyn Joslyn, as an exasperated newspaper editor; Thurston Hall, as the blustering mayor; Corina Mura, as a fluttery D. A. R. supporter; Donald Meek, Elizabeth Patterson and the late Frank Caven, William Eythe, who is capable enough as the uneducated young newspaper man, and Joan Bennett, as an attractive society reporter, furnish some slight love interest.

DENLEY

THE GAY SENORITA' FAIR MUSICAL PROGRAMMER

Rates • • • as supporting dualler

Columbia

70 minutes

Jinx Falkenburg, Jim Bannon, Steve Cochran, Corinna Mura, Thurston Hall, Isabelita, Marguerita Sylva, Tommy Cook, Isabel Brown, Jack La Rue, June Barrie, Jinx Falkenburg, Rosemary Lane, Leander de Cordova, Nina Bara, Antonio Triana and The Tico Ticos.

Directed by Arthur Dreifuss.

With colorful Mexican songs and dances to pad out its routine "good neighbor" plot, "The Gay Senorita" makes an acceptable supporting dualler especially if the top featured drama. The story is so inconsequential that the leads, Jinx Falkenburg and Jim Bannon, have little to do and are put in the shade by such talented Latin-American performers as Isabelita, who dances and puts over the livelier tunes such as "Corinna and Mura," velvet-voiced singer of "Cielito Lindo" and other familiar ballads. In all twelve numbers are heard but Jinx Falkenburg, who sings only one chorus and has a pallid romantic role, contributes only her beauty and name value. Thurston Hall blusters through with his usual small town man characterizations and little Luisita Triana, as a grave little Mexican girl, steals every scene in which she appears.

"Gay Senorita" of Jinx Falkenburg, a contractor who intends to tear down the houses in Sandoval Lane in the city's Mexican quarter and build a warehouse are opposed by Marguerita Sylva, head of the family for which the street was named. She plans to re-build the street with gay shops and cafes as a monument to the spirit of her people, but Hall refuses to listen to their plea. Hall then asks his nephew, Jim Bannon, to persuade Miss Sylva and her grand-daughter, Jinx Falkenburg, to change their plans and, through a friend, he is introduced to Miss Bannon and another man, who prove to be a friendly architect who contributes ideas to their project, Miss Falkenburg gives Bannon the deed to the property and he has fallen in love with the girl and she fails to turn it over to Hall. When the latter reveals that Bannon is his nephew, Jinx Falkenburg and Jim Bannon, the nephew, believe that he has betrayed them. He finally persuades the people to stage a festive and, in the end, he marries Miss Sylva. He joins in the spirit of the affair and announces that he will build his warehouse elsewhere.

YORK

OCTOBER 15, 1945
A wholesome and entertaining gay nineties musical, "Sunbonnet Sue" is ideal fare for naborhood and family spots. As Monogram's contribution to the nostalgic musical field, the picture has above-average production values and is packed with down-to-earth Irish comedy and well-remembered songs of the period including "By the Light of the Silvery Moon," "School Days," "Yip I-Addy-I-At," "If I Had My Way" and, of course, the little tune which is the basis of Phil Regan's romantic tenor voice. The familiar plot deals with the inevitable clash between the warm-hearted Bowery folk and the snobbishuptown society but Director Ralph Murphy has dressed it up with humorous interest, local color, old-time politics and even a dash of social significance to add up to enjoyable escapist fare. Not for first-Run exploitation values of its songs and atmosphere should make it a good attraction, except in action spots.

Least familiar of the trio, Gale Storm, is singing in her father's salon on the Bowery, the social-climbing Edna Holland determines to stop this threat to her standing by selecting Gale's father, George Cleveland, because she had ostracized the girl's mother for marrying beneath her station, Miss Holland hires men to start a disturbance and wreck the salon. Since the district is in the midst of a political campaign for alderman with Cleveland backing Phil DeWitt, his daughter's boy friend, Miss Holland contributes funds which brings a Tammany Hall candidate to victory. When Cleveland's salon is cleared and Edna is alone, he asks her on the latter's promise to pull strings to restore its license. Learning that her daughter is being presented at a coming out party on Murray Hill, Cleveland goes to the place and causes a disturbance by trying to take her back home. Miss Holland has visions of her social standing being ruined until the Mayor's wife (Minna Gombell) recognizes Cleveland as an old friend from her childhood days on the Bowery. Cleveland then regains his license, Miss Storm is reunited with Regan and even Miss Holland promises to mend her snobbish ways.

Gale Storm comes through with another engaging performance as the high-spirited Irish girl and her dancing and singing of the old favorites are the picture's high spots. Phil Regan also sings well and gives a good performance as the handsome candidate for alderman. Among the first-rate character players who give outstanding portrayals are George Cleveland, as the quick-tempered old saloonkeeper; Charles D. Brown, who convincingly under-plays the role of the understanding parish priest; Minna Gombell, as the Mayor's lady who is proud of Miss Storm and her love for Bruce. Things finally straighten out when Tone realizes that he actually loves Miss Albright, but he gives the lead in the show to Miss Foster. Susanna Foster's singing is passable, but she really excels in the singing interludes of Francho Tone, looking haggard, gives a neat comedy performance as the harassed producer. Both Louise Albrighton and Jacqueline DeWitt look attractive and toss of-sailor-like dialogue in fine fashion but the Bradford on the stagelights finally results. Bister Keaton and Trene Ryan make the most of what roles that are virtually bits.

**DENLEY**

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**‘ THAT NIGHT WITH YOU’ WEAK PROD., BUT SONGS, GOOD PROD.**

Rates • • as duiller generally

Universal
84 minutes

Francho Tone, Susanna Foster, David Bruce, Louise Albrighton, Howard Freeman, Jacqueline DeWitt, Buster Keaton, Irene Ryan, Anthony Caruso, Barbara Sears, Teddy Inthruh, Virginia Brisse, Julian River, Bello Mitchell, Arthur Miles.

Directed by William A. Seiter.

Lavish production numbers and some first-rate singing by Susanna Foster do little more than dress up the hectic and unbelievable comedy plot of "That Night With You." While the picture has a certain class appeal because of its amusing musical arrangements, Tone's "Barber of Seville," and numbers by Brahms and Tchaikowsky, it will fail to stand up in first-runs and is being relegated to the duillers where its name will carry it to fair returns. The nonsensical story which deals with a would-be singing star who poses as the daughter of a famous theatrical producer, is developed on convoluted situations which become increasingly involved as the film progresses. Sophisticated dialogue is mixed with slapstick, but the result is mildly amusing at best. The one new song, "Once Upon a Dream," is pleasing but not of hit calibre.

Susanna Foster, who works for David Bruce in a diner but dreams of becoming a singing star, tries, without success, to get a job in Tone's show. The无效 musical. Learning that Tone had had his youthful marriage to Jacqueline DeWitt annulled years before, she poses as his daughter and, although he is very suspiciously faithful secretary (Louise Albrighton) believe her, he plays the ruse to the hilt. But when Miss DeWitt arranges her own marriage, the story, Tone is convinced of his hansomh, Without realizing that both women are only using him to get the lead in his show, Tone prepares to re-marry Miss DeWitt and send Miss Foster off to school. When Miss DeWitt's current husband arrives, she decides to return to him and she tells Tone Miss Foster is an impostor just before the girl breaks the news to him herself. Tone then asks Miss Foster to marry him and she is torn between her regard for Tone and her love for Bruce. Things finally straighten out when Tone realizes that he actually loves Miss Albrighton, but he gives the lead in the show to Miss Foster. Susanna Foster's singing is passable, but she really excels in the singing interludes of Francho Tone, looking haggard, gives a neat comedy performance as the harassed producer. Both Louise Albrighton and Jacqueline DeWitt look attractive and toss of-sailor-like dialogue in fine fashion but the Bradford on the stagelights finally results. Bister Keaton and Trene Ryan make the most of what roles that are virtually bits.

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**‘ SUNSET IN EL DORADO’ MORE MUSIC, LESS ACTION IN THIS ROGERS OPERA**

Rates • • where Rogers is popular

Republic
66 minutes

Roy Rogers, George "Gabby" Hayes, Dale Evans, Hardie Albrighton, Margaret Dumont, Bob Wilkie, Dodie Hill, Gavan O'Herlihy, Bob Nolan and the Sons of the Pioneers.

Directed by Frank McDonald.

A pleasing combination of modern musical western and gold rush days film "Sunset in El Dorado" follows the standard Republic pattern that always delights the Roy Rogers fans. Again it is the singing and production numbers that dominate the action while the riding and shooting take a back seat. The story, which is not even faintly credible, deals with a modern girl's dream of her grandmother's adventures when she was known as Kansas Kate, star entertainer in the ghost town of El Dorado. But, unfortunately, Frank McDonald gives it a tongue-in-check treatment throughout. Kansas Kate, who wears a modern dude ranch outfit and sings in lavish production numbers on a vast dancehall stage — all this in the old west — merely resembles Dale Evans in costume just as all the other characters are dressed-up facsimiles of the players in the modern tale. Taken in fun the film will amuse the average patron, especially those who enjoy Miss Evans' warbling of "The Belle of El Dorado," "The Lady Who Wouldn't Say Yes" and "I'm Awfully Glad I Met You." There's a few chases and fist fights, including one in the gold dived-in-the-wool horse opera fan, Roy Rogers, who sings and gives his customary easy-going performance, plays second fiddle to Miss Evans and is off the screen for long stretches of the ludicrous plot. Hardie Albrighton is properly villainous in both the modern and western situations. Margaret Dumont is amusing as two haughty dowagers. Only George "Gabby" Hayes remains the same be-whiskered old codger in both tales. Miss Dumont's tall, slender figure is very much in the familiar Roy Rogers vein and Republic should vary the formula before it wears thin.

Tired of New York life and being dominated by her aunt, Margaret Dumont, who has selected Hardie Albright as her fiance, Dale Evans, who tells would-be bus travelers about the glamour of the old west, decides to experience some of the adventures for herself. Albright and Miss Dumont pursue a girl when she runs away and, when she again escapes them through the aid of a passing cowboy, Roy Rogers, she wanders into the tumble-down Golden Nugget saloon in the ghost town of El Dorado. There she meets George "Gabby" Hayes, an old prospector who tells her he knew her grandmother, Kansas Kate, who once held sway there. Left alone, Miss Evans falls for a social tenderurn and the two meet. When she gives him the money to stake his claim but Albright's henchmen hold him up and take it from him. However, a wandering cowboy, Roy Rogers, finally sits matters right and cleans up Albright's syndicate thieves in El Dorado. When Miss Evans awakens, she gets up the courage to tell Albright she is remaining in the modern west with Roy and "Gabby."
Pictures
with
Universal
Appeal

Something seasonable from Universal to start the new season.

While "UNCLE HARRY," (the old meanie) is making good every place and "LADY ON A TRAIN" is proving to be a real box office smash, and "SHADY LADY" is opening to top business in its first engagements, we enthusiastically announce a few of the new season's releases.
titles entitled to your every consideration

SHADY LADY

MEN IN HER DIARY

RIVER GANG

THAT NIGHT WITH YOU

STRANGE CONFESSION

SEÑORITA FROM THE WEST

NIGHT IN PARADISE in Technicolor

PURSUIT TO ALGIERS

CRIMSON CANARY

THIS LOVE OF OURS

SCARLET STREET
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. 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.
This is what we mean by UNIVERSAL APPEAL

MERLE OBERON
Beautiful in “Night In Paradise” and “This Love of Ours.”

PEGGY RYAL
She goes dramatic in “Me In Her Diary.”

JOAN BENNET
Stars in the psychological drama “Scarlet Street.”

GINNY SIMMS
Thrilling in “Shady Lady.”

LOUISE ALLBRITTON
Lovely in “Men In Her Diary” and “That Night With You.”

SUSANNA FOSTER
Sparkles in “That Night With You.”

FRANCHOT TONI
Shares top honors in “That Night With You.”

CHARLES CORVIN
The girls are waiting for him in “This Love of Ours.”

JON HALL
The man they talk about in “Men In Her Diary.”

TURHAN BEY
Handsome co-star of “Night In Paradise.”

DAN DURYEA
Has a made-to-order role in “Scarlet Street.”

ROBERT PAIGE
At his romantic best in “Shady Lady.”

BASIL RATHBONE and NIGEL BRUCE
Sherlock Holmes and Dr. Watson in “Pursuit to Algiers.”

CHARLES COBURN
Gives a “superperformance” in “Shady Lady” says Winchell.
MONOPOLY CASE OPENS

After a lapse of seven years, the Department of Justice re-opened its anti-trust suit against the eight major film companies last Monday (Oct. 8) in U. S. District Court, Southern District of New York. Assistant Attorney General Robert L. Wright presented the Government's case with little oral argument, offering instead what is virtually an entire documentary case. Wright presented approximately 900 exhibits into the evidence. The exhibits proposed to demonstrate that the five producing-distributing-exhibiting majors exercised monopolistic control over the industry and it is upon this documentary evidence that the Government rested its case last Thursday (11th).

The special three-judge court composed of presiding judge Augustus N. Hand, John Bright and Henry W. Goddard, overruled most of the objections filed by defense counsel against many of the exhibits, then granted a motion by the defense for a recess until Monday, Aug. 22.

Opening statements for the defense were presented by the following counsel: Whitney North Seymour for Paramount, John W. Davis for Loew's, John F. Caskey for 20th Century-Fox, George Leisure for RKO, Joseph M. Frolikauer for Warner Bros., Louis Frolich for Columbia and Edward W. Rattery for both United Artists and Universal.

A motion by counsel for the "Little Three" to have their clients dismissed from the case was unavailing.

Observers expect the case to continue for approximately one month after court reconvenes.

STRIKE VIOLENCE

The studio strike reached a critical stage last fortnight as pickets, exasperated by the delay in negotiations to settle the seven-month-old dispute, were forced to violence in their attempts to prevent picket lines being crossed by studio workers. The outbreaks took place outside the Warner studios and resulted in a number of injuries to both non-pickets and picket-line members and a total halt in production in the studio. Leroy Prinz, Warner dance director and Macklin Hall, Jr., former Our Gang comedies fat boy, were among those hurt.

Despite the arrest of 600 pickets by deputy sheriffs on charges of unlawful assembly last Wednesday, movie-making remained at a standstill at the Burbank studio. Police and press men reported that "very few" workers entered the gates after the picket line was removed and that no film could be shot until cameramen, actors and other necessary personnel could return to work. Immured in the studio were 450 workers. The Screen Actors Guild, cameramen and other skilled craft unions instructed their members to remain away until all possibilities of violence had disappeared. Picket arrests were freed immediately upon being booked and strike leaders promised that mass picketing would be resumed as support was reported from Lockheed aircraft employees, some of whose members were arrested with other pickets. As many as 10,000 aircraft workers were predicted as potential pickets.

Herbert K. Sorrell, CSU president, declared that his pickets would close Republic and Universal studios by the end of the week. Producers met with Sheriff Eugene Biscailuz in an effort to prevent "continuance of the terrorist action," according to their statement. They warned that the studios do not intend to submit to "continued flouting of the law and the rights of other human beings" and that they would "use every legal means to protect their employees, their property and the right of a major industry to maintain its business."

A statement was expected from Governor Earl Warren on charges by Senator Jack H. Tenney, chairman of Senate Committee on Un-American Activities, that the strike was Communist inspired and dominated. Representatives Helen Gaahan Douglas and Ellis E. Patterson wired President Truman that the situation was now so serious as to merit Presidential intervention toward a settlement. Reps. Douglas and Patterson, along with Rep. Gordon R. Macdonald and Ned Little, asked for Congressional action to determine the causes for the inept handling of the situation by the NLRB and pressed for immediate action toward a settlement of the seven-month-old strike.

OCTOBER 15, 1945

GOVT WINS SCHINE CASE

The Government emerged victorious in the Schine anti-trust suit in U. S. District Court in Buffalo last week. In a 45-page opinion, Judge John C. Knight upheld the Government's contentions that the Schine Circuit and affiliates maintained a unlawful combination through which they obtained a monopoly of exhibition in their territories in violation of the Federal anti-trust laws.

Judge Knight directed that a decree be issued requiring dissolution, realignment or reorganization of Schine ownership and control. He declared that the case was not one involving enforcement of Government and defense representatives. The decision was seen as having an important bearing on the New York anti-trust trial currently taking place in N. Y. District Court.

The ruling also asked that the Schine circuit shall be enjoined from monopolizing the supply of first- and second-run films and prohibits Schine from enforcing "any existing agreements not to compete or to restrict the use of any real estate to non-theatrical purposes."

The case, begun by the Government in 1939, was tried in Buf-

MAMMOTH BOND BREAKFAST

As a preliminary to the forthcoming Victory Loan Campaign, Oct. 29 - Dec. 8, a giant Breakfast Rally to be attended by over 1200 film and theatre executives will be held in the Waldorf Astoria in New York at 9 a. m., Oct. 23.

S. H. Fabian, national chairman, revealed that there would be a tremendous concentration on Bond Premiers as a drive feature. Campaign Director Oscar A. Dobb told regional chairman that these must be titled "Victory Shows" and should be exploited as tributes to returned war vets who will be guests of honor.

He also stressed the complete screen coverage planned including the two-reeler, "Hollywood Victory Caravan" featuring more than a dozen top film stars with 1200 prints available: three

(Continued on Page 35)

PEOPLE

Eric A. Johnston was elected President of the newly formed Motion Picture Export Association by the directors. Morris Good-

mam was re-elected president. Interna-
tional, was elected a vice-president, and Gradwell I. Sears, UA vice-president, was elected a director.

Charles Reed Jones, director of advertising of Republic Pic-

ures Corp, for the past eight years, announced his resignation from that post. He will join Song Leaders, Inc., as director of Song Hits. Latest Hit Songs and Movie Songs. Steve Ed-

wards, Republic's director of publicity, is in temporary charge of the advertising department pending the return to New York of H. J. Yates, Sr., president of Republic Productions, Inc. when a successor to Jones will be appointed.

Mort Blumenstock, Warner's director of advertising and public-

ity, announced the resignation of Golden, formerly Eastern advertising manager, to the post of executive assistant, and Larry Golob, Eastern publicity manager, to publicity director for the company in New York. Golden continues in charge of advertising for the company.

Joseph Conway was appointed assistant to Sidney Samuelson, General Manager of E. Pa. Allied. The new post was created by the board of governors to boost membership in the organization and to bring various services of the group closer to members.

Milton H. Feld, Universal executive, resigned from the com-

pany, effective Dec. 1, to enter independent production.

Joseph Kinsky was named general manager of the Sanitary Automatic Sandwich Co., formerly connected with Paramount's office in Hollywood and previously with Tri-States Theatres Corp.

Jack Bellman resigned as Buffalo branch manager for Repub-

lic after 10 years with the company. He reports he will remain at the post until a successor is appointed.

Lem Jones was named executive assistant to Spyros Skouras, president of 20th Century-Fox. He formerly served with Wendell Willkie in a similar capacity and was the one time confidential secretary to Tom Dewey when the latter was N. Y. District Attorney.
THANK GOD IT DIDN'T HAPPEN HERE!
OLD GLORY'S STILL FLYING!

SOMETHING TO CELEBRATE!

Get out the Bunting and
The Banners—
Organize the Parades and
The Cheers!
America is ready and willing
To finish the job in a
Blaze of glory!
It's your last Bond Drive—
Put your heart and soul into it
Then it's sure to be the BEST!

THE VICTORY LOAN STARTS SOON!

OCTOBER 29—DECEMBER 8

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N.Y.C.
"...Weekend at the Waldorf," the up-to-date version of 'Grand Hotel,' has a popular selection of stars plus an inspiring demonstration of how it takes to make a tired, gloomy person happy...Between romance the back-stage functioning of a mighty luxury hotel is briefly shown...Perhaps it drags a little when the plot returns are in, but devotees of the stars will hardly notice that...WINSTEN, N. Y. POST.

"...3½ Stars...Episodic...Clever weaving of the design by the authors...Transition from one story to another is made with the least possible interruption of the film's continuity." CAMERON, N. Y. DAILY NEWS.

"A big slice of celluloid and it has a wealth of box-office allure — Ginger Rogers and Lana Turner to attract the male customers.

'MILDRED PIERCE' SOME PAN IT, SOME PRAISE IT

(WARNER)

"...3½ Stars...Joan Crawford gives the best performance of her career...Story has been given considerable holding power through Michael Curtiz' clever direction and the effective acting of the cast." CAMERON, N. Y. DAILY NEWS.

"...A winding melodrama stretches suspense so thin that a couple of irrelevant humorous bits become immensely funny...'Mildred Pierce' is a haggard and somewhat ludicrous murder movie...Comprehensive Hollywood touches do little to make 'Mildred Pierce' stand up as a show...Tries to be audacious, it is merely anemic. BARNES, N. Y. HERALD-TRIBUNE.

'BLITHE SPIRIT' BRITISH TECHNICOLORED FILM WINS PLAUDITS

(FOX)

"...The play could not have been any better than the movie which is a delight from beginning to end...Picture may be acceptable to a few believers in spiritualism and a few others...An excellent piece of light and fanciful entertainment." WINSTEN, N. Y. POST.

"...3½ Stars...Transposing the comedy to screen, the author-producer has kept the original plot intact, giving it, of course, the added movement and flexibility that the screen affords...Comedy retains all the prankish fun of the play...Excellent cast." CAMERON, N. Y. DAILY NEWS.

"...Noel Coward's amusing spoof on spiritualism comes through as a generally delightful diversion...Essentially a conversation piece...Coward's treatment of the Smith formula, merely as a framework on which to hang some engaging observations

'THE HOUSE ON 92ND STREET' CALLED FASCINATING, THRILL-PACKED, REALISTIC

(FOX)

"...Produced with documentary fidelity...Makes clear what odd spies ran up against in our vast FBI...Continuously fascinating...Use of actual FBI film footage of Nazi spies at work is very effective...Total absence of romance may be counted another gain for authenticity." WINSTEN, N. Y. POST.

"...Fascinating spy film...Pictorial record of the brilliant work which the FBI did to circumvent Nazi espionage and sabotage made with cunning and imagination...Threaded through this dramatic unity are actual clips of counter-espionage to underlie the work with impressive authenticity...Has tremendous melodramatic impact...Handled with the muted suspense which keep a melodrama building constantly on the screen...Climax has all the terror of a pipe-dream thriller...No foolish romance. It needs none." BARNES, N. Y. HERALD-TRIBUNE.

'STORY OF G. I. JOE' RATES UNANIMOUS RAVES

(UNITED ARTISTS)

"...Best and the most realistic picture of the war to come out of Hollywood...Can also be stated that no better picture of the infantry has been shown...Burgess Meredith's appearance as Ernie Pyle is varied...His resemblance is almost perfect...It is the story of the infantrymen he came to admire and care for so much." WINSTEN, N. Y. POST.

"...Warmest and most understanding movie of this war...Picture digs in with a typical group and lives with them from the first nervous days in Africa down through the weary stagnation of the long stalemate halfway up Italy...Some episodes will leave an audience trembling with excitement and terror...Sharp flashes of humor in the earthy comments of the men." COOK, N. Y. WORLD-TELEGRAM.

"...Hard-hitting, penetrating drama of the footslogging soldier...Brings out the integrity and the uncompromising realism of the other great pictorial documents of the second World War...Moves across the screen with tremendous emotional impact...Burgess Meredith plays the late fox-hole reporter with tremendous power and restraint...Final climax far more tragic than jubilant." BARNES, N. Y. HERALD-TRIBUNE.
COLUMBIA

A rumor broke loose in Hollywood last week to the effect that David O. Selznick had purchased or was contemplating purchase of a large block of stock in the company which would give him controlling interest. Both Harry Cohn, president of the firm, and David O. Selznick denied the rumor violently. The rumor started when the boards of directors met here recently. Said Cohn in his denial: "I have not been engaged in any negotiations at any time either with individuals or with people representing individuals or with groups of people for the sale of any portion of my holdings in Columbia." Selznick is majority stockholder in the company. His statement, in part was: "While it is true that I have rather large holdings in Columbia Pictures Corp., there is no truth whatsoever to the remarks concerning any negotiations for the purchase by me of control, nor is there any truth to the other stories of a possible alliance between Columbia and my enterprises." That seems to be final — at the moment, but the rumor may crop up again. Wonder what the Selznick touch would do to the "Durango Kid" series or the horror quickies that are stock-in-trade of this outfit.

Two films finished off this week. Four new ones got under way. Finished were: "Secret Story" (Evan-Hunter) and "Head- ing West" (Starrett-Houck). The latter started out as "Massacre Mesa," New starts: "Blondie's Lucky Day" (Singleton-Lake), "Close Call for Boston Blackie" (Morris-Lane), "Perilous Holiday" (O'Brien-Warrick) and "Who's Guilty?" (Kent-Ward). The last named is a serial.

Building up a back-log of material for filming, Columbia has 14 new stories in process in its script department. Among them are: "The Lone Wolf on Broadway," "Corpus Delicti," "Night Editor," and "So Dark the Night," all for Producer Ted Richmond; "Frisco Fury" and another Boston Blackie yarn to go to Producer John Stone; "I Love A Mystery" and "The Callahans" for Wallace MacDonald; "Betty Co-ed" and "Lullabye of Broadway" are for Alexis Thurn-Taxis; and "The Duchess of Broadway" will be handled by Producer Michael Knaive.

METRO-GOLDWYN-MAYER

It would seem that conflict between the New York office which handles exploitation and publicity and the producers (or at least some of them) who make the pictures is running a bit to the tough side. Said producers feel that their pictures are not getting adequate or smart enough ad campaigns. One of the faults, it is said, lies in the fact that the department is situated in New York when it belongs here in Hollywood. How can they know the story behind a production? How can they know the selling points when they are far away? In essence, these are the queries he producers make. Moreover, it is pointed out, the New York point of view on films and the Hollywood point of view is vastly different. The situation is not a new one, nor one unique with MGM. There doesn't seem to be any answer to the problem since New York is accepted as the selling and exploitation center for films. But the producers, who look upon their efforts as creative effort, resent what they charge is underselling or lack of imagination in campaigns. Truth is, as we see it, the New York and Hollywood or New York can be expected to have the "feel" of the entire country, but it seems a better idea to have people removed from the production scene handle the advertising of the pictures Holly- wood makes. The movie capital is too rife with personal elements to make an objective approach possible and the exploitation of a film definitely should be removed from the welter of conflicts, jealousies, ambitions that are the expected facets of an artistic colony like Hollywood. Louis B. Mayer, head of the studio, has heard both sides of the situation and undoubtedly the problem will be settled as far as it can be to make everybody happier than they are at present.

Ricardo Montalban, Mexican film star, has been signed by MGM to play one of the leading roles in "Fiesta," the Technicolor film which will star Esther Williams for Producer Jack Cum- mings. Most of the film will be made in and around Mexico City.

Of the 33 books which MGM has purchased over the past months for future production, three have already been made into pictures. They are: "One Night Have Tender Lovingly," currently in release, "They Were Expendable," and "Dangerous Partners" are ready for release. In production presently are: "The Year- 15," A. J. Cronin's "The Green Years," and James Cain's "The Postman Always Rings Twice," "Green Dolphin Street." MGM's 1944 prize-winning novel, soon goes into work and "Before the Sun Goes Down," the 1945 winner, was recently selected. Authors represented in the huge pool of material indicate that the studio's inventory runs into a figure of considerable size: Sinclair Lewis, Louis Bromfield, Booth Tarkington, Edith Wharton, Stephen Long- street, Charles Nordhoff, James M. Cain, William Hudson and Mackinlay Kantor. Names like that don't come at cheap prices.

Despite an organization in Hollywood called Rooney, Inc., which was supposedly to handle all of Mickey Rooney's produc- tion: after the war, MGM insists that the boy will be back with them when he is discharged from service. In fact, Metro says Rooney's first will be "Uncle Andy Hardy," for Producer Carey Wilson and it is all set to go the minute Mickey arrives.

As predicted some time ago, the majors are beginning to think in terms of other tint processes than Technicolor. While MGM made its first film with Cinecolor, there were dubious comments. Now, MGM has joined the field as the first major studio to try tinting with any other process than Technicolor. Producer Harry Rapf is using the Cinecolor process on "Star From Heaven" which Andrew Marton is directing. Undoubtedly with MGM leading off, other majors will follow suit and the problem of color film which has been so acute should ease considerably. What the Techni- color company's reaction to this situation is has not been deter- mined as yet.

George Cukor, who has bowed out on the temporarily-post- poned "Razor's Edge" at 20th Century-Fox, has checked in at Metro where he is slated to direct the next Greer Garson film, "Beloved Stranger," which will have Robert Montgomery as co- star. Arthur Hornblow, Jr., will produce. Cukor is also slated for the direction job on "Green Dolphin Street" which has Kath- arine Hepburn in the star role. If Cukor's Metro schedule gets rolling, he will be unable to do "Razor's Edge" should the produc- tion be started shortly.

MONOGRAM

"Wife Wanted," a novel by Robert E. Callahan, has been pur- chased by Monogram as the third story to star Kay Francis in her own production. The actress and Jeffrey Bernerd will again co-produce. Apparently this team has produced effective mer- chandise in its first two tries and the successful formula is to be applied indefinitely.

In addition to "Face of Marble" which started shooting Oc- tober 5, there are three more films slated for October starting: King Bros. will give the gun to "Glamour Girl," which will star Belita in an ice skating role; "Hands in the Dark," the first in the Shadow series starring Kate Richmond, goes; and another in the popular Cisco Kid series with Gilbert Roland will be the fourth film for the month.

Presently in work are: "Rollin' Along" (Brown-Carver) and "Stepping Around" with the Dead-End Kids now called the East
Side Gang; the new starter, "Face of Marble" has John Carradine, Claude Drake and Willie Best in top roles. Into the can went "Charlie Chan in Mexico" (Toler-Fong) the umpteenth in this successful series that seems to go on and on without problems.

**PARAMOUNT**

"Blue Skies," the Technicolor musical cavalade of Irving Berlin music, is finally wound up save for one or Picturegoers will be able to see in a "bad" start when Buddy De Sylva was stricken with a heart ailment as it began. Then, Paul Draper, who had been signed by DeSylva for an important role, couldn't quite make the grade as a film actor and the studio had to release him. Astaire was obtained from Metro at an opulent price and now he and Crosby have recorded on some of the finest showmanship sequences ever made. Bing is in a hospital in New York but it is said he is sicker than they're saying. He has announced a year's vacation for himself. Astaire, too, says his dancing days are over. These two men, not in the same sense of the word, actors have worked hard and are ready to amass great fame and fortune and now, they're just plain tired. Bing turned down a fabulous sum on his radio deal this year. He has made for himself a unique place not only in motion pictures but in show business. Let us hope he changes his mind on that "year of rest."

Only two films in production holdover this week: "Take This Woman" (Wright-Milland) and "Monseur Beauchare" (Hope-Carroll). New for this week is "Love Lies Bleeding" in which Marlene Dietrich, recently gone to Technicolor, again comes around to the Lillian Hellman play, "Searching Wind." Robert Young has already been signed for the leading role and Wallis has renewed his efforts to get Joan Crawford for the leading female role. The producer left for New York this week where the star is vacationing. Although Joan is already set for her next at Warner's, "Sentimentally Yours," Wallis is hoping to get this picture financed because what is called a check-up but it is said he is one. Crawford's solid scoring in "Mildred Pierce" has set her into a stronger position than she has been in for years. She has at last broken the mold in her Metro days and emerges a new personality to be conjured with by producers and box-office alike.

Hal Walker, only recently elevated to a full directorship, has had his option picked up for another year. On the strength of his handling of "Stork Club" no doubt, which is a well done pic- ture made unusual by the delightful performance of Barry Fitzgerald — he romps off with the picture but nobody seems to mind because he makes it a better picture for the entire cast.

Cecil B. DeMille (the $100 man) is apparently taking enough time to eat and sleep here again in between making a picture. "Unconquered" is the film to be done in Tech- nicolor. Extensive location trips are planned to start in late March in Idaho and go on into Pennsylvania during April. No casting has been made and no indication of just what the story concerns itself with but the DeMille company is working again.

The Alan Ladd suspension continues. Alan insists that it was not the role in "California" that he objected to but a completely unfair financial arrangement. Paramount has Alan on a compar- atively small salary considering his box-office power. They had assured that situation in the past by giving the star a big fat bonus at the end of each film. But recently they asked him for an extension of his contract which still has five years to go. Alan said no because he felt at the end of five years would be soon enough to make a decision on his future. The studio then said no extension could be made and that was it. This is Ladd's story. He gets 4/5 of all the fan mail on the Paramount lot. He looks over MGM where such a tremendous exploitation job has been done and how Van Johnson and he looks at some of the pictures he has had to carry and undoubtedly he would be mocked at that kind of a deal he's getting. The studio, on the other hand, has what it desires just as strong a case and so the impasse continues. At any rate, as far as one can see there are three com- pleted Ladd films ready for release. But this sort of controversy never does anybody any good and it seems silly for Paramount to tie up a major star of the magnitude of Ladd for a few thousand dollars on "May I Have the Other."

**PRC**

Martin Mooney has scooped his own story with the recent solving by the FBI of the Burbank murder case. Mooney had been writing a story called "The Invisible Gun" practically neck and neck with the Burbank case. He was all set to wind up his yarn and when the FBI made its arrests this week, all Mooney had to do was add the final paragraph to his yarn and then it would tie in with the Hays office for final approval. Mooney, a former crime reporter, found this chase right up his alley and the story will undoubtedly reach film on the PRC lot quickly.

Edgar Ulmer, under contract to the studio as a director, has been signed to direct "Gentleman Caller," a new murder story which Stromberg will produce with Jack Chertok. Hedy Lamarr will be starred. Ulmer will complete "Once and For All" at his home studio before he takes up for Stromberg.

"Prairie Rustlers" is the name given to the Buster Crabbe feature designated as No. 1 up to this point.

Two quick westerns are on the sound stages this week. "Lightning Raiders," another Buster Crabbe feature; and "Navajo Kid" with Buck Steele and Caren Marsh in the leading roles.

"Caravan Trails," the studio's third try at Cinicolor is, now in the can and set for early release.

**REPUBLIC**

Republic will start its first western in color this month. The process they are using is called Magnacolor. The studio, accord- ing to Vice-President Allan Wilson, plans a number of groups of similar product. Monty Hale and Adrian Booth are co-starred in the initial which is called "Heart of The West."

In addition to "Heart of The West" Republic has plans set for starting: "Conquest of Cheyenne," a Wild Bill Elliott feature; "Crime of the Century," which Walter Goetz will produce; "Night Train for Memphis," "Heart of the West," as stated above, and "Man with the Gun." "Sentimental Journey," with actress, Viola Essen, in the leading role. The girl has never been on film and was discovered in the "Hollywood Finaire" company in New York.

Republic has on foot a plan for a big Technicolor musical to be made shortly and called, "Florida." The film will be made for the most part, in the resort towns in Florida and Herbert Yates is already setting up tie-ups with various state and booster organizations for the project. Another big one planned for early starting is "The Conover Girl." The studio has just purchased the unpublished romance written by Ursula Parrott and the work on turning it into a script has already begun. It is to be scheduled for December. The outstanding Conover cover-girl of the year will be the leading role. Looks like we're in for another of those talent-hunting contests that roll up reams of pre-publicity copy for such a picture.

Dale Evans, the girl who has made 15 pictures in not quite three years on the Republic lot, has signed a new long-term con- tract with the studio. Dale has made 12 of her pictures as leading lady to Roy Rogers. Her first under the new contract will be another Roy Rogers film. Here is a smart young player who real- izes that while she might do much better if she tried to make a place for herself on her own merit, is content to take the solid position he has been given and until she is sure of what the next step should be. She has appearance and talent and doesn't have to worry on either score, with or without Rogers.

Only new starter this week is a serial, "King of the Forest Rangers," with William Craig and was written by Robert L. Allen. It is continuing are: "Concerto" (Dorn-McLeod), "The Cat Man of Paris" (Esmond-Aubert) and "The Madonna's Secret" (Lederer-Patrick).

**RKO RADIO**

No new starters on the lot this week but four continue in production: "Badman's Territory" (Scott-Richards), "Bamboo Blonde" (Langford-Wade), "From This Day Forward" (Fontaine-Snell), "Somebody's Husband," one of the Hakim production of "Heartbeat" (Rogers-Aumont) and Sol Lesser's "Tarzan and the Leopard Woman" (Weismuller-Joyce).

Claire Trevor has copied herself a role that had originally been intended for Miss Bankhead in the head of the lot. "Deadlier Than The Male" is the picture and it was reported that Miss Trevor went out because timing was bad for Miss Bankhead. The part gives Miss Trevor another crack at the type of role she did so success- fully in "Murder, My Sweet."

"That Girl From Memphis" is a recent story purchase by the RKO story department and is scheduled for 1945-46 production. The Eddie Cantor musical, "Come On, Along," is on the in- actives again. Ray Heindorf, RKO's Famous Home Pictures is available and they are still hunting two male leads for the pic- ture. Andy Russell is rumored for one of the parts but no other names have been mentioned.

Gene Ray Balaz has been signed for another RKO film, following his "Johnny Angel." This one will be called "Nocturne" and tells the story of a Los Angeles detective.

Cloude Rains has been signed for a featured role in "Notor- ious" which goes into production shortly with Cary Grant and "
UNITED ARTISTS

Despite earlier announcements of an active production schedule, Edward Small has decided to hold off on further film making until more studio space is available to him and the current strike situation eases the difficult circumstances under which most independents are now working. This means that "Bella Donna" and "The Life of Valentine," two Small productions which were scheduled for making, have been set aside for the time being. Small is in New York at the moment planning the distribution of "Getting Gertie's Garter." (Dennis O'Keefe-Marie McDonald).

A variety of intriguing new projects are set for "Diary of A Chambermaid," the Ben Bogeus film with Paulette Goddard, Hartford Field and Burgess Meredith. Meanwhile, Bogeus has headed back East again with a print of the film. Until a distributor can be found, the film will remain in storage.

Arnold Pressburger, formerly an important European producer, is returning to France to make his first picture there since the Nazi occupation in 1940. "Magic," the UA film, has been delayed in his attempt to find another star to play the parts originally assigned to Rudolph and Myrna. Pressburger will check his other European holdings while he is in France. He had companies in Germany, Italy and Spain and has not been able to determine the condition of his holdings. He is planning to do "Scandal in Paris" on an RKO service lot here before he sets off on any European production plans.

First picture for the new Schager-Englander Producers Corp. will be "The Life of Frederick Remington" which Harry Joe Brown and Charlie Bogle produced for UA last year. Joel McCrea has been tempted out of his almost complete retirement to do the leading role. No feminine lead has been chosen as yet.

David Loew got his first production under way with the Marx Brothers in top roles. "A Night in Casablanca" is the film. There was some alteration with Warner's on the use of the title but apparently the Marx's convinced the Warner's that no one owns the right to the name of the famed city.

Other only production presently is the Preston Sturges film, "The Sin of Harold Diddlebuck."

UNIVERSAL

Six in production this week with two horror films added to the four already in work: "House of Dracula" (Chasey-O'Driscoll-Carradine) and "The Spider Woman Strikes Back" (Sondergaard-Grant-Joyce) are the two new ones. Continuing are: "Tangler" (McGraw-Durbin-Hall), "Missouri" (Price-Haymes), "The Big Sleep" (Honig-Bennett), "The 9th Annual" (Bogart), "The 99th Street" (Robinson-Bennett), and "The 92nd Precinct" (Landis-Garlan). "Smoky," the Technicolor production, with Fred MacMurray and Anne Baxter, will premiere this week.

20TH CENTURY-FOX

With the wholehearted acceptance by box-office and critics alike of "The House on 92nd Street," it was inevitable that Darryl F. Zanuck would lose no time on a follow-up. The picture will be titled "American Guerilla," according to a notice from the secret files of the Office of Strategic Services. Louis De Rochemont is now in Washington working on the material. Naturally, he will produce the follow-up after his score with the first film.

"American Guerilla" which has been on and off the production schedule for some time is now definitely off for the third time. The story of guerrilla warfare in the Philippines has lost much of its timeliness. The tale was the subject of a "propaganda" film, "The High Window" is the film, and Robert Basler will direct. This is the private detective Philip Marlowe role which Dick Powell did at RKO in "Murder, My Sweet" and Humphrey Bogart did at Warner's in "The Big Sleep" and now even Marlowe has a new home. "The 15th" is the third effort by Spencer Tracy. That guy Marlowe really gets around.

Lloyd Nolan has been upped to stardom at the studio after a long apprenticeship in B's. The studio now plans to build Nolan toward the type of role that Bogart finally landed at Warner's. No definite word has been available as to when Tyrone Power will be discharged from his Marine Corps service. The studio has been trying to hold back on several productions awaiting that release. But the decision to hold "Captain from Castile" for Power has been revoked. The role goes to Cornel Wilde. Lamar Trotti will do the picture. Meanwhile, "Down to the Sea in Ships" is being set up for Robert Taylor and it may be, too, that the casting problem of "The Razor's Edge" will be solved when Power gets back on the lot.

George Jessel, having made his mark with his production of "The Big Sinner," has been handed four more properties to work into picture form. "RKO's My Baby," "O'Henry," "Missouri Waltz" and "Bandwagon" are the features listed for Jessel. Gregory Ratoff is set to direct "Bandwagon," a musical based on the Howard Dietz-George Kaufman stage hit, and Dick Haymes is set for the lead.

Rufus LaMaire has been handed a new three-year contract as executive talent director at the studio. LeMaire just finished two years of work on the TV净化. "Mother of the Church." One new starter on the lot is "Shock" with Vincent Price, Lynn Bari (who just had her option picked up), Frank Latimore, Michael Dunn, Ruth Nelson and Marjorie Henschaw cast. Continuing are: "A Night in Casablanca" (Crain-Wilde), "Sentimental Journey" (Payne-O'Hara) and "Precinct 99" (Landis-Garlan). "Smoky," the Technicolor production, with Fred MacMurray and Anne Baxter, will premiere this week.

WARMER BROS

Herman Shumlin, who finally wound up his directing chores on "Confidential Agent" (Boyter-Bacall) after seventeen weeks of shooting, headed East last week to prepare two stage productions which he will direct and produce. "Woman Bites Dog," by Sam and Bella Spewack and "Jay" by Robert Ardrey are the properties. Shumlin is rumored, Shumlin signs a one-picture-a-year deal with Warner's, they may finish the plan to set up this picture on a testing basis. Since that commitment hasn't been started as yet, it is questionable that she will be ready to go on the script for some time.

Three other pictures are scheduled for starting on the Universal lot yet this month. They are: "Terror By Night," "The Scarlet Horseman" and "On the Carpet" with no castings announced for any of the three.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs, unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.
1945-46

**NEW PRODUCTIONS**

**LOVE LIES BLEEDING**
Drama—Started October 1
Cast: Barbara Stanwyck, Elizabeth Scott, Van Hefflin.
Director: Lewis Milestone.
Producer: Hal Wallis.

**NEW PRODUCTIONS**

**LIGHTNING RAIDERS**
Western—Started October 24
Cast: Elkhaplod, Sid Taylor, Caren Marsh.
Director: Harry Fraser.
Producer: Arthur Alexander.

**NEW PRODUCTIONS**

**SPECIAL**

**MONOGRAM**

1945-46 Features (31) Completed (31) In Production (2)
Westertons (1) Completed (16) In Production (9)

**NEW PRODUCTIONS**

**SPECIAL**

**MONOGRAM**

1945-46 Features (24) Completed (35) In Production (9)
Westertons (18) Completed (19) In Production (3)

**NEW PRODUCTIONS**

**SPECIAL**

**MONOGRAM**

1945-46 Features (24) Completed (26) In Production (0)
1945-46 Features (31) Completed (28) In Production (3)
Here they are — the stars of "Weekend at the Waldorf," Ginger Rogers, Walter Pidgeon, Lana Turner and Van Johnson — each a marquee power alone, together a cast combination whose boxoffice draw has seldom been equalled on the screen.

"WEEK-END AT THE WALDORF" ... A Real 4-Starrer!

Mighty Metro with its abundance of stars can probably afford to be a bit profligate occasionally. For a second time it has indulged itself with Vicki Baum's Grand Hotel, touching up the assorted characters of that successful play of a decade ago so that they seem like different people and moving them over to the luxurious Waldorf-Astoria for an up-to-the-minute version of the adventure that befalls a group of people within a Weekend at the Waldorf. But the tale of this movie fades into insignificance in the light of its brilliant galaxy of stars. The showman's chief problem appears to be how to stretch his marquee, for seldom does he face the need of finding space for three stars, let alone four. Here he has Ginger Rogers and Lana Turner and Walter Pidgeon and Van Johnson. Or would he put Johnson first? Or Pidgeon? Or...? And, by the way, did we forget to mention Xavier Cugat and His Orchestra? And Edward Arnold? And Keenan Wynn? Well, don't forget them, brother. Any of them.

(Continued on Next Page)
1. In a corner of the Waldorf, ace war correspondent Chip Collyer (Walter Pidgeon) encounters shady financier Martin Edley (Edward Arnold), who hates Collyer for having exposed one of his crooked schemes. Edley, involved in an oil deal with the Bey of Aribajan, fears Collyer suspects.

2. “You have very expressive legs,” Edley remarks to the hotel’s public stenographer, Bunny Smith (Lana Turner). Casually mentioning a Park Avenue apartment, he offers her a job as his secretary. She pondered the offer, for she has made a date for that evening with a certain Captain Hollis, young Army Air officer.

3. Collyer, seeking evidence on Edley, gets into the apartment of bored film star Irene Malvern (Ginger Rogers) by mistake and is amused to find himself mistaken for a jewel thief. Fascinated, he plays the game, while her boredom gives way to interest in this “gentleman crook.”

4. Reluctantly, Bunny breaks her date with Captain Hollis (Van Johnson) to go with Edley, who has a social function on for the Bey. Although dazzled by the prospect of a cozy life on Park Avenue, she is really sorry about leaving the Captain.

5. Collyer does get the goods on Edley and he is exposed in the newspapers. The Bey calls the deal off. So is Bunny’s dream of a Park Avenue apartment.

6. Bunny runs to catch her Captain leaving for Washington and professes her love, while the movie star consents to become Mrs. Chip Collyer when he returns from an overseas mission. Thus, all ends well and people come and go through the doors of the magic Waldorf. But, have you tried to get a room there lately?
short trailers: full newswire cooperation and in cities where the "Stars Over America" troupes of Hollywood stars appear, special locally-made trailers. One-sheets and 40x00's on the two-runner as well as seven bond-selling posters will be available through National Screen exchanges.

JOHNSTON TO ACT ON TRADE, LABOR

In his first press conference since his election to the post of MPPDA president, Eric Johnston declared that he intended to explore industry trade practices and labor relations problems via the Motion Picture Institute he proposed in his inaugural speech. He stated that he and his associates would set the policies and principles which would guide the organization. Johnston laid great stress on the Institute in which he expected representation from all branches of the industry.

The MPPDA proxy revealed that he was studying the Hollywood strike adding that he was involving himself over the opposition of many MPPDA members because he felt so strongly that a sounder labor-management relationship was necessary in the post-war world and contemplated a labor relations bureau in the organization. He made it clear, however, that he would take no part in the New York anti-trust case. He emphasized his desire to solve industry problems with industry and divulged plans for a large Washington headquarters for his association with offices and meeting space for all other organizations in the industry, including guilds, unions, independent exhibitors and independent producers.

Johnston revealed plans to go to Hollywood shortly to study methods and practices there and possibly revise the existing production code. He also disclosed that he was accepting no salary from MPPDA so long as he continues as president of the U. S. Chamber of Commerce and that when he does, it will be $100,000 a year for five years, with no allowance for expenses.

OVER-BUILDING WARNED

Warnings on indiscriminate theatre building were issued last fortnight from two industry sources, one a distributor and the other, an exhibitor unit. The latter, Allied Theatre Owners of New Jersey, passed a resolution setting up a committee to investigate indiscriminate theatre building in the territory. The plan was to appraise the building situation and note theatres that were planned in sections where the traffic was too light to hold additional houses.

William F. Rodgers, M-G-M sales head, addressing the first open forum held by the S. Cal. Theatre Owners Association, warned against an ever-expanded theatre building program. Due to shifts of population and changes of industry, many localities will be sorely in need of theatres, while others will lose a large proportion of the war-time audiences, he said. Thus, indiscriminate theatre building would serve to divide business in locations that had already lost the drop in attendance, was Rodgers' contention. He added, however, that improvements in theatres was a necessary step for theatre owners to take, stating that owners who do not do so are breaking faith with their customers and with the industry.

THEATRE MANAGERS and PROJECTIONISTS

Don't put your return film in the lobby before all patrons have left.

Address your return posters properly wrapped so they are delivered to the rightful owners as there is a serious paper shortage!

IMPORTANT!

Put your return trailers in the proper containers. Don't send all trailers to National Screen as there are others who ship trailers.

IMPORTANT!

See that we get a copy of your program Thursday previous to playing time.

HIGHWAY EXPRESS LINES, INC.

236 N. 23rd St. 1239 Vine St. 1225 Vine St. Philadelphia 7, Penna. LOCust 4311

MEMOS

Following a premature disclosure by the realtor that a 60-acre site near Hollywood had been acquired by Charles Einfeld and taken under contract for a studio, the former Warner vice-president confirmed that he and his associates had plans for "big-scale" production company before the end of the year with construction of a large studio as one of the projects. Einfeld said his associates include both industry figures and others and that actors and directors already are being contracted. He refused to divulge any distribution plans.

Increase of the repeal in the wartime admission tax rate by July 1 was recommended to the House Ways and Means Committee by Secretary of the Treasury Fred M. Vinson, as one of three points recommended for tax reduction. The others were the elimination of the levies on the profits of the two years immediately before the war and the repeal of excess profits tax, to go into effect Jan. 1.

Michael Todd, Broadway showman, signed a long-term contract with Universal giving the company exclusive rights to Todd's motion picture productions. Todd, producer of a number of Broadway hits including the currently playing "Up In Central Park," will continue his Broadway activities with five productions lined up for the current season.

One million dollars net, after all taxes, was reported as the purchase price of Lester Cowan's stock interest in Lester Cowan Productions, Inc. Cowan's holdings were purchased by a Chicago syndicate. George J. Schaefer, chairman of the board, will retain his stock interest and will continue to control the production of "Two Weeks with Love" and "Story of G. I. Joe" through United Artists. Cowan reportedly will form a new production company.

United Newsreel, the agency to consolidate all newsreel material for Allied and re-occupied countries distribution, will be dissolved as of Dec. 15 after almost three years of operation; Murray Silverstone, head of the agency, announced. The organization was established in conjunction with the OWI to report war progress on all fronts, for Allied propaganda and to counter Axis propaganda. It has enjoyed the closest cooperation of many newswire companies and was operated on a non-profit basis with officers and directors contributing services and time gratuitously.

Although not much under the box-office take of the previous month's high for the year, normal tax collections during August on July admissions was far below the record high of August, 1944. Totals were $35,289,390.86 during August this year, compared with $35,332,378 for the previous month and $11,168,180.14 for the corresponding period last year.

Pre-fabricated theatres will be barred in Chicago under the existing building code there, a spokesman for the building commissioner declared, explaining that fireproofing is a requirement unique as Dec. 15, after almost three years of operation, Murray Silverstone, head of the agency, announced. The organization was established in conjunction with the OWI to report war progress on all fronts, for Allied propaganda and to counter Axis propaganda. It has enjoyed the closest cooperation of many newswire companies and was operated on a non-profit basis with officers and directors contributing services and time gratuitously.

Associated Theatre Owners of Indiana, Inc., in a two-pronged report recommending amendments of the distributor to assign checkers "irrespective of their qualifications as to character, competence or acceptability" to exhibitor members. It also lashed out at "a similar coordinated effort" by the distributors "to require the consent of all exhibitors to blind prices, arbitrary percentage arrangements, and other arbitrary requirements which deprive the exhibitors of control of the operating policies of their theatres such as preferred playing time, extended runs and increased admission prices" under alleged threat of cancellation of contract and service suspension.

An ITOA-sponsored amendment to New York City's administrative code governing smoking in theatres was signed by Mayor LaGuardia permitting smoking in the raised seating portions in the stadium type of theatre and in theatres which have no loges, boxes, mezzanines or balconies, smoking will be permitted in one-third of the seats, providing the floor-covering in the area is flameproof and metal receptacles are present for ashes and butts.

Universal Pictures received an "Industry Oscar" from a jury of experts under the auspices of "The Financial World" for producing the best annual report to stockholders among the motion picture producing companies this year.

CONTINUE

BUYING

WAR BONDS

NEW JERSEY

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OCTOBER 15, 1945
STANDEES

Yes, they're CUT OUT... and properly NAMED, too... because they promote that happy SRO condition that rings the bell at your Lobby Office. **Dedicated to the proposition that "if they STOP your patrons they'll SELL them," STANDEES do a colorful, action-packed job of making your patrons STOP—LOOK and buy a ticket!**

**They're cut out to SELL SEATS for you... whether you use them in your LOBBY... your FOYER... in the Window of a neighboring merchant... or in that unused corner that SHOULD be selling seats!**

**See them at any exchange... THEN... contract for them on all your BIG Attractions and buy them OUTRIGHT on SERIALS.** **They're Low in Price, too, and they'll cut some fancy figures on your Box Office Statements.**

Conceived BY Shouren
FOR Shouren

NATIONAL Screen SERVICE
DISTRIBUTOR OF THE INDUSTRY
Michael Todd’s success story is a truly unprecedented record in showmanship. He emerged during the New York World's Fair with three attractions—“Streets of Paris,” “Gay New Orleans” and “Dancing Campus”—that played, literally, to millions. Since then he has never had a musical show which ran less than a year on Broadway—among them, “Hot Mikado,” “Something For the Boys,” “Star and Garter” and “Mexican Hayride.” “Up In Central Park,” his current smash, is still standing them up.
The addition of Producer Michael Todd to Universal’s big league list of producers is further evidence of Universal’s progress and expansion.

Michael Todd has proved himself to be an ingenious showman and we feel it is not only a fortunate thing for Universal, but also a good thing for the motion picture industry to have him in our ranks.

There will be no interruption to Mr. Todd’s plans for the continuation of his Broadway production activities. Todd’s lengthy production schedule for this season includes Bobby Clark in “The Would-Be Gentleman;” Maurice Evans in “Hamlet;” Al Jolson’s return to the stage in the musical tentatively titled “Oh Susanna;” a musical by Orson Welles and Cole Porter, “Eighty Days,” based on the Jules Verne classic. Also, a new type of entertainment fusing the theatre arts of music, drama and dance by Jerome Moross and John La Touche; a musical starring Bert Lahr, temporarily called “Mr. Winkle of Flatbush;” and a production involving a hitherto unpublished score by Victor Herbert.

It is expected that some arrangements will be effected to facilitate the appearance of talent in Universal Studios for some of the Broadway productions and also that some of the talent in the New York stage productions might find opportunity for motion picture assignments.

Thus, some reciprocal interchange of talent may result from the plans that are now being completed by Todd and Universal.

Indeed, Universal is fortunate and quite happy to secure the exclusive services of Producer Michael Todd.

So, welcome, Mike Todd!
Warners' "Mildred Pierce" is the big date of the day! Starring
JOAN CRAWFORD • JACK CARSON • ZACHARY SCOTT
MICHAEL CURTIZ directed!

EVE ARDEN • ANN BLYTH • BRUCE BENNETT • Screen Play by Ranald MacDougall • Based on the Novel by James M. Cain • Music by Max Steiner • Produced by JERRY

"Have You Sent in Your Victory Loan Pledge? Let's Finish the Job!"
Defense Faces Task in Monopoly Suit

BIG 5 DEALS REVEALED TO COURT

ONE CONTRACT SHOWS FILM RENTALS FROM AFFILIATED CIRCUIT BASED ON DISTRIBUTOR'S NATIONAL GROSS; RODGERS, ZUKOR, REAGAN TESTIFY FOR DEFENSE

By MO WAX

The momentous motion picture monopoly case reconvened in New York's U. S. District Court last Monday, October 22, after a ten-days' recess granted the defendants to permit counsel to examine the Government's exhibits and to assemble their witnesses.

Assistant Attorney General Robert L. Wright, in charge of the suit for the Department of Justice, had concluded presentation of the Government's prima facie case on October 11 without calling a single oral witness, relying rather upon the 300-odd exhibits by which he hopes to prove that the Big 5, through their integrated production-distribution-exhibition interests and in reputed alliance with the Little 3 majors, have acquired a degree of monopolistic control over the industry in violation of the Sherman Act.

As last week's sessions progressed, it became apparent that the Government's documentary evidence—much of it garnered from the files of the defendants — composed a potent case which would call upon all the legal talent of the large array of famous and expensive lawyers at the defense table. Functioning like a well-oiled team, defense counsel, headed by men of the calibre of John W. Davis, ex-Judge Joseph M. Proskauer, Whitney North Seymour and Edward C. Raftery, among others, plunged into the task of attempting to refute the Government's evidence by calling some of the leading executives from the production, distribution and exhibition companies they represent. To the witness stand last week paraded Metro's sales chief William F. Rodgers, Paramount's founder and board chairman Adolph Zukor, production executive Y. Frank Freeman, distribution head Charles M. Reagan, theatre boss Leonard H. Goldenson, general counsel Austin C. Keough.

Formidable Task

It was obvious that the approach of the defense would be simply this: acknowledge the validity of the documents introduced by the Government and rely upon the witnesses to justify them as normal, legitimate dealings entered into independently and free of coercion or conspiracy. Whether this is possible remains to be seen; that it presents a most formidable task was generally agreed by courtroom observers. The demeanor of defense counsel left no doubt in anyone's mind that they recognize the size of the job.

The voluminous documentary evidence placed in the record by the Government included correspondence, contracts, data on affiliated theatre holdings (much of it assembled by FBI operatives) and decisions of the Arbitration Appeal Board under the consent decree. The latter material had been allowed by the Court only over the most strenuous objections of defense lawyers and after Wright had argued that the Court could not refuse to consider evidence gathered under the terms of a decree over which it had jurisdiction. The Government evidently expects these Appeal Board decisions to demonstrate to the Court that the defendants employ their power to gain abnormal advantages in run and clearance against independent competitors.

Among the contracts introduced by Wright were many of the master film contracts between the various defendant distributors and affiliated theatre circuits — pacts which illustrate sharply the wide difference between the terms on which the defendants often do business among themselves and the terms they demand of their independent customers. For instance, a considerable portion of one session was devoted to the explanation by a Paramount official of a film contract with a group of Fox theatres in which the film rental had no relation whatsoever to the business done by the theatres in the circuit, but was based upon the national gross earned by Paramount on each picture played!

(Continued on Page 6)
DEFENSE MOTIONS FOR DISMISSELS UNAVAILING; RODGERS, FIRST WITNESS, DEFENDS PERCENTAGES

(Continued from Page 5)

When the case resumed Monday morning, the special three-judge statutory court composed of Circuit Judge Augustus N. Hand and District Judges John Bright and Henry W. Goddard heard a series of motions by some of the defense attorneys for dismissal of their clients. In turn, Louis Frolich for Columbia, John W. Davis for Loew’s and Edward C. Raftery for United Artists and Universal asked the Court to dismiss. Judge Hand replied that the motions would be taken under advisement, but there was no indication when the week’s sessions drew to a close that the Court would eliminate any of the defendants. Counsel for Columbia, UA and Universal have been arguing since the trial opened that since their clients are not engaged in exhibition they are not parties to the Government’s action. This move has been part of a persistent effort by the entire defense to force Wright’s hand on the issue of production.

Does the Government contend, the lawyers repeatedly have asked, that there is a monopoly in production? Wright has maintained from the start that he cannot remove production from his case because the alleged monopoly in distribution and exhibition results, in effect, in undue restraint of production. In response to Raftery’s claim that United Artists is engaged only in distribution of individual producers’ pictures, Wright submitted that practically all producers are dependent on a major distributor for a release that would give them a return on their investments and that this inevitably limits opportunities for independent producers. When Raftery challenged Government counsel to produce any evidence against his clients, Universal or United Artists, Judge Hand interceded with the suggestion that the Goldman case might be regarded as evidence. In that case, it was shown that the Little 3, as well as the other majors, refused the Philadelphia independent product for his Erlanger Theatre. Raftery denied that the Goldman matter had any bearing on this case.

First defense witness called was William F. Rodgers, vice-president and general sales manager of M-G-M. Under direct examination by Loew’s attorney John W. Davis, Rodgers disclaimed any connection with Loew theatres except in relation of seller to buyer. This was in line with the position taken subsequently by other witnesses—that the production-distribution hand of the defendants did not know what the exhibition hand was doing and vice versa.

Defends Percentage

Rodgers defended percentage terms on top pictures as being of “definite advantage” to exhibitors inasmuch as such deals assured them a profitable return with minimized risk of loss. His statement that Metro did not make the rental of any single picture or of any one block contingent upon another brought forth an objection from Wright, but he was overruled. The M-G-M sales chief said that Loew’s operated 130-odd theatres and that their main functions were as show windows and test spots for the company’s film product. These test spots, he said later, enable Metro to properly allocate its pictures.

Attorney Davis then entered a chart showing receipts on “As Thousands Cheer” to demonstrate to the Court that the revenue from independent theatres composed more than the margin of profit derived from the picture. Rodgers declared that in his opinion the Loew theatres where Metro product is exhibited first-run are the ones best suited in those places for such exhibition.

Introduction of a recent issue of “The Distributor”, the M-G-M house organ, announcing the new M-G-M sales policy, brought another protest from Government counsel on the ground that it was “self-serving” for the purposes of the trial. The Court allowed it to go into evidence.

“Who Determines Run?”

To the query by Judge Bright, “Who determines who shall have first run, second run, third run?” Rodgers replied that it was generally a matter of negotiation in which the branch managers have authority. However, it is usually “historical”, he said.

After one full day of direct examination, Rodgers faced the Government’s cross-examination. Wright asked why Metro was still selling in small blocks although the consent decree had expired and did the witness recall the “dire predictions” that were made by film executives if block booking were abolished. Rodgers answered that he did recall such predictions, but he had not taken the view that selling in blocks-of-5 was “unworkable”.

Asked about the shorter film contract introduced by his company in March of this year, the Metro sales executive admitted that he “personally participated very little in the reduction of that license form”. Wright referred to it then as a “straight lawyers’ job”, which brought the response that it was not entirely a lawyers’ job, that some of Rodgers’ associates had participated with the company’s lawyers in drawing the new film contract.

Wright elicited from Rodgers the admission that size is not always the determining factor in selecting a good first-run theatre, that a small, unpretentious house might prove to be a better grosser than a deluxe spot.

If it could be said that Mr. Rodgers, who was always a composed witness, had any trying moments while on the stand, they might have been during his examination about the Radio City Theatre in Minneapolis. The Government was seeking to prove that independent theatre owners have little opportunity to get first-run product.

Wright: “Let us take the Minnesota Theatre up there in Minneapolis. That is now named on your list as the
Radio City Theatre, originally built by Paramount as a very large deluxe first-run house?"

Rodgers: "Yes."

_Loses First-Run_

Wright: "And then you recall that Paramount gave it up and it passed into the hands of bondholders? After the bondholders took it over it was never offered any pictures by you for first-run exhibition, was it, during that period?"

Rodgers: "No, because we never thought it was justified. As a matter of fact, I was never happy with it when Paramount had it and very often refused to play pictures there."

Wright: "Then again, when Paramount took it back, however, and renamed it the Radio City, since that time your pictures have been playing there first-run?"

Rodgers: "The business is very good in Minneapolis now. Yes sir — in that theatre unusually good."

Faced with the allegation that Metro discriminated against independents in a number of situations named by Wright, Rodgers countered with the claim that his company had taken product away from affiliated theatres in some spots and sold to independents. The Goldman situation was again mentioned by Government counsel to point out that while Warner Bros. controlled the Karlton and Keith Theatres in Philadelphia they were frequently used as first-run move-overs, but since Goldman acquired them they must play second-run. Rodgers took the position that a move-over run is granted only to theatres belonging to operator of the first-run, since it is actually an extension of the first-run.

Adolph Zukor, described by his counsel as "the dean of the business", followed Mr. Rodgers to the stand. The slight, aging pioneer, founder of Paramount and its present chairman of the board, dealt mostly with history. He traced the genealogy of the movies and the movie theatre and his own career since he first became an exhibitor in a converted store back in 1906. He told of his sponsorship of the "feature" film in 1912, when a feature was a two-reeler with a story.

_Forced_ Into Exhibition

Under the gentle guidance of Whitney North Seymour, able chief of Paramount counsel, Mr. Zukor laid the ground for his company's contention that it was forced into the exhibition field to safeguard its interests. He told the Court of the formation of Associated First-National, a group of exhibitors, in 1917 and of that organization's entrance into film production. He painted a picture of ruin facing Famous Players-Lasky (Paramount's original title) when First National raided the star ranks, took Mary Pickford, Norma Talmadge, Milton Sills and others from Famous Players. With F-N's control of theatres, many of the best in the country, he said that his company was being forced to the wall; salvation lay only in the acquisition of its own theatres.

Cross-examination was brief. Wright asked only if Paramount entered into an agreement with Warner Bros. in 1929 to stop invading each other's theatre territories. Zukor denied such an agreement had been made.

The next Paramount witness was Y. Frank Freeman, Vice-President and studio official, who told under direct examination of his earlier days in exhibition in the south and of his coming to Paramount as head of its theatre operations for the period 1935-38. He explained at length many details about film production and eventually came to the point that Paramount requires theatres to assure itself an outlet for its product.

Freeman declared that a producer making one picture a year did not need an affiliated theatre circuit, but that Paramount with an output of 26 pictures (last year) must have the protection for the huge financial gamble it takes. The answer made some observers wonder how Universal, Columbia and United Artists manage to function.

_Reagan On Stand_

Following Mr. Freeman, Charles M. Reagan, Vice-President in charge of Paramount distribution, took up the cudgels for the defense, telling the Court that the negative costs of his company's pictures range from $150,000 to $3,000,000. He would like to sell all pictures on percentage, but exhibitor resistance forces the sale of many on flat terms. He defended preferred playing time. Paramount controlled theatres get the product ahead of competitors, he stated, because they are the best operated theatres in their respective areas. He stressed the importance of showmanship in first-run operations and cited this as one of the outstanding assets of Paramount theatre affiliates.

Reagan, in discussing clearance, declared that it is determined by negotiation with the exhibitors and is also based on experience. This brought the query from Judge Bright, whose incisive questions constantly keep witnesses and counsel on their toes: How can clearance be negotiated if it is based on experience? The witness endeavored to explain that by experience he meant that clearance in most situations is fixed by established precedent.

When Mr. Reagan was explaining cancellation privileges and adjustments of film rentals granted exhibitors when they don't make a fair profit ("It's the right thing to do"), Judge Hand impatiently interposed: "I don't see what all this is about. Is it intended to show that Paramount is a lovely fellow?"

_(Continued on Page 8)_
Asked by attorney Seymour if Paramount could sell its product on competitive bidding, Reagan said no and in answer to Judge Hand’s “Why?” explained that some exhibitors might overbid just to get the product and then be unable to fulfill the contract.

Object of Boycotts

Paramount has been the object of boycotts by booking combines and groups of exhibitors, Reagan told the Court, citing incidents in Minneapolis and Philadelphia. The point Mr. Seymour was making by this line of questioning was that the distributor’s affiliated theatres enable it to offset such concerted exhibitor measures.

The Government took over the cross-examination of Mr. Reagan late Wednesday afternoon, but in time to end the session on a high note. Mr. Wright plunged immediately into questions on the break between Paramount and the Loew circuit in New York City from September, 1943, to May of this year, revealing that for that full period, pending settlement of the dispute between the distributor and the circuit, no Paramount pictures were made available to subsequent-run exhibitors.

Wright told the Court that his aim was to show “that it is implicit in the nature of the prior-run arrangements that they (the defendants) make with each other...they actually and effectively control the entire subsequent exhibition of the film in the area; and that that control is arbitrarily exercised”.

Resuming his place in the witness box Thursday morning, Reagan explained that the reason for the split between Paramount and Loew’s was Paramount’s insistence upon conducting an audit of the circuit’s house expenses. It required many months and no product was played by the Loew chain during that time, thereby holding up all subsequent runs.

Wright sought to show that Paramount deals with affiliated theatres on a preferential basis by pointing to the contract with Loew’s which specified no minimum admission prices and no clearance. However, Wright declared, all Loew houses played the product ahead of their competitors.

Formula Deals

There followed a colloquy between the Government lawyer and Reagan about the so-called formula deals which Paramount makes with its theatre affiliates. Wright then led witness into a discussion of one of these formula deals with a Fox affiliate, the Evergreen Circuit in Seattle. The contract provided for the chain’s film rentals to be based upon the national gross business done by Paramount on each of its pictures, without any relation to the income of the theatres. If the distributor’s national gross on a picture was in excess of one million dollars, the circuit paid a certain percentage of that figure; if the national gross was between one-half million and one million, a lower percentage was paid, etc.

Wright revealed that the contract fixed no minimum admission prices for the theatres in the chain, nor was any clearance noted. Reagan admitted under questioning that if any additional theatres were acquired by the Evergreen Circuit during the period of the contract, they automatically came within its provisions. In Seattle, the chain had the option to play Paramount’s product in any of the eight theatres it operated in that city. The judgment of what should be done with the pictures was entirely with the circuit!

“Deal” a Revelation

It was evident from the Court’s response to this portion of the testimony that the jurors were surprised to learn of the broad conditions of this deal between a distributor and a circuit affiliated with another of the defendants. And it was also apparent, at least from the expressions and manner of John F. Caskey, counsel for 20th Century-Fox, that the evidence did not set well with the defense.

Reagan’s explanation of the deal was that his company had had difficulty in making a deal with the circuit and had finally agreed to the same type of contract they make with their own theatre affiliates. He testified further that it had proved to be a very profitable deal for Paramount.

Paramount’s parade of witnesses continued with Leonard H. Goldenson, youthful head of theatre operations, testifying that the company was interested in 1550 theatres, holding from 12½ to 100 percent and that Paramount’s total theatre investment was $63,000,000.

Under Seymour’s direct examination, he explained how the theatres were operated, stressing repeatedly the “local” management of the affiliates and the absence of control by the home office.

- Goldenson was followed on Friday by Austin C. Keough, Vice-President and general counsel.
The Name That Stands for Adventure and Romance

...hero of storybook legend and a thousand lusty tales, brought to your theatre for the moviegoers who like actionful stories with top-flight casts! Here's Charles Laughton in a role that will match his never-to-be-forgotten performances in "Henry VIII" and "Mutiny on the Bounty"... plus a name cast that will draw the customers in!

BENEDICT BOGEAUS
presents

Captain Kidd

starring

CHARLES LAUGHTON • RANDOLPH SCOTT
BARBARA BRITTON • JOHN CARRADINE • GILBERT ROLAND • JOSEPH SULLIVAN • JOHN QUALE
SHELDON LEONARD • HENRY DAVIES • ABNER BIERMAN • SHELTON

Produced by BENEDICT BOGEAUS • Directed by ROWLAND V. LEE
Original Story by ROBERT N. LEE • Screenplay by NORMAN REILLY Raine

A ROWLAND V. LEE Production
'YOLANDA AND THE THIEF' BEAUTIFUL, BORING AND NOT BOXOFFICE

Rates • • on name value

M-G-M
108 minutes
Directed by Vincente Minnelli.

A beautiful bore, sadly lacking in story values, original comedy or sustained interest, "Yolanda and the Thief" has only the Fred Astaire-Frank Morgan names to see it through — and, because neither is at his best, word-of-mouth will be weak and boxoffice draw likewise. M-G-M has wasted an elaborate Technicolor production on this infantile fantasy about a convent-bred heiress whose guardian angel protects her from a slick young thief — a feather-weight yarn which has been dragged on by means of pageantry and lengthy dream or dance sequences to patience-taxing length. The lovely heroine, who seems to combine qualities of Snow White and Little Red Riding Hood (with Astaire as a dancing wolf) is innocent to the point of seeming moronic and male patrons will become annoyed and restless before the film is half over. Even the femmes will laugh at, not with, the story and, at a New York sneak preview, many left long before the finale. It's difficult to believe that Vincente Minnelli, who directed those two intensely-human comedy-dramas, "Meet Me In St. Louis" and "The Clock," could have handled this dull fairy tale. Although the costumes are extremely colorful and several scenic shots are breathtakingly beautiful, even the songs are mediocre and used mainly for children's choruses or background music.

Yolanda (Lucille Bremer), beautiful heiress to the Aquaviva millions in the mythical country of Patria, leaves the convent where she has led a sheltered life to take over the management of her vast estates. En route, she meets Fred Astaire, a debonair young crook who cooks up a scheme with his partner, Frank Morgan, to relieve her of her wealth. Finding that her estate has been badly handled by her pixilated aunt, Mildred Natwick, Yolanda prays to her guardian angel for aid and when Astaire steals into her garden and overhears this, he pretends that he is the angel who has heard her prayer. Yolanda, who has been attracted to Astaire, soon falls under his spell and gives him power of attorney before turning over the contents of the family vaults to him. But, because he is beginning to fall in love with Yolanda, Astaire is stricken with remorse by her complete faith in him. He writes a letter confessing everything and leaves the country with Morgan expecting to be arrested when the train reaches the border. However, Yolanda's real guardian angel, Leon Ames, who has been following them, causes a wash-out which makes the train turn back to Patria. Now thoroughly reformed, Astaire returns to the arms of Yolanda and Ames, after being assured that she will be safely married, disappears forever.

Fred Astaire gives an engaging performance in his thoroughly incredible role, but, while he is as nimble-footed as ever, his dance numbers are pretentious and overlong. Lucille Bremer, who has been stunningly gown and photographed in a variety of angelic poses, seems lacking in warmth and most of her lines are delivered in a studied and lifeless fashion. Frank Morgan works frantically to squeeze a few laughs from his inept comedy material and Mildred Natwick is mildly amusing in the typical Billie Burke role of a flighty aunt.

'SHE WENT TO THE RACES' MILDLY AMUSING FARCE

Rates • • • generally

M-G-M
86 minutes
Directed by Willis Goldbeck.

A moderately entertaining race-track farce, "She Went to the Races" is one of M-G-M's lesser releases with its mild theatrical value making it suitable only for dual spotting. The basic plot, dealing with three elderly researchers who devise a system to beat the races, is wacky enough to be amusing, but Director Willis Goldbeck has dropped out the footage until it becomes repetitious and wearisome. However, the early scenes contain a goodly supply of laughs and the climactic race has enough excitement and suspense to thrill average audiences. James Craig and Frances Gifford make an attractive romantic team, although the latter is scarcely convincing as a research scientist. The supporting players are far superior to their material and include Edmund Gwenn, who gives an engaging performance as an elderly scientist dismissed because his institution lacks cide to apply scientific reasoning in betting on the Sport of Kings. Ava Gardner, who plays a socialite track follower, has a comethither manner that will win the attention of male patrons.

When Edmund Gwenn, head of an experimental laboratory, is threatened with dismissal because the institute lacks funds, his youthful associate, Frances Gifford, enlists the aid of his three middle-aged colleagues, Reginald Owen, Charles Halton and Sig Ruman, to get the funds to maintain the laboratory. Together, they devise a system, ball as three associate professors who defund, and Reginald Owen, Sig Ruman and Charles Halton, who are delightfully screw...
20th CENTURY-FOX ... 1 December Release

**‘FALLEN ANGEL’ ALICE FAYE IN CONFUSED MURDER MYSTERY**

*Rates • • + on name values*

20th Century-Fox

97 minutes


Directed by Otto Preminger.

This is Alice Faye's first straight, non-musical role and it quickly becomes apparent that "Fallen Angel" will give her no opportunity to display any hidden histrionic talent, for, despite miss Faye's negative role, this might have been a suspenseful murder mystery if director Otto Preminger had made more concise use of his material. Linda Darnell is an interesting character, a torrid and heartless little tramp, but she is removed from the scene via an off-theatrical note. It is a novel mystery, too, insofar as the perpetrator of the crime is concerned, since not many mysteries have one of the detectives, as much of it, particularly the first half hour, is confusing and there is little action. If thisrewrite reaction is any criterion, the ladies, especially the benign and rather boring. The boxoffice will be benefited, in early runs at least, by the Faye-Andrews-Darnell names, but word-of-mouth advertising will cut down returns in the subsequents.

Dana Andrews arrives in a small town where he is swept off his feet by Linda Darnell, a wicked little waitress who is only out for what she can get from anyone. Andrews really falls for her and goes so far as to marry Alice Faye, a wealthy girl, so that he can get her money and eventually marry her. His wife appears from his wife's home and goes to see the waitress. She is murdered that night and he is suspected. Faye and Andrews leave town and after a few miserable days in San Francisco, they return. Andrews starts his own investigation of the crime and his suspicion falls on Charles Bickford, a detective on the case. He finally pins the murder on him and Bickford confesses. Andrews and Faye are united for a happy ending.

WEENEY

**‘THIS LOVE OF OURS’ STRONG DRAMA FOR THE FEMININE TRADE**

*Rates • • • — except in action spots*

Universal

90 minutes

Merle Oberon, Charles Korvin, Claude Rains, Carl Esmond, Sue England, James Cagney, Helen Thimig, Harry Davenport, Ralph Morgan, Howard Freeman, Fritz Leiber, Maris Wrixon, Dave Willock, Ferike Boros, Leon Tully, Andy Codre, Andre Charlot, Doris Merrick, Selmer Jackson, Cora Witherspoon, William Edmunds, Joanie Bell.

Directed by William Dieterle.

This is an engrossing emotional drama with many original plot complications that will carry great appeal to feminine and family audiences. The cast and production are first-rate, and Universal's new "heart-throb," the romantic-looking Charles Korvin with his Boyer-like accent, will create word-of-mouth which should boost business in subsequent runs. An old play by Luigi Pirandello, one of the most provocative of Italian dramatists, is the basis for an out-of-the-ordinary plot which employs the flashback technique most effectively. The story opens in present-day Chicago, jumps back for a lengthy sequence taking place ten years previous in Paris and then returns to the present, but Director William Dieterle shrewdly builds suspense and possesses the spectator's interest up to the climactic point. Unfortunately, this tear-jerking moment — a child's realization that the woman she has shunned is actually her mother — strikes an overly theatrical note and the sentimental score deserves special mention. Its rates among Universal's better releases and grosses will be above par generally.

Charles Korvin, a successful doctor, is preparing to leave his California home to attend a medical conference in Chicago. With his 12-year-old daughter, Sue England, he first visits the tiny chapel on their estate which is a shrine erected at the child's wish to the memory of her mother, who she believes died many years ago. In Chicago, Korvin visits a social worker who suddenly sees Merle Oberon, his wife, playing the piano as an accompanist to Claude Rains, a sketch artist who draws caricatures of patrons. The next day, Rains rushes to Korvin to tell him that Merle has attempted suicide. He hurries to the hospital and by a skilful operation removes a bullet from her heart muscle. While at her bedside, Korvin reads her diary and the story flashes back a dozen years when, in Paris, he met this lovely girl, fell in love and married her. On their daughter's second birthday, he happens to overhear two women gossiping about Merle, indicating she is having an affair with another man. Following her, he sees her enter a strange house. In a rage, he takes his daughter and leaves, never seeing her again until that night in Chicago. He has since learned that she was innocent and upon her recovery takes her to his home and introduces her as the woman he has just married. Their daughter dislikes Merle, regarding her as an intruder. Despite her longing to have her daughter's love, Merle is helpless until Rains visits them and sketches the child's mental image of her mother, making it resemble Merle and thus awakening her submerged affection. It is implied that eventually she will know the truth.

Charles Korvin, who previously appeared only in "Enter Arsene Lupin," gives a convincing portrayal throughout and his romantic scenes really stand out. Merle Oberon is excellent in a difficult role which requires her to run the gamut of emotions. Claude Rains contributes an outstanding performance and Sue England, as the quiet, sensitive child, takes her place with Peggy Ann Garner as one of the screen's finest young actresses. Carl Esmond does good work in a losing part. He is most effective in his role as the sympathetic browbeaten boy who resists his mother's making him resemble Merle and thus awakening her submerged affection. It is implied that eventually she will know the truth.

**SONG OF OLD WYOMING’ FAIR WESTERN IN CINECOLOR**

*Rates • • • for western fans only*

PRC

65 minutes

Eddie Dean, Sarah Padden, Al La Rue, Jennifer Holt, Emmett Lynn, Ian Keith, John Carpenter, Ray Elder, Bob Barron, Lee Bennett, Horace Murphy, Rocky Cameron.

Directed by Robert Emmett.

First of PRC's series of Cinecolor westerns starring Eddie Dean, "Song of Old Wyoming" has only a fair amount of riding and shooting action — just enough to sat- isfy devotees of cowboy fare. Cinecolor photography, which is effective for the scenic backgrounds, still lacks the sharpness of Technicolor in the close-ups, and its value is offset by a routine, slow-paced plot about kids fighting waged by Wyoming pioneers to have their territory declared a state. Three songs, including "Hills of Old Wyoming," are warped in pleasing fashion by Eddie Dean, a long, lanky cowboy type who is adequate in the leading role. However, above-average portrayals are contributed by Miss Padden, as an honest cattle-woman; Ian Keith, as a corrupt politician; Emmett Lynn, the be-whiskered comedy relieff, and Al La Rue, who resembles a youthful Bogart and does a good acting job as a raving outlaw. Jennifer Holt makes an attractive heroine.

Sarah Padden, cattle-raiser and courageous publisher of The Laramie Bulletin, a Wyoming newspaper, is waging an honest campaign to have the territory join the Union. After 25 years of pioneering, she refuses to be intimidated by Ian Keith, corrupt politician, and Bob Barron, crooked banker, who decide to fight her by importing Al La Rue, a notorious outlaw, to ruin her cattle business. Without knowing who LaRue is, and because he does her a good turn, Miss Padden offers him a job as ranch hand, but he refuses at first. To aid Keith's crooked plans, LaRue later accepts Miss Padden's offer to the chagrin of Eddie Dean, a ranch hand who loves Jennifer Holt, her ward who has been attracted to the handsome newcomer. After "accidents" happen to Miss Padden's cattle, Dean begins to suspect LaRue, but she refuses to listen to these warnings until she is almost ruined. Depraved accidentally killed Miss Padden's long-lost son and when he tells the outlaw, the latter vows to get back all her losses. He double-crosses her and she refuses to pay him for his work. LaRue breaks into Barron's bank and gets the money for Miss Padden. In the ensuing battle, LaRue kills Keith and Barron, and is himself fatally wounded. Later Miss Padden is made happy when Wyoming is accepted as a state.

YORK
'PARIS—UNDERGROUND' DATED, BUT EXCITING, WAR FILM

United Artists (Constance Bennett) 97 minutes


Directed by Gregory Ratoff.

Although seeming somewhat dated in view of recent and more atomic events, "Paris—Underground" is much the best of a long line of underground films. It is an exciting war melodrama and a good producing effort for Constance Bennett. Despite the fact that this is released at a time when the majority of patrons are seeking escapist fare, the widely-read book by Etta Shiber and the name value of the producer-star and Gracie Fields should insure average returns generally and, if exploited, will fare well in "action" theaters. Film, casting and production have an air of authenticity throughout and, after a slow start to establish the character of the two women who smuggle dozens of Allied fighting men out of Paris to safety, the film has many thrilling moments with no concessions.

Constance Bennett has been convincingly directed by Gregory Ratoff up to the phony climax—which suddenly brings in American soldiers to rescue the imprisoned heroines although the preceding action gave no hint that Allied forces were fighting in France. Only occasional touches of humor enliven the dramatic action, most of these being supplied by Gracie Fields.

In 1940, when the Nazis are battering at the gates of Paris, Constance Bennett, a wealthy American estranged from her husband, George Rigaud, and her British spinster friend, Gracie Fields, flee the city but are arrested on the road by a German patrol. En route back to Paris, they stop at an inn where the owner is harboring a wounded R.A.F. flyer (Leslie Vincent) and they decide to help him escape to safety. Back in Paris, the Gestapo searches Miss Fields' apartment, where Vincent is hiding, until the timely arrival of Kurt Kreuger, a handsome occupation captain who is enamored of Miss Bennett, stops them. Through Rigaud, who has become a member of the French underground, Miss Bennett learns of a plan to help Vincent escape to unoccupied France and later she and Miss Fields help other British and American flyers to safety. During the next two years, 300 Allied flyers show up in Paris in a single day to request Miss Fields' help but Kreuger finally stops this small underground movement by planting a spy in Miss Fields' shop. Both women are arrested and sentenced to hard labor for life. In 1944, the Allied forces liberate the starred prisoners including Miss Bennett and Miss Fields, who are decorated for bravery.

In her first straight dramatic role, Gracie Fields rises to the occasion with a fine significant performance. Constance Bennett suppresses her usual artificiality and brittle mannerisms and comes through with one of her best screen portrayals. George Rigaud is a handsome newcomer who shines in the few romantic sequences and Kurt Kreuger is excellent as the leader of the Nazi occupation forces. Ely Malyon, Gregory Gaye and Charles Andre contribute convincing bits to the Parisian scene.

DENLEY

'RIVER GANG' PROGRAMMER HAS FAIR SUSPENSE AND ACTION

Universal 64 minutes


This is a fairly suspenseful mystery program with enough action of the Dead End Kids variety to make it acceptable as a secondary diller for naborhoods or in the action spots. Gloria Jean is the sole minor name in "River Gang," but, in her final picture for Universal, she is given only one brief song—a fact that is likely to disappoint her admirers. Adapted from "The Fair Tale Murder," the film contains some unbelievable characters as a little heroine whose uncle tells her fairy tales in order to keep her from learning the grim fact that he is a fence for stolen goods and a peg-legged crook who is made up to look like Long John Silver. The film is slow in getting started, although, in earlier portions and with typical slapstick comedy touches. But the final scenes contain considerable excitement and a few scary moments. John Qualen does as well as possible with her out-of-this-world role and even has a suggestion of a romance with Keefe Branssele, a "teen-ager" in style, a rather weak part. John Qualen is a good acting job as the crooked uncle who hides his cruel nature behind a benign exterior and Bill Goodwin and Robert Homans play bluffing cops in the tradition of all movie comedies. Gloria Jean, a naive young girl, lives with her kindly uncle, John Qualen, who has sheltered her from life by instilling a belief in fairy tales and make believe. After Qualen, a pawn shop owner, buys a violin from Sheldon Leonard, an evil, peg-legged character, Keefe Branssele, a neighborhood lad, connects this with the theft of a Stradivarius from a murdered composer. When he tells this to Miss Jean, Qualen calms her fears but, later, Leonard is found murdered and the violin missing from the pawn shop. This is the basis of the action. The gang are the usual gang of thugs and is tortured by their leader to make him reveal his knowledge of the stolen violin. Miss Jean, who joins Branssele's neighborhood police in their search for George boy, follows a mysterious gang leader who turns out to be Qualen. After his pal rescues Branssele, they get the police and arrive in time to save Miss Jean from the wrath of Qualen, who is actually leader of a gang of thieves.

DENLEY

'THE FIGHTING GUARDSMAN' MEDIocre ACTION YARN IN COSTUME

Columbia 83 minutes


Directed by Henry Levin.

Although dressed up in the trappings and role of the Louis XVI period, "The Fighting Guardsman" remains typical western fare and rates no better than the average naborhood diller. Based on a minor Alexander Dumas effort, "The Companion of Jehu," this swashbuckling adventure tale lacks the star names or production values which might have put it into the top rung class. It is modestly budgeted with only one court sequence and the majority of its action taking place outdoors. For excitement, the picture contains several stage-coach chases, bandit hold-ups and a considerable sword-play instead of fist encounters, but its be-wigged and overly-theatrical characters are rarely believable and it seldom captures audience interest. At least, Director Henry Levin has kept the film moving at a fairly-fast pace with only occasional moments devoted to romance or comedy. Willard Parker does well enough as the 18th Century Robin Hood whose outlaw band robs the aristocrats to aid the peasants, as well as John Loder's King's haughty aide, and John Loder, as an emissary from Britain, wear their white wigs and rich costumes effectively and give far more convincing performances. Anita Louise makes a lovely fragile heroine and Elisabeth Risdon and Charles Waldron contribute excellent bits, while Lloyd Corrigan, as the blotted Louis XVI, and Janis Carter, as his royal mistress, merely make caricatures of their roles, detracting from the costume picture, but the youngsters may find it entertaining.

Willard Parker, a young French nobleman who loves democracy and hates the tyranny of Louis XVI, heads a band of peasants in daring raides against the King's mail coaches. Parker falls to recognize Louis (Lloyd Corrigan) who is traveling inognito, when his band holds up a coach carrying also George Macready, the King's aide, and John Loder, an emissary from England secretly touring France. Parker is in love with Anita Louise, Macready's sister, and when the latter challenges him to a duel, Parker declines to harm his adversary. When the King learns that Loder is the agent for British bankers, he strives to arrange a marriage between him and Miss Louise in order to open the way for a loan from England. Miss Louise declines the King's marriage decree but when Macready invades Parker's outlaw headquarters and is killed by one of the band, she believes Parker is responsible for her husband's death. She then tells the King to hasten her marriage to Loder but the latter, knowing that she really loves Parker, tells her that he is innocent of Macready's death. Parker's men then invade Louis' castle and, when he refuses to grant France a constitution, he is captured. Parker continues to assist the peasants in their fight for freedom which later culminates in the Revolu-

LEYENDECKER

FILM BULLETIN
The Scandalous Whisper

That Will Become a Box Office Hit

The electrifying story of the theft of the fabulous Mona Lisa vividly portrayed in a dramatic masterpiece of thrilling action and breathtaking suspense!

SCOTLAND YARD INVESTIGATOR

Starring SIR AUBREY SMITH • ERICH VON STROHEIM

with STEPHANIE BACHELOR • FORRESTER HARVEY • DORIS LLOYD • EVA MOORE

RICHARD FRASER • VICTOR VARCONI • FREDERICK WORLOCK

Directed by GEORGE BLAIR • Original Screen Play by Randall Faye

A REPUBLIC PICTURE
PEOPLE IN PICTURES

Robert L. Wright, assistant Attorney-General, who is prosecuting the Government's anti-trust case against the major distributors, currently in its third week of trial in New York.

Heading the large battery of defense lawyers in the motion picture monopoly case are two of the nation's most respected members of the bar. They are the deans of defense counsel: Left, ex-Judge M. Proskauer, counsel for Warner Bros., and John W. Davis, representing Loew's.

At one of a series of meetings in New York to plan the Tom Connors Sales Drive. L. to r.: March of Time's John Wood, ad chief Charles J. Schlaifer, general sales manager W. J. Kupper, ex-vice president W. C. Michel, and the 20th-Fox sales boss himself.

The Victory Loan Eastern regional meeting at the Hotel Astor, New York, found this group of national committee members round the table, clockwise: Oscar A. Doob, Jerry Zigmond, Charles Thall, L. Joseph Ryan, Max A. Cohen, S. H. Fabian, Harry Brandt, Charles Reagan and Chick Lewis.

Dynamic National War Finance Director Ted R. Gamble addresses the National Strategy Command of the motion picture industry's Victory Loan Drive. Seen behind Mr. Gamble are: Martin Mullin, Rick Ricketson and Ned Shugrue.

At the invitation of Motion Picture Herald's publisher, Martin Quigley, the publishers and editors of the trade press gathered at the "21" Club in New York to honor Tom Connors on the eve of the 20th-Fox sales drive.
The Final Bond Drive Under Way

AMERICA LOOKS TO US IN VICTORY LOAN DRIVE

FINISH THE JOB!

Rallying to the slogan, “Let’s Finish the Job!” , the motion picture industry today, October 29th, enters upon the finale in a series of successful bond drives by which it helped our nation to its great victory in World War II. It has been fittingly titled the “Victory Loan” campaign and the enthusiasm with which the showmen of America have been preparing for this climactic effort is in tune with their display of patriotism throughout the war. In Peace, as in War, the motion picture industry stands ready to do its bit.

The drive, with Si Fabian at the helm as national chairman, will run through December 8th, and has as its primary goal an E-Bond quota of $2,000,000,000.

The atmosphere in which the campaign will be conducted is one of victory, joy, thankfulness and a zest to finish the biggest job ever undertaken by the nation. Spearheading the theatre efforts will be Bond Premiers, to be known as “Victory Shows”, as well as Free Movie Day on Pearl Harbor Day, December 7th and Children's Shows.

Short and Trailers

The two-reel short, “Hollywood Victory Caravan”, made by Paramount and featuring a galaxy of stars, including Humphrey Bogart, Bing Crosby, Bob Hope, Alan Ladd, Betty Hutton, Barbara Stanwyck, Joe Carioca and others, will be available to all participating theatres through Paramount exchanges. Three trailers are also ready, one starring Fred MacMurray and made by 20th-Fox; the second comes from the RKO Studios and stars Rosalind Russell, and the third, from M-G-M, has Edward Arnold as the narrator. Victory Loan headquarters are urging a two-week booking for each and have promised enough prints to service every theatre. National Screen is distributing all bond appeal films.

Unfortunately, the “Stars Over America” bond-selling tours scheduled for Hollywood luminaries ran into difficulties and had to be cancelled. Chairman Fabian reported that regional committees “are meeting the set-back without a moment’s let-down in enthusiasm or determination to make the Victory Loan our most successful drive. They are substituting other demonstrations and are going forward without a pause.” Cancellation of the star tours points up the exhibitors’ responsibility for carrying the ball in the campaign. There will be a mammoth “kick-off” radio show from Hollywood tonight (29th) to launch the drive.

A 220-foot film in which Bing Crosby sings the official Victory Loan song, “We’ve Got Another Bond to Buy”, were shipped to all distributor chairmen throughout the country and Charles M. Reagan, national distributor chairman, has urged that these prints be kept working at all times. Reagan has instructed his staff of exchange managers and salesmen to be ready to answer all questions and to be ready for action in all cases that come under their responsibility. He underscored particularly that Victory Shows must be made available at the right place and at the right time to facilitate exhibitor demands for this important phase of the campaign.

Old, New Stunts

Ideas that capitalize on the industry’s experience with former bond drives have been incorporated into a practical and practicable press book. A number of the most successful bond-selling stunts of previous campaigns are set forth, plus a host of new ideas, all of which can be of immeasurable aid to the showman in this campaign.

With special events a vital factor in the campaign, the national committee is urging particular exploitation of parades and spectacular demonstrations. Particularly emphasized as potential bond-selling bonanzas are special campaigns planned for Armistice Day and Thanksgiving Day.

A new “E” bond has been issued for the drive, a $200 Roosevelt bond, bearing the photograph of our late president. Sale of this bond is expected to be popular and should be plugged hard as admission tickets to Victory Shows. Special materials and activities are being planned to push this bond for extra sales.

Posters

All posters and accessories, including a basic one-sheet of President Truman’s tribute to the industry, a 40 x 60 on the two-reeler, stills, mats, streamers, etc., are available through National Screen exchanges.

An interesting and fitting innovation is the association of all of the national chairman who served in previous War Bond Drives as regional chairmen and members of the National Committee. National Chief Si. Fabian also was chairman for the first war loan campaign in September, 1942. L. C. Griffith, chairman for the Third War Loan, is acting in an advisory capacity to Harry C. Arthur, Jr., central.

(Continued on Page 16)
LET'S FINISH THE JOB!

(Continued from Page 15)

regional chairman. Charles P. Skouras, 4th Ward Loan chairman, is now western regional chairman and is also acting as WAC-Hollywood Victory Campaign liaison. Robert J. O'Donnell, chairman of the Fifth, is southern regional chairman; Harry Brandt, 6th War Loan chairman, heads the eastern region and Sam Pinanski, New England chairman for the current drive, was national chairman for the 7th and preceding campaign, which started May, 1945.

Executive Committee

The executive staff of the Victory Loan, in addition to those mentioned previously, has Max A. Cohen as assistant to Fabian; C. E. “Chick” Lewis as co-ordinator; Oscar A. Doob as campaign director; Ray Beall as acting publicity chairman following publicity chairman Frank Rosenberg’s departure for Hollywood duty; L. B. Mayer as chairman of the Hollywood Victory Loan Committee, and Jerry Zigmond as assistant to distributor chairman Charles Reagan.

Acting as liaison for the regional chairmen are: Charles Thall for Skouras; Jim Ryan for Friedl; Ralph McGowan for Arthur; Ray Beall for O'Donnell; Herman Schleier for Brandt, and Paul Levi for Pinanski.

Si Seadler is in charge of trade paper advertising and Don Gillette and Bill Ornstein are the trade paper contacts. Tom W. Baily is acting as Washington Liaison; Walton C. Ament is newsreel chairman; Herman Robbins is special consultant and Richard F. Walsh is Labor Participation chairman. WAC representatives are Walter T. Brown and Herman Gluckman. Industry sales heads are Abe Schneider for the East and Henry Ginsberg for the West.

NATIONAL COMMITTEE — VICTORY LOAN

Heading the motion picture industry's Victory Loan campaign are, in the usual order:

S. H. Fabian, National Chairman; Charles M. Reagan, Distribution Chairman; Oscar A. Doob, Campaign Director; Max A. Cohen, Assistant Chairman; C. E. “Chick” Lewis, Coordinator.

Regional Chairmen: Charles P. Skouras, West; John J. Friedl, Midwest; Harry C. Arthur, Central; Bob J. O’Donnell, South; Harry Brandt, East; Sam Pinanski, New England.

Jerry Zigmond, Assistant Distribution Chairman; Frank Rosenberg, Publicity Director; Louis B. Mayer, Chairman Hollywood Victory Loan Committee; Si Seadler, Trade Paper Advertising Chairman; Herman Robbins, Special Consultant; Tom W. Bailey, Washington Liaison.

Abe Schneider, Eastern Industry Sales; Henry Ginsberg, Western Industry Sales; Richard F. Walsh, Labor Participation Chairman; Walter T. Brown, Herman Gluckman, WAC representatives; Bill Ornstein, trade paper contact.
The Victory is now in your hands!

Finish the job!

Buy Victory Bonds here

Bring the boys home!
THE ALL-OUT 20

1. Off to a fast start with banners flying. It's Victory Loan Parade Day.

2. Have you plenty of bonds on hand, including the new Roosevelt $200 Bond?

3. The Big Bond Finale - Free Movie Day (December 7th).

11. Local merchants go for theatre-store co-op ads.


13. Your War Finance Committee is eager and ready to help.

HEY

REACHED THEIR GOAL

Pledge: **We'll Reach Ours**
THE ALL-OUT 20 POINT PROGRAM FOR THE INDUSTRY

1. Off to a fast start with banners flying. It's Victory Loan Parade Day.

2. Have plenty of bands on hand, including the new Roosevelt Band?

3. The Big Band Holiday Free Movie Day (Dec. 17). Victory shows (Band concerts) give new burst with “Welcome Home To Veterans” angle.


5. Book "Hollywood Victory Caravan" (2 star-studded reeds).


7. Kiddie Victory Shows and contests all Bands.

8. Trailers at every show. Accessories on parade.

9. Are you using your local radio outlets?

10. In all daily ads: Victory Loan Bonds Sold Here.

11. Local merchants up for theatre-store co-op ads.


13. Your War Finance Committee is eager and is to help.

14. Mailers, letters, band songs, posters, etc.

15. Give them a pickup at the half-way mark, leaflets, postcards, etc.


17. Auction every day! It's the last Bond Drive! Never let them forget. Theatres are open for band sales day and night.

18. Never let them forget: Theatres are open for band sales day and night.

19. Special days will big ad: Victory Loan Bonds Sold Here.

20. Everybody gets in the act! Tell your patrons that you and your staff buy Bonds, too.

VICTORY LOAN
OCT 29 - DEC 8
With deepest admiration for the work of America's theatre-men in the Victory Loan we offer all our combined support to finish the job.

Let's Pull Together

EXHIBITORS! DISTRIBUTORS! FIELD MEN! STUDIOS! STARS

THERE IS ANOTHER ROLL OF HONOR!
It proudly lists the names of American Showmen pledged to do their BEST in the nation's last Bond Drive.

HAVE YOU SIGNED YOUR PLEDGE CARD?

VICTORY LOAN
They did their part! Let's finish the job!

War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.
B-O-N-D
BULLETIN

DRIVE SET, SHOWMEN JUMP GUN

The motion picture industry has completed its nationwide Victory Loan Drive machinery and is all set to make the final bond-selling campaign the most successful of the series, declared National Chairman S. H. Fabian Thursday night (25) following his return from Washington. Fabian said:

"We're set! The Victory Loan Drive is already on. Hundreds of situations have jumped the gun in the nearness of this final drive under way and over! If the public responds — and I am sure everyone will — we're inducement that we are all workers are already putting into the drive, we're sure of success. The motion picture industry will deal with every state chairman is holding his organization alerting and every regional chairman is optimistic."

Intensive activity is under way, Fabian reported, for the staging of Victory Shows, which take place the day of the former Bond Premiere, and for Free Movie Days, Bond Auctions, Free Kiddie Shows and similar incentives to bond-buying. He said the indications are not only a considerably greater number of such shows than in previous drives but also more thorough coverage in the heavily populated communities, where only a part of the potential bond-show attendance was realized in some past drives.

By using the "Welcome Home" angle as a tribute to returning veterans, a new high note in local interest has been aroused, Fabian said. He started a campaign of advance publicity in local newspapers has been obtained.

Although the Victory Loan Drive doesn't start officially until Monday (29), when a galaxy of Hollywood stars will appear in special coast-to-coast campaign shows on Network, large percentage of the country's exhibitors will actually begin their campaign operations tomorrow by taking advantage of Navy Day for tieups, the Fabian checkup shows. Another large group of shows were held off until Monday when most of the publicity that cannot be done out bigger crowds for their parades and other special events.

Large orders for accessories also point to special attention being given by exhibitors to attractive decoration of their theaters as an aid to putting the public in the right frame of mind for bond-buying.

STAR TOURS CANCELLED

Running into unsurmountable difficulties in the complicated problems of transportation and hotel accommodations, the Victory Loan Committee reluctantly announced the cancellation of the "Stars Over America" bond-selling tours, set up as a spectacular phase of the industry's final bond drive.

We could have put on these tours in a limited way, reaching a comparatively small number of cities with smaller groups of players," explained National Chairman S. H. Fabian. "However, we felt that any half-way measures would be out of keeping with the whole spirit of our campaign. At our discussion, our Regional Chairmen and many state chairmen and publicity chief, it was decided that we could not do a truly great job to our original promises in coverage and star-power, we had better wipe it off and start over again next year.

"I particularly regret this cancellation when I survey the tremendous work, time and expense that so many cities have prepared in expense for the star visits. The local committees have gone to great lengths and I am sorry they must revise their plans.

"However, I am happy to say that in every instance we have had cheerful responses. The Committees, like real showmen, are meeting the set-back without a moment's let-down in enthusiasm or determination to make the Victory Loan our most successful drive. They are substituting other demonstrations and going forward without a pause."

Plans were immediately set up for a mammoth "kick-off" radio show from Hollywood on the night of October 29. Other special events are being worked out on a national, as well as local, basis.

S200 ROOSEVELT MEMORIAL BOND LAUNCHED

HYDE PARK, N. Y.—Plans were set for the launching of the new S200 Roosevelt Memorial Bond here on Sunday (28) at a Bond Rally in front of the Roosevelt Library, with Mrs. Eleanor Roosevelt, film star Merle Oberon, and U. S. Marine Lieut.-Col. John Dever. Mrs. Roosevelt was declared among the celebrities participating. Ceremonies begin at 1 p.m.

A Hyde Park Committee headed by Walter O. Strasserburg has been active lining up the entire village to purchase the bond at the rally, and the aid of townsmen, farmers, traders, patrons and others is indicated.

Ideas for the rally in the late President's home town originated with the War Activities Committee in New York and was promoted by Edgar Goth of that office. The Dutchess County War Finance Committee has coordinated all preparations for this kick-off bond-sellling pitch. Organizations cooperating include Boy Scouts, Girl Scouts, Lions, Odd Fellows, Veterans of Foreign Wars, and others.

TWO MORE TRAILERS SET

Following the Fred MacMurray subject already completed by Twentieth Century-Fox, two more trailers for use in the Victory Loan Drive have been set. Victory Loan headquarters is urging a two-week booking for each subject.

Rosalind Russell will star in "Uncle Sam Asks for 11 Billion Dollars," to be made at the RKO Studios by Leon Goldberg with the story of the raising of winner Bros. Hollingshead and DeLeon Anthony of Warners had tentatively prepared this subject. Bob Faber of the Hollywood Writers Mobilization wrote the script.

William Arnold will narrate another bond trailer, "Now We've Got to Pay For It," being produced at M-G-M Studios by Frank Whitbeck from a script by Robert Lees and Fred Rinaldo.

HOW TO REACH THE FARMERS

In a Victory Loan Bulletin sent out by the Tri-States Theaters, Des Moines, to all houses in its circuit, an effective plan for reaching all farmers is outlined. The suggestion comes from Jimmie Redmond, of the Rivoli Theater, Falls City, Neb., who already has tried it to great advantage.

"Go to your county War Finance Chairman," Redmond says, "and request permission to get out a form letter to farmers in your community on Treasury Department letterheads, postage free. In these letters list all the issuing agencies in the county and the location of each issuing agent. Call particular attention to the fact that bonds purchased at your theater entitles the purchaser to a free ticket to a Victory Show."
THEY WILL FINISH THE JOB—WITH YOUR HELP!

EXHIBITOR STATE CHAIRMEN

VICTORY LOAN CAMPAIGN
B-O-N-D
B-U-L-L-E-T-I-N-S

REAGAN LINING UP SALESMEN
Charles M. Reagan, National Distribution Chairman for the Victory Loan Drive, has set machinery in motion to line up all exchange managers and salesmen as active participants in the final bond-selling campaign.

"The exchange managers and salesmen are the most effective means of contact that the Distributor Committee has with the exhibitors," says Reagan in a letter to all regional chairmen notifying them that press sheets containing a full line of publicity, exploitation, radio and other suggestions, as well as samples of theatre display paper, are being shipped to them.

"Salesmen can answer a lot of questions through familiarity with this material and do much in selling a theatre to hold the various activities carried on the pledge card."

PORTLAND TO REPEAT BOND-SELLING STUNTS
Three ideas that were tested and found exceptionally worth while in previous bond-selling campaigns are being repeated in the Victory Loan Drive up in Maine, according to word just received by Campaign Director Oscar A. Doob from Harry Bothwick, publicity chairman for the State of Maine. The stunts are:

1. A special private preview of an unreleased picture offered as a flash prize at a Bond Auction.
2. Arrange with newspapers and engravers to insert or over-lay the slogan, "Buy Bonds at Your Favorite Motion Picture Theater," in all publicity cuts used during the drive.
3. Get newspapers to insert a Victory Loan slogan at the head of the Amusement Time Tables.

8 MATS BEING SUPPLIED
Ample quantities of eight different mats, suitable for both publicity and advertising purposes in promoting the Victory Loan Drive, have been shipped to each National Screen Service exchange for distribution to exhibitors in their respective territories, it is announced by Ray Beall, national publicity director for the final bond campaign.

FINISH THE JOB... IN A BLAZE OF ACTION!

VICTORY
IN THE
VICTORY LOAN!

REPUBLIC PICTURES CORP.

LINCOLN SAID IT
The following excerpt from Abraham Lincoln's Second Inaugural Address is just as timely today:

"Let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan — to all which may achieve and cherish a just and lasting peace among ourselves, and with all nations."

The assortment includes mats on "Free Movie Day," "Kiddie Victory Show," "Victory Bond Premiere," Si Seidler's "When You Wake Up" cartoon; shots from the Fred MacMurray, Rosalind Russell and other trailers; a composite ad mat, and other items. Accessories will be forwarded immediately to theaters sending their requests to the nearest National Screen exchange. To expedite deliveries, the N.S.S. clearing houses in New York, Atlanta, Chicago and San Francisco will maintain adequate supplementary supplies of all promotion material needed in the campaign.

The six liaison men for the regional chairmen, left to right: Herman Schleier, East; Ray Beall, South; L. Joseph Ryan, Midwest; Ralph McGowan, Central; Charles Thall, West; Paul Levi, New England.
Victory Loan

No better investment in the world...
it pays you 2½ %!
B-O-N-D
B-U-L-L-E-T-I-N-S

BEALL IN PUBLICITY POST

Frank P. Rosenberg of Columbia Pictures, who was serving as Publicity Director for the Victory Loan Drive, has been called to Hollywood for new duties at the Columbia studio, and his duties at Victory Loan headquarters are being taken over by Ray Beall of Interstate Theatres, Dallas, it is announced by S. H. Fabian, national chairman.

Beall, who is in New York as liaison man for Bob O'Donnell, southern regional chairman, will do a double job, batting for Rosenberg as acting publicity director for the Victory campaign.

Beall was publicity director of the 3rd and 5th war loan drives.

Rosenberg, who had been loaned to the campaign by Columbia, will continue to serve in an advisory capacity from the coast.

SOLID SOUTH PLEDGES SUPPORT

More than 110 leaders of the film industry in the South attended the regional meeting at the Biltmore Hotel in Atlanta, presided over by R. J. O'Donnell, chairman for the 10 southern states. Every state from Texas to Florida was represented by exhibitor, distributor and publicity state chairmen. In addition, many Georgia exhibitors were on hand to hear S. H. Fabian, national chairman for the Victory Loan Campaign; Oscar A. Doob, campaign director; Chick Lewis, coordinator; and Charles M. Reagan, distributor chairman, all of whom outlined all phases of the drive which gets under way October 29.

William K. Jenkins, exhibitor state chairman for Georgia, acted as official host and introduced the mayor of Atlanta. The city official paid high tribute to the work of the industry in previous bond drives and all war efforts.

A telegram pledging support of the Solid South was sent to Secretary of the Treasury Vinson, and to National War Finance Director Ted R. Gamble.

State leaders enthusiastically endorsed the national plan to make the Victory Loan the most colorful, spectacular and exciting ballyhoo campaign of all. Bond premiers will be put on in new dress of Victory Shows in tribute to returning local veterans, with parades and plenty of noise.

MAKE IT YOUR GREATEST CAMPAIGN!

VICTORY LOAN!

PRC PICTURES INC.

The "Big Three" of the industry's Victory Loan campaign: Charles M. Reagan, distribution chairman; S. H. Fabian, National Chairman, and Oscar A. Doob, Campaign director.

COLORADO SETS PLANS FOR VICTORY CAMPAIGN

Following the most enthusiastic state-wide meeting ever held in Denver to launch a bond-selling campaign, Rick Ricketson, exhibitor chairman for Colorado in the Victory Loan Drive, announced that all plans have been completed for maximum participation in the final bond campaign.

A wire from National Chairman S. H. Fabian urging all-out effort was read to the assembly which included State Distributor Chairman Arthur Abeles, and State War Finance and Treasury Department officials, in addition to theatre owners from all parts of the state. The meeting passed a resolution pledging complete support in the drive.

100% REPRESENTATION AT TENNESSEE MEETING

Theatres and distributors in Memphis and Western Tennessee were represented 100 per cent at the regional meeting for the Victory Loan Drive held at the Peabody Hotel here, by Exhibitor Chairman M. A. Lightman and Distributor Chairman Tom W. Young.

TEXAS DRIVE STREAMLINED

At a meeting of 250 distributor and exhibitor representatives in Texas held in Dallas in connection with the Victory Loan Campaign, Robert J. O'Donnell, southern regional chairman, urged the streamlining of the drive with plenty of colorful action designed as a Victory celebration.

Representatives from exhibition and distribution agreed to make this Texas' greatest drive and give service plus that has always made Texas oversubscribe on "E" bond sales. The men pledged themselves to have more Victory show premiers, Kiddie shows and free bond show days, reaching points not before having them.

John Q. Adams, state exhibitor chairman who conducted the meeting, outlined plans in detail. Phil Longdon and Fred Larned, regional and state distributor chairman respectively, stressed the necessity of dispelling any lethargy in exhibitor participation and charged each salesman in this state to get out immediately and beat the bushes for extra efforts.

BIG THEATRES DONATED

As an example of how seriously and unselfishly exhibitors are participating in the Victory Loan Drive, Campaign Director Oscar A. Doob points to Boston and Chicago incidents.

In Boston, the "Stars Over America" troupe arrives on Armistice Day. The civic arena is not available for that night, so Mulkin & Finanski have volunteered to shut their box-office at the big Metropolitan Theatre and turn the house over to the "Stars Over America" bond show, sacrificing a holiday night's business.

In Chicago, the stars appear on November 1, on which night the city's large auditoriums are unavailable. John Balaban has volunteered to contribute both the Chicago and State Lake theatres for a dual presentation of the star show — and erect a "Bridge of Stars" across State Street connecting the two theatres, so the stars can dash over from stage to stage!

In Atlanta, the largest available auditorium is the Fox Theatre, so Wm. K. Jenkins is turning over that house for the "Stars Over America" and likewise foregoing a night's receipts.

ST. LOUIS IN BIG ADVERTISING SPLURGE

St. Louis — Albert Stetson, representing Harry C. Arthur, Jr., central regional chairman, met with the state distributor, exhibitor and publicity groups on the Victory Loan Campaign. Plans were set up for 1200-line ads to run in all local papers Sunday to Saturday off the drive. This is the biggest advertising campaign for any drive. Arthur is in New York and could not attend the meeting.
THE LEADERS POINT THE WAY

MAKE THE LAST DRIVE THE BEST
By S. H. FABIAN, National Chairman

Victory! This magic word should inflame and stir our imaginations. The heavy cares and burdens of the war have been lifted from us. We have won the war, and, even more important, we have not lost it. That is why this last campaign should be happy and gay.

We have worked together through all the war years, and we can't stop now. We have before us a task that demands hard, unceasing work, and a flash of all that showmanship and ingenuity that in the past, has done such an outstanding job for Uncle Sam, and has won the admiration and respect of the people—the moviegoers of this country.

And now, let's roll up our sleeves for the LAST chance to be a home front fighter—the last opportunity to give a helping hand to our government in World War II.

We have come this far—LET'S FINISH THE JOB!

MAKE THIS THE BEST DRIVE
By ABRAM F. MYERS
General Counsel, Allied States Ass'n

The Victory Loan Campaign ought to be a final Thanksgiving drive. Everybody should give everything he's got as a tribute to those in the Armed Forces, such as Jimmy Stewart, who did everything on his own and came up from the ranks. The industry should be proud of him and there should be no stone unturned to make this drive the greatest industry event. Surely there is the best of manpower available to do it, and it would be a happy Thanksgiving for which we will all be proud.

BE SALESemen
By CHARLES M. REAGAN
National Distributor Chairman

As a member of the Distribution Committee, I know I speak for the entire Committee in saying that we will leave nothing undone to make this, the final war loan drive, a successful one. The Distribution Committee has again agreed to make pictures available for Bond Premiers, Free Movie Days and Children's Matinees. It is our hope to secure pledges from every operating theatre in the country. Both theatre owners and distributors are "salesmen" fortunately, because we are up against some added sales resistance in this post-hostilities Drive.

Our industry must assume the responsibility that the Treasury Department has constantly put in our charge and finish the job just as the fighting man has finished his!

PUT THE VICTORY
SPIRIT IN THE
VICTORY
LOAN!

MONOGRAM PICTURES CORP.

TEAMWORK OF UTMOST IMPORTANCE
By CHICK LEWIS
National Campaign Coordinator

Never was the element of genuine team work as important as it is to the success of the Victory Loan Drive.

But it is barely possible that a lot of showmen have grown smug and complacent because each successive drive has exceeded the previous one and thus, having arrived at the last of these drives, they may be content to sit back and let the old gags do the work without any special or concentrated effort.

This is probably the only danger we have to avoid. It also accounts for our sincere feeling that if the combined division work together with some semblance of team work, the net result will add up to figures so far and beyond any of your or our expectations that the Victory Loan Drive will truthfully live up to its slogan of "Let's finish the job in a blaze of action."

A FIELD DAY FOR SHOWMEN
By OSCAR A. DOOB, Campaign Director

This final drive—the Victory Loan—should be a field-day for showmen. The lid is off. The bars are down!

During the grim war days, our campaigns have had to be on the martial, somber, serious side. This drive should reflect the joyous, thankful spirit of victory and peace!

There is plenty of emotional appeal in this final bond-selling crusade. Who wouldn't buy another bond in gratitude for the safety of their man? Who wouldn't buy another bond in memory of those who will not return? Who wouldn't "welcome home" their boy with a bond? Who wouldn't buy another bond to buy health, bind the wounds and restore to civilian life those who were injured?

And what patriotic showman wouldn't be happy to use his experience and talent to help sell those appeals to the public?

Raise the banners, parade the colors, let the bands play! March this Victory drive over the goal line with a coast-to-coast blast of gay, colorful, happy, victorious showmanship!

OCTOBER 29, 1945
STRIKE ENDS, WB STILL PICKETED

The long and bloody Hollywood studio strike came to an end last week after more than seven months of negotiations, picketing, and walkouts. The workers had been on strike since 16th of May, and the strike had resulted in the closing of Hollywood studios for a period of 22 weeks. The strike ended on Thursday, May 17th, after both sides agreed to a settlement.

Pickets Withdrawn

Sorrell halted the settlement as a victory for the CSU. In a statement announcing that he was withdrawing picket lines from all the studios except Warner Bros. and General Service Studios, Sorrell stated, "We have confirmation from our international president that Eric Johnston has agreed to end the lockout of our 7000 members and return them to their studio jobs with all contract protection re-established as of the time they left." Arrangements for a return to work would be made upon the arrival of Johnston in Hollywood to conclude details with members of the 15 unions.

Despite the exclusion of Warners from the picket-removal list, little difficulty was expected to conclude a settlement at this studio also. Informed of Sorrell's statement, Harry M. Warner, president, said, "As we have stated before, Warner Bros. will agree to and abide by whatever settlement has been arrived at between the industry and the unions at the meeting in Cincinnati." As 400 pickets continued to demonstrate the day following settlement, Sorrell added that Warners was not being classified with other producers "because they used tear gas and water. We are asking Warners to indemnify every person hurt on the picket line."

In Cincinnati, William Green, president of A. F. L., announced that the international unions affected by the walkout had been given 30 days in which to make "every attempt to settle the jurisdictional questions involved," and another 30 days for a committee of three to dispose of any matters still undecided. The decisions concluded at these meetings would be "final and binding."

Defense Opens in Anti-Trust Suit

The Government's anti-trust suit against the eight major distributors and their theatre affiliates entered its second week last Monday (22nd) when court reconvened after a 10-day recess. The Government had concluded its case previously.

Nations by the defense for dismissal of the case were taken under advisement by the three-judge court.

Lord's opened for the defense by calling William F. Rodgers, vice-president and general sales manager, who was examined by John W. Davis, Lord, attorney, and was cross-examined by assistant Attorney-General Robert L. Wright. Following Rodgers' testimony, the stand was Adolph Zukor, founder of Paramount and its present chairman of the board. Other Paramount officials who testified were Y. Frank Freeman, studio executive, Charles M. Reaugh, vice-president in charge of distribution, and Leonard H. Goldenson, vice-president in charge of theatre operations. Each of them was examined under oath.

(People's column continues on page 48)

THE NEWS DIGEST

A Bi-Weekly Review of the Trade's Events

FILM BULLETIN
'THIS LOVE OF OURS'.. For Feminin Hearts and Tears!

There is one type of movie that is sure-fire boxoffice because its theme places it in the category known as Women's Pictures. Such a film is This Love of Ours. It is designed to touch the feminine heart and to bring forth milady's tears and the Showman knows full well that there is no more susceptible audience. This is the tale of a great love driven on the rocks by gossip and suspicion, of a woman who suffers at the hands of a jealous man, and of the circumstances that reunite them, only to bring them face to face with another problem—how to win for her the love of their child. It is a story of sacrifice and devotion, of a woman who lived alone for years with only the memory of the man she loved. To the point, Mr. Exhibitor, This Love of Ours is replete with all those elements that the ladies relish. Universal's showmen have turned out a nifty press sheet that utilizes all the angles in this type of picture and your box-office will respond with a merry tinkle if you follow the campaign they have laid out.

(Continued on Next Page)
EXPLOITATION PICTURE

(Continued from Preceding Page)

CREDITS

1. In a small Chicago night club, where he has accompanied a party of doctors, Dr. Michel Touzac encounters Karin (Merle Oberon), whom he has not seen for ten years. She is musical accompanist to Targel (Claude Rains), a rapid sketch artist who caricatures the cafe's patrons.

2. The next day, Targel rushes to Touzac (Charles Korvin), left, who saves her life by a delicate operation.

3. Later, while waiting for her recover, events of the past rush back in Touzac's memory. He recalls how he met her in Paris, fell madly in love and married her. With their two-year-old child, they were divinely happy.

4. He recalls, too, the incident in which he overheard some gossip about his wife and another man and how he took their daughter and left Karin. Since then, he has learned that she was completely innocent.

5. When Karin is completely recovered from her suicide attempt, Touzac takes her home and introduces her to the child, Susette (Sue England), now 12, as his new wife. Believing faithfully in the mental picture she has of her "own" mother, whom she thinks dead, Susette hates Karin as a usurper.

6. Targel's deftness in sketching Susette's mental image of her mother, which he makes resemble Karin, helps the child grow more understanding. Realizing that some day her child will know the truth and that Touzac loves her deeply, Karin decides to stay on.
"SENIORITA FROM THE WEST" WEAK MUSICAL PROGRAMMER

Rates • • — as dueller

Universal
63 minutes
Allan Jones, Bonita Granville, Jess Barker, Ollie Howile, Oscar O'Shea, Fuzzy Knight, George Cleveland, Renny McEvoy, Danny Mummet, Emmett Vogan, Bob Merrill, Billy Nelson, Spade Cooley and His Orchestra. Directed by Frank Strayer.

Strictly for the duals where the voice of Allan Jones, who sings "What a Change in the Weather," "Lonely Love" and other numbers, may compensate for the silly, inconsequential plot and weak comedy content of "Seniorita from the West." However, both the romantic tenor star and Bonita Granville deserve better fare than this B-minus musical programmer. In addition to giving some conviction to her role of a western girl ambitious for a New York musical career, Miss Granville sings three tunes, including "Loo-Loo-Louisiana," in pleasing fashion. These and other numbers as George Cleveland, Fuzzy Knight and Oscar O'Shea, worked hard trying to get laughs with mock-covered gags but with only fair success.

Not knowing that the three hard-working miners who raised her are actually wealthy, Bonita Granville leaves a small western town to seek a singing career in New York. The only job she is able to get is as elevator operator in Radio City where she meets Allan Jones, presumably secretary to Jess Barker, radio crooner. Actually, Jones, who is too shy to face the mobs of bobby-sox fans, is the behind-the-scenes singing voice for the concealed Barker. Jones and Miss Granville fall in love but, when the three guardians follow the girl to New York, and Barker learns they own a gold mine, he schemes to win her for himself. Convincing the three old men that Jones is actually a fortune-hunter, Barker wins favor with the girl by putting her on his radio program. 

Jones finally gets up courage to sing on the air as himself, expose Barker and patch up matters with Miss Granville.

"SHADOW OF TERROR" MINOR ACTION QUICKIE

Rates • • — as supporting dueller in minor action spots

PRC Pictures
60 minutes
Richard Fraser, Grace Gillern, Cy Kendall, Emmett Lynn, Kenneth MacDonald, Eddie Acuff, John Harmon, Sam Flint. Directed by Lew Landers.

With its only saleable asset being its climactic reference to the atomic bomb, "Shadow of Terror" will be useful only for the supporting spot in minor action houses. The story is merely another variation of the routine plot about enemy agents seeking to gain possession of a valuable secret formula, but a few last-minute changes and the inclusion of new reel shots showing atomic bomb tests have given this quickie some mild topical value. Although the early scenes have a fair amount of melodrama, the excitement, the picture has been cheaply produced and its name value is nil. Cy Kendall, who is realistically repulsive as a sadistic enemy agent, gives the outstanding performance and Richard Fraser and Emmett Lynn are capable enough. Grace Gillern takes part in a romantic subplot which never becomes important to the action.

En route to Washington with a new formula for solonite, Richard Fraser is attacked by two gunmen working for Cy Kendall, unscrupulous inventor, and his unconscious body thrown from the moving train. His pajama-clad body is discovered by Grace Gillern, young ranch-owner who nurses Fraser back to health although he still suffers from amnesia. Meanwhile, Kendall has found that the formula his men took from Fraser's briefcase is useless without a certain ingredient known only to the young inventor. After a search, Kendall's henchmen, posing as FBI agents, arrive at the ranch, but when they accidentally give themselves away, Fraser and Miss Gillern get away in her car while her ranch-hand goes for the sheriff. Out of gas in the desert, Fraser and Miss Gillern are overtaken by Kendall's men and taken to his palatial home. There Kendall questions them but, as part of his pre-arranged plan, permits them to escape. When they are stranded in the desert and weak from fatigue and thirst, Kendall appears to tempt them with food and drink. Fraser, who has recovered his memory after a blow on the head, manages to S.O.S. the sheriff's plane searching for them in the desert. After Kendall's gang is captured, Fraser and Miss Gillern witness the success of the formula in the atomic bomb tests.

ANOTHER CHILLER-DILLER IN THE BEST SELLING MYSTERY SERIES ON THE SCREEN TODAY!

"PLENTY OF EXCITEMENT AND SUSPENSE!"—Film Daily

MONOGRAM PICTURES presents

SIDNEY TOLE

as

CHARLIE CHAN in

"THE SHANGHAI COBRA"

with

MANTAN MORELAND • BENSON TONG

Placed by JAMES S. BURKETT • Directed by PHIL KARLSON • Story by GEORGE CALLAHAN • Screenplay by GEORGE CALLAHAN and GEORGE WALLACE SATRE

OCTOBER 29, 1945

HAVE YOU PLAYED THESE "CHANS" YET?

"The Scarlet Clue"
"The Jade Mask"
"Black Magic"
"Secret Service"
'PARIS UNDERGROUND' GOOD ANTI-NAZI FILM SUFFERS FROM 'DATING'

(UNITED ARTISTS)

"...‘Paris Underground,’ the vigorous action drama out of real-life wartime experience...Latter portion of the film is more thrilling than its earlier passages...Story has already been screened many times before with variations in plot and characterization...‘Paris Underground’ is exciting fare, not now so suspenseful inasmuch as the audience well knows the windup...It is earnest, and it is, for most part, interesting...Great air of authentic locale about the picture." THIRER, N. Y. POST.

"...This is a picture about the clandestine resistance to the Nazis in occupied France. Even though it is one of the best that has been made on the topic, there simply have been too many ahead of it...A shame the picture couldn’t have come along a couple of years earlier...No fault to find with the picture except its tardy arrival in the wake of so many that have been so similar. If you can overlook the matter of timing, there is some stirring entertainment to be had." COOK, N. Y. WORLD-TELEGRAM.

"...Suffers from transition and the atomic bomb...Somewhat dated...Seams of high-pressure Nazi tactics in trying to uncover the underground are vicious enough to sustain considerable suspense...Stumbling moments in both the script and the direction. Though incidentals scenes are exploited when they have no cumulative value in the continuity...A forthright and engaging account of French resistance which deserves notice even though its subject matter has almost been forgotten in the recent march of events." BARNES, N. Y. HERALD TRIBUNE.

"...Turns out to be just another adventure with a glamour girl—a glamour girl in occupied Paris, which is not a very tasty place for same." CROWOTHER, N. Y. TIMES.

'GEORGE WHITE'S SCANDALS' FRENZIED BUT FLAT MUSICAL

(RKO)

"...Despite the frenzied cajoling of Joan Davis and Jack Haley and the talents of some of its featured players, ‘George White’s Scandals’ is confused and listless entertainment...The ingredients are all there, but, ‘George White’s Scandals’ is a pretty flat dish." A.W., N. Y. TIMES.

"...Good moments and bad tumbled out in helter-skelter confusion...Through all the confusion, though, there are no intervals with nothing happening...Musical-comedy entertainment...Very widely in quality but never in pace." COOK, N. Y. WORLD-TELEGRAM.

"...Such a noisy, energetic picture you will be exhausted looking at it and listening to it and only frequently amused...Beautiful girls, plenty of music and musical comedy production numbers. But the efforts and energy are wasted on indifferent material and the picture suffers from bad editing and jerk direction." HALE, N. Y. NEWS.

"...Pretty eye and earful; not consistently amusing but occasionally funny enough to chuckle at out loud." THIRER, N. Y. POST.

"...‘George White’ production is content with wooden performers miming the old saw about a society girl who slips into the circus incognito, plus a company of dancers and singers going through a few routine film musical pages. Cash customers are likely to derive very little contentment...Rarely a few fresh drops in an otherwise empty bucket." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

'GUEST WIFE' CALLED WEARISOME, TEDIOUS, OBVIOUS

(UNITED ARTISTS)

"...Wearisome marital face — one of those silly little humbugs that talk your ears off with ancient gags...Familiar cannibal mix-up theme...Variations are several — and all of them monotonous — on that theme." CROWOTHER, N. Y. TIMES.

"...If you happen to miss this picture, don’t worry. It will be made again in a week or so." COOK, N. Y. WORLD-TELEGRAM.

"...Minor comedy...Entertaining in proportion to your own tolerance and enjoyment of those old but sure-fire situations...Per- formers go through their routines with professional conviction, neither helped nor hindered by dialogue matching the plot’s lack of originality." WINSTEN, N. Y. POST.

"...Tedious film farce badly lacking in comedy...Both obvious and unimaginative...Smothered in uninspired dialogue andslow-paced direction." GUERNSEY, HERALD TRIBUNE.

"...Players hammering their hearts out in a movie apparently designed solely for the purpose of telling the public what a ‘kibbe’...Most tedious and dull unentertaining fare I ever saw..." J. T. McMANUS, PM.

'SHADY LADY' PROGRAMMER LIFTED BY COBURN'S PERFORMANCE

(UNIVERSAL)

"...Coburn saunters through ‘Shady Lady’ in larkish spirit. He has a heavy burden to carry, providing just about all of the entertainment there is in this new picture...Coburn’s relish for a mildly humorous character may be infectious enough to make one overlook all the other shortcomings." COOK, N. Y. WORLD-TELEGRAM.

"...The redoubtable Charles Coburn carries a helter-skelter script through to an entertaining conclusion...Also a lot of musical and romantic fol-de-rol, which makes one suspect that this Universal picture was assembled off the cutting room floor...Neither musical, melodrama, boy-meets-girl yarn or good red herring...Coburn and some songs are the chief inducements." BARNES, N. Y. HERALD TRIBUNE.

'STRANGE HOLIDAY' GOOD IDEA KILLED BY POOR TREATMENT

(ELITE)

"...One of the most curious anti-Nazi films yet to reach the screen...Oboiler has a provocative thought there but in dramatizing it he has gone off on a melodramatic tangent...Permits the story to ramble and his propensity for abruptly cutting sequences is confusing; rather than artistic." T.M.P., N. Y. TIMES.

"...Feature-length propaganda film argues on the right side in the wrong manner...There is neither enough thinking nor enough drama in ‘Strange Holiday’ to sustain it in its present length; it would have been far more effective cut down into a short subject...Has the odd, eerie quality of a nightmare...Very good medi- cine indeed; but in its present state there is too much of it, and it does not taste good enough for audiences to cry for it." GUERNSEY, JR., N. Y. HERALD TRIBUNE.

"...Has a good if somewhat familiar idea. But it is boringly handled...Don’t go to the Rialto until your curiosity is killing you." WINSTEN, N. Y. POST.

"...Nightmarish recital of what could happen to any unwary democracy...Has the makings of suspenseful mystery for perhaps 15 minutes, it dissolves into artificial melodrama...Clouds rains does as well as anybody could be expected to in a role of patently aesthetic tension." MASTERS, N. Y. NEWS.
COLUMBIA

The studio announces the winding up of three films and the starting of a new one. The new starter is a Charles Starrett western called "Terror Trail" as finished "Folks." "In ordered Today" (Lake-Singleton), "Close Call For Boston Blackie" (Morris-Lane) and "Who's Guilty?" (Kent-Ward). Continuing in production are: "Gilda" (Hayworth-Ford) and "Perilous Holiday" (O'Brien-Warrick).

Interesting is the announcement of a change in policy on advertising, outgrowth of the recent meeting here of regional sales heads. General Sales Manager Abe Montague announced a new coordinated distribution-exploitation program with emphasis on the studio's top products. Such pictures as "She Wouldn't Say No" (Russell-Bowman) and "Kiss and Tell" will be given the commercial importance they once commanded beyond its original box-office potential. There is no fault to be found with such a promotion plan but it does not off-set the producing and handling of product so weak that not even a double dose of such hyping words as "The Al Jolson Story" set for starting with H. Bruce Humberstone directing the Technicolor feature. "Lullaby of Broadway," an Alexis Thurn-Taxis product, will go. Another starter is "Lonewolf on Broadway" under production of Ted Richmond. A Colbert Clark western, a Crime Doctor piece, "So Dark the Night," "The Head," "Corpus Delicti," "The Walls Came Tumbling Down" and "That Texas Jamboree" are all scheduled for November casts. Leonard Goldstein is off to New York after resigning his production berth at Columbia. No reason was given for the severance of the connection and Goldstein stated he would shortly make a new association.

METRO-GOLDWYN-MAYER

There are ten films in work on the sound stages and the total production value of the list runs into an astronomical figure. New to begin this week are: "Star From Heaven"—this is the first Cinecolor film from the Metro lot—Marshall Thompson, a Metro newcomer, heads the cast; "Army Brat" gives "Butch" Jenkins a star role and Frances Gifford and James Craig continue their team work of playing foil to the Metro youngsters; "Till the Clouds Roll By" is the master job starting. It is the story of Jerome Kern and Metro is planning one of its supercasting and extra production efforts on it. Producer Arthur Freed plans another episodic extravaganza like the episode of "Kate with such players as: June Allyson, Gloria DeHaven, Margaret O'Brien, Frank Sinatra. Robert Walker will carry the coordinating role, tying the episodes together. Judy Garland will be starred as Marilyn Miller. Vincente Minnelli is directing the Garland sequence now since Miss Garland will not be available later because of her impending motherhood. Busby Berkeley is slated as the chief director. This one will undoubtedly be slated as the crowning musical of 1946.

Joe Pasternak, Metro's busiest producer, has scheduled four new pictures for the 1945-46 schedule in addition to the three now in work. "Bridge," George Sidney has been handed "Cabbages and Kings" with music by Alec Templeton. "The Kissing Bandit" goes to Lazlo Benedict, long-time assistant to Pasternak, and "Gentleman's Gentleman" will be done by Dick Thorpe. Now in work under the Pasternak banner is "Holiday in Mexico" being directed by George Sidney with a budget of close to $4,000,000, "No Leave, No Love" with Van Johnson and Pat Kirkwood, the English actress. "Two Sisters From Boise" (Allyson-Walker-Grayson) is being edited.

Pandro S. Berman is following up the successful teaming of Greer Garson and Gregory Peck in "Valley of Decision" with another co-starring picture, "The Fortunes of Richard Mahoney." Naturally, it goes into the high-budget bracket, though no starting date or director has as yet been set.

Metro-Goldwyn-Mayer is among the bidders on the new Pearl Buck novel, "Portrait of a Marriage." $150,000 is the asking price on this book which will hit the stands next month. It is the writer's first book without an oriental background to be made into a film.

Negotiations are in progress for the rights to the life story of Leslie Howard. If made, the production will be divided between Metro's Hollywood and London studios, under the supervision of Sir Alexander Korda.

The production schedule continues with seven holders: "Black Sheep" (Craig-Jenkins), "The Green Years" (Coburn-Drake), "Holiday in Mexico" (Pidgeon-Morse), "No Leave, No Love" (Marshall-Thompson-Kirkwood), "Kisses Twice" (Turner-Garfield), "Time For Two" (Ball-Hodiak), and "The Yearling" (Peck-Jarman) — yes, it's still going. Wound up is "Bad Bascomb" (Wallace Beery-Margaret O'Brien).

MONOGRAM

Monogram's first million-dollar production is under way with the King Brothers in charge of production. The film is "Glamour Girl," in which Belita is starred. First part of the shooting schedule is being filmed at the Westwood Ice Skating Rink. This is the first time an actual rink has been used rather than a flooded sound stage. Frank Tuttle is directing this first venture into big time for the studio.

Monogram is one of the two studios in town which was untouched by the strike situation. Their workers are not affiliated with the striking unions nor the IATSE, so they have had no problem.

The 1945-46 program announced by President Ray Johnston calls for 45 pictures, ten of which have already been completed. There will be 32 features and 12 westerns.

Lindsay Parsons has resigned as producer and studio executive to go in as co-producer on the new Bowery Boys series and to work exclusively on the Charlie Chan series, both of which series are released through the Monogram setup.

Meanwhile, three new productions got under way this week. "The Shadow" is a mystery yarn with Kane Richmond and Barbara Read; "The Haunted Mine" is a western of the Johnny Mack Brown cycle; "Glamour Girl," already mentioned, is the third one to go.

Wound up were: "Rollin' Along" (Carver-Brown) and "Stepping Around" (Gorcey-Drake) while "The Face of Marble" (Carradine-Drake) continues in production.

PARAMOUNT

Paramount was the final studio to feel the heavy hand of the strike in its violent aspect, just before the announcement from Cincinnati that the dispute was over. The outbreak took place just as mediator Eric Johnston was discussing the details prior to settlement and resulted in 50 injuries, 13 arrests and a shutdown of production at the studio. Inglewood police helped 50 studio workers breach the picket line of 500 strike sympathizers and the ensuing scuffle resulted in the foregoing dire consequences. However, the news that a settlement had been reached brought joy and peace to the studio, as well as the other production outfits, and tickets were sent home by the strike strategy.
Yates has given Allen Dwan, recently signed on a producer-director deal, his first assignment. It will be “The Conover Girl.” The picture is from the novel by Ursula Parrott. Dwan will do the film as a portrait of Down-TO-UP, the fictionalup of New York, it is said, from Conover girls, 12 of whom are now in Hollywood.

Republic’s first western in Magnacolor goes before the camera on November 1. “West of God’s Country” is its title and it is the first of four such musical westerns to co-star Monte Hale and Adrian Booth.

Four new films got under way at the studio this week. “Conquest of Cheyenne” is a western in the Bill Elliott series with Allen Allyn. Also beginning (“Journey to the Center of the Century”) is Stephanie Bachelor and Michael Browne. “The French Key” is a Walter Colmes production being made on the lot with Albert Dekker and Evelyn Ankers; it is the beginning of new lavish production of “The French Hall” which is the new Vera Huusa Ralston film under way. It finds the ice-star suspected of murder. “Concerto,” Frank Borzage’s Technicolor production continues towards wind-up. The Serial, “King of the Forest” is also still in production.

Finished this week were: “The Cat Man of Paris” (Esmond-Aubert) and “The Madonna’s Secret” (Lederer-Patrick).

April, 1937

RKO-RADIO

The strike settlement came at a very good moment for RKO. With 300 pickets massed outside the studio gates, the studio was using busses to pick up workers at a designated point to drive them to the gates. There are more big productions of the RKO lot at the moment than there have ever been at one time, and a shutdown would have been a financial tragedy. Most of them are the result of the recent deal between Selznick and RKO where “The Big Edition” is $600,000 and “Perversions” is $400,000.

For the time being, names like Cary Grant, Ingrid Bergman, Dorothy McGuire, Claudette Colbert, Edward G. Robinson, Loretta Young, Orson Welles, Robert Young are appearing on RKO call sheets simultaneously. The publicity and production departments are working at full speed to cover adequately such players and productions under the guidance of Alfred Hitchcock, Jesse Lasky, Mervyn LeRoy and Orson Welles.

Mike Disney is set to produce with his feature-length production of “Jack and the Beanstalk.” He has signed Edgar Bergen and his two alter-egos, Charlie and Mortimer, to starring roles. The picture will combine live action and the cartoon medium.

Joan Harrison has been added to the list of producers on the RKO lot. Her first picture on the lot will be “Nocturne,” which will star George Raft. Miss Harrison’s previous efforts in the production field were done at Universal.

Five new pictures are in production, one of which is the new Goetz-International film. The others are: Alfred Hitchcock’s “Notorious” (Grant-Bergman), Dore Schary’s “They Dream of Home” (McGuire-Madison), Jesse Lasky’s “That God, I’ll Take It From Here” (Colbert-Wayne) with Mervyn LeRoy directing, and “Lady Luck” (Young-Hale), with Robert Fellows producing and Edwin L. Marin directing.

Continuing in production are: “Badman’s Territory” (Scott-Richardson), and “Terror by Night” (Fontaine-Stevenson). The “Silence of Helen McCord” formerly “Some Must Watch” (McGuire-Breant) and “Bamboo Blonde” (Langford-Wade) wound up.

GOETZ-INTERNATIONAL

In production again after a close-down of four months, the first picture on the Fall resumption of work is “The Stranger” with Edward G. Robinson, Loretta Young and Orson Welles. Welles is directing the picture too, which is under the production wing of Sam Spiegel, newly signed with the company.

GOLDWYN

Calling it a step toward close employer-employee relationship, Samuel Goldwyn has effected a complete change in his organization. Prompted by his role as chairman of the Motion Picture Ass’n, he has turned over to Samuel Goldwyn Productions, Inc., to be capitalized at $10,000,000 with James Malvey as president. Goldwyn will be president of the board. It is a closed corporation with 50,000 shares allotted to Goldwyn’s production and distribution employees. Goldwyn points out that this will give him the opportunity to work closer to the productive and creative end of the business, leaving the administration to the hands of his business executives. The transformation is made possible by the recent sale of most of Goldwyn’s death and changes considerably the tax picture.

Goldwyn’s organization is planning an ambitious program for its 1945-46 production year for over $1,000,000 worth of five productions. “The Kid From Brooklyn” with Danny Kaye is already finished. “Gloxy For Me” will have Dana Andrews and Teresa Wright with Walter Pidgeon. “That’s My Man” is another Kaye starrer. “The Bishop’s Wife” will have Teresa Wright and David Niven, due here in December, “Earth and High Heaven” completes the list with no casting set.

REPUBLIC

Production resumed at this studio following a two-day layoff ordered by Herbert J. Yates, studio chief, in order to avert possible violence between workers and pickets. At Yates gave up to the studio gate last Tuesday (23rd) a group of 150 pickets crowded around his car. Yates got out, huddled with Herbert Shumaker, strike chairman, and agreed to halt production for one week in order to solve the problem of a strike. His decision averted any possibility of violence and, as it turned out, production was permitted to resume immediately after the news from Cincinnati, the following day.
20th CENTURY-FOX

Fewer people were out on strike in this studio than in any of the other majors. Months ago, even though the Screen Publicist's Guild voted not to go out, there was a split in the guild and many workers did walk out. At 20th Century-Fox, however, almost no one left and most of those who did returned to their desks quickly. The settlement caused little change in the production status here.

However, there are only three pictures in work at this time, and the studio is planning the start of three new ones as of November 1. Presently in work are: "Shock" (Price-Bar) "Centennial Summer" (Seligman), and "Sentimental Journey" (Payne-O'Hara). To go in November are: "Somewhere in the Night," which will have John Hodiak and newcomer Nancy Guild; "Dark Corner" with Fred MacMurray and Ida Lupino; The Sheik with Clara Bow. It will be a musical co-starring Dick Haymes and Betty Grable; this is the film that will make out of the Gershwin music never before exploited.

Robert Bassler has been handed three pictures for his productions. These are re-makes of earlier 20th-Fox films but formed to re-make "Mythering" which Nebenzal made in Europe some years ago. Miss Pickford is still insisting that she will star "Lona Henry" before the year is out.

David O. Selznick's "Spellbound" with Ingrid Bergman and Gregory Gadek, got off to a rousing start at the Astor on November 1. This is the theater that Selznick and Samuel Goldwyn took over an on exclusive booking arrangement until June, 1946, when the studio could not get showing space for their productions.

Dore Schary has signed a new contract for his third year as producer for Vanguard Films, the Selznick company. He will make "Katie for Congress," "Suddenly It's Spring" and two other films under his new contract.

The long-pending lawsuit between David O. Selznick and Vivian Leigh over contract difficulties has been dropped by mutual agreement. With the actress seriously ill in London, Selznick decided to make claim that he had prior rights to her services, and did not want her appearing in any production of "The Skin of Our Teeth." The Selznick-Chaplin lawsuit continues, however, and Selznick is now appealing the ruling which gave Chaplin the right to make the film. This is the deal in which Selznick turned over three story properties and several stars to 20th Century-Fox. The suit is against 20th and United Artists and the claim is for $1,000,000 and an accounting of the profits. Chaplin claims that United Artists loaned Selznick $300,000 to acquire these properties.

Allan Scott, writer-producer, has been signed under contract to Vanguard Films and assigned to Selznick, with a list of pictures. Two last one was at Paramount and "Blue Skies." Also recently signed as editorial supervisor was Julian Haustein. These two new acquisitions give credence to the expansion program announced by Selznick for his company. On schedule are: "Lisette," with Shirley Temple and Ethel Barrymore as far signed and the two Dore Schary productions, "Suddenly It's Spring" which will be another Temple picture and "The Old Testament," which will be directed by Herrman Bergman and Joseph Cotten cowritten. Selznick also plans "Mary Magdalene" to be done in England, under the Selznick-Arthur Rank tie-up.

The William Cagney office is showing signs of production life again with Dan O'Keefe being signed as production manager for "A Lion in the Streets," the next Cagney film with brother James starred.

Preston Sturges, half-way through "The Sin of Harold Diddlebuck" which marks Harold Lloyd's return to the screen, has another story lined up for a Lloyd picture. He is, of course, writing it and it is understood will be the Wrigley-Harvey-Hollander-Hollander. Before this one is done, Sturges has a commitment to do "Colomba," a satire on war, also on a writing-production deal.

Three in production under the UA banner. New starter is "Scandal in Paris" which Arnold Pressburger is producing with George Sanders, Signe Hasso and Carole Landis in top roles. Continuing are: the Sturgess production of "The Sin of Harold Diddlebuck" and David Loew's "A Night in Casablanca" with the Marx Brothers.

UNIVERSAL

Universal's newest talent list reveals 72 names under contract with many new ones added to bolster the weak spots. Universal is in the expansion mode and the future of the majors and it is looking more and more to outside productions to build-up the quality of its output. Currently on special deal contracts are such players as Don Ameche, Dana Andrews, Charles Boyer, Erwin Donleavy, Preston Foster, Charles Laughton, Katharine Hepburn, Rock Hudson, Harry Bell, Myrna Loy, Carmen Miranda and Merle Oberon. There are now five independent production units in active work on the lot.

Six of the Durbin pictures have been turned over to Universal International, Ltd., for foreign exploitation, and foreign subsidiary, for distribution in Europe through its newly opened exchanges. No Durbin picture has been shown in Europe since 1940. The pictures to go are: "Nice Girl," "It Started With Eve," "It's a Date," "The Amazing Mrs. Holliday," "Rain on to Hold a Man," and "The Bells of Sante Fe." The Walter Wanger has just paid $50,000 for the Lionel Wigram story, "If I Love You." The author has been signed to a long term contract. William Seiter is slated to direct the filming in which Joan Bennett will be starred.

In production on the lot are five pictures. New starter is "To Know the Night" with Basil Rathbone and Nigel Bruce in another Sherlock Holmes yarn. Continuing are: "The House of Draculas" (Chaney-O'Driscoll), "Because of Him" (Durbin-Tone), "Canyon Passage" (Andrews-Hayward) and "Tangler" (Montez-Sabu).

WARNER BROS.

With the strike settled at all the other studios, picketing continued only at the Warner plant, where it started and where it took the heaviest toll. Many people out here, and elsewhere, are puzzled by the fact that this studio has been singled out for the most drastic attack by the union. A variety of reasons are offered and the one given most credence is the company's withdrawal from the MPPDA, due to the fact that international effects of Eric Johnston with the unions excluded Warners. However, the statement by Harry Warner that his company will abide by the settlement terms makes it appear likely that all will be peaceful on this lot within a period of time.

Production here is at a standstill and all players have been off salary since October 15. The one picture in work has been idle for weeks.

With production frozen, there is no news from the lot except that Charlie Einfeld, former publicity head, has settled all rumors by announcing his plans for the building of his own studio on 60 acres of ground "within ten minute ride from the heart of Hollywood." The announcement was made by a local real estate agency. Einfeld said that Einfeld will build adequately to house 20 productions a year. The studio will be modern in every possible way with every comfort and convenience planned for workers, writers, directors and producers. Building is scheduled to start by December 15.

"The Verdich" is the only picture on the sound stages at present. When it will finish depends upon the strike status, although work has gone on intermittently almost daily with two or three hours of production chalked up per day.
COLUMBIA


NEW PRODUCTIONS

CLOSE CALL FOR BOSTON BLACKIE
Mystery—Started October 1
Cast: Charles Starrett, Smiley Burnette, Ozie Water and His Colorado Rangers.
Producer: Ray Nazarro.
Story: Not available. See next issue.

RELEASE CHART

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<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
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<td>Gils</td>
<td>9-17</td>
<td>Hayworth—Ford</td>
<td>O’Brien—Warwick</td>
<td>10-15</td>
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In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "Rev." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

METRO-GOLDWYN-MAYER

1944-45 Features Completed (31) In Production (9) 1945-46 Features Completed (23) In Production (10)

NEW PRODUCTIONS

STAR FROM HEAVEN

Drama—Started October 2
Director: Andrew Marton.
Producer: Harry Rapf.
Story: A young boy's love of horses motivates the story of the sailor who finds a horse on a South Pacific island and brings him home.

ARMY BEAT

Comedy-Drama—Started October 9
Director: Fred Zinneman.
Producer: O. O. Durl.
Story: Not available. See next issue.

TILL THE CLOUDS ROLL BY

Musical—Started October 8
Director: Busby Berkeley.
Producer: Arthur Freed.
Story: "The Life and Times of Jerome Kern.

RELEASE CHART

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THE NEWS DIGEST

(Continued from Page 30)

Paramount witnesses were subjected to lengthy direct examination by Whitney North Seymour, chief of Paramount counsel, and to comparatively brief cross-examination by Wright.

It appears likely that the hearings will continue for several weeks.

VICTORY LOAN SPOTLIGHTS EXHIBITOR

The two billion dollar "E" Bond goal for the Victory Loan loomed as the exhibitor's big job for the next six weeks. Following the announcement that the Hollywood Star Tours scheduled to be called off due to travel and other difficulties. National Chairman S. H. Fabian reported that field men throughout the country were sending in wires beaming encouragement and enthusiasm that individual exhibitors now garnered the spotlight and the industry could depend on the showmen to meet the test.

Regional meetings in all territories met with unprecedented response and pledges that individual quotas would be topped. In New York City before 1800 industry, Gen. Jonathan M. Wainwright, hero of Bataan, sparked the huge breakfast rally at the Waldorf-Astoria last week. Contests and parades built up as important factors in the sale of Victory Bonds. The western territory, under Charles Skouras in one of the biggest such stunts, is holding a Victory Exposition contest which will award bonds to a particular candidate. Skouras pledged $75,000,000 in the 650 houses in his territories.

ALLIED BLASTS LOCAL CHECKING

Theatre checking abuses by the distributors took another verbal lashing from Allied States Association in a bulletin issued by chairman of the board A. F. Myers. Local checkers, long outlawed in contracts of many of the largest distributors by a clause specifically prohibiting residents of the same town as the theatre's from acting as checkers, said the bulletin, were being used in the operations of Confidential Reports, Inc., a five-distributor checking agency. Since the inception of C-R, recently, the bulletin added, these clauses have been withdrawn from contracts and local checking is thriving.

Noting that evidence received by Allied indicated that Confidential Reports was "not living up to its name" and that "the impression has long prevailed among exhibitors that distributors interchanged information gained through checking," the bulletin noted exhibitors were "outraged by the distributors' shift in policy, which subjects them to surveillance by former patrons, acquaintances and neighbors. Urging distributors, particularly members of C-R, Columbia, Paramount, RKO, United Artists and Universal, to "act promptly to restore the above-quoted provision in your contracts, will abandon the use of inefficient, inexperienced, local checkers, and will act to put the business on a basis of fair dealing and something approaching dignity."

THEATRE MANAGERS and PROJECTIONISTS

Don't put your return film in the lobby before all patrons have left.

Address your return posters properly wrapped so they are delivered to the rightful owners as there is a serious paper shortage!

IMPORTANT!

Put your return trailers in the proper containers. Don't send all trailers to National Screen as there are others who ship trailers.

IMPORTANT!

See that we get a copy of your program Thursday previous to playing time.

HIGHWAY EXPRESS LINES, INC.

236 N. 23d St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Pa. LOCust 4311

OCTOBER 29, 1945

Another Allied bulletin accused the Senate Finance Committee of "repeal of a Congressional pledge" by its action in voting to continue the wartime admission tax rates after July 1, despite a House action calling for termination of the war rates on July 1 and a Congressional pledge in adopting the war rates that they would end six months after the termination of hostilities.

The bulletin urged all regional associations which think the war rates should be terminated on July 1 to write their Senators immediately, since, in Allied's opinion, there will be a movement on the floor to change the Committee's action. The bulletin held no hope for repeal of the admission tax in its entirety for some time.

MEMOS

Universal Pictures' consolidated net profit for the 39 weeks ended July 28, 1945, aggregated $2,955,829 after all charges including Federal Income and Excess Profits taxes. This compares with $2,415,570 for the corresponding period in 1944. Profits for Federal taxes came to $653,829 compared with $756,503 in the like period last year.

Monogram reported a net profit of $163,161 after all taxes and other charges for the year ending June 30, 1945, compared with $175,713 for the year before. Gross profits for the present year were $401,764, for the preceding year, $468,833, according to a report released by W. Ray Johnston, president.

Eric A. Johnston, president of MPDA, was invited to attend a special convention of the Central Allied in Minneapolis beginning November 27 so that exhibitors may air their complaints against allegedly unfair trade practices. Other industry executives and leading exhibitors will be invited to attend the meeting, with a total of about 600 exhibitors expected.

Captain J. A. Krug, head of the War Production Board, is considering an offer extended by Eric Johnston to join the MPDA as executive vice-president. Krug, if he accepts, would head Johnston's Motion Picture Institute at a salary of $75,000 a year and would organize an overall Council consisting of producers, guilds and unions to formulate policies for the advancement of labor and management relations. It is understood that Krug has received a number of other offers, many of them particularly attractive, which he is considering after his severance with the WPB.

In response to a bid from President Truman to serve in the coming campaign for the office of President, Nicholas M. Schenck will assume the post of national chairman of the industry MOD committee. Executive committee acceptances have come from Harry Brandt and Charles C. Moskowitz as national chairman, Tom Connors as national director, W. Heron Vincent, treasurer; Oscar A. Doob, Si H. Fabian, Harry Kalmine, Herman Robbins, Joseph R. Vogel and Richard Walsh as national committee-men. Ernest Emerling and Edward C. Dowden will handle the public relations for the group.

Samuel Goldwyn announced the reorganization of his enterprises in a move which gives 50 per cent of the stock of the newly-established Samuel Goldwyn Productions, Inc. to those individuals most vitally concerned in the production and distribution of the company's product. James A. Mulye was named president and Goldwyn, chairman of the board of directors. Goldwyn announced that he would retain 50 per cent of the 100,000 shares of stock and that the other stockholders would consist of executives, creative talent, technicians and administrating experts, with stock made available to employees at $1 a share, to be determined on the length of employment and value to the organization. The new setup will have Marvin Ezell, Leon Fromkess and Pat Duggan, vice-presidents; Mrs. Samuel Goldwyn, treasurer, A. R. Evans, secretary and assistant treasurer, and Harry Archinal, assistant secretary.

Lew's, Inc., revealed that close to a quarter of billion dollars' worth is collected in its theatres and/or contributed by Loew's employees and the corporation itself in behalf of the war effort over the last three years, with another $30,000,000 expected from the forthcoming Victory Loan drive. The figure came to $246,652 - 209 up to the present.

LET'S FINISH THE JOB!

VICTORY LOAN

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers

250 N. Juniper St., Phila., Pa.
LOC. 4823
"Imagine if you had a nightmare and dreamt that WE lost the War!!!

"And you saw the Germans and Japs sitting in the White House!"

"And instead of our nice Irish cops there was the Gestapo!"

"And you had to listen to Nazi propaganda instead of Bob Hope!"

"Then you woke up and found our flag still flying! Oh boy!"

"And the movies starred Hitler instead of Van Johnson!"

"You'd be so relieved you'd want to express your gratitude somehow -”

"Let's finish the job! Victory Loan. Buy Bonds at your movie theatre."

"God bless America, home of the free! Say it with Victory Bonds!"
Sleeves Rolled Up?

VICTORY LOAN

STARTS OCT. 29TH

Have You Signed Your Pledge Card? Let's Finish the Job!

War Activities Committee of Motion Picture Industry, 1501 Broadway, N.Y. C.
CAPTAIN TUGBOAT ANNIE... the blustering salt of the briny deep in the year's laughingest, seafaring comedy!

From stem to stern a shipload of fun, fights and frolic!

Between them there's DYNAMITE!

JANE DARWELL in
CAPTAIN TUGBOAT ANNIE
with EDGAR KENNEDY

and CHARLES GORDON • MANTAN MORELAND • PAMELA BLAKE
HARDIE ALBRIGHT • H. B. WARNER • SAUNDRA BERKOVA

Directed by PHIL ROSEN • Original Screen Play by GEORGE CALLAHAN • Based on Characters Created In The Saturday Evening Post Stories by NORMAN REILLY RAINIE • Producer JAMES S. BURKETT

A Republic Picture
Highlights of Monopoly Case

MAJORS' SALES MANAGERS DENY AFFILIATED CIRCUITS ARE FAVORED
GOV'T EXPOSES FOX REFUSAL TO SELL INDE EXHIBITOR FIRST RUN
VARIANCE IN UNIVERSAL'S TERMS TO CIRCUITS AND INDIES REVEALED
DEFENSE RESTS CASE MAY END THIS WEEK

Story Starts Page 5
"Let the bands! THE VICTORY!"

OFF TO A GALA START!

From Coast-to-Coast this nation is in carnival mood, thanks to the showmen of America who are putting the Victory spirit into their rousing campaigns. Your enthusiasm, your banners flying from the house-front, your parades and booming bands will inspire your patrons! They’ll buy with grateful hearts. And they’ll say thanks for the Victory with Victory Bonds!
ENTERTAINMENT THAT SELLS BONDS!

Book it Now! Free!

"HOLLYWOOD VICTORY CARAVAN" is 20 minutes of gayest entertainment, the best Short Subject of its kind ever made, brimful of top-notch stars—and what a salesman for Uncle Sam's Victory Bonds!
MOTION PICTURE HERALD'S LATEST POLL

BOX OFFICE CHAMPIONS

3 OUT OF 6 ARE FROM WARNERS

Jack L. Warner, Executive Producer

Have You Sent in Your Victory Loan Pledge? Let's Finish
Monopoly Case Drawing To Close

FILM MEN DENY FAVORING CHAINS
GOVERNMENT COUNSEL COUNTERS WITH EXHIBITS
SHOWING DISCRIMINATION AGAINST INDEPENDENTS

By MO WAX

The motion picture monopoly case appears to be drawing to a close much earlier than the estimated 3-months predicted for its trial. The defense rested last Friday, Nov. 9, at 3:10 p.m., and court adjourned until next Wednesday, when the Government will start its rebuttal.

Immediately after Friday's session, Robert L. Wright, chief of Government counsel, left for Washington, presumably to confer with his superiors in the Department of Justice on the course to be followed in rebuttal. Present indications are that the Government will not call oral witnesses, but will simply augment its original documentary case with the introduction of additional exhibits. If that procedure is followed, the case should be in the hands of the special three-judge statutory court, comprised of Circuit Judges Augustus N. Hand and District Judges John Bright and Henry W. Goddard, by the end of this week or the early part of next. On the other hand, if the Government should decide to counter with witnesses, the case may run for many more weeks.

When the defense rested, Mr. Wright sought to probe the Court on how much credence and import they placed on the testimony of the sales managers of the eight defendant distributors, but he seemed to obtain little satisfaction. His motion to strike out their testimony as irrelevant was denied by presiding Judge Hand, who implied that it might be advisable for the Government to present some kind of evidence to refute the statements of the defense witnesses, if it can.

Witnesses Available

It is known to this reporter that the Government has a list of several hundred independent exhibitors available for questioning, but there is little likelihood that any of them will be called.

Although during the course of the trial a number of independents have offered to testify, Wright is said to believe that they might jeopardize their future relations with the film companies by appearing as witnesses. Furthermore, since the special court was created to expedite the trial, he is reluctant to prolong the hearings with a large number of witnesses. The Government has placed its reliance upon close to 400 exhibits consisting of master contracts between major distributors and affiliated theatre circuits, comparative film contracts with affiliated and independent theatres, correspondence and other documents, which, it contends, prove that the defendants have established and do wield monopolistic control over the motion picture industry.

The big question mark in this case is whether the Government's documents or the defendants' witnesses will bear the greatest weight with the judges. Throughout the past two weeks, there has been a parade to the stand of film sales managers to make categorical denials of the Government's charges that they favor affiliated circuits over independents in run, clearance, film prices and in other ways. On direct examination by the various defense lawyers, each of these film executives has professed to give no special consideration to theatres operated by their co-defendants, but cross-examination by Wright has wrung from several of them admissions that independents occupy a status in their dealings inferior to that enjoyed by the affiliated chains. The Government's method has been to confront the witnesses with specific contracts and other exhibits in the record which demonstrate the advantages granted producer-controlled theatres.

Consent Decree?

As the defense was winding up its case on Friday, some observers in the courtroom, this reporter among them, interpreted the arguments of certain defense attorneys as indicating the hope that a decision on the vital issue of theatre divestment might be put off by a new consent decree recommended by the Court. This was particularly noticeable in the pleadings of former Judge Joseph M. Proskauer, chief of Warner Bros. counsel.

At one stage of Friday's session, Proskauer paid high tribute to Judge Goddard's role in drafting the old consent decree and admonished the Court that "to strike it down would be a terrible thing".

There is no doubt that the case at this stage seems very complex to the jurists. Some of the questions asked from the bench show clearly the confusion that prevails on certain points, a condition that is perfectly understandable in dealing with an industry as complicated as this. The Government expects to summarize and clarify its case in the post-trial brief, and the defense undoubtedly will do likewise, but it is definitely within the realm of possibility that the Court will recommend a new consent decree upon the litigants. While attempting to read the minds of jurists is always a risky proposition, it is my opinion that one of the judges is definitely for a decree and another appears to lean in that direction.

Film Executives On Stand

Testifying for the defense during the past two weeks were the following executives of major distributors: William I. Kupper, 20th Century-Fox; Abe Montague, Columbia; Paul N. Lazarus, United Artists; William A. Scully, Universal; Ben Kalmenson, Warner Bros.; N. Peter Rathvon and Robert Mochrie, RKO. In addition, Paramount called several of its theatre partners to attest to their "local autonomy" in the operation of their circuits; Fox introduced an independent theatreman to express his approval of the defendants; Warner Bros. called a member of the American Arbitration Association to present data on cases filed under the consent decree, and other defense attorneys brought to the stand an assortment of accountants and statisticians for the general purpose of convincing the Court that there is no pattern of film distribution to indicate a conspiracy among the defendants.

Kupper was subjected to the longest cross-examination of any defense witness and he spent a trying half day on the stand under Wright's questioning. Previously, under direct examination by 20th-Fox counsel John F. Caskey, the witness had testified that his company showed no partiality.

(Continued on Next Page)
KUPPER ADMITS SELECTIVITY UNDER CROSS-EXAMINATION

in dealing with affiliated theatres against independent competition. Caskey sought to establish that any preference shown the chain theatres was based strictly on such elements as location, size, appointments. Kupper denied that 20th-Fox and the other defendants have "ganged up" on the independents.

Deals with Independents

Wright questioned the witness on the deals Fox made with independents at the time the distributor broke away from the Warner circuit in 1933-34 and 1934-35. He asked him if it were not true that Fox had not negotiated with any of Warners' independent opposition accounts until the break occurred and Kupper admitted that to be true, but contended that his company stuck with the independents after the differences with the circuit were patched up. Pressed by the Government attorney on that point, Kupper recalled that some of the unaffiliated accounts were required to accept splits with their Warner opposition after the settlement.

In an effort to destroy the defense contention that the major distributors deal at arm's length and on a competitive basis with the theatres controlled by the Big 5, Wright queried the 20th-Fox sales manager with dogged persistence on general sales practices and specific situations where the Government charges that independents suffered discrimination.

Wright: "In the last ten years from 1935-36 on, can you give me any situation in one of those 92 cities (with population over 100,000) where you had made product available to an independent that was formerly played by an affiliated theatre?"

Kupper: "No, I do not believe so."

Negotiations Limited

Wright: "Now, in those 92 cities that you covered, and confining yourself to this same period, 1935-36 to date, can you tell me any one of those situations where you had negotiations with two or more affiliated exhibitors for a first-run of your product?"

Kupper: "Two or more?"

Wright: "Other than the situations in which you have split the product between two affiliated first-runs on an arbitrary basis, there have been no situations in those 92 cities where you have negotiated with more than one affiliated exhibitor, isn't that right?"

After repeated attempts by Government counsel to gain a direct answer, Kupper finally was told by the Court to reply.

Kupper: "I believe that is correct."

Clearance and Admissions

Wright then turned his examination to the question of clearance and admission prices, citing the example of a Paramount affiliate, the Capitol Theatre, New London, Conn., where the Fox film contracts grant the Capitol 30 days over houses charging not less than 25 cents, 120 days over competition charging 20 cents and 6 months over houses charging 15 cents.

Wright: "Do you have any agreement in that situation with the Capitol as to what, if any, admission price it was to maintain as a condition of having this clearance over those subsequent-run houses?"

Kupper: "I imagine we did."

Wright: "As a matter of fact, in dealing with this particular exhibitor, this Paramount affiliate, in virtually no case did you actually require the maintenance of a particular first-run price by that exhibitor, isn't that right?"

Kupper denied Wright's charge that Fox gives affiliated first-runs "a great deal of latitude" in fixing their admission prices. He said that the prices of first-runs were "understood" and were watched closely by the distributor. Wright pointed out that even if the sub-runs in New London were to increase their admission price from 25 cents to 50 cents, they would still be required to play 30 days after the Paramount first-run.

As an illustration of his argument that the defendants refuse to deal with independents on the same conditions as affiliated circuits, Wright mentioned the case of the Oriental Theatre in Chicago. He prodded Kupper to tell the Court that while Balaban & Katz operated the house Fox product was available first-run, but when it was acquired by an independent he could not obtain a first-run, although it is the newest and best appointed theatre in the city.

Wright: "When you talk about selecting customers and dealing the same way with affiliated houses that you do with independents, you don't mean that you make any of these deals blindfolded, do you?"

Kupper: "Blindfolded?"

Knows Customer Status

Wright: "You know who you are dealing with in each case and what his connections are, isn't that right?"

Kupper: "I should think we should."

Wright: "And who he is makes a great deal of difference in what you do, doesn't it?"

Kupper: "Sometimes I would say so, yes."

Wright: "And that may sometimes be a far more important factor than the physical characteristics of the theatre or theatres that he happens to be operating?"

Kupper: "I don't know about that."

Wright: "You know that is a fact, don't you?"

Kupper: "I don't think it is a fact. It might be."

Wright: "You remember what happened in Janesville, Wisconsin?"

Kupper: "I think we had some theatres there and then lost them or they were taken over, but I don't remember."

Wright: "You had an account there that had the two largest theatres in the town, and then another theatre became affiliated with Fox. Fox had a 40 percent interest and did the booking for it, do you remember?"

Kupper: "I don't remember it. If they had an interest in it, I would say we sold it. As long as we had to retain an interest or acquire an interest in a theatre, I should think we would sell our product there."

Sold Smaller House

Wright: "You know that after Fox acquired a 40 percent interest in the smaller and inferior house, then you sold that house, didn't you?"

Kupper: "If that is the case, we did."

Wright: "And continued to sell it?"

Kupper: "I think that is the case. I am not positive."

Wright: "And then, finally, Fox was able to buy the other two houses and you have what is called a closed town there?"

Kupper: "I believe it is. I believe we have all the theatres there."

Abe Montague, Columbia's general sales manager, followed Kupper to the stand and underwent direct examination by counsel Louis Frohlich to trace the growth of the company from a states' rights distributor to its present national status. He defended block booking as being vital to Columbia, asserting that selling in small blocks would necessitate a complete financial reorganization. Judge Hand observed that when an exhibitor buys a full season's program he is taking a gamble, since most of the product is "blind". This brought the retort from Montague that Columbia sells "on its reputation."

(Continued on Page 23)
'SPELLBOUND' ONE OF THE YEAR'S TOP GROSSERS

Rates • • • + generally

United Artists (David O. Selznick)

111 minutes


Directed by Alfred Hitchcock.

With an unusual psychological mystery directed in the best Alfred Hitchcock manner to interest class audiences and the marque of Ingrid Bergman and Gregory Peck to guarantee mass audience appeal, "Spellbound" will be one of the year's biggest box-office attractions. The picture's theme, which deals with mental illness and its treatment, and the fantastic dream sequence with surrealist sets designed by Salvador Dali, will be freely discussed and, even if much of the technical dialogue in the delving into the inner recesses of a disordered mind will be over the heads of many, there is great mystery and suspense, plus a believable romance, to compensate for the psychoanalytical sequences. The early portions of the film, which is based on "The House of Dr. Edwarde," by Francis Beeding, devote too much footage to scientific discussion and the treatment of crazed patients in a sanatorium for the mentally-deranged, but Hitchcock's great gift for building suspense is demonstrated in the story proper and in the tremendously thrilling climax. This scene, as the camera moves along with the two leading characters skidding down a 100-foot mountain slope is a masterpiece of excitement and the heroine's sudden realization of the murderer's identity is another superbly directed scene. While the science of psychoanalysis has been touched on lightly in such films as "Lady in the Dark," Hitchcock deserves great credit for this serious and adult treatment which achieves many powerful dramatic moments. Everything about this David O. Selznick production, from Ingrid Bergman's superb characterization in a most difficult role down to the weirdly-effective musical score by Miklos Rosza, is top-flight.

To a sanatorium for the mentally-de-ranged, comes Gregory Peck to take over as head of the faculty replacing Leo G. Carroll. One of the staff psychiatrists, Ingrid Bergman, falls in love with Peck and soon learns that he is actually an amnesia victim who is impersonating Dr. Edwarde, the real head of the institute. Peck, who believes he may have murdered Dr. Edwarde is suffering from a guilt complex and, after Carroll informs the police about the impersonation, he runs away. Miss Bergman, who is convinced that Peck is innocent, follows him and, while shielding him from the police, she tries to analyze his dreams and learn his true identity. Eventually, she brings him to the scene of Dr. Edwarde's murder and learns that he was innocent, although evidence points to his guilt. While Peck is held in prison, Miss Bergman cleverly follows certain clues which finally reveal that Carroll killed Dr. Edwarde because he was to replace him as head of institute.

Miss Bergman, who is sincere and completely convincing as the psychoanalyst who falls in love with her patient, again proves herself one of the screen's finest actresses. While Gregory Peck, who consistently under-plays the role of the tortured young doctor, does not match Miss Bergman's performance, he is capable enough. Michael Chekhov, as Miss Bergman's wise and sharp-tongued old teacher, provides many of the film's lighter moments, and Leo G. Carroll gives an outstanding performance as the quietly-sinister retiring head of the institute. John Emery, Bill Goodwin and Wallace Ford are excellent in smaller roles and Rhonda Fleming does a magnificent bit as a viciously-feline patient.

DENLEY

WARNER BROS. . . . I November Release

'CONFIDENTIAL AGENT' BOYER-BACALL TEAM EXPLOITABLE BUT FILM DISAPPOINTS

Rates • • • — in early runs on star value; less in sub-runs

Warner Bros.

118 minutes


Directed by Herman Shumlin.

Teaming the romantic Charles Boyer with "The Look" Bacall was a smart move to insure the box-office draw of "Confidential Agent," but the picture will disappoint for it is a long-winded spy melodrama on an out-dated theme. While business in the first-runs and the better naborhood spots will start off big, Miss Bacall's inept performance will create unfavorable word-of-mouth and consequent falling-off in gross returns. The story, based on Graham Greene's novel dealing with the Spanish spy, struggle against their country's Fascist forces for 100 years, intrigues and undercover violence, but audience interest becomes weakened, during Director Herman Shumlin's pedestrian telling. However, there are several exciting scenes having the stuff of which first-rate melodramas are made and James Wong Howe's photography does much to heighten the mood of mystery throughout. Although the romance between the middle-aged Loyalist agent and the embittered young daughter of an English peer (scarcely the part for the harsh-voiced American Bacall) is rarely believable, this angle can be heavily exploited to attract the Boyer-Bacall fans.

In October 1937, Charles Boyer, former concert pianist and now an agent for the Spanish Republican party, travels to England to buy up coal and keep it from the Fascist forces. Given a lift by Lauren Bacall, daughter of the British coal magnate, he is anxious to contact. Boyer is later beaten up and his papers stolen by Victor Francen, Fascist agent. In London, Boyer contacts Katina Paxinou and Peter Lorre, agents for the Republic party, but he finds that both have turned traitor to the cause. Several attempts are made on Boyer's life and, after Wanda Hendrix, a Cockney slavvy, befriends him, she is killed by the vengeful Miss Paxinou. When Boyer tells Miss Bacall about his mission, she agrees to help him but, before he can close the deal for the coal with her father, Francen again outwits him by stealing his credentials. Although suspected of the little girl's murder, Boyer manages to settle the score with Lorre and Miss Paxinou before he goes to the Lancashire mines, about to be re-opened because of Francen's coal contract. There Boyer tells the miners that the coal is to be used to kill the Spanish people and the resultant newspaper stories cause Francen's contract to be cancelled. Aided by Miss Bacall, Boyer finally manages to elude Francen's henchmen and board a channel steamer. There Miss Bacall, who has come to believe in his ideals, joins him.

Charles Boyer gives a restrained and completely convincing performance except for his love scenes with Miss Bacall. Katina Paxinou is cruelly realistic as the heartless traitor to the Republican cause and Victor Francen and George Coulouris are excellent as Franco agents. However, the outstanding performances are those of Peter Lorre, who does a magnificent acting job as a terror-stricken weakling, and Wanda Hendrix, who gives an appealing performance as the little Cockney drudge who befriends Boyer.

YORK

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BOX OFFICE RATING: • Poor • • Average • • • Good • • • • Excellent

NOVEMBER 12, 1945
'THE SPIDER' MINOR MURDER-MYSTERY

Rates • • • as dualler in action spots

20th Century-Fox
61 minutes

Directed by Robert Webb.

A minor murder-mystery with a highly involved plot and a cast lacking in name value. "The Spider" is strictly for the action duals where it should be relegated to the supporting spot. Once a successful stage thriller and later filmed by Fox in 1931, this Charles Fulton Oursler-Lowell Brentano play is now merely a run-of-the-mill melodrama which rarely excites audience interest and fails to offer a logical explanation for many of the murders which take place.

Even in the title, little connection with the present plot and, despite the brief running time, the action often is slow-paced. Martin Kosleck, in one of his despicably-villainous roles, and Kurt Kreuger, as a hard-as-nail magician, give the only outstanding portrayal, although Richard Conte shows promise as a devil-may-care private detective. Faye Marlowe makes a colorless heroine and the love interest never springs to life.

In New Orleans, Faye Marlowe hires Richard Conte, a private detective, to get an envelope containing some valuable information from his partner, Ann Savage. The latter is mysteriously killed before she can give the envelope to Conte and, although he is suspected of the murder, he is released because of lack of evidence.

At his office, Conte takes a telephone call from Martin Kosleck, who demands the envelope, but he overpowers the man and learns he is appearing at a local theatre. Going there, Conte finds that Miss Marlowe is a member of Kurt Kreuger's mind-reading act for which Kosleck is stage manager. The girl later tells Conte that Miss Savage had promised her information about her sister, once married to Kreuger, who has been missing for a long time. Conte, after learning that the woman had been murdered, investigates the hotel where she once lived and the hotel manager's murder follows.

When Conte exposes Kreuger as the murderer, the latter threatens to kill both him and Miss Marlowe before the police arrive to foil his plan.

DENLETT

'DON'T FENCE ME IN' ROY ROGERS' TOP MUSICAL TO DATE

Rates • • • where Rogers is popular; good dualler generally

Republic
71 minutes
Roy Rogers, Dale Evans, George "Gabby" Hayes, Robert Livingston, Moroni Olsen, Marc Lawrence, Lucille Gleason, Andrew Tombes, Paul Harvey, Tom London, Douglas Fowley, Stephen Barley, Edgar Dearing, Bob Nolan and the Sons of the Pioneers.

Directed by John English.

This is Roy Rogers' best vehicle to date—musical numbers, dueller, his numerous fans and the general public as well. Although it follows the familiar pattern of the star's recent musicals about the modern West, this has more action and gun-play in addition to a full quota of popular tunes. Again Dale Evans sings well and is marvelous in one of the musical numbers, George "Gabby" Hayes contributes one of his inscrutable comedy characterizations, Bob Nolan and the Sons of the Pioneers warble some prairie tunes and the supporting cast, including Robert Livingston and such dependables as Moroni Olsen and Lucille Gleason, is far above the average for western fare. The story has many exciting and suspenseful moments, but Director John English has cleverly inserted considerable smart-aleck comedy which kids the old-style type of cowboy film. The popularity of its songs, including last season's smash title number, such standard cowboy ditties as "The Last Round-Up," "My Little Buckaroo," "Trailing a Turtlehead" and "Along the Navajo Trail" and "A Kiss Goodnight," both of which are on the Hit Parade, is enough to make this a winner.

Dale Evans, star reporter-photographer for an Eastern picture magazine, is sent out to a small western prairie town to check on a report that Wildcat Kelly, one of the West's most colorful bandits who was apparently buried there 40 years before, is actually still alive. At a nearby dude ranch she meets kindly old George "Gabby" Hayes, who claims to have been a close friend of the desperado, and Roy Rogers, who tries to prevent her from prying into a long-closed matter. When Miss Evans inadvertently learns that the mild "Gabby" is actually the photographer, all the evidence and sends it to her editor despite Rogers' protests that the old man has gone straight. When the picture story is published, both the governor of the state, who believes "Gabby" faked his death to collect the reward money, and Moroni Olsen, who actually committed the only murder for which Wildcat Kelly was accused, are anxious to contact the old man. Olsen has one of his henchmen shoot at "Gabby" who plays dead while Rogers and Miss Evans join forces to clear the old man. The two get a booking at Olsen's nightclub where they learn that the owner shot at "Gabby" before the truth about his having collected the reward money after having another body buried in Wildcat Kelly's grave got out. After Olsen is captured by the sheriff, "Gabby" is able to prove that Wildcat Kelly had never committed a murder.

Roy Rogers, who sings well and gives his customary easy-going performance, is content to let George "Gabby" Hayes take the acting honors in the fat role of the be-whiskered old reformed bandit. Dale Evans except for a growing tendency to be exceedingly cute, gives a capable performance and puts over her song numbers in spirited fashion. Moroni Olsen and Marc Lawrence are outstanding in villainous parts.

YORK

'ADVENTURES OF RUSTY' BOY-DOG QUICKIE

Rates • • as secondary dualler in barroom and minor

Columbia
67 minutes
Ted Donaldson, Margaret Lindsay, Conrad Nagel, Gloria Holden, Robert Williams, Arno Frey, Addison Richards, Eddie Parker, Bob Nolan,Paths Warren, Ace, the dog.

Directed by Paul Burnford.

This cheaply produced programmer will appeal mainly to family audiences where the boys comprise the multitude. Neither Ted Donaldson, whose recent work in "A Tree Grows in Brooklyn" attracted some attention, nor Conrad Nagel and Margaret Lindsay mean much at the box-office. The old reliable boy-and-his-dog theme contains a few heart-warming moments and young Donaldson makes his scenes with a psychiatrist and his efforts to tame a vicious ex-German police dog quite moving. Unfortunately the plot was too slight for a feature-length picture so the story is padded out with the capture of two Nazi spies by the youngster and his pals—material which is definitely dated. Ace, the Wonder Dog, who has the title role, is a handsome animal, whether snarling or friendly, and he will capture the attention of most audiences. Conrad Nagel seems ill-at-ease in his first screen role as a psychiatrist and Margaret Lindsay looks well, but is unable to make the syrupy part of the boy's new stepmother convincing. Only the climax, as the youngster closes in on the spies, has any excitement.

Young Ted Donaldson is unhappy about his father's marriage to Margaret Lindsay and when his pet dog attempts to follow the honeymoon car and is killed, he is heartbroken. After the newlyweds return, Miss Lindsay is unable to widen the breach and she persuades Nagel to have the boy visit a psychiatrist. Meanwhile, Donaldson has come across an ex-German police dog brought home from Europe by a discharged soldier and, although the animal is vicious, the boy sees in him the collar and answers a permission to keep him. Learning about Donaldson's problems with the unfriendly beast, the psychiatrist suggests forcing the dog and he tells Miss Lindsay to use the same method in dealing with her step-son. Running away from Donaldson, the dog is found by two German secret agents who train him to kill farmers' chickens. When Donaldson and his pals search for the dog, they are instrumental in capturing the spies. When Nagel and Miss Lindsay quarrel over the boy, Donaldson goes to her and pleads with her to return to his father—and to him.

LEYENDECKER

FILM BULLETIN
GOOD NEWS for the Box Office!

NEW FACES...
Scintillating with today's newcomers... tomorrow's stars!

NEW SONGS...
Bubbling with captivating tunes... destined to become the nation's top hits!

NEW DANCES...
Bright with rhythmic revues... original routines!

NEW LAUGHS...
Crowded with riotous comedy hi-jinks!

NEW PRODUCTION...
Brimming with costly musical numbers... big... extravagant... colorful!

"AN ANGEL COMES TO BROOKLYN"

with
KAYE DOWD • ROBERT DUKE
DAVID STREET • BARBARA PERRY

Directed by LESLIE GOODWINS
Screen Play by STANLEY PALEY and JUNE CARROLL
Original Story by JUNE CARROLL and LEE WAINER

A Republic Picture

A GREAT ARRAY OF NEW TALENT!
‘DIVORCE’ SLOW AND OLD-FASHIONED, BUT EXPLOITABLE

**Rates** • • as dualler on name value

Monogram
70 minutes

Directed by William Nigh.

As Kay Francis’ first independent producing effort, starring herself and with an exploitable title, “Divorce” promises far more than this slow-moving formula picture delivers. Despite the marquee draw of the star and a supporting cast of familiar players, the film remains in the dual classification where it should do fairly well, especially in naborhood spots. Certainly not for first-runs where sophisticated patrons would snicker at the obvious methods employed by an oft-married siren to snare a new mate. Opening with an over-long courtroom sequence wherein a judge expounds the evils of divorce, the story follows a familiar path with several overly dramatic or tearjerking moments taking place before the usual sentimentinal ending. A few more comedy touches would have made the picture more enjoyable, although Ruth Lee does win audience approval through her caustic delivery of the few humorous lines. Kay Francis makes a striking appearance, as always, but her portrayal of the predatory divorcer is anything but subtle. Helen Mack, who gives an appealing and natural performance as the wronged wife, captures the acting honors. Bruce Cabot does good work as the husband and Larry Olsen and Johnny Calkins are splendid as his two youngsters.

Kay Francis, sophisticated divorcer whose four husbands have left her wealthy, returns to her home town where she again meets Bruce Cabot, her childhood sweetheart who is celebrating his tenth wedding anniversary. His wife, Helen Mack, is surprised and mildly amused at Cabot’s renewed interest in Miss Francis but the latter carefully plans to take him away from her. First, Miss Francis entrenches herself with Cabot’s two youngsters by giving them presents and then she breaks a real estate project for Cabot to manage. Finally, Cabot quarrels with his wife and in spite of their friends’ efforts to avert a divorce, an interlocutory decree is granted to Miss Mack. Miss Mack gets a job and returns the alimony checks to Cabot who neglects visiting his children during a Chicago trip with Miss Francis. Clueless in a gambling raid in Chicago, Cabot is afraid the scandal may effect the real estate project so Miss Francis disposes of it at a profit. When she suggests that Cabot leave town with her, he realizes she is trying to buy him. On a visit to his two youngsters, Cabot tells them he deserted them without reason and Miss Francis overhears and decides to leave town alone.

‘Pursuit to Algiers’ One of Better Sherlock Holmes Mysteries

**Rates** • • as dualler for action spots and naborhoods

Universal
65 minutes
Basil Rathbone, Nigel Bruce, Marjorie Ridoran, Morton Lowry, Rosalind Ivan, John Abbott, Martin Kosleck, Frederic Worlock, Leslie Vincent, Rex Evans, George Haver, Wee Willie Davis, Sven Hugo Borg, Wilson Benge, Lilian Bond, Tom Dillon.

Directed by Roy William Neill.

Entertaining as well as suspenseful, “Pursuit to Algiers” is one of the better Sherlock Holmes programmers and good fare for action spots and as a supporting dualler in the naborhoods. Although no killings take place, there is considerable plotting and dark deeds by a wicked-looking bunch of ship passengers, all apparently intent on preventing the safe passage of the young ruler of a mythical kingdom. While the situation may seem outdid, Director Roy William Neill manages to sustain suspense and keep the spectator guessing until the surprise denouement. The film’s many lighter moments are agreeably supplied by Nigel Bruce who makes an engaging Dr. Watson and by an athletic-minded lady passenger amusingly played by Rosalind Ivan. Bruce even does well with a baritone rendition of “Cheek to Cheek.” Martin Kosleck, as the younger of the two Ridorans, who take part in an unimportant romantic subplot, displays a pleasing voice in “Cross My Heart” and “Flow Gently, Sweet Afton.” Apart from that, Rathbone is the only real star, always, as Holmes and Martin Kosleck, John Abbott and Wee Willie Davis are appropriately cast in villainous roles.

Sherlock Holmes (Basil Rathbone) and his colleague, Dr. Watson (Nigel Bruce), consent to postpone their long-planned holiday to help the authorities of Bovenia get the young heir to that mythical European monarchy to his country after the king is assassinated. Holmes and the heir (Leslie Vincent) plan to go by plane while Dr. Watson takes the boat, but the latter is soon joined on board by the other two, who did not take the plane which was later shot down. Because of the many suspects that Cabot interviews, including Martin Kosleck, Rex Evans and Wee Willie Davis, Holmes insists that Vincent pose as Dr. Watson, and the ship arrives in Algiers. The authorities, including Morton Lowry, a steward, behave suspiciously, as does Marjorie Ridoran, who Holmes later discovers is the unwilling agent for a notorious jew thief. With the king’s emissaries arrive, Holmes summons Lowry, the real monarch who had been acting as steward to guarantee his safety. But the king’s emissaries are caught, and Holmes receives word that the three conspirators have been captured and Vincent has been rescued.

‘Rhythm Round-Up’ A Musical Mickey-Finn from Columbia

**Rates** • • as supporting dualler in cheap sub-runs

Columbia
66 minutes

Directed by Vernon Keays.

This is a mickey-finn concocted of slapstick comedy and hill-billy warbling, guaranteed to bore stiff anybody but a hill-billy. It’s an example of what Columbia passes off as “action musical” features, although its nonsensical plot would barely pass muster for a two-reeler. Except for the standard ballad, “Beautiful Dreamer,” the music is all one pattern and includes such comedy numbers as “Mysterious Mose,” “The Berrya and the Nutts” and “That’s What I Learned in College.” performed in tin pan style by The Hoosier Hot Shots of the National Barn Dance, and “Corinne Corinna” warbled by Bob Wills and His Texas Playboys. That Ken Curtis, a lanky cowboy, is making his screen debut is proven by his awkward handling of the leading male role. Raymond Hatton, Vic Petel and Guinn “Big Boy” Williams are more noisy than funny and only the attractive Cheryl Walker seems worthy of better picture fare.

One of the four Hoosier Hot Shots, unemployed radio performers, wins a hotel in Arizona but learns that back taxes must be paid before he can acquire it. Their manager, Cheryl Walker, suggests they broadcast authentic western music direct from the hotel but, when they arrive, they meet Ken Curtis, who claims to be the rightful owner. Since Curtis can’t meet the taxes either, they all decide to join forces and give the radio show to raise the money. Meanwhile, two swindlers, Vic Petel and Raymond Hatton, who have lived in the hotel, try to break up the proposed broadcast by hiring Guinn “Big Boy” Williams to pose as the ghost of the original owner who was supposed to have buried treasure in the cellar. During the broadcast, various members of the show leave the stage to stop the noise of digging in the cellar and are made prisoners by Williams. They finally escape and the fire breaks out, but the radio audience thinks it all a part of the show and the Hoosier Hot Shots become a success and pay the taxes.

**YORK**

**DENLEY**
THE NEWS DIGEST
A Bi-Weekly Review of the Trade's Events

DEFENSE RESTS IN ANTI-TRUST CASE

Counsel for the eight defendant film companies in the motion picture monopoly case rested last Friday afternoon (9) at the completion of the third week of hearings before the special statutory court in U. S. District Court, Southern Division of New York. The trial was adjourned until Nov. 13 for the Government to prepare its rebuttal, which it is estimated will last for three to five days.

(Schine circuit in upper New York State and the Department of Justice were given 60 days in which to submit plans for the dissolution, realignment or reorganization of its theatre holdings, by Federal Judge Knight last week. The time limit was set following a decision by Judge Knight last month ordering dissolution or reorganization and an injunction restraining the chain from continuing unfair trade practices.

Following the prescribed time limit, the court ordered that plaintiffs "shall advise the court in writing of their objections, if any, to such plan and such counter or substitute proposals for the carrying out of this provision" within 30 days of submission.

In addition to the realignment clause, the judgment restrained the defendants from monopolizing top first-run and second-run pictures for any situation where a suitable competing theatre is available; eliminated clearance which would prevent competition from other theatres in these situations; ordered from conditioning of licensing of films in any competitive situation outside of Buffalo upon the licensing of films in any other situation, to allow the Government to prepare its rebuttal, which it is estimated will last for three to five days.

(Colonel Curtis Mitchell was appointed national director of advertising and publicity for Paramount, it was announced by Charles M. Reagen, Paramount sales head. Colonel Mitchell, recently, pictorial chief for the War Department Bureau of Public Relations, is the oral chief and the Army after four and a half years of active service and assumed his new duties Nov. 1, filling a post which had been left vacant since the resignation of Robert M. Gillham last July to become head of a television account department of the J. Walter Thompson advertising agency.

Colonel Mitchell previously had been associated with the United Press and General Electric publicity department, then branched off into freelance writing. He joined the Dell Publishing Co. as an executive working on the company's motion picture and radio publications, then with Annenburg publications until he entered the service in 1941. He became head of the pictorial division of the Army's pictorial division of the public relations department where he inaugurated the official radiophotographs and transmission of colored stills by air. The original Hollywood Caravan of Stars' tour was also his idea. He handled the War Department's co-

PRESIDENT LAUDS INDUSTRY

The motion picture industry took a hearty pat on the back from the country's chief executive last fortnight when President Truman, in a letter sent to John W. Snyder, Director of the Office of War Mobilization and Reconversion, expressed his "gratitude to the industry for the extraordinary and dedicated service they rendered the Government during the period we were preparing for war and during the war itself." The letter was read by Snyder before a meeting of industry executives, including Eric A. Johnston, MPPDA president.

President Truman lauds industry

(Ray Branch was re-elected president of Allied Theatres of Michigan for the 13th time at the organization's convention in Detroit last week. Cass R. Beenhler was elected vice-president, succeeding W. James Olson. Fred E. Pellnell was retained as general manager for a third term, and E. E. Kirchner was re-elected secretary-treasurer.

Edward J. Peskay was named executive vice-president and Charles (Buddy) Rogers, vice-president and treasurer of the production company formed by Mary Pickford to make 60-minute "streamlined" features for United Artists release. Herb Berg, film publicist and former trade paper man, re-appointed as aide to Tom Weller, UA publicity manager. The post will be discontinued, the company said.

Sol C. Siegel was appointed assistant to Henry Ginsberg, Paramount vice-president in charge of studio production. F. Shirley Wilcox, theatre operator in New Albany, Ind., became director of the company's department of public relations.

Ben Henry, British production and distribution executive, has been appointed United Kingdom representative for Universal with headquarters in London.

NOVEMBER 12, 1945
Idol of the bobby soxers, Frank Sinatra, seems to have developed into something bigger than a mere crooner, having lent his initiative and talent to the production of the short subject on tolerance, "The House I Live In," in cooperation with director Mervyn LeRoy and producer Frank Ross. Sinatra has been devoting much of his time of late to lecturing the young fry on the American Way, as witness above.

Oscar A. Doob, director of advertising and publicity for Loew's Theatres, receiving a plaque from the War Activities Committee for services as chairman of the Public Relations Division from WAC chairman George A. Schaefer. Looking on are Jack Alicate, chairman of the trade press division and S. H. Fabian, chairman of the Victory Loan Committee.

Frank McNamee, formerly deputy War Manpower Commissioner, has been appointed special consultant to OWMR head John W. Snyder on film industry matters during the reconversion period. The new consultant has long been prominent in both distribution and exhibition fields.

Colonel Curtis Mitchell, newly appointed national director of advertising and publicity for Paramount Pictures, discussing merchandising plans with sales chief Charles M. Reagan, left, and president Barney Balaban, right. Col. Mitchell left with Mr. Reagan last week-end for Hollywood to meet the studio people and to plan advertising campaigns for new films.

Harris & Ewing
Closely watching the progress of the Government's antitrust suit, is A. F. Myers, general counsel of Allied, whose interest is chiefly on behalf of the independent exhibitors. Myers is reported to have conferred in New York last week with Robert L. Wright, chief of Government Counsel.

Joan Crawford chatting with Warner sales execs Mike Dolid, Ed Hinchey, Bernard Goodman and Jules Lapidus. The reception at the Sherry Netherlands hotel in New York was to herald Miss Crawford's success in "Mildred Pierce."

George Lefko has been promoted by Ben Kalmenson, Warner Bros. general sales manager, from Chicago circuit sales manager to branch manager in Des Moines.

William G. Humphries has been elected president of Philadelphia Motion Picture Associates. He is sales manager of the 20th-Fox branch there.

FILM BULLETIN
COLUMBIA

In addition to the five productions now in work on this lot, the studio has another five scheduled for starting this month. Those set to go for the remainder of the month are westerns and series quickies for the most part and will undoubtedly be wound up before month's end. They are: "Landruah," a Colbert Clark production; "Crime Doctor," with Ted Richmond producing; "Power of Attorney," another Ted Richmond stint; "The Head," under production of Wallace MacDonald, and "Smoky River Serenade," with no producer named as yet.

Already working are: "The Al Jolson Story," being produced by Columnist Sidney Skolsky in Technicolor with Larry Parks playing the title role; for the lead role; for the lead role; for the lead role; for the lead role; for the lead role; for the lead role; for the lead role; for the lead role; for the lead role; for the lead role; for the lead role; for the lead role.

A recent financial report issued by this company indicates a decline in earnings for the year ending June 30, 1945. To be specific, the current net earnings for this year was $1,945,167 as compared to $2,905,854 for the previous year. The detailed report indicates a balance sheet of $24,960,174 in assets and liabilities of $2,344,758. Figures don't lie, but they can be confusing. However, on this basis the studio and the company are in healthy condition.

On the heels of the financial report comes the announcement of Columbia's planned celebration of its Silver Anniversary on January 1. We are wondering what sort of a reception this company will get from exhibitors on its birthday. No distributor has incurred so much ill-will in recent years.

METRO-GOLDWIN-MAYER

Rumors that have been running for months have finally crystallized in the specific announcement that Sir Alexander Korda has resigned his post as head of MGM's English production unit. The reason given was "ill health" and no mention was made of Sir Alexander's future plans, although the studio spokesman here declared that Metro would go on using the set-up built by Korda for the production of "important Anglo-American" films. It was not stated whether Ben Goetz, who has been working with Korda, would stay on in his London position or not.

Producer Jack Cummings' "Fiesta," which is having some pre-production shooting in Mexico, was held up temporarily while its star, Esther Williams, headed back to Culver City for about ten days of retakes on the recently completed "Hoodlum Saint." Sneak preview reactions made the retakes essential though there are those who say a sneak preview shouldn't have been necessary to point out the weak spots. Miss Williams, however, apparently is not at fault since the studio indicated how pleased they are with her work by handing her a big fat bonus when she got back to town. She will return to Mexico City to continue in "Fiesta," as soon as retakes are completed. Meanwhile, the company works down there on scenes which do not include the actress. John Carroll has the leading male role in this Technicolor production which will feature Miss Williams as a female matador.

If trends can be caught at an early stage, it would seem the movie audiences are going back to Congress this next year. MGM has joined the rank of producers planning pictures in this vein by purchasing screen rights to Kenneth Horan's novel, "Papa Went To Congress." This one is a story of Washington in the 1890's, but undoubtedly a subtle comparison will be drawn. June Allyson and Margaret O'Brien already have been signed.

Robert Z. Leonard, veteran of MGM directors, has been signed to direct the next Clark Gable film, "Lucky Baldwin." Producer Everett Riskein is supervising the final touches on the script. Production is slated for December with Lana Turner set as the feminine lead. Listen to the anticipatory tinkles of the cash register on the resumption of that profitable combination of names.

Charles Lederer, former writer-director at Metro, has returned to his job at the studio after a war-long stint as a Captain in the AAF. His executive superiors are giving him a while to acclimate himself before he is handed his first picture.

May McAvoy, silent star, is back on film again in a featured role in the currently shooting, "The Green Years."

Jan Clayton, the actress that Metro held under a stock contract, in complete oblivion, is having a double portion of sweet revenge. Discouraged and worried, she went back to Broadway last year and became an overnight sensation as the star of "Carousel." Now the studio wants her back for pictures, but she wants more of what she had in "Carousel," so she's going right into the lead of a "Show Boat" revival which Jerome Kern and Oscar Hammerstein are producing. After this production she will undoubtedly return to pictures and further triumphs.

Lena Horne is returning to pictures after a lengthy cross-country p. a. tour in Village role in "Till The Clouds Roll By," which stars Judy Garland and Robert Walker.

Production chart at the studio stands at eight in work with no new starters. Wound up were "The Postman Always Rings Twice" (Turner-Garfield) — and the pre-previews on this are intense — and "Black Sheep" (Jenkins-Craig). Continuing in work: "The Green Years" (Coburn-Drake), "Holiday in Mexico" (Pidgeon-Massey), "No Leave, No Love" (Johnson-Kirkwood), "Time For Two" (Bali-Hodiak), "The Yearling" (Jarman-Peck), "Star From Heaven" (Thompson-Tobias), "Army Brat" (Gifford-Jenkins), and "Till The Clouds Roll By" (Garland-Walker).

MONOGRAM

November will find four new Monogram films in release, according to Vice-President Steve Broidy's announcement earlier this week. They are: "Riders of the Dawn," a Jimmy Wakely musical-western; "Suspense" with Peter Cookson, Warren William and Anne Gwynne; "Allotment Wives," Kay Francis, Paul Kelly and Otto Kruger featured, and "Frontier Feud," Johnny Mack Brown western.

Meanwhile, the studio hits a production ebb with only one film in work, "Glamour Girl," which will be one of the year's major production is the only film on sound stages presently. Belita, the star, has done all of her production numbers on the ice-rink in Westwood Village and now the production is back on the lot for weaving the story around the Belita numbers.

Wound up this week were: "The Shadow" (Richmond-Reed), "The Haunted Mine" (Brown-Batton) and "The Face of Marble" (Carradine-Drake).

PARAMOUNT

Only new production added to the four now in work is a Pine-Thomas effort called "Swamp Fire," which features the two
of which have been selected already. Six are to be in the Johnny Fletcher series starring Albert Dekker. "The French Key," starring Dekker and Evelyn Ankers, is already completed. Next will come "The Talking Clock," "The Laughing Fox," "The Mighty Blues," "The Gift Horse" and "The Navy Colt." To complete the Fletcher series "Saratoga Springs" and "True Story" are also listed, leaving six more to be planned for the total 14.

The deal mentioned in this column several weeks ago between Arthur Rank and James Hilton for rights to "So Well Remembered," is an actuality and will be one of the two films to be made in England in the new RKO-Rank set-up. The financial arrangement had RKO paying Hilton $100,000 plus 10 per cent of the gross after the first $1,500,000. No starting date or casting has been announced.

John Houseman has signed a producer's contract with RKO and his first will be "That Girl from Memphis" scheduled for an early 1939 start. Harry Cohn will also produce a film under this contract, will follow "Come Share My Love," starring Myrna Loy, with a Cary Grant vehicle, "A Very Remarkable Fellow." These are still several months from the sound stages.

John Garfield has settled at least part of his contract quandary by signing with RKO for one picture a year for the next five years. His first under the contract will be "Build My Gallows High," a mystery novel which will be under the production of W. S. Van Dyke.

In the mysterious field of figure juggling, RKO has negotiated a $22,000,000 loan on a 20-year basis and a reorganization of certain theatre operations and retirement of outstanding preferred stock. The enterprise will be sold, interest and dividends will be paid in the transaction and leases made with the new owners.

Having completed their deal with Arthur Rank for English production, RKO is now looking toward the French field for a production arrangement. A new contract, set up with Pathé Inc. in France by Charles Koerner and Phil Re last month, will enable French pictures to be made in both French and English versions with separate casts but simultaneous shooting. No shooting will be started under this newest arrangement until well into the middle of next year.

Although "The Gibson Girl" presumably is being prepared as the next Ginger Rogers picture at RKO and the actress herself has signed a new personal production plan, "The Great Answer" will likely be the next Rogers' film. It is a straight dramatic story of a woman war correspondent in love with a captain of the Merchant Marine.

Dinah Shore has been signed for a role in the Sinclair Lewis starrer "Wife" to be made by Walt Disney. She will appear in the feature, narrate the plot and sing several numbers.


In connection with Paramount's "The Dream of Home" (McGuire-Madison), "Thanks God, I'll Take It From Here" (Colbert-Wayne), "The Stranger" (Robinson-Young), "Lady Luck" (Young-Hale) and "Sister Kenny" (Russell-Knox), there will be a war memo that all the money, which was raised on the picture, will go to the Navy, and will return to work opposite Joan Fontaine in "Christabel Caine" which starts shooting December 28. Marshall has been borrowed from David O. Selznick for the part.


GOLDWYN

This producer is planning an advertising campaign which will run close to the $2,000,000 mark on his next five pictures. First to get heavy promotion will be "Gypsy," the Betty Hutton-Robert Young starrer, earmarked for $300,000. Second ballyhooed release will be "Glory For Me," the MacKinlay Kantor novel.

Dana Andrews has been borrowed from 20th Century-Fox for an important role in "The Stranger." Jack Goldwyn will make with Teresa Wright starred. Production will not start until April.

20TH-CENTURY FOX

Lamar Trotti, who has "Captain from Castile" on his schedule, has just been handed "Mother Wore Tights," story of a vaudeville family slated for early production. "Captain from Castile" is scheduled to mark the return of Tyrone Power.

Although Samuel Goldwyn won out in the tussle for the latest MacKinlay Kantor novel, "Glory For Me," 20th Century Fox is consoling itself with plans for filming the biography of the author.
whose colorful boyhood as the son of John Kantor, well-known theatrical producer, should make an interesting movie. The story is to be serialized in magazine form before it is filmed.

Hart's contract in Hollywood to begin his pact with 20th Century-Fox. He will work directly with Darryl F. Zanuck on his first production. No story has been definitely set for the playwriting as yet, but his salary of $250,000 for the chore augurs well for a top production with all the stops pulled.

Even though casting remains a mystery on "Forever Amber," the director has been set. It will be John Stahl. William Perlberg is producing. Peggy Cummins, new English import, is rumored to be signed for a role. But the star has not been seen. Deanna Durbin has been heard to accompany this breath-taking announcement. If 20th hopes to compete with Paramount's production of "Kitty," the same type of story done expertly by Paulette Goddard and Ray Milland, they will have to really put a load of effort into the making.

Lamar Trotti, already mentioned in this column for two big productions, has another bigger project on his agenda. "One World," the Wendell Willkie book which Darryl F. Zanuck promised three years ago, will finally make into a film, is again in the discussion stage. Trotti will be in charge of production, but Zanuck will keep a close watch on this one which is a pet dream of his.

Bryan Foy has been set as producer on the newly purchased Collier's serial, "It Shouldn't Happen To A Dog." No casting or plans for productions are set.

"Falling Star," which was an original story written by Gregory Ratoff in 1938 for Warner Baxter, has been taken off the shelf for a production. Ratoff will direct but a star has been set yet. The story deals with a movie star who returns to Hollywood after being reported killed in a motor accident.

"Cluny Brown," much touted film, has been delayed again because Jennifer Jones has been called back to her home lot for added scenes on "Duel in the Sun." Charles Boyer, who will do the male lead, is being held in inactivity until production starts. Only one picture in production on the lot: "Centennial Summer" (CRAIN-WILDE). Two films finished up and headed for editing are "Shock" (Price-Bari) and "Sentimental Journey" (PAYNE-O'HAIRA). Victor Mature and Cesar Romero celebrate their discharge from the Coast Guard by going into their first picture for 20th Century-Fox together. "Three Little Girls in Blue!" is the film. Both men are resuming their contracts where they were when the boys went into service.

UNITED ARTISTS

Three continue in production on this lot: Arnold Pressburger's "A Scandal in Paris" (SANDERS-HASSO-LANDIS), "Adventures in Casablanca," formerly "A Night in Casablanca" (MARX BROTHERS), and "Sin of Harold Diddlebock" (HAROLD LLOYD).

Jack Benny is the latest of stars to get the independent bug. He plans his own production company and will go into work as soon as he can find a story suitable for him. Benny will fulfill his other assignments with studios but he has been eager for some time to try his own hand at production and with his war activities over, he feels he has the time.

Mary Pickford may not be making any pictures but that doesn't keep her from acquiring story properties. Her latest purchase is "Champagne for Everybody," an original by LASZLO VADNAY and MAX LIEF. Vadnay may co-produce and it is now stated that this film will precede the doubtful "Lona Henry" and that production will definitely begin to move within the next sixty days.

James Cagney has been offered the lead in Milton Sperling's first production for Warner release, "The Cockeyed Digger." Cagney, who is not exactly on warm terms with Warner's, turned down the offer which included a co-production berth for brother Bill. But negotiations continue and Cagney may still be influenced into taking it.

David O. Selznick has signed Herbert Marshall to a role in "Duel in the Sun." This picture was supposed to have wound up weeks ago but goes on and on in production. Marshall will play Jennifer Jones' father and the new scenes are now being shot. William Dieterle will direct but no star has been set yet.

News this week that audience for the successful premiere of his "Spellbound" which found high approval among trade and newspaper press who viewed it recently.

Benedit Bogues is waiting on the decision of the Theatre Guild before he proceeds with his plans for "Congresswoman." The Guild must decide whether or not they will loan Tsalishich for the part and since the actress has a run-of-the-play contract with the group for her current play, "Foolish Nation," there seems to be an impasse at the moment. Bogues says he must start production by January. The decision should come soon.

Jules Levey has two pictures planned for 1946 production. The first is "Conspiracy in Jazz," a musical and the second an unnamed feature for Randolph Scott. Meanwhile he is going over release particulars of his current feature, "Abilene Town" and is taking a look of the feature film Europe with him for a special showing at General Eisenhower's headquarters.

UNIVERSAL

Latest to join the Rank march on Hollywood is Universal with a deal announced and set to go this week. Final terms of the agreement, after all rumors settled, are that Universal and Rank will participate in a reciprocal releasing agreement. Rank will continue handling Universal films as he now does through his General Film Distributors. Universal will handle certain of the Rank product in the United States and South America. First of these will be "Madonna of the Seven Moons" and then "The Seventh Veil." It was thought at first that Matty Fox, Universal vice-president, would resign to head up a new company to handle the Universal-Rank tieups but this plan did not evolve.

"The Ballard and the Source," ROSAMUND LEHMANN best-selling novel which Walter Wanger purchased for $200,000 is the first music-hall type feature. It is set for the payroll of Gun Flumminy, a company that has no normal printing since 1939. Wanger is preparing production on this important story and the first draft of the screen play is already completed.

Mark Hellinger's first independent production for Universal will be "The Killers," based on an Ernest Hemingway story. Hellinger is said to have paid $75,000 for the screen rights to the yarn.

Maria Montez's suspension trouble of a few months ago has been amicably settled and the actress has been handed a new contract which gives her the right to make one picture a year outside of the studio. After she finishes "Tangler," she will go on leave for the birth of her baby, joining Deanna Durbin who will be off the lot until next spring.

Five in production at this point with three new starters. "Genius in the Family" (MYRNA LOY-DON AMECEE) is rolling under the Skirball-Manning production unit, the new Abbott and Costello film, "On The Carpet" and "The Scarlet Horseman," a western feature with BUSTER KEATON, JANET SHAW and PAUL GUFOYLE. Continuing in production are: the Technicolor "Canyon Passage" (ANDREWS-HAYWARD), and "Tangler" (MONTEZ-SABU).

Wound up this week were: "Because of Him" (DURBIN-TONE), "Terror By Night" (RATHBONE-BRUCE) and "The House of Dracula" (CHANEY-O'DRISCOLL).

WARNER BROS.

This studio which was hardest hit by the picketing during the strike months is still not back into swing again. Here, as in all other studios, there is a great clutter of excess people, because the strike settlement leaves both striker replacements and the return strikers on the payroll. In some cases average has dropped over the lot as people, on salary, wait for orders either from their union or the studio as to what they shall do.

Meanwhile production here is virtually at a standstill. Only one picture is in production and that one has been going for a month or more, what with interruptions by the strike processes. "Verdict" with PETER Lorre and SIDNEY Greenstreet is the film.

Preview this week of "Confidential Agent" with Charles Boyer and Lauren Bacall left much to be desired in the enthusiasm of the trade press. The story is dated and loses much of its interest by reason thereof. Charles Boyer was sympathetic with the difficulty of living up to a role that was pointless. As for Lauren Bacall, in some instances she was ignored, in others she was brutally criticized for a monotonous voice and performance. Those who ignored her were kinder.

Milton Sperling has signed three GI writers for his new U. S. Pictures unit to work on "The Cockeyed Digger." Robert McLaughlin, LESTER KOENIG and BEN MADDOW are the trio who will work with Sperling on this and other pictures.
NEW PRODUCTIONS

THE AL JOLSON STORY (Technicolor)
Musical—Started October 24
Director: Alfred E. Green
Producer: Sidney Skolsky
Story: As the title indicates, the biography of Singer Al Jolson.

LONE WOLF OF BROADWAY
Mystery—Started October 22
Cast: Gerald Mohr, Janis Carter, Eric Brae, Adele Roberts.
Director: Ross Lederman
Producer: Ted Richmond
Plot: The bandleader, back from war, is involved in a jewel robbery and murder. He tracks down the real criminal.

LULLABY OF BROADWAY
Mystery—Started October 20
Director: George Sherman
Producer: Alexis Thurn-Taxis
Story: Not available. See next issue.

PRODUCTION & RELEASE RECORD

THE 1945-46 SEASON

1945-46 Features (48) Completed (43) In Production (0)
Westerns (18) Completed (10) In Production (0)
Serials (3) Completed (2) In Production (0)
1945-46 Features (4) Completed (2) In Production (0)

THE 1945-46 SEASON

1945-46 Features (2) Completed (1) In Production (0)
Westerns (4) Completed (1) In Production (0)
Serials (1) Completed (1) In Production (0)

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship.

All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

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Director: Ross Lederman
Producer: Ted Richmond
Plot: The bandleader, back from war, is involved in a jewel robbery and murder. He tracks down the real criminal.

LULLABY OF BROADWAY
Mystery—Started October 20
Cast: Osa Massen, Robert Stanton, Hillary Brooke, Sheldon Leonard
Director: George Sherman
Producer: Alexis Thurn-Taxis
Story: Not available. See next issue.

Mystery—Started October 22
Cast: Gerald Mohr, Janis Carter, Eric Brae, Adele Roberts.
Director: Ross Lederman
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1944-45 Features

Completed (26) In Production (0) 1945-46 Features

Completed (24) In Production (1)

RELEASE CHART

Title—Running Time Cast Details Rel. No.

IN PRODUCTION

Centennial Summer (T) Crane—Wide 9-17 COMPLETED

BLOCK NO. SIX

Keys of the Kingdom (127) Peck—Hardwick 2-7 Jan.. 514.12-25 Fighting Lady (43) Gov't. Don Cristman Jan.. 515.1-22

BLOCK NO. SEVEN

Aragon Squares (77) Cregar—Dornell 9-4 Feb.. 516.12 A Tree Grows in Brooklyn (98) Carroll—Brown 11-12 Feb.. 517.1-22

BLOCK NO. EIGHT

Circumstantial Evidence (68) Hunsinger—Sellar 11-13 Mar.. 519.2-19 Thunderhead (94) McDonald—Foy 3-15 Mar.. 518.1-29

BLOCK NO. NINE

Molly and Me (77) Fields—Woolsey 11-13 Apr.. 522.1-35 Song of Bernadette (156) De Havilland—Price 4-3 Apr.. 520.2-27

BLOCK NO. TEN

Dawn (62) Grable—Hayes 9-4 May.. 524.4-30 Ball Fighters (62) Laurel—Hayes 12-11 May.. 525.4-16

BLOCK NO. ELEVEN

Don Juan Quiddity (77) Bondi—Bondi 2-5 June.. 527.6-25 Details under Title: Two-Faced Quiddity

BLOCK NO. TWELVE

Nick Hill (T) (93) Bennett—Raff 8-21 July.. 529.6-11 With a Girl (T) (87) Mitchell—Andrews 3-3 July.. 528.5-11

REISSUE

Call of the Wild (Rerose) (83) Gable—Young 1945-46

NOT DESIGNATED

And Then There Were None (96) Landi—Dagman 1-29 Nov.. 611.7-23 Behind Green Lights (60) Conti—Dawson 1-30 Nov.. 610.1-35 Details under Title: Precinct 33

Belt Line (A) (139) Hurdak—Tourney 11-13 Aug.. 601.7-9 Captain Ed (43) Galan—Fernandez 10-30 Aug.. 608.1-12

Gallant Mystery (65) Dornblut—Skeen 1-25 Nov.. 610.8-9 Colonel Effingham’s Raid (72) Bennett—Eythe 12-20 Nov.. 610.10-15

Dolly Sisters (T) (114) Doremus—Brown 12-15 Dec.. 624.1-15 Details under Title: Rape of the Angels

Give Me the Simple Truth (T) (117) Doremus—Brown 12-15 Dec.. 624.1-15 Details under Title: Rape of the Angels

House on 92nd Street (88) Doreen—Brown 2-9 Jan.. 624.1-15 Details under Title: Hawaiian Holiday

Kitten on the Keys (T) (106) Doreen—Brown 2-9 Jan.. 624.1-15 Details under Title: Hawaiian Holiday

Leap to the Unknown (T) (113) Fox (J) 1-24 Apr.. 630.2-30 Details under Title: Hawaiian Holiday

Cabin Boy (T) 2-15 Apr.. 624.2-30 Details under Title: Hawaiian Holiday

Sentimental Journey (T) (110) Pate—Hart 11-1 Dec.. 630.12-11 Details under Title: Hawaiian Holiday

Title—Running Time Cast Details Rel. No.

IN PRODUCTION

Adventures in Casablanca (T) Marx Brothers 10-15 Details under Title: A Night in Casablanca

In Paris, A. Sin of Harold Diddlebock, The 1945-46

Crosby—Corday 2-5

Distribution

Universal

1914-1915 Features

Completed (48) In Production (0) Westerns

Completed (7) In Production (0) Westerns

Completed (1) In Production (0) Serials

Completed (1) In Production (0) Serials

 Completed (3) In Production (1)

1945-1946 Features

Completed (21) In Production (0) Westerns

Completed (19) In Production (4) Serials

Completed (2) In Production (1)

NEW PRODUCTIONS

THE SCARLET HORSEMAN

Serial—Started October 20 Cast: John C. Cookson, Paul Shaw, Paul Gullifoye, Paul Douglas, Eddie GEORGE BENNETT-EYTHE. 25.4-19 Directors: Roy Taylor, Lewis D. Collins

GENIUS IN THE FAMILY

Comedy-drama—Started October 29 Cast: Myrna Loy, Jon Archele, Richard Barry, Boyd Brissell, Sarah Pendel

Director: Frank Blystone

Producer: Skibb—Manning

SPOILERS

Single girl sets her cap for eccentric inventor. Their marriage is filled with the exciting and adventure and problems.

ON THE CARPET

Comedy—Started November 1

Cast: Bud Abbott, Lou Costello, Jacqueline deWitt, Elena Verdugo, Mary Gordon

Director: Wm. A. Seiter

Executive Producer: Jos. Gerbeshron

Small-town boy learns salesmanship by recording tuns to big city to sell vacuum cleaners and gets arrested. Abbott plays a dual role
## RELEASEx CHART

**Title—Running Time**
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### 1944-45

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| **Honeymoon Ahead**    |                        |         |      |      |
| **WARRNER BROTHERS**   |                       |         |      |      |

### 1945 Features

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| **Story**               |                        |         |      |      |
| **RIVER GANG**          | Jean-Brassil           | 10-2    | 9-21 | 503  |
|                        |                       |         |      |      |
| **Warner Brothers**     |                        |         |      |      |

### 1945-46 Features

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The Most Complete Production News

### WARRNER BROTHERS

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| **Story**               |                        |         |      |      |

### 1945 Features

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| **REISSUES**           |                        |         |      |      |

### 1945-46 Features

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| **Story**               |                        |         |      |      |
EXPLOITATION PICTURE of the issue

‘CONFIDENTIAL AGENT’... The Two Looks Meet—And Kiss!

A happy bit of casting was conceived when Warner Brothers decided to mate, cinematically, the screen's two most fascinating "looks", Boyer and Bacall. These two people epitomize two striking contrasts in movie romantics — Boyer, the suave, slightly sad, woman-wilting look; Bacall, the sultry, sensual, insinuative look — and the combination stacks up as the brightest kind of marquee glitter. Toss in a few additional names like Katina Paxinou, Peter Lorre and George Coulouris, and the lustre becomes even brighter. For story, Confidential Agent tells a tale of international intrigue and violence penned by Graham Greene, who knows how to write such yarns. It has the anti-fascist flavor typical of Warner films in this vein. But the big exploitation news of this picture is that Boyer plus Bacall equals Boxoffice.

(Continued on Next Page)
1. With the Spanish Civil War at its height, Denard (Charles Boyer), an agent for the Republicans, meets Rose Cullen (Lauren Bacall) in an English port, while en route to prevent her father from selling coal to the Fascists.

2. Missing their train to London, Denard and Rose hire a car, get stalled in a roadhouse run by Captain Currie (George Coulouris), who knows Rose, but whom Denard recognizes as an enemy agent.

3. Slipping away, Denard is headed off by Licata (Victor Francen), a Fascist operative, Rose and Capt. Currie, takes a beating from Licata's chauffeur before escaping to London.

4. In a London hotel run by Mrs. Melandez (Katina Paxinou), Denard makes friends with Else (Wanda Hendrix) a young servant, who warns him that Mrs. Melandez and a certain Contreras are after him. Mrs. Melandez learns of the warning and forces Else into a fatal fall.

5. Suspected of Else's murder, Denard is apprehended but escapes from detectives and corners Contreras (Peter Lorre). He is saved the bother of avenging the child's murder when Contreras dies of a heart attack. Mrs. Melandez also takes her life by drinking poison.

6. Rose takes Denard to Neil Forbes (John Warburton), her father's partner and her ardent admirer, who informs Denard that the Fascists will not get the coal. He arranges Denard's passage to Spain on a tramp steamer. Aboard he finds Rose is going with him.
MONTAGE SAYS COLUMBIA SELLS ON 'PAST PERFORMANCE'

(Continued from Page 6)

While Montague proved to be a staunch witness for the most part, his tenure on the stand provided the occasion for one of the most serious blunders by the defense during the trial. Attorney Frohlich introduced a list of first-run theatres in the nation’s largest cities and in examining the exhibit, Warners’ Proskauer discovered that Detroit was listed as a “closed town”. He quickly brought this discrepancy to the attention of the Court, but Montague and Columbia’s counsel seemed ready to admit that where affiliated circuits control all the first-runs in a city it should be regarded as a closed town. It was apparent that this caused great dismay at the defense table and other counsel joined Proskauer in insisting upon correcting the exhibit. It was withdrawn for correction by Columbia.

Later, when Wright sought to cross-examine Montague on this point, the Court ruled that he could not force the admission of an exhibit by the other side.

Wright questioned the Columbia executive on block booking, asking if it were not true that in blind selling the exhibitor has no guarantee even as to the number of pictures he will receive. The reply was again that Columbia sells on “past performance”. When Montague referred to adjustments as a means of correcting failures to deliver the quality expected by the exhibitor, Wright retorted, “Yes, but when you give an exhibitor a reduction you don’t hesitate to wave the contract in his face and let him know you are doing him a big favor”.

Queries On C-R

As an example of favoritism to affiliated circuits, the Government attorney referred to a Columbia deal with the Sparks (Paramount) chain which provided simply that the circuit had the privilege of playing pictures at engagements in 40-odd towns within a 10 month period. Wright observed that Columbia could not allow any opposition theatres to run the pictures until the Sparks circuit finished its runs.

Montague had been questioned by Wright on the formation of Confidential Reports, Inc. in an effort to show this checking service is a means for the distributors to exchange data on exhibitors’ receipts. Under re-direct examination by Whitney North Seymour, counsel for Paramount, Montague declared that Confidential Reports was organized as the result of fraud by certain exhibitors in bribing checkers of the Ross Federal Service.

The one independent exhibitor witness called by the defense was Morton G. Thalheimer, operator of 29 theatres in the vicinity of Richmond, Virginia, who voiced his satisfaction with the defendants as sellers of film and as theatre competitors. Wright sought to discredit his testimony by revealing that one E. H. Bryant, a former employee of his, had formed the Willow Corporation and started the construction of a theatre with Loew hacking in one of Thalheimer’s towns.

Wright: “And you knew, did you not, that the Willow Corporation was being backed by Loew’s and Wilmer & Vincent, isn’t that right?”

Thalheimer: “Yes, I knew that eventually.”

Ought Off Loew’s

Wright: “As a matter of fact, you had consultation with representatives of Loew’s, Inc. and Wilmer & Vincent about the threatened invasion of your suburban territory here; do you recall that?”

Thalheimer: “Yes, I had several talks with their representatives.”

Wright: “And the upshot of those talks was that you aid them both a substantial sum of money, isn’t that right?”

Thalheimer: “The upshot of these talks was that we ought the assets of the Willow Corporation...for the sum of money they had invested in it, which was something under $14,000.”

Wright: “And after you made those payments then the theatre construction ceased and that theatre was only half completed.”

Thalheimer: “That is right.”

William A. Seully, vice-president and general sales manager of Universal, supported the block booking system as desired by exhibitors, who “want to be sure of a consistent flow of product”. Direct examination by Edward C. Rafferty took Seully through Universal’s difficulties with independent buying combines which refuse to buy the product because of terms asked by the distributor.

Percentages Vary

Under cross-examination by Wright, Seully was forced to admit that independents do not always obtain the same terms given affiliated theatres. Pinning the Universal sales chief down to a specific case, Wright compared the revenue obtained by Universal for exhibitions of “Christmas Holiday” from two Philadelphia independents and from four Warner houses. The independents, the Ambassador and Colonial Theatres, paid $321.69 and $550.41, respectively, for the picture, while the four Warner theatres, the Model, Oxford, Sedgwick and Liberty, paid $137.50, $183.69, $100 and $137.50, respectively, for “Christmas Holiday”. Asked if he could determine by these figures which theatres played the picture on percentage and which on flat rental, Seully stated that the independent runs were on percentage, while the Warner houses, with the possible exception of the Oxford, played on flat terms. Rafferty pointed out to the Court, however, that the theatres were not all the same size and that the figures, therefore, were not comparable.

Seully also admitted that top pictures for subsequents were sold at 35 percent, while in first-run houses the percentage figure often starts at 15 or 20 percent up to a sliding scale of 35 percent.

Paul N. Lazarus, head of United Artists contract department, told of his company’s policy of selling individual pictures and the nature of the distributing company’s contracts with the UA producers.

N. Peter Rathvon, chairman of the Board of RKO Radio Pictures, told a detailed story of his company’s financial structure and methods of operation.

Ben Kalmenson, Warner Bros. general sales manager, claimed that the exploitation of his company’s pictures in Warner first-run theatres was of value to all subsequent run exhibitors. He also asserted that the film department dealt at arm’s-length with the theatre department.

RKO’s general sales manager, Robert Mochrie, sought to disclaim the use of theatre operating costs as a basis for establishing film rentals, but Wright argued that the sliding scale idea itself was actually a series of “split figures” and must be based on operating costs.

Goldwyn Forced Sale

Mochrie had stated that Samuel Goldwyn and other independent producers for RKO had the right to approve contracts on their pictures. Pointing to the case of the Rialto Theatre, Atlanta, Georgia, Wright required Mochrie to admit that while RKO would never sell its product first-run to that independent against the Paramount opposition, Goldwyn forced the sale of his pictures to the house.

J. Noble Braden, Tribunal Vice-President of the American Arbitration Association, in charge of motion picture cases under the consent decree, was called by former Judge Proskauer to testify to the adequacy and efficiency of the arbitration system established by the decree under Judge Goddard. Mr. Braden explained the arbitration setup and quoted a series of figures which tended to show that most of the 416 cases before the boards were between independent exhibitors and that the awards were rather evenly divided.

OCTOBER 12, 1945
MONOGRAM presents

GALE STORM and PHIL REGAN

IN THE SCOTT R. DUNLAP PRODUCTION

SUNBONNET

with

GEORGE CLEVELAND - ALAN MOWBRAY
MINNA GOMBELL - EDNA M. HOLLAND
RAYMOND HATTON
“ENGAGING, COLORFUL, LIVELY... TOP DRAWER ATTRACTION.”
—Hollywood Reporter

“MEMORABLE MELODIES, AMUSING COMEDY, GREAT PRODUCTION.”
—Motion Picture Daily

“SURE TO CLICK! AMBITIOUS OFFERING, COLORFUL SPIRIT.”
—Film Daily

GIRLS MADE PASSES AT MEN WITH MUSTACHES

in those wonderful, wunderful days
when the Bowery belles and Broadway swells took merry Manhattan
on its gayest spree!

Produced by SCOTT R. DUNLAP
Directed by RALPH MURPHY
Screen Adaptation by Ralph Murphy and Richard A. Carroll
Original Story by Paul Gerard Smith and Bradford Ropes

Sparkling with GUS EDWARDS’ Unforgettable Song Hits
"SPELLBOUND' BEST HitchCOck THRILLER SINcE REBECCA" — PM

(UNITED ARTISTS)

"...Secret recesses of the mind are explored with brilliant and terrifying effect in 'Spellbound'...Ben Hecht's crafty scenario and compelling performances by Ingrid Bergman and Gregory Peck...Masterful psychiatric thriller...Off the beaten track, but it is also irresistibly engrossing...Stamped with authority and artistry." BARNES, N. Y. HERALD TRIBUNE.

"...Based on the most unlikely theme any movie ever undertook...One long flight, hard-pressed escapes from police, from insanity or from pure vengeance...A murder mystery, one of the most absorbing and exciting ever seen on a screen...If you are going to see any picture at all in the next few months you will be doing yourself an injustice if you don't make it 'Spellbound.'" COOK, N. Y. WORLD-TELEGRAM.

"...Melodrama — good, mature, engrossing...Certainly the best job Hitchcock has done since 'Rebecca' which puts it in very high brackets indeed...There are flaws in it, but I didn't spot them until the show was over and then they didn't seem to matter...frank, unvarnished language...Miss Temple — she's superb is the leading role." CROWTHER, N. Y. TIMES.

"...Chuckly and demurely racy comedy...Miss Temple treats her old fans and perhaps a whole set of new ones to the most captivating role she has had since passing the point where brook and river met...One of those familiar but never quite believable suburban paeans of the 'Jane' variety." MCMANUS, PM.

"...To a gradually strengthening crescendo of audience hilarity, 'Kiss and Tell' stamps a seal of success on several things...You begin to feel a if you were watching an unusually entertaining, Hardy family picture which somehow got mixed up with a bed room farce and a gangster comedy...Tops in the laugh-till-you-scream Dept." WINSTEN, N. Y. POST.

(20TH CENTURY-FOX)

"AND THEN THERE WERE NONE' CAST AND DIRECTION LIFT COMI-THRILLER

"...Superbly matched cast and consummate direction distinguish a contrived melodrama...Rene Clair has staged it with an artful blend of humor and terror...Acting such as you will see only very rarely in a picture...The crescendo of suspicion, fear and violence builds steadily to an arresting climax...An excellent melodrama." BARNES, N. Y. HERALD TRIBUNE.

"...3½ Stars...Agatha Christie's melodramatic mystery thriller has been made into an entertaining film...Cast that has come right out of Hollywood's top drawer...Story is based on a tricky mystery." CAMERON, N. Y. DAILY NEWS.

"...Rene Clair has produced an exciting film and has directed a splendid cast in it with humor and a light macabre touch." CROWTHER, N. Y. TIMES.

"...Truly fine, 'And Then There Were None' has concentrated on the proper work of a mystery, aiming at nothing except frightening and confounding its audience...First to last, it never relents in its drive on the customer's movie nerves and it succeeds completely...in its limited objective." COOK, N. Y. WORLD TELEGRAM.

"...In addition to its inaccurate title 'And Then There Were None' has other faults which even its faultless cast can't seem to hide...Take its super-slick cast away, and I doubt seriously that the Roxy's 'And Then There Were None' would make the B Grade at the Rialto." MCMANUS, PM.

'THIS LOVE OF OURS' TEAR-JERKER IN OLD TRADITION — THIRER

(UNIVERSAL)

"...Romantic agony marathon played against an obligato of misunderstandings and cross-purposes...This film drama based on a Pirandello play only rarely develops a sincere approach...Has enough artificial emotional conflict for a ten-part radio serial which is much too much for a single motion picture." GUERNSEY, N. Y. HERALD TRIBUNE.

"...A good old-fashioned weepy melodrama...Script is pure tear-junker, concerned with events which couldn't possibly be real. But the scenarists have wrought logical explanations for all situations, and Mr. Dieterle has directed with quiet suspense and an artistic eye for detail." THIRER, N. Y. POST.

"...And then there's 'This Love of Ours' seems to be chiefly the result of concentrating principally the idea...That 'Love of Ours' seems to be to occupy the costly talents of Merle Oberon between headline quips and further to impress U. S. dimes with the sensation ally chiselled chin of Charles Korvin...However, it has som minor rewards," MCMANUS, PM.

"...A tragic romantic drama is about as captivating as a funers dirge, but it is excessively acted by Merle Oberon and Charles Korvin, once you accept the fact that their behavior is more juvenile than adult." PRYPTOR, N. Y. TIMES.

'FIRST YANK INTO TOKYO' JUST A 'B' THRILLER

(RKO)

"...Outmoded vehicle boosted back into the compelling timely chase." COOK, N. Y. WORLD TELEGRAM.

"...Very ordinary thriller...Device which will undoubtedly be employed on numerous leftover war films...Dramatic premise is false. Its elaboration is wearisome...On the whole, it is a phoney film...Gordon Douglas' direction has moments of excitement, but not enough to keep the show from being exceedingly fraudulent." BARNES, N. Y. HERALD TRIBUNE.

"...'First Yank Into Tokyo' makes a titular promise the picture never redeems...As a revelation of inside maneuverings of the atomic business, it's simply childish...Pretty much in the juvenile or B-thriller class." WINSTEN, N. Y. POST.

"...Race of Hollywood movies about the atomic bomb is on...Fishy little fiction about an uncommonly brave American who sneaks into Japan to help an American scientist escape from a prison camp." CROWTHER, N. Y. TIMES.
**B-O-N-D**

**R-U-L-L-E-T-I-N-S**

**VICTORY DRIVE PICKS UP SPEED**

The motion picture industry's Victory Loan Drive picked up speed as it went into its second week last Monday (5), according to the first weekly progress report issued by National Chairman S. H. Fabian, and the campaign now is moving along briskly on schedule in the battle of the bond drives.

"We are more optimistic than ever," Fabian stated. "Complete success, up to the previous standard of our bond drives, is assured."

Every division of the vast Victory Loan bond army is moving forward at a pace that compares favorably with previous campaigns, the report shows.

Distributor Chairman Charles M. Reagan, reporting on bond premiers and free movie days, was enthusiastic over the response in early runs in the West, where he stated, and indications are that the 4,800 bond premiers of the Seventh War Loan will be equalled, since almost that number already are pledged, while Free Movie Day participation will exceed the last campaign.

Fabian praised the cooperative efforts of the various branches of the film industry for the fine showing they are making in the final bond-selling drive.

Campaign Director Oscar Doob and Publicity Director Ray Beall report a record-breaking amount of exhibitor activity which is breaking front pages and getting much favorable publicity in newspapers and over the radio. Radio Chairman Carl Rigrod has added several network radio broadcasts to the list cooperating with the film industry's Victory Loan Drive.

**DOOB SEES 2,500,000 FREE ADMISSIONS**

No less than 2,500,000 free movie tickets will be given away by theatres during the Victory Loan drive, it was estimated by Campaign Director Oscar Doob following a tabulation of latest returns from the field indicating that theatre owners are making general, free-admission offers far beyond the limits set for bond premiers and Free Movie Days.

"Realizing that a tough job is ahead and that the public needs extra inducements and added bait for bond buying, hundreds of theatres are indicating that they will go farther than ever in drawing the public to the jobs that they have to sell—tickets to help the Victory Loan," said Doob.

For instance, Senn Lawler, public relations chairman in Kansas City wired yesterday that the C. A. Schultz and O. K. Massey, operating 60 theatres in small towns around Kansas City have directed all their managers to put on a Victory Bond Week and offer to the public free admissions for bonds purchased at the theatres or anywhere else in town.

In Buffalo, the Shea theatres opened the drive with a Free Movie Day.

Bond premiers, in theatres having some 2,000,000 seats, will involve the giving of free admissions to at least 1,000,000 persons. Free Movie Day (Dec. 7) will mean another 750,000 seats occupied by bond-customers instead of cash-customers. Special events in which tickets play a part will account for another 250,000 cuf-fonseats.

**$2,000,000 GOAL SET BY FOX, ST. LOU**

ST. LOUIS.—A goal of $2,000,000 in Victory Bond sales, a coast of more than 50% over the Seventh War Loan figure, has been announced by Fanchon & Marco's 5,000-seat Fox Theatre, managed by Tony Peluso. This house again will be issuing agency for American Legion posts and auxiliaries of the 11th and 12th districts. Plans call for a special midnight Victory Loan bond show with a stage spectacle produced by Legion posts.

**CONN. 100% FOR FREE MOVIE DAY**

NEW HAVEN.—L. J. Hoffman and Harry Shaw, exhibitor observers for Connecticut in the Victory Loan campaign, report the theatres of this state 100% pledged to participate in Free Movie Day. Distributor co-chairmen Carl Gei and Barney Tikin and booking chairman Larry Germaine also report 75 cities in Connecticut show bond drives already lined up publicity chairman Lew Brown is now working on a Yale- armouth football game promotion.

**PREEM SEATS NAMED FOR SERVICEMEN**

BROOKINGS, S. DAK.—Leo Peterson, operator of theatres here, has hit upon a novel idea in connection with his bond warfare. He plans to have every theatre seat named after a boy in the armed forces. Public will be asked to buy a seat by signing a bond for the boy of their choice. A scroll with the boy's name on it will be given each bond buyer to keep as a memento of the Victory Loan Jamboree.

**QUEEN CONTESTS SPREAD OVER U. S.**

The Victory Queen Contest, originally introduced by the West Coast area as a bond-selling stimulant in the Victory Loan Drive, has proved such a result-getter that the same idea is now being used in more than 30 states, according to the latest count.

In all cases, the requirement for casting a vote is the purchase of at least a $25 Victory Bond, while in most cases $5,000 in bond sales is necessary to qualify a girl as a contestant.

With some easing of newspaper space restrictions, the contests have been able to obtain plenty of publicity and other cooperation from the press, as well as assists from the radio.

And now, for the first time in the city's history, all three daily papers have combined to carry the Victory Queen Contest. Every important newspaper in the state of Washington also is tied in with the plan, assuring complete state-wide coverage.

The stunt also has been endorsed by the Oregon Newspaper Publishers Association, which is giving the bond-selling campaign full support.

San Francisco's interest in the contest is running so high that the Civic Auditorium has been obtained for the finals, at which time another huge bond rally will take place.

On the basis of bonds purchased by the public to vote for their favorite queen, Utah expects a new record in bond-sales for this drive. Every county in the state has an entry in the contest.

Queen for a Day contests, patterned after the Mutual Network broadcast, also are being adopted in numerous communities.

**MAYORS' MILKING CONTEST**

ROCK ISLAND, ILL.—The Mayors of Rock Island and Moline are going all-out for the success of the Victory Loan Drive by taking part in a Cow Milking Contest that will be the highlight of the Victory Show being staged here November 15.

Another feature of the bond-selling show will be a Queen for a Day contest.

**FORD TO MEMPHIS BOND WINNER**

Memphis exhibitor and distributor committee for the Victory Loan Campaign has completed arrangements whereby all theatres in the city act as a unit for the distribution of special tickets for each $25 bond-sale.

By arrangement with the local Ford dealer, one of the new Fords will be given away to the winning ticket to be drawn Dec. 8, at noon in the downtown Court Square. Nine other prizes will be given away at the same drawing.

The committee handling this tieup consists of Tom W. Young of 20th Century-Fox, Ed Sapingsley of Malco Theatres, David Flexer of the Ritz and Peabody Theatres, and Cecil E. Vogel of Loew's Palace.

**NEWSPAPER SLOGANS AID DRIVE**

Cooperation of newspapers with motion picture theatres in the Victory Loan Drive is indicated in a checkup made by Ray Beall, national publicity director, showing that no less than 380 newspapers throughout the country already are using slogans urging readers to buy Victory Bonds at their local theatres.

In New York, the Daily Mirror is running slogans regularly on its amusement pages.

As the Victory Loan Drive got under way, Greer Garson sells Mrs. Eleanor Roosevelt a $200 Roosevelt Memorial Bond, issued in memory of our late President, at a New York theatre.
10,000 for the VICTORY

SOCK!

PARADES
RY LOAN!

in your town
The spotlight is
On your theatre—
The final campaign
Is the one they’ll remember!
More parades! More stunts!
More flag-waving! It’s patriotic—
And it’s smart to earn the respect
Of your fellow citizens.
Wind up your war effort
Is a blaze of action!
BROADWAY NEWSREEL

B-O-N-D
B-U-L-L-E-T-I-N-S

FERRIES BALLHOO DRIVE

Breaking a tradition of more than 100 years, the Staten Island ferries in New York will permit the advertising of Victory Loan posters and talent in conjunction with a special Victory Bond show to be held at Fabian's St. George Theatre. Commissioner John M. McGrath and Department Head Mason, A. H. Boylan of the Department of Marine and Aviation of the City of New York approved the tieup suggested by Louis Goldberg, division manager for the Fabian circuit, and Lt. Larry Cowen, director of publicity for the fleet.

Each boat will carry a 50-ft. banner on her port and starboard side. Members of the AVWS, under the command of Mrs. H. T. Cowling, will solicit bond sales for the show on the ferries day and night. There will be bonuses on all ferries with appropriate signs decorating the booths. Loud speakers will be placed in both New York and Staten Island terminals.

There are eight ferries and official figures reveal a weekly passenger total of 250,000. Talent from Halloran General Hospital will entertain at peak hours on the ferry boats from now until the end of the drive.

GRID GAME TO SELL 20,000 BONDS

One of the biggest bond-selling activities of the Victory Loan Drive in Denver will be a big football game on November 25 with admission restricted to bond-buyers. A sale of 20,000 "E" bonds is indicated for the event.

SPRINGFIELD OFFERS SEASON PASSES

Working in cooperation with school authorities, Springfield, Ill., theatres are offering season passes to the first ten students of the County Schools and the first ten from the City School as judged by their bond-selling results.

Other students who make a good showing in the contest will be given a free show.

The Orpheum has set two bond shows, while the Lincoln, Roxy and Senate each have one scheduled.

THEATRES GIVING AWAY 1946 FORD

Ten Tri-States Theatres in Des Moines have obtained a new 1946 Ford sedan which will be awarded to some lucky purchaser of a Victory Bond in the current drive.

In Davenport, a sensational bond auction will be held in the Capitol Theatre on December 6, where a Farmall tractor, a commercial jeep and many home appliances such as refrigerators, stoves, radios, washing machines, etc., will go to highest bidders in terms of bond purchases.

ALARM CLOCKS RING BOND BELL

W. S. Canning, Empire Theatre, Fall River, Mass., made fast sales of 25 Roosevelt Memorial Bonds by offering free an alarm clock retailing at $6 to each of the purchasers. The clocks were promoted from a jewelry firm.

Canning also sold a "big hit of $1,000 bonds, as well as one for $25,000, by offering the buyers a chance to spend a day as guest of Commodore Dixie Kiefer at Quonset Air Base. Offer was made through an Empire Theatre newspaper ad and brought quick response.

D. C. SETS BIG BOND EVENTS

WASHINGTON, D. C.—Arrangements have been completed for the first three of the series of big theatrical events planned for the Victory Loan Drive.

At the Little Theatre, on Nov. 13, "The Adventures of Colonel Blimp" will be presented as a bond premiere.

Next Thursday (15) the National Symphony Orchestra will give a Victory Bond concert in Constitution Hall, with John Charles Thomas as guest soloist and Dr. Hans Kindler conducting. On November 20, the RKO Keith Theatre will give a bond premiere of "The Spanish Main."

UTAH GOVERNOR NAMES PREM DAY

Gov. Herbert B. Maw of Utah proclaimed Nov. 29 Motion Picture Theatre Bond Premiere Day. John Rugar, state exhibitor chairman, was instrumental in effecting the gubernatorial proclamation which urges all Utah theatre-goers to make every effort to visit these movies free of charge through bond purchases on that day.

$75,000,000 PLEDGED BY SOUTHERN CALIFORNIA

Gus Metzger, exhibitor chairman for Southern California in the Victory Loan Drive, is so encouraged by first week results that he has sent National Chairman S. H. Fabian a pledge to sell $75,000,000 in "E" bonds during the present campaign. This will exceed all previous drives.

Big star names must again be credited with breaking records at several of New York's first-run spots but business in general took a spurt last week due to the throngs on Broadway on Election Day and the preceding day when schools were closed. At the Astor, the Ingrid Bergman-Gregory Peck combination took in close to a $60,000 gross for its initial week — an all-time high for a picture with only eight showings a day at this house. The opening day also broke the previous record held by Danny Kaye's "Wonder Man," the attraction which just closed a tremendously-successful run at the Paramount. The Paramount is also breaking records but in this case, the magnet is the annual personal appearance of Frank Sinatra who heads the stage show in connection with "Hold That Blonde." This combination, which followed the nine-week engagement of "Duffy's Tavern" — a run surpassed only by "Going My Way" and "Lady in the Dark" — marks the 19th anniversary of the theatre with the Eddie Bracken picture the 67th to play the Paramount since it opened in November 1926. The four-starred "Week-End at the Waldorf," now in its sixth week at the Radio City Music Hall, set a new record for M-G-M at the world's largest theatre by going beyond the 500,000 mark both in box-office and attendance figures in its first four weeks.

Bigest of the other new films is "Spanish Main," which opened on Reception Day and rolled up the highest single day's gross since the Palace adopted its present first-run policy in August 1943.

The previous attraction, "First Yank in Tokyo," played only a week and six days to disappointing business... Both starting third weeks and holding up to excellent business are "Kiss and Tell," with Les Brown and his Orchestra and Henny Youngman on the Capitol stage, and "And Then There Were None," with a stage show headed by "Mr. District Attorney" radio program. The Shirley Temple picture, one of the rare Columbia bookings at this Loew house, will be succeeded late in November by "Yolanda and the Thief" while "The Dolly Sisters" is expected to open at the Roxy for Thanksgiving. Another strong newcomer, now in its second week at the Criterion, is "The Merry Widow," which will continue until M-G-M's foreign-made "The Last Champion" breaks the week of November 19th... Best among the long-stayers is "Love Letters," still drawing crowds in its 11th week at the Rivoli where no date has yet been set for "The Lost Week-End," the succeeding attraction. "Rhapsody in Blue," now in its 20th week at the Hollywood, will remain one more week and be succeeded by the long-awaited "Saratoga Trunk" on November 21st.

In addition to "Spellbound," three other United Artists releases are current on Broadway. They are "Story of G. I. Joe," now in its sixth week at the Globe where it has been very steady, "Blithe Spirit," now in its fifth and last week at the Winter Garden, where it opened big but dropped to only mild returns recently, and "Paris—Underground," in its third week of moderate business at the Gotham. Another U.A. British release, "Johnny in the Clouds," opens at the Winter Garden on November 15th and "Captain Kidd" also U.A., is penciled in to follow "G. I. Joe," but the Gotham's next attraction will be Republic's "Monte Carlo," the company's first booking since "Flame of the Barbary Coast"... At the Victoria, the WB reissue of "It All Came True" made a new third-week figure and will stay one more before changing to "Danger Signal" on November 15th. With "Confidential Agent" and "Saratoga Trunk," this will give Warners three first-run attractions on Broadway... After several months of subsequent-runs, Loew's State has had two profitable first-runs in a row. "M-G-M's Dangerous," and the current Universal picture, "That Night with You." This company also has a third on Broadway, "Strange Confession" at the horror-house, the Rialto.

FILM BULLETIN
Snyder asked the industry to consider further cooperation during the reconversion period and announced the appointment of Frank L. McNamara, Philadelphia exhibitor, as special consultant for the industry in the OWMM office.

Lazarus Back with UA

Paul N. Lazarus, Jr., who left his post as director of advertising and publicity for United Artists to enter the service in April, 1944, resumed that position last week. Barry Buchanan, appointed last Lazarus' position, was director of public relations with headquarters at UA's Hollywood office, a new executive post with the company assertedly in line with the company's expanded activities and producer services.

Lazarus commented Buchanan, who leaves for the West coast this week, on the handling of the ad-publicity department at a meeting attended by the company's ad-pub staff.

Yamins Appeal Dismissed

In a decision holding that an independent producer is not subject to arbitration proceedings under the consent decree, the Arbitration Appeal Board sustained the award of a Boston Arbitration Board ruling dismissing Nathan Yamins', Mass. exhibitor, complaint against RKO for refusing to license his Empire Theatre in Fall River.

In the original complaint, Yamins demanded that RKO license the International production, "It's a Pleasure," for his Empire instead of the Durfee, another Yamins theatre in Fall River. RKO refused, asserting that it would license the picture only in the Durfee, a larger house, because financial returns would be higher in the latter theatre.

When the Boston tribunal dismissed the complaint, Yamins appealed to the higher board, in an attempt to determine the rights of an exhibitor under Section 6 of the decree, declaring that his ownership of both theatres gave him the right to determine where the picture should play. The Appeal Board, however, refused to rule on this point, and concluded that since "It's a Pleasure" was not produced by RKO, but rather by International, and that the former, as distributor, had not the final word in the matter, an award under Section 6 could not be made since he producer was not bound by the decree, being an independent, and could not be bound by an award.

MICH. ALLIED HOLDS MEET

The 26th annual convention of Allied Theatres of Michigan, representing the initial post-war meeting of exhibitors in the state, ended last week in Detroit with a banquet attended by executives from all branches of the industry, which followed a closed meeting on the last day of the three-day confab. Members of the closed session heard Kim Sigler, special prosecuting attorney for Michigan, discuss the N. Y. anti-trust suit, while other topics included the Allied Caravan, 16mm. competition and a number of other wartime issues.

The convention was opened by president Ray Branch with a Victory Loan luncheon, and on the following day heard talks by Claude Lee, Paramount public relations director and Leon Bamberger, RKO sales promotion manager, among others. Paramount hosted a cocktail party Tuesday evening, while 20th Century-Fox did the honors the following afternoon.

UNIVERSAL, RANK IN DISTRIB DEALS

Universal and J. Arthur Rank closed a deal last fortnight for the former to distribute some British films produced by Rank. It was announced jointly, while Universal product will continue to be distributed in Great Britain by Rank's General Film Distributors under a long-term extension of their joint agreement due to expire this year. Universal's distribution of Rank's product includes United States and South America. Rank already has a distribution deal with United Artists for a number of his pictures.

The Universal-Rank combo was cemented further last week by disclosure of a joint agreement to launch a new world-wide company in the 16mm. field. The announcement was made jointly by F. S. Idelman, general president and Rank. The new company will distribute and promote 16mm. films in all languages for educational, religious, scientific and non-theatrical purposes. The deal is on a global basis for the exception of the U.S., United Kingdom and Canada, excepted because of prior commitments.

MEMOS

Warner Bros. application for reaffiliation with the MPPDA, submitted last week, was expected to be accepted at the next regular quarterly board of directors' meeting of MPPDA next month. The announcement of Warners desire to rejoin the group was made jointly by H. M. and J. L. Warner last Wednesday (8) and stated that the reaffiliation would include "its participation in all phases" both in New York and Hollywood. Warners resigned from the organization last December and resignation became effective June 1. Eric A. Johnston, MPPDA prexy, had previously announced that he intended to get Warners and United Artists to return. However, UA spokesmen declared that their organizational setup is more adaptable to SIMPP membership and the company was expected to remain in the latter group.

Associated Theatre Owners of Indiana, holding its fall meeting in Indianapolis last week, went on record as recommending the abandonment of theatre collections "when patrons are trapped in their seats." It also opposed WAC and other groups' pledges "of our theatres for fund-raising purposes without our consent," but urged the use of screens to support "all proper movements for the good of the people," Truman Rensbusch succeeded Roy Harrold as president. Maurice Rubin was named vice-president and Marc Wolf, treasurer, in the organization's elections.

Two suits were filed by distributors against New England exhibitors in Federal Court charging conspiracy to falsify percentage returns. The first was brought by Loew's, Paramount, Warners, Columbia, UA and Universal against Michael J. Daly, operating the Plainfield Theatre, Plainfield, Conn. The second was brought by Paramount, Loew's, RKO-Radio, Warners and 20th Century-Fox against William Deitch and West Warwick Theatres, Inc., West Warwick, R. I. In both cases, in addition to damages, plaintiffs asked that the court restrain defendants from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or altering their reconciliations from destroying or alter
The Year's **TOP** Song Hit...
The Screen's **TOP** Entertainer...
The Season's **TOP** Music and Action Hit!

"Don't Fence Me In"

ROY ROGERS
KING OF THE COWBOYS

TRIGGER
THE SMARTEST HORSE IN THE MOVIES

Featuring

GEORGE "GABBY" HAYES
and DALE EVANS with
ROBERT LIVINGSTON • MORONI OLSEN • MARC LAWRENCE
LUCILLE GLEASON

and BOB NOLAN and THE SONS OF THE PIONEERS

Directed by JOHN ENGLISH
Original Screen Play by DORRELL McGOWAN
and STUART E. McGOWAN
Additional Dialogue by JOHN K. BUTLER

A Republic Picture
VERDICT OR DECREES?

"...The question of whether a final verdict or a decree is better for independent exhibitors is a moot one. But, this much is certain: If a new decree can possibly be devised to satisfy the Government and the independent exhibitors, it will have to stem from a fair, open-minded attitude on the part of the film companies...If the majors turn their backs, or give too little too late, they will commit the industry to eternal civil war."

From Editorial by MO WAX, Page 7
MRS. LEO PACKS A BUNDLE!

DEE-LICIOUS!
Everybody wanted a second helping of Hargrove. They'll like this even better. Robert Walker clicks again and Keenan Wynn takes another step towards stardom.

DEE-LOVELY!
The folks liked the romantic team from "Our Vines Have Tender Grapes" so now you'll see James Craig and Frances Gifford in a new and exciting love story.
DEE-LUXE!
The screen's next big
Technicolor musical extravaganza!
Fred Astaire and Lucille Bremer
(of "Meet Me In St. Louis") a team of
dancing lovers in a magical
musical to thrill the fans.

DEE-LIGHTFUL!
What a joy is this romance!
Two soldiers find a letter and
trace the girl who wrote it!
A howling delight, full of surprises.
Marsha Hunt, John Carroll
and Hume Cronyn are swell!

DEE-LUSCIOUS!
At last! Robert Donat, the
beloved Mr. Chips, returns to
the screen in another
heart-touching romance. The
beautiful girl is Deborah Kerr
and their story's a honey!

THANKS MOM!
"UM-M-M-M-M!"
Throughout November, with a Grand climax on Thanksgiving Day,
Urge your patrons to Buy Victory Bonds to show Their gratitude for the Safety of loved ones.
The public's heart is willing! Remind them day and night to say Thank God with a Victory Bond!

REMEMBER IN A MONTH OF
"THANK GOD, MY BOY IS SAFE!"

"THANK GOD, DADDY IS HOME!"

VICTORY BONDS ARE THANKSGIVING BONDS

Try radio publicity with the idea of buying a bond in thankfulness. Plant newspaper stories. Put the 40 x 60 in your lobby! Arrange for a prominent citizen and an unknown to buy Victory bonds in gratitude for their loved ones’ safety. Publicize their action. Find a family with several sons in service who will buy a Thanksgiving Bond for each one. Make November a Month of Thanksgiving.

NOVEMBER! THANKSGIVING VICTORY LOAN
"STAR IN THE NIGHT"

STARRING
J. CARROL NAISH
AND
DONALD WOODS - ROSINA GALLI - DICK ERDMAN

PRODUCED BY
GORDON HOLLINGSHEAD
DIRECTED BY
DON SIEGEL

New Warner Star!!!

THIS IS
“A SHORT THAT SHOULD BE BOOKED FOR THE NEXT 5 YEARS”
(FILM DAILY SAID IT)

FOR CHRISTMAS TIME AND FOR ANY TIME, IT IS
“ONE OF THE BEST OF THIS OR AN SEASON AND CERTAINLY DESERVES AN ACADEMY AWARD”
(SHOWMAN’S TRADE REVIEW SAID THIS)

WARNERS URGE YOU TO SCREEN IT FOR YOURSELF!

A Tender Two-Reel Story
VERDICT OR COMPROMISE

After only 20 court days of the monopoly suit that was estimated to last from three to six months, the United States of America vs. Paramount, et al., came to an end last Tuesday evening, November 20. Except for filing of final briefs and a hearing on them, the vital issue of theatre divorce has passed into the hands of the special statutory court composed of Circuit Judge Augustus N. Hand and District Judges John Bright and Henry W. Goddard.

The court fixed December 15 for presentation of the Government’s brief, January 7 for the defendants’ reply briefs and January 15 as the date for final oral argument on the briefs. In concluding the formal case, presiding Judge Hand complimented counsel for both sides for the expediting of a trial so intricate and voluminous.

Into the record, the Government entered a total of 476 exhibits and a modicum of oral testimony, while the eight defendants called a large number of witnesses and, in addition, offered many documents of their own. The aim of the Government’s case was to establish by the very records of the eight major distributors and the theatre affiliates of the Big Five a pattern of operation and cooperation among the defendants to bear out the charge that they exercise a degree of control over the industry in violation of the Sherman Act. Counsel for the defendants, at the outset, seemed inclined to attempt to convince the court that even the distribution and theatre departments of the individual companies were not closely linked in their operations, but they gradually drifted from that position and directed their evidence toward disproving the Government’s allegations of discrimination against independent exhibitors in favor of the various co-defendants.

Did the Government make out its case?

That question is being asked everywhere in the trade. An observer in the court practically every day since the trial opened on October 8 would find it difficult to give the answer with any degree of certainty, inasmuch as most of the punch in the Government’s case is hidden in the exhibits which the three jurists must examine to reach their verdict, while the defense case, on the other hand, was principally oral and, therefore, more obvious. However, it cannot be denied that assistant Attorney General Robert L. Wright scored many telling points in his cross-examination of witnesses and some significance also must be attached to the line of pertinent questions that came so frequently from the bench in the latter stages of the trial.

It would seem that the odds rest on the side of the Government and this opinion is based on the fact that Mr. Wright revealed only as much of his prima facie evidence as was required to refute the direct testimony of defense witnesses. The comparatively few disclosures he made of film deals highly favorable to affiliated chains and of discriminatory clearance and admission price conditions granted them as compared to terms exacted from independent opposition may be accepted as portents of the potential dynamite the court might discover in the unrevealed documents. These undoubtedly will be highlighted in the Government’s post-trial brief.

Inquiries have been made, also, about the refusal of the plaintiff to call any exhibitor witnesses to attest to these alleged discriminations. At the session on November 14, Judge Goddard asked Wright the point-

(Continued on Page 9)
"BRAVO MR. SHOWMAN!"

Your sale of Victory Bonds
May very well decide whether
This baby will be cannon-fodder in 1965
Or a happy citizen of a tranquil world.
The Victory Loan will soon be over.
Every "E" Bond helps cement the peace
And insures this baby's right to live!
Now is the crucial time to take stock!
Are you awake to your responsibility?
Turn on the heat in the remaining days!
It's never too late to do the right thing.
We can't let up! Let's finish the job!

VICTORY LOAN

War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.
ed question if any exhibitors have complained about film rentals and the Justice Department attorney emphatically replied that complaints are coming from "every independent exhibitor in the country!" As far as could be learned, Wright simply wished to avoid the necessity for placing any independent theatreman "on the spot." He is supremely confident that the documents prove the case.

In our last report on the monopoly suit we discussed the possibility of a new consent decree being recommended by the court. Since the close of the trial, speculation has been rife on that point. While there have been no specific references to such an outcome, the contingency cannot be discounted. It is conceivable that the court will recognize the inherent danger in large theatre circuits operated by the film companies, but will heed the claims of the Big Five defendants that they need first-run outlets to safeguard them against the possibility of being shut out by independent chains and booking combines. This type of argument might hardly prove to be tenable in the face of testimony of the Little Three that they have prospered without theatre affiliates. Nevertheless, the court may urge the litigants to seek to resolve the basic issue of divorcement or may recommend its own formula for partial divorcement.

This is pure editorial surmise, of course, but there is reason to entertain consideration of such an eventualty. There were definite indications throughout the trial that defense counsel held fond hopes of a modified decree resulting. While Mr. Wright has dropped no hint of the Government's present position, it is recalled that the Department of Justice sought to evolve a new decree for many months before and after the old one expired, but failed to obtain what it regarded as reasonable concessions from the defendants. In the earlier stages of the negotiations, it was likely that the Department would have accepted partial divorcement, among other trade practice reforms, but finding the film lawyers uncompromising, it resolved finally to test the issue of divorcement — complete divorcement. Now, any possibility of a solution short of a final legal decision based on the Sherman Act necessarily hinges on the Government's willingness to settle for something less than total divestiture of theatre holdings by the Big Five. In view of its earlier attitude and the fact that it has placed its case in the court record, the possibility that the Department of Justice might compromise cannot be precluded.

It may be that the Conference of Independent Exhibitors, meeting in Washington December 3, will explore the prospects of a new consent decree in the event that such a solution will be recommended by the court. Neither the CIE nor Allied has expressed recently any preference for a verdict or a decree, but we may assume that these organizations, representatives of the largest bodies of organized independent exhibitors, would not throw their weight against a settlement which reduced measurably the affiliated chain holdings of the Big Five and which gained relief for the independents from onerous trade practices. Possibly, the December 3rd meeting may result in formulation of a program which the Department of Justice might be able to use as a basis in writing a decree.

Some Allied leaders, we know, are convinced that a clear-cut decision on divorcement (and they, too, are confident that the Government will win) will resolve most of the inequities from which independent theatre owners suffer. They point to the long record of inadequate compromises by which efforts have been made to achieve some more equitable balance of power between the majors and the independents. There are others who say that the situation is different now and that this is the time to press the independents legitimate claims on the film companies when they face the prospect of being required to divest themselves of all their theatre holdings. Many practical theatremen agree with the latter opinion, seeing a golden opportunity to win needed reforms in a new consent decree.

The question of whether a final verdict or a decree is better for independent exhibitors is a moot one. But, this much is certain: If a new decree can possibly be devised to satisfy the Government and the independent exhibitors, it will have to stem from a fair, open-minded attitude on the part of the film companies (and their lawyers) not manifested in any prior negotiations. If a cure is to be found for the malady of strife that has gripped our business with increasing intensity over the past decade or more, the genetic causes must be cut from the industry body and that can be accomplished only by a willingness to recognize the basic inequalities in certain trade practices.

Should the majors have another opportunity to effect the removal of those malignant practices and they turn their backs, or give too little too late, they will commit the industry to eternal civil war.

MO WAX
'THE BELLS OF ST. MARY'S' CROSBY-BERGMAN-MCCAREY-BOXOFFICE!

RKO RADIO...1 Special

Rates • • • generally

RKO-Radio (Rainbow Productions) 135 minutes


Directed by Leo McCarey.

Another "Going My Way" in every respect, plus the marquee magnetism of Ingrid Bergman! "The Bells of St. Mary's" definitely will rive the sensational box-office grosses run up by that previous phenomenal success. Leo McCarey, reasuming his producer-director-writer role, has delivered another entertainment champion, patterned almost identically on its illustrious predecessor, that excises the same charm, good humor and warm simplicity. Bing Crosby again dons his clerical robes and straw hat to repeat the Father O'Malley role that won him an Oscar. Miss Bergman is his foil as the Mother Superior of St. Mary's Parochial School, uncooking a performance that matches Barry Fitzgerald's in the earlier picture—and she's prettier, too! Mr. McCarey's magic of weaving the characters and story into another eulogy to the human side of the Catholic church, poking good-natured fun and taking liberties with folk of the cloth, but never overstepping the bounds of good taste. Even the story is cut from the same cloth of the celebrated Father O'Malley goes about untangling twisted souls and situations and winds up getting hitching new school. There is nothing lavish about the production; it is straightforward, simple, honestly entertaining, dispensing good cheer, heart-throbbing, common-sense philosophy in perfectly balanced proportion.

Crosby's naturalness is again the most captivating quality of his performance. He sings several songs, some popular, some religious. The most effective number, however, is the little song, which Bing sings with a chorus of nuns. Miss Bergman is superb, brushing aside the handicap of a nun's robes to give a dedicatedly, yet virile, portrayal of a spiritual leader. One of the most amusing sequences in the film has Miss Bergman teaching a youngerster the manly art of self-defense — from a book written by James J. Corbett. Another highlight—and there are many of them—is the humorously touching version of the Christmas Story as presented by tots. McCarey's touch is evident everywhere, transforming even the most commonplace incidents into memorable scenes, and integrating the whole into a film that will delight every member of the family.

Bing Crosby, as Father O'Malley, comes to St. Mary's Parochial School as the new pastor and on his first day incurs the displeasure of the Mother Superior, Ingrid Bergman, by giving the children the day off. Despite differences, they become good friends and endeavor to obtain the new building adjoining the old school, Miss Bergman by prayers and Crosby by subtle action in convincing the owner, Henry Travers, that giving is good for the heart. When Miss Bergman has a fainting spell, the Father learns that she has tuberculosis in the early stages and must be sent to Arizona for a rest. She is unaware of the disease and Crosby is warned against telling her for fear it will affect her cure. Although he knows she will believe she is being relieved because of her differences, he arranges for her transfer. As she is about to leave, heartbroken, he is forced to tell her the truth, and, overjoyed, the Mother Superior determines to regain her health and return. A sub-plot has Joan Carroll, a student, reunited with her long-lost parents, Martha Sleeper and William Gargan, when Crosby brings them together.

BARN

'MG-M...1 Not Set

'THEY WERE EXPENDABLE' STIRRING, BUT OVERLONG SAGA OF PT BOATS

Rates • • • — where exploited and in action houses

M-G-M 133 minutes


Directed by John Ford.

Unfortunately, this is late in arriving. "They Were Expendable," taken from William L. White's best-seller of a couple years ago, is a valuable addition to World War II's archives, but its value at the boxoffice will be marked down considerably by its inordinate length and the dated quality of its subject matter. Although this is the first feature to treat extensively of the motor torpedo "devil boats" which harassed the enemy in the Philippine waters, the settings, the dialogue, the sound and the fury are all familiar. To a war film-sated public, these factors will be old stuff, despite their reality and general excellence of production, and since there is no story in the dramatic sense, but only an episodic account of the fortunes and mishaps befalling a PT squadron during the war, the Philippines' China interest will waver increasingly as the film nears its protracted end. An important feature from the usual the tasteful portrayal of a romance between an Army nurse, played by Donna Reed and a PT boat skipper, John Wayne, which, far from slowing up the proceedings, perk up interest and injects a warm quality so sorely needed in films of this sort. The high point in the story comes when the squadron is ordered to deliver a general (obviously MacArthur), his family and an Admiral to a point whence they can be flown to Australia. A number of other sequences abound in the comedy and human interest, but they are spread out over such a lengthy course that their effect is dissipated and much of the same repetitions. The return of Commander Robert Montgomery, U. S. N. R., to the screen in a role for which he was made and is cause for rejoicing, as is the return of Captain John Ford, U. S. N. R., to his directorial job. Capt. Ford handles the episodes in masterful manner, and as producer, is unstinting in his efforts to make this a big production in every sense of the word. Unfortunately, he has attempted to cram in much, too much material on a subject undoubtedly close to his heart, with the net result defeating the original purpose—to entertain as well as document. Montgomery, looking older and grimmer, is brilliant as the commander of the motor boat squadron. The story is strong enough to give John Wayne, contribute sterling performances. Beginning with the evening before Pearl Harbor, the story traces the stormy career of Motor Torpedo Boat Squadron 3, under the command of Lt. John Brickley (Robert Montgomery). First used as a messenger boat in PT-98, there is an opportunity to prove their fighting worth when they sneak through Jap-infested waters to sink a cruiser. They continue to upstage Lt. Brickley's contention that they are a formidable weapon of war as their forays account for numerous enemy casualties. Hurt, on one of these missions, Lt. "Rusty" Ryan (John Wayne) goes to a hospital at Corregidor where he meets Sandy Davyas (Donna Reed) an Army nurse, and they fall in love. The squadron gets its most important assignment — to evacuate a top general and an admiral to a point where they can be taken to Australia. The two, reduced to four boats, loses two more on the trip, but delivers the brass. Assigned to knock off another Jap cruiser, Ryan loses his boat after the successful mission to a Jap plane while Brickley beaches his crippled boat and it is taken over by the Army for inland lake detail. The crews are dispersed some going to fight with the Army or as guerilla bands, while Brickley and Ryan are flown back to the States aid in the development of the proven fighting boat.

BARN

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BOX OFFICE RATING: • Poor • • Average • • Good • • • Excellent

FILM BULLETIN
M-G-M...1 in 14th Block (Total 5)

WHAT NEXT, CORPORAL HARGROVE? AMUSING SEQUEL
Rates 888 except in action spots
M-G-M
95 minutes
Directed by Richard Thorpe.

This sequel to "See Here, Private Hargrove" is another laugh-provoking and amusing episode in the lives of the blundering Hargrove and his scheming pal, Mulvehill. Its box office value will profit by Robert Walker's greatly increased popularity. The fact that "What Next, Corporal Hargrove?" has a war background should not affect business adversely, since there is the actual fighting and the soldiers and their officers are both painted with a satirical brush. Taking place during the liberation of France, "Hargrove" is steeped in the grim reality of war and Director Richard Thorpe has discarded drama and even humor in favor of hilarious slapstick comedy. The two central characters are both engagingly and delightfully portrayed by Robert Walker and Keenan Wynn, and their amusing mishaps and misadventures don't pull through 95 minutes with only the barest plot outline. The dialogue also is well-written and extremely humorous throughout. At a New York preview the teen-age patrons, and some of their elders as well, found it highly entertaining.

The story begins with the Hargroves moving forward "somewhere in France." Robert Walker, recently promoted to corporal, gets his truck stuck in the mud to the disgust of Chill Wills, his sergeant. Later, Walker decides on a short cut to catch up with his unit and the truck winds up at a French village where the mayor, Hugo Haas, and the townspeople hail him and his men as conquering heroes. Back in his own battery, Walker is "busted" to private, but becomes one of his friendly relations with Haas and his pretty daughter, Jean Porter, who is assigned to cement Allied relations in the town. While Walker unwillingly becomes more involved with Miss Porter, Wynn tries to hoodwink the townspeople. Later, en route to a supply depot, Walker and Wynn find themselves in Paris by mistake and the latter grabs this opportunity to dig for a buried cache of watches some Frenchman had sold him. Arrested and jailed for digging in the cellar, Wynn realizes that he was swindled, but continues his scheming. He next intercedes with the chaplain to get Walker and himself out of jail because of the former's great love for Miss Porter, but when the hoax is discovered, they are ordered back to their battery. Walker, who had no romantic attachment for Miss Porter, breaks his friendship with Wynn, but when the latter is missing, he and Wills both go in search of him. They find Wynn drunk and race him back to the battery just before the unit moves ahead — and Walker's truck again gets stuck in a ditch.

Robert Walker's shy air of bewilderment and Keenan Wynn's smooth-talking methods are nicely contrasted to get the maximum of laughs and their portrayals dominate every scene. Chill Wills also repeats his role of the exasperated Sergeant Cramp in an expert comedy performance. Jean Porter over-acts in the only feminine role of a flirtatious French girl and most of the others do little more than fill in the background.

WARNER BROS...2 December Releases

DANGER SIGNAL TAUT, EXCITING MELODRAMA IS A 'SLEEPER'
Rates 888 as dualler; slightly more if exploited in action spots
Warner Bros.
78 minutes
Faye Emerson, Zachary Scott, Bruce Bennett, Rosemary DeCamp, Dick Erdman, Mona Freeman, John Ridgely, Mary Servoss, Addison Richards, Joyce Compton, Virginia Sale.
Directed by Robert Florey.

This taut, interest-holding melodrama is a "sleeper." Produced on a modest budget, it is an excellent dueller for better class spots and offers exploitable angles for single bill in action spots. In many respects, particularly for its compact, suspenseful plot, it is an entertainment match for the same company's "Mildred Pierce," even though it lacks the latter's strength in value. Based on a novel by Phyllis Bottome, this murder melodrama has believable characters, a story that builds steadily in suspense under Robert Florey's expert direction and just enough psychological undertones to keep it within the understanding to the average movie-goer. Only the central character seems dragged in to furnish a satisfying ending. Not a high-budget picture, but a capable job in every department.

Zachary Scott, a smooth-talking sophisticate who has murdered another man's wife, evades the police and rides to California. On the way he is claimed by Faye Emerson, a hard-working public stenographer. Scott first impresses Miss Emerson as a sympathetic soul who, he realises, has had little time for social life, falls in love with him. But, when Scott learns that her younger sister, Mona Freeman, is in love with him, he makes her his wife. He tells his attention to her. In an effort to save the younger girl from this irresponsible woman, Miss Emerson gets the idea of poisoning Scott. Using her friend and client, Rosemary DeCamp, a psychiatrist, as a ruse, Miss Emerson lures Scott to the former's beach home and then pretends to try to win him back. Although she actually lacks the courage to use the poison, Miss Emerson frightens Scott until he runs from the house and meets John Ridgely, husband of the woman he had murdered. In fleeing from Ridgely, Scott trips and falls over the cliff into the sea.

Zachary Scott, fast becoming famous for his performances in "Mildred Pierce," shows a better performance than he did in a similar part in "Mildred Pierce." Faye Emerson, who is cast as Scott's wife, has added to her slim, but it has not cheapened her appearance, is attractive and convincing as the hard-working public stenographer. Bruce Bennett is well-cast as a shy, sensitive man who finally manages to declare his love and Rosemary DeCamp as a helpful psychiatrist, Mary Servoss and Mona Freeman also do good work.

TOO YOUNG TO KNOW WILL BE ENJOYED BY FEMININE TRADE
Rates 888 generally; less in action houses
Warner Bros.
86 minutes
Directed by Frederick de Cordova.

The women, particularly, will enjoy this romantic-drama of a young couple whose marriage goes on the rocks because they lack the maturity to understand each other. Their vicissitudes and how they are eventually reconciled by love for their child is cut from a pattern of movie fare designed to win the hearts, and a tear or two, of the homey folks, meaning that the best returns should be garnered in naborhood and small town situations. Not so good for action spots. The production values are modest, but the performances are first rate. Robert Hutton, essaying his first serious role, lends a creditable note of sincerity to the part of the husband, who is a young man. Joan Leslie is appealing as the wife. Harry Davenport is the kindly old judge who sets the youngsters right and, as usual, steals the show. Dolores Moran, a very warm-looking blonde, is outstanding in the early scenes, while Rosemary DeCamp and Arthur Shields play Hutton's parents like they are.

The story opens with Hutton, a flier in India, meeting Doctor Moran, the young friend of his divorced wife, from whom he learns that he is the father of a son and that the child was given away for adoption after he entered the service. In flash-back, he recalls his whirlwind courtship of Joan Leslie when they were youngsters and their marriage after two weeks. His desire for a quiet home like his parents have and her urge for a theatrical career clash, so they break up and are divorced. He enters the service, and since the child is to become a mother. Granted a leave, he returns to the U.S. and enlists the aid of Judge Davenport to recover his son from the foster parents. Davenport hears the stories of both Hutton and Joan, and also learns that the child is in a happy home. Hutton finally is convinced that Joan could not keep the child and promises to make no other effort to get the boy. He realizes, too, that he was at fault in his marital troubles and that he still loves Joan. They are reunited and the kindly old judge persuades the foster parents to return the child to them.
The page contains reviews and ratings for films. Here is a summary of the content:

- **'SAN ANTONIO' RIP-ROARING, TECHNICOLOR SUPER-WESTERN**
  - Warner Bros.
  - 110 minutes
  - Errol Flynn, Alexis Smith, S. Z. 'Cuddles' Sakkali, Victor Francen, John Litel, Paul Kelly, Florence Bates, Robert Shayne, John Alvin, Robert Barrat, Pedro de Cordoba, Tom Tyler, Monte Blue, Wallace Clark, Chris Pin Martin, Harry Cording, Charles Stevens, Doodles Weaver, Poodles Hanneford, Dan Seymour, Bill Steele, Edva Pugh.
  - Directed by David Butler.
  - A romantic and colorful super-western of the old school photographed in vivid Technicolor. "San Antonio" is grand entertainment for all those who love adventure and excitement. With Errol Flynn in the made-to-order role of a handsome, two-fisted cattleman fighting for the future of Texas, plus a top-notch supporting cast, this should do good business generally and reach top grosses in action houses. The action fans should eat it up and sit on the edge of their seats during the true "Man cousins" or saloon brawl which has enough shooting, fistfights and smashed furniture — for three ordinary westerns. However, the love interest has not been neglected and Flynn has ample opportunity to lay seige to Alexis Smith's heart — and please the feminine fans. While the story may be more melodramatic than historical, it has realistic 1877 Texas plains, the lavish music hall settings and period costumes enhanced by the Technicolor tinting. The lone song, "Some Sunday afternoon," and several other numbers, shows hit possibilities. Even though the footage approaches the two-hour mark, Director Fred Butler never permits the action to lag.
  - In 1877, when organized bands of outlaws opposed Texas ranchers in a range war, Errol Flynn, one of the cattleman, leads a group of loyal Mexican friends in an across-the-border battle against a band of rustlers and steals a cattle tally book which shows that Paul Kelly is leader of the outlaws. With this evidence, Flynn returns to San Antonio, where Kelly and his partner, Victor Francen, operate the Bella Union Music Hall, and calls a meeting of loyal cattleman.
  - In an effort to prevent bloodshed, the U. S. Cavalry occupies San Antonio and more companions are given to prove the charges against Kelly. Afraid of a trap when he is invited into the music hall by Alexis Smith, the lovely singing star, Flynn gives the valuable tally book to John Litel, who is later killed by Francen. The latter then tries to blackmail Kelly but Miss Smith, who learns the truth about Litel's death, attempts to get word to Flynn. When Francen is denounced by Flynn in the Bella Union, a brawl results which involves Flynn in a duel. Kelly is killed and several times, shows hit possibilities. Even though the footage approaches the two-hour mark, Director Fred Butler never permits the action to lag.

- **'SING YOUR WAY HOME' SONG-FILLED PROGRMMER FOR FAMILY TRADE**
  - RKO Radio
  - 72 minutes
  - Directed by Anthony Mann.
  - Despite a ridiculous plot, "Sing Your Way Home" is a gay, song-laden programmer designed to feature a youthful audience. Strengthening the nep-cat antics of a bunch of teen-agers and featuring "I'll Buy That Dream," currently on The Hit Parade, this will make a satisfactory dualler, especially in family spots where the younger fans abound. No one, least of all the audience, can be expected to take the story seriously, the story, which deals with a group of American entertainers returning from Europe, but the "world peace plan" climax is too silly for even the kids to swallow. Much of the film is in the slapstick vein and will set patrons laughing and the singing and rug-cutting of Glenn Vernon, Patti Bril and a dozen other youngsters are high-spots. In addition to "I'll Buy That Dream," which the attractive and capable Anne Jefferys warbles acceptably, "Who Did It?" and "Heaven is a Place Called Home" are sung in lively fashion by pet little Maryc McGuire and, for contrast, "The Lord's Prayer" is given an impressive rendition.
  - Jack Haley, who is the best marquee name, gives an amusing portrayal of a conceived war correspondent. In the service of the Allies, he is commissioned to escort a group of young American performers trapped in Europe by the war. At Cherbourg, Glenn Vernon, one of his charges, smuggles Maryc McGuire, young refugee, along with the group and Haley is about to report the stowaway when Anne Jefferys, a pretty passenger, shames him into dropping the affair. Haley, who has been forbidden to send dispatches to his paper over the ship's radio, uses Miss McGuire to send them via a prepared "love code." Meanwhile, Miss Jefferys finds herself falling in love with Haley but, when she reads one of the endearing coded messages, she thinks he has been two-timing her and adds a sarcastic postscript before it is sent off. Consternation reigns at the New York newspaper office after the message is de-coded, but knowing that Haley has never been wrong, they print the story that the Allies have accepted his "world peace plan." International complications follow and the group finds itself in the same cell with his wrathful editor and famous publisher. The youngsters finally persuade Miss Jefferys to straighten out matters for a happy ending.

- **THE CRIMSON CANARY' NEAT, ENGROSSING MYSTERY WITH MUSIC**
  - Universal
  - 64 minutes
  - Directed by John Hoffman.
  - Hot music and cold-blooded murder are neatly blended in "The Crimson Canary," an above-average programmer which can be exploited for the action spots. Although the genre value is weak, this also should be a good supporting dualler in naborhood houses where the jam session angle will attract the younger fans. Dealing with five young, hot jam-band members who become involved in the murder of a night club singer, the story has several "red hot and blue" musical interludes and permits the logical introduction of several specialty artists. Outstanding among these is the folk singer, Josh White, whose recordings and safe appearances have made him a favorite of the "Bible Belt" and "J ericho" in his soft-voiced, casual fashion. Danny Morton, as a frightened suspect, gives a good performance. Miss Collier and Mr. Beery, Jr. and Lois Collier are capable enough in the romantic leads. The suspense is well maintained until the climactic moment when the suspect will prove a let-down to the who-dun-it fans.
  - During the final day of a hot jam band's engagement, Miss Collier, the drummer, Miss Beery, Jr., trumpeter and front man for the other four musicians, repulses the overtures made by Clauda Drake, singer at the spot. In revenge, the girl declares her intention of marrying Danny Morton, the drummer who is in love with her, and Beery threatens her for attempting to break up the band. Although Morton gets drunk, he plays for the band's last jazz session after which Morton Drake is found murdered. With Morton's body another murder and suspicion pointing to Beery, whose trumpet is mysteriously dented, the five decide to solve the mystery together. John Litel, the jazz fan, is assigned to the case and Lois Collier, Beery's fiancée, believes him innocent and uncovers important facts. When Beery is coupled in a San Francisco hot spot, Beery remembers a recording they made which will clear them. When they play their hit, "You're Driving Me Crazy," before Litel can hear it, but Miss Collier is instrumental in finally unmasking the real killer, who makes a full confession.
TITO GUIZAR · CONSTANCE MOORE
with LEO CARRILLO and HOWARD FREEMAN · STEVEN GERAY · JEAN STEVENS
and ST. LUKE’S CHORISTERS · PETER MEREMBLUM JUNIOR ORCHESTRA
and Introducing ESTELITA RODRIGUEZ · Original Screen Play by FRANK GILL, Jr.

Produced and Directed by ALFRED SANTELL
A Republic Picture
Hollywood’s most colorful panorama of intoxicating Music, Gaiety and Romance

IT’S AN ELECTRIFYING BLEND OF EXCITING ENTERTAINMENT

... Captivating Caballeros
... Scintillating Senoritas
... Tantalizing Tunes

mexicana
A Republic Picture

starring
Tito GUIZAR
Constance MOORE

with LEO CARRILLO and
HOWARD FREEMAN
STEVEN GERAY
JEAN STEVENS and
STEVE’S CHORISTERS
VETER MEREMBLUM
Author Orchestra
and Introducing
Estelita RODRIGUEZ

Original Screen Play by
FRANK GILL, Jr.

Produced and Directed by
Alfred SANTELL

AND MEXICANAS IS PRE-SOLD COAST TO COAST through power-packed ads in all leading national magazines...in dynamic eye-stopping ads in large and small newspapers throughout the nation...in spot announcements over the country’s biggest networks...on billboards in the best spots everywhere...
to a spectacular prairie fire climax. It's colorful and exciting, with ample comedy, fistfights and romance. The crowd scenes and the shooting brawls are exceptionally well done and the outdoor photography is excellent. There is plenty of action, panning as the Indians cross in the action and naborhood houses.

In 1871, Vera Hruba Ralston, daughter of an Anglo railroad tycoon, elopes with John Wayne. The professional gamblers who boarded the train for California. However, Miss Ralston detours them to North Dakota, soon to be admitted to the Union, where she plans to buy up land to be resold to the forthcoming railroad. En route, they encounter Ward Bond and Mike Mazurki. Who, with land and a plan to drive out the farmers from the rest by burning their property and blaming it on the Indians. On Walter Brennan's dilapidated river boat, Wayne and his bride are robbed of their combined fortunes by two of Bond's henchmen, but the captain helps them get to Fargo. Wayne teams with the wheat farmers against Bond's gang, several attempts are made on his life and Mazurki even tries to frame him for murder. Wayne promises to leave Fargo if his money is returned to him, but Bond tries to double-cross him and he stays to fight to the finish. Although farms are burned and many men killed, the U. S. Cavalry successfully stops the raid on the town. Bound for new adventures, Wayne and his bride leave Fargo on the new boats and have her Widows' Aid as a source of income for all three.

John Wayne handles his he-man heroes with his customary ease and assurance and Vera Hruba Ralston shows more animation than heretofore as the "cute" little wife. Walter Brennan, as the irascible river-boat captain, plays for laughs and gets them while Nicodemus Stewart, as his slow-moving colored servant, and Paul Hurst also help out in the comedy department. The evil-looking Mike Mazurki, Ward Bond, Jack LaRue, Paul Fix and Grant Withers are all experts at supplying villainy while Olve Blakeney, Hugo Haas and Robert Barrat stand out in dramatic parts. Only Ona Munson and Robert Livingston are wasted in bit roles.

YORK

'Republic

83 minutes

Tito Guizar, Constance Moore, Leo Carrillo, Estelita Rodriguez, Howard Freeman, Jean Stevens, Steven Geray, St. Luke's Choristers, Peter Meremblun Junior Orchestra.

Directed by Alfred Santell.

A flashy musical, employing most of the troops of the time, with a Leo Carrillo and Vera Hruba Ralston, "Mexicana" is routine "Hands Across the Border" fare. Playing up the romantic singer, Tito Guizar, the lively songs and the Mexican locale of this ambitious Republic production will boost business, especially in naborhood spots where the majority of patrons will find it enjoyable. While such songs as "Besame Mucho," "Rancho Grande" and "Guadalajara" are authentic Mexican tunes, the plot formula is peppered with such stock type characters. Leo Carrillo, the Mexican crooner, a temporary American actress, an explosive manager and a fiery little dancer, all cut from a threadbare pattern, and not likely to aid the "good-neighbor" policy. The strength of its comedy efforts rests with Tito Guizar, who tones herself about much in the manner of the late Lupe Velez, and Leo Carrillo are mildly amusing at best, but the production numbers are lavish and colorful and give the picture a superficial gloss. One new ballad, "Heartless," has a certain catchiness, and popularity and one of the high spots is the effective singing of the Gregorian Chant by St. Luke's Choristers.

Tito Guizar, idol of Mexicanobby-soxers who almost tear him apart whenever he makes a personal appearance, insists that Leo Carrillo, his manager, find a way for him to live more peacefully. Carrillo plots with Howard Freeman, who manages Constance Moore, the popular star, to release a fake newspaper story announcing that the two stars are married. On her arrival in Mexico City, Guizar and Miss Moore, who is the real star, decide to pursue their own singing idol. Meanwhile, Estelita Rodriguez, who has matrimonial intentions toward Guizar, suffers something is wrong with the marriage and she takes a room in the same hotel as the supposed bridal couple. Miss Rodriguez is responsible for numerous chases and mix-ups and, later, when Carrillo and Freeman decide that the starring couple should adopt a couple of orphans, she pretends to a newspaper that she has adopted a couple of orphans. The newspapers play up the story by giving all the sympathy to Guizar and Miss Moore disappears just before the Mexican coronation. However, she returns to co-star with Guizar in the festival show and they decide to make their fake marriage a reality. The personable Guizar, who has a smooth way of delivering a song that will delight the ladies, both looks and acts the part of the genuine Mexican but Constance Moore, who also sings well, is attractive and capable as the visiting American prima donna. Estelita Rodriguez does better with her nightclub specialties than with her rubber-stamp vixen role and Leo Carrillo and Howard Freeman suffer the most from their weak comedy material.

YORK

' MY NAME IS JULIA ROSS' GRIPPING, WELL-MADE MURDER-MYSTERY

Rates • • + as dueller, if exploited

Columbia

64 minutes


A gripping psychological murder mystery, unusually well acted and directed, "My Name Is Julia Ross" needs strong exploitation to offset its lack of marque value. Although one of Columbia's modestly-budgeted programmers, this is a high-risk thriller certain to intrigue avid mystery fans in the action houses and make a good dueller generally. Based on the Anthony Gilbert novel, "The Woman in Red," the film holds the spectator's attention from the opening shot right up to the shuddery climax. Aided by effective lighting and sombre photography, Director Joseph H. Lewis has created a mood of fear and steadily-mounting suspense comparable to that in some of the better British-made mystery melodramas. Nina Foch, until now buried in Columbia quickies, plays the terror-stricken heroine and gives a fine performance that is almost a match for the expert portrayal of the veteran, Dame May Whitty, as a scheming dowager. George Macready, one of America's most respected comic and sadistic killer and three first-rate character actresses, Doris Lloyd, Anita Bolster and Queenie Leonard, contribute outstanding bits.

Desperately in need of a job, Nina Foch answers an agency notice and accepts the role of Maria Whitty, a wealthy English matron who insists that she live with her and her son, George Macready. After telling her boy friend, Roland Varno, to meet her the next afternoon, Miss Foch goes to her new employer's home and, two days later, she awakens to find that she has been drugged and is now a prisoner in a lonely mansion on the Cornwall coast. Dame May Whitty and the servants treat her kindly but insist she is actually the demented wife of Macready. Realizing that they are trying to drive her insane, Miss Foch tries to escape, but without success, and then she manages to post a letter to Howard Longfellow, the real husband, who tells him that Dame May Whitty is trying to cover up her son's murder of his real wife by forcing Miss Foch, who resembles the other woman, to commit suicide. Miss Foch then pretends to leap from a high window and, in the resultant confusion, she escapes. While further details about histrim are to pursue her along the rocky seacoast, but the police, summoned by Varno, kill him before he can harm the girl.

LEYENDECKER
ANTI-TRUST CASE CLOSES

The trial of the Government's anti-trust suit against the eight major film companies and the affiliated circuits of the Big Five ended last Tuesday, Nov. 20 after 20 days of hearings in U. S. District Court, Southern District of New York.

Twist, which had been noted on Oct. 8, and some government counsel, headed by assistant Attorney General Robert L. Wright, introduced no less than 476 exhibits to prove the allegation that the defendants had, in effect, monopolistic control over the industry. In defense, the film companies called a large number of witnesses, including many of their top executives, and introduced many documents of their own to prove the Government's charges.

The special three-judge statutory court consisting of Circuit Judge Augustus N. Hand, and District Judges Henry W. Goddard and John Bright, fixed December 15 as the date for filing of the Government brief and January 7 for the defendants' brief. January 15 was set by the Court for the final argument on the briefs.

SENATE GROUP HITS MAJORS' CONTROL

The majors' control of production, distribution and exhibition has "forced many independents out of business," the Senate Small Business Committee declared in its progress report released last week, as a preliminary to its complete report on the study of the film industry to be ready in the near future.

The Committee revealed that in response to "numerous requests from independent motion picture exhibitors to examine into the conditions prevailing in their business, where, because of alleged monopoly practices of the major producing companies and their affiliated distributors, unfair competition is indulged in by their company-owned motion picture houses," it had examined "several of the more aggravated cases" and had reported on the conditions. In one case, "an exceptionally glaring example," it was brought to the attention of the "Hays organization which agreed to work out certain adjustments."

The Government's anti-trust suit against the major distributors, which wound up in New York last week, will have an important hearing on the Committee's report and it decided "to await the action of the courts before examining further into the complaints now before the Committee."

ASK SCHINE VerDICT MODIFICATION

A motion to modify the U. S. District Court decision for dissolution or revision of the Schine Circuit, was reported filed by counsel for the chain and will be argued in Buffalo on Dec. 10. Describing the move as "an attempt to 'argue the case all over again,"' Robert L. Wright, Government counsel, declared his intention to appear in Buffalo to contest the motion when it comes up for hearing. He termed the move an attempt to alter the court's ruling, rather than an appeal.

William S. McKay, Schine counsel who prepared the motion, said that it asks that the present findings of fact in the case be amended and that the court make new findings on the basis that Judge John Knight, who heard the case and wrote the decision, did not give proper weight to the case of the defense.

On Nov. 6, Judge Knight gave Schine and the Department of Justice 60 days in which to submit plans for dissolution, realignment or reorganization of the circuit and to serve copies of the plans on opposing counsel. This seemed to pave the way for Schine counsel to file the new motion within a 10-day period to modify the court's judgment.

AIR TRIPS SPUR BOND SALES

A strong upsurge in bond-selling activities among exhibitors was evident last fortnight following announcement of the six free round trips to London by airplane to be awarded the six outstanding theatre managers in the Victory Loan Drive, according to a coast-to-coast checkup by S. H. Fabian, national chairman. Regional chairmen and other key workers contacted by Fabian reported bond sales had spurred an average of 30 per cent over the previous week.

Charles M. Reagan, distributor chairman, turned in a bond show tabulation showing that numerous exchange territories had more Free Movie Days, Bond Premiers and Children's Matinees than in previous drives. The number of theatres that had made arrangements to participate in Free Movie Day up to the middle of last week exceeded 11,000, topping the final total of the Seventh War Loan. Reagan reported. He also pointed that the unusual number of theatres conducting FM Day on other occasions besides the Pearl Harbor anniversary means that the ultimate total will be well in excess of 15,000.

The most far-reaching was sounded by Fabian last week to theatremen that continuing widespread negligence in installing and maintaining bond booths in their theatres is placing a severe handicap on Victory Bond sales and is jeopardizing the success of the industry's campaign. Fabian said a checkup by exhibitor and distributor chairmen in several regions disclosed that in some locations, practically no booths were to be found. Many of the booths either are hidden away in a corner of the theatre, left unattended, or are shabby and uninviting. "We are doing a great job in arousing the public and calling attention to the Victory Loan...The next and most important step is to make it easy for people to buy bonds. You can't do that with shabbily, non-existent or visible bond booths. I call upon the exhibitors of the country to get busy on this right away. The drive is nearing its half-way mark. Don't sabotage the Victory Loan by apathy."

CIE CALLS WASHINGTON MEET

The Conference of Independent Exhibitors has called an emergency meeting to be held in Washington at the end of this month or early in December, at least before the scheduled session of theatremen called by 20th-Fox for December 5, which will dis-

(Continued on Page 36)

PEOPLE

Charles C. Moskovitz, vice-president of Loew's, Inc., was elected treasurer of the corporation, succeeding the late David Bernstein, who died at 69 on November 9. The new treasurer has been with Loew's since 1913 when he joined as a bookkeeper. The board of directors also elected Leopold Friedman, secretary, to a vice-presidency. Friedman started with Loew in 1911 as a junior member of the legal department.

Robert Benchley, 56, was the fatal victim of a cerebral hemorrhage last Wednesday (21). Benchley, actor, bon vivant and raconteur, was stricken a week earlier.

Jerome Kern, 60, composer of many hit tunes for screen and stage musicals during the past 30 years, died in New York on November 11, after being stricken with a cerebral hemorrhage on November 5 upon arriving from a stay in Hollywood.

E. A. Schiller, 67, vice-president of Loew's, died in Los Angeles after a long illness on November 12, only three days after the death of David Bernstein, also a Loew vice-president and life-long friend of Schiller's.

Robert V. Perkins becomes Paramount manager for the Philippines, following the termination of his OWI assignment in Manila last week. He had previously been with Paramount and Universal in the Far East, and was Universal's manager in Japan before the war.

William P. Murphy, sales supervisor of the Universal exchange in New York for the past two years, resigned effective last Friday (23) to become manager of Republic's New York exchange under Maxwell Gillis, district manager.

Leonard M. Malmuth, former Paramount publicity contact before his enlistment in the Army, has joined United Artists as National Publicity Contact, after his discharge from the service last fortnight. He was announced by Paul N. Lazarus, Jr., ad-publicity director.

George M. Ballentine, 20th-Fox district manager in San Francisco, died November 11 in San Mateo following surgery 10 days earlier. Ballentine entered film business in Pathe's early days and has been an employee of 20th-Fox for the past 25 years.
In RKO's tempestuous adventure-romance, The Spanish Main, Paul Henreid essays a new kind of character — a bold and amorous pirate chief. Maureen O'Hara, on the other hand, is not unfamiliar to the role of a royally-born captive. In the scenes below, the buccaneer ponders how to tame his bride and his men rescue him from torture.

"THE SPANISH MAIN" ... Or, The Pirate and The Lady

With handsome Paul Henried as the gallant, swashbuckling Dutch merchant captain turned pirate, and lovely Maureen O'Hara as the royally-bred captive who unwillingly becomes his bride (and learns to love), The Spanish Main is obviously fashioned from a fabric of proven boxoffice merit. Replete with those standard and sure-fire elements of Adventure, Romance, Treachery, Loyalty, Action—and Technicolor at its most colorful—The Spanish Main affords the showman every opportunity to go to town in a big way. It's a real Showmanship Show and the press sheet fairly overflows with exciting pictorial matter and ballyhoo ideas that will sell seats at a fast rate.

(Continued on Next Page)
First openings on "THIS LOVE OF OURS" prove that Universal has one of the biggest hits in its history!

**BREAKING RECORDS** at the Palace Theatre, Chicago, Criterion Theatre, New York and RKO Memorial, Boston.
starring

MERLE OBERON  CLAUDE RAiNS

CHARLES KORVIN

with CARL ESMOND  SUE ENGLAND  JESS BARKER
RALPH MORGAN  FRITZ LEIBER  HARRY DAVENPORT

Directed by WILLIAM DIETERLE

of "Love Letters" and "I'll Be Seeing You" fame

"Finish The Job — In A Blaze of Action!
Victory In The Victory Loan!"
'HOW DO YOU DO' SILLY, SOMETIMES FUNNY, FARCE

Rates • • — as supporting duet

PBC Pictures
80 minutes
Bert Gordon. Harry Von Zell, Cheryl Walker, Frank Albertson, Ella Mae Morse, Kaye Lake, Claire Windsor, Charles Mcclendon, Thomas Jackson, James Burke, Fred Kel- sley, Matt McHugh, Leslie Denison, Francis Pierlot, Tom Dugan, Ella Shire, Sidney Marion.

Directed by Ralph Murphy.

Although some patrons will find the silly plot manipulations of this PBC programmer, which goes to extremes in its kidding of murder mysteries, more wearisome than comical, others may find it quite funny. The title, "How Do You Do," is the familiar introductory phrase of Bert Gordon, the Mad Russian whose word-mangling, mugging and nonsensical antics apparently keep his devotees in stitches. Gordon, Harry Von Zell and Ella Mae Morse, all well-known in radio, give this some slight name value and it will best fit in the supporting role to a dramatic feature. The so-called plot, which will far more amusing to Hollywoodites than to average audiences, resembles a radio plot with a musical interlude that in drag is several familiar scenes detectives can prove

able to solve, real crime and a trick ending when her Bert Gordon, sitting in the audience, at the very last moment and kill one of the characters on the screen. Director Ralph Murphy employs this tongue-in-cheek treatment throughout and most of the players kid themselves, unmercifully. Only Frank Albertson and Cheryl Walker try to inject a semi-serious romantic note into the mad proceedings. Ella Mae Morse, Betty Hutton-ish blues singer, pulls over two mediocre songs in lively fashion.

On completion of their radio series, Bert Gordon and Harry Von Zell go to Desert Springs incoquet where they meet Ella Mae Morse, Cheryl Walker and Claire Windsor, who are all on the same program and who have also registered at the same hotel under assumed names. The next morning, as Gordon and Von Zell try to sneak away, they are told by the sheriff that one of the guests, a despised radio agent, has been poisoned and no one can leave. Knowing that they are all under suspicion, the radio group decide to stick together and

they are not recognized until Frank Albertson, a newspaper reporter arrives. When the body of the murdered man disappear-

es, Gordon, sensing the situation, have

Low Lake, James Burke and several other film mutts who only mess up matters without finding any clues. After several guests make false

reminiscent to the crime, the corpse walks in very much alive to say that he had been tested for a new cure which caused the patient's heart to stop for 72 hours. The lights then go on to show all concerned watching this movie in a studio projection room. When the producer declares that if the audience don't accept the despised radio agent's return to life, Gordon asks to have the last hundred feet of film run over again. As the living corpse again enters the film scene, Gordon shoots at the screen and the body falls down in a heap. The Mad Russian then asks the audience if they don't like that ending.

YORK

'CLUB HAVANA' EPISODIC PLOT WITH MUSICAL INTERLUDES

Rates • • — as supporting duet

PBC Pictures
61 minutes
Tom Neal, Margaret Lindsay, Don Douglas, Isabella, Ernest Truex, Dorothy Morris, Paul Cavanagh, Gertrude Michael, Eric Sin- chair, Marc Lawrence, Sons Sorel, Pedro de Cordoba, Iris and Pierre, Carlos Molina, and His Music of the Americas.

Directed by Edgar E. Ulmer.

This minor league "Grand Hotel," with several loosely-connected plots taking place against a fashionable night club setting, makes a fairly-interesting program. The duals. Although the cast has no out-

standing names, they are all familiar to average movie fans. The various story threads are about evenly divided between drama and comedy and the musical inter-
ludes by Carlos Molina and his Music of the Americas are neatly woven into the action. Among the high spots are the lively

playing of the Latin-American bit tunes, "Besame Mucho," and "Tico Tico," the sing-
ing of Isabella and the dance routines of Tom Neal, the night club performers. While Director Edgar E. Ulmer takes con-

siderable time to introduce the various characters, the action soon picks up speed and finishes with an exciting shooting scene. Although Margaret Lindsay and Tom Neal are the best marquise names, Dorothy Morris as an unadorned young girl, Paul Cavanagh, as a suave pro-
moter, Eric Sinchair, as the club's piano player, and Gertrude Michael, as a ladies' room attendant who offers sage advice, contrib-

ute the best dramatic portrayals, and Renie Riano is amusing as a rich and ugly dowager.

In a single evening at the Club Havana, a fashionable night spot, the paths of a dozen assorted guests cross each other and the evening ends in tragedy and heartbreak for some and happiness for others. Eric Sinchair, piano player for Carlos Molina's band, and Isabella, the singer, have quarreled over his possession of a gun and he is fin-

ally forced to tell her that he fears for his life because he was witness to the murder of another club entertainer by Marc Law-

rence, who has been released by the police unable to shake his alibi. Dorothy Morris, who is nervous about her first date with Tom Neal, a young interne; Margaret Lind-

sby, a divorcee who expects Don Douglas to marry her, and Paul Cavanagh, a pro-
moter who is trying to sell Renie Riano, a be-jewelled dowager, on one of his get-rich-

quick schemes, are other guests. During the evening, Lawrence tries to kill off Sin-

chair after the latter phones the police, Miss Lindsay attempts suicide when Douglas re-

fuses to marry her and Miss Riano turns down Cavanagh's scheme, but inveigles him into becoming her fourth husband. Law-

rence's shot misses Sinclair but hits the club's treacherous phone operator and he is picked up by the police. And, as the vari-

ous guests depart, the lights of the Club Havana go out for the night.

LEYENDECKER

PRACTICAL

Above all else FILM BULLETIN reviews aim to give the exhibitor the practical facts about the new pictures, in order that they might be of concrete value to the theatreman when he buys, books, and advertises.
Following the annual stockholders meeting, Monogram bigwigs relax at a Hollywood night club. L. to r., around the table: Mel Hulling, joint west coast franchise holder; W. Ray Johnston, chairman of the board; Paul Forzett, board member; Arthur C. Bromberg, Atlanta franchise holder; Trem Carr, production chief; Steve Broidy, newly elected president; George D. Burrows, exec v.p. in charge of finances; George B. West, St. Louis franchise holder.

Paul N. Lazarus, Jr., advertising chief for United Artists, greets Benedict Bogeaus, UA producer, upon his arrival in New York for the opening of his latest production, "Captain Kidd."


Harry M. Kalmine, newly appointed general manager of Warner Theatres to succeed Joseph M. Bernhard. He is one of the veterans of the WB theatre organization.

Rudolph Weiss, officially named by Harry M. Warner to head the real estate department of Warner Theatres. Associated with the department for 15 years, he has been its actual head in recent years.

Sister Elizabeth Kenny, discoverer of the infantile paralysis treatment, is honored at a luncheon in Hollywood marking the start of the RKO film of her life story. Sister Kenny is flanked by Rosalind Russell and Alexander Knox, stars of the picture.

Captain Norman Weiss, now on terminal leave from the Army Air Forces, becomes vice-president of William Goldman Theatres, Inc., and executive assistant to the president.

Ex-Colonel Frank Capra visiting New York, where he was feted by RKO prior to starting "It's a Wonderful Life" for Liberty Films.
1. Laurent Van Horn (Paul Henreid), a former Dutch privateer captain driven to piracy for self-preservation, is discovered masquerading as an emigrant on the ship carrying Lady Francisca (Maureen O'Hara) to wed the Spanish governor who had ordered Van Horn executed. Lady Francisca has him flogged for insolence, but later regrets it and helps her maid treat his injuries.

2. The pirate's ship captures Lady Francisca's galleon and he compels a captive bishop to marry them. She attempts to stab Van Horn on their wedding night and he decides not to force his attentions on her until she learns to love him.

3. Anne Bonny (Binnie Barnes), in love with Van Horn convinces the pirate crew that they must deliver Lady Francisca to the Spanish governor. They put their leader off the ship and take the girl to the governor, who throws them all in jail.

4. Don Juan (Walter Slezak) is fascinated by Francisca and orders his men to find Van Horn and kill him. She, however, is repelled by the brutal governor and begins to have a warmer feeling for her buccaneer husband.

5. Van Horn dares come to the governor's palace to see his wife, is captured and sentenced to die. Realizing she loves him, Francisca helps him escape, but they are intercepted by one of the pirate's traitorous aides. In the battle the latter dies, as does Anne Bonny.

6. Disguised as monks, Van Horn with some of his men and Francisca escape.
COLUMBIA

Lester Cowan is back on the Columbia lot again. This time with a new distribution deal ready to go into work. Cowan recently disposed of his holdings in "The Story of GI Joe" and "Tomorrow the World" for approximately $1,000,000. In so doing, he broke his affiliation with United Artists, where there had been serious friction because of the selling arrangements. At Columbia, his immediate plans include the filming of "Free Press" and a series of features based on the early writings of Ernie Pyle. These latter films would be in the Will Rogers vein and are scheduled for about $500,000 apiece. Cowan's last picture on a Columbia deal was "Counter-Attack," which was just a fair grosser.

The next Rita Hayworth film is already scheduled for early January start. "Down to Earth" is the title and Don Hartmann has been set to produce... In addition to the Hayworth starter, three other films have been assigned to producers and all of these should be in work by the end of the month. Two of these will be under the wing of producer B. F. Zeidman. The first, "The Duchess of Broadway," has a Dec. 1 camera date, while the second, "Sing While You Dance," is slated to go before the cameras on Jan. 9. Rudolph Fleischman will produce "The Whistler" at the Darmour Studio and no starting date has been set as yet. Scripting and tests on these three features are now in work.

Sam Bischoff has set his new deal with Columbia in which he will work as an independent producer, releasing through the company. His first production is as yet unnamed, but he claims to be seeking big names for the leading roles and plans are progressing for an early start.

One quick western came up before the cameras November 5 and finished November 14. Titled "Landrush," it is another in the Durango Kid series featuring Charles Starrett and Smiley Burnette. Only other new starter was "Exposed by the Crime Doctor" (Warner Baxter-Mona Barrie). Continuing in production are: "Gilda" (Hayworth-Ford), "Perilous Holiday" (O'Brien-Warrick) and "The Al Jolson Story" with Larry Parks set in the lead and still no leading woman cast. This last is being done in Technicolor.

METRO-GOLDWYN-MAYER

The old rule of everything coming in threes was evidenced here last week when all the old-timers on the studio lot were suddenly reduced by the death of three important Metro men within a space of 48 hours. The trio: David Bernstein, treasurer of Loew's Inc., Colonel E. A. Schiller, retired vice-president of the company, and Jerome Kern, famed composer. While the latter was not affiliated directly with the studio, his film biography was in the process of production on the lot and he is mourned here as he is by the entire world of show business.

Production on "Till the Clouds Roll By," the Kern biography, has hit a snag and has been dropped from the current production list. Busby Berkeley, who was assigned as director sometime ago, has been relieved of his duties and fired from the lot. Vincent Minnelli, who has shot the three numbers his wife, Judy Garland, does in the film (she would have no other director), has not been offered the megaphone for the rest of the picture though several other directors, including Henry Koster, have. No one has accepted the task and it looks as though Producer Arthur Freed is going to be haunted by production difficulties on this film as he was on the "Follies."

George Cukor has been set to direct the next Greer Garson film, "The Stranger," for Producer Arthur Hornblow. Robert Montgomery will co-star.

After much holding of breath and crossing of fingers as well as a little clean-up job here and there, the Johnson office has approved "The Postman Always Rings Twice," Turner-Garfield starter.

Angela Lansbury, the little English actress, has been handed the plum role opposite Clark Gable in "Lucky Baldwin," his next film which Robert Z. Leonard will direct. Lona Turner was originally scheduled for this part with the studio aiming at the box-office power that the Garfield-Turner team has provided the past. Miss Lansbury will replace Miss Turner, who is injured.

Bob Taylor is back on the Metro lot as a civilian and already set for his first picture is titled "You Were There" and gets top production handling. With Taylor's return, the studio has now at work three of the top stars who were in the service. Gable, Montgomery and Taylor all resumed their contracts immediately upon discharge. Jimmy Stewart is the only hold-out and his first picture will be made for RKO's Capra-Briskin-Wylter outfit, Liberty Films. The studio made no comment on what contract settlement had been made.

Lucille Ball's option was not picked up when it was due a few weeks ago and the actress walked off the lot and over to 20th Century-Fox where she signed a one-picture deal for the star role in "The Dark Corner," with Fred MacMurray. Her fee for the one time shot will be approximately $65,000 which is considerably more than the Metro pay check ever hit. Her last at Metro was "The Awful Two," just completed.

With a rating of 125% of normal business, MGM's "Anchors Aweigh" has chalked up a gross of $1,399,666 for the first 114 engagements exclusive of the Capitol Theatre run which hit $833,440. Deanna Durbin's "Moulin Rouge" has returned to MGM, leaving two New York stage hits still going strong — "Carnival" and "Oklahoma!" His assignment at Metro is "Jumbo" which he will direct for Producer Arthur Freed.

"Vacation from Marriage," which was made for Metro by Sir Alexander Korda in London, is being prepared for general release at the studio here. "Perfect Strangers" was the script title of the picture, the last Korda film for the company.

Kathryn Grayson, Esther Williams and June Allyson have all been handed new contracts with considerable salary boosts warranted by their hiked box-office ratings. Walter Pidgeon, too, has signed a new contract with unusual terms. The contract runs for nine years without options and is considered by the actor as a life contract since he expects to retire at the end of that time.

Imogen Carpenter is a new recruit from Broadway signed by MGM to a long-term contract. She is scheduled for the new delayed "Till the Clouds Roll By."

Second units of "The Yearling" company are off again to Florida. The picture is now in its fourth month of production. Continuing in production, along with this film, are: "Army Brat" (Jenkins-Gifford), "The Green Years" (Coburn-Drake), "Holiday in Mexico" (Pidgeon-Massey), "No Leave, No Love" (Johnson-Kirkwood), and "Star From Heaven" (Thompson-Tobias). "Time For Two" (Balt-Hodak) wound up. Only new starter is "Three Wise Fools" with Margaret O'Brien, Lionel Barrymore, Lewis Stone and Edward Arnold.

MONOGRAM

Steve Brody is the newly-elected president of Monogram Pictures Corporation and W. Ray Johnston is now the chairman of the board. Other officials named at the meeting following the annual stockholders meeting include: Tren Carr, George D. Burns, Herman Rittin, Norton V. Ritchey and Sam Wolf. Johnston's contract was extended to 1955. The company declared a
dividend of 13 1/2 cents per share of stock as of December 18. The
stockholders' meeting revealed an increase in profits for the third
quarter. The company showed a $500,000 over the same period. Domestic and foreign film rentals showed an increase of 21 per
cent over last year.

While Broidy would reveal no specific plans for the coming
year, he did point out that an internal 'new look' of his company after
that expansion is the key note. "We're keeping pace with the
industry," he said. "We feel that the time is right to expand now
and will do so on a large scale as soon as it appears that the
industry is ready to absorb it." First almost-a-million for the male
production is the currently shooting "Glamour Girl" which was just
relisted "Suspense." Other films with minimum budgets of $500,-
000 are now in various stages of production. A major change on "Glamour Girl" is a new height in wasted exploitation effort. For months now, the publicity campaign on the Belita film has been going full force with "Glamour Girl" stars promoting it in a systematic way. Motion picture.

Paramount

Sol C. Siegel has taken over his duties as assistant to studio
boss Harry C. Schnberg. Siegel and Harry Tugend will divide
the task of aiding Ginsberg, both men functioning in a supervisory
capacity. Tugend has been handling the job alone for the past
eight years.

A new plan to tie in picture releases with the break of poten
tial best sellers on the book-stands is now being put into action at
Paramount. Already set for the proposed double-exploitation idea, "Tiedolden Tommies," which will be released next year, but on which the screenplay is already almost finished is "Blaze of Noon," another novel planned for publication and filming simultaneously next year; "Easy Come, Easy Go," now in produc
tion, will be available as a play in the winter. First almost-a-million for the male
drummer, the studio takes the title "Suspense" which was already in use as the handle of a picture finished last August and now ready for release. This other picture is now to be known as "Fear." Explanation for the title switch is that in produc-
girl" is actually a mystery thriller and not just an ice show for
Belita and the new name suits the story much better.

One new starter this time titled "High School Kids." Freddie
Stern and June Preisser head the cast. Abe Lyman and His Orchestra are an added attraction.

RKO-Radio

In production on the RKO lot are a solid seven: "Badman's
TERRITORY" (Scott-Richards), "The Stranger" (Robinson-Young),
"LADY Luck" (Young-Hale), "Till the End of Time" (McGuire-Madison), "Thnks God, I'll Take It from Here" (Colbert-Wayne),
"NFOCUS" (Grant-Bergman) and "Sister Kenny" (Russell-Knox).

Liberty Films, the Frank Capra-Sam Skirkin-William Wyler unit, has moved into its new offices on the RKO lot. Production on the first Liberty film, "It's a Wonderful Life," with Jimmy Stewart starred, is expected to start shortly.

John Garfield, who recently signed a five-year contract with
RKO, is off to New York to arrange for the financing of a Broad-
way play. His Warner contract runs until February, although he is free to make an RKO picture. His first for RKO is "Should My Gallows High," scheduled now for an early March start.

"The Dream of Home" comes in for a title change after all
the effort of publicists to get the press to change "They" to "The.
"To effect the change, RKO paid $15,000 for rights to the popular
song, "Till the End of Time," and to "It Had To Be You," by Joseph Si-
stem. Which had been planned as "It Had To Be You," by Joseph Si-
ystem. Which had been planned as Joseph Stein and Charles Dodgson, under producing contract to Gaeta, is readying several
pictures for the 1946 calendar.

With only two pictures in work presently, this studio will dig
into its backlog of 12 studio-made and four outside films during
the next few months. This backlog will take care of the release

One quick film got started and finished in the ten day period from November 5 to November 15. "The Mask of Dijon" with Eric Von Stroheim starred. Lew Landers directed for Producer
Alexander Stern.

No other pictures are scheduled at this studio for the next
two months.

Martin Mooney, responsible for much of RKO's better product, has taken a production berth in the Sid Rogell unit at RKO. His loss is a blow to this inde outfit.

REPUBLIC

Three new starters last week: "Passkey to Danger" (Stephanie Bachelor-Robert Livingston), "West of God's Country" (Monte Hale-Adrian Booth), first of the Magnacolor westerns to be made; "Spectre of the Rose" the initial Ben Hecht production under the Republic banner with leading roles being taken by stars of the ballet world.

Wound up this week were: "Murder in the Music Hall" (Ral-
ston-Marshall) and "Night Train To Memphis" (Acuff-Mars).

The original Magnacolor picture, "Yellow Tropics," has been purchased for early production at this studio. Reported purchase price for the story was $10,000.

Producer Frank Borzage is preparing his first print of 'I've
Always Loved You' to take with him when he heads east about the
first of the year. He plans a special performance of the film for
some outstanding musical figures at Carnegie Hall after which
the picture will go into its premiere performance and gen-
eral run. This is the first Technicolor picture costing well over
the million mark to emanate from Republic studios.

INTERNATIONAL

Walt Disney has announced that the Goetz-Leo Spitz unit is planning a full program for 1946 with at least six pictures. Sam Spiegel who is now pro-
ducing "The Stranger," has been given a long-term contract and his next assignment is for "The Love of Mary," with "Up Front with Bob Hope" among the other projects. "The Three Caballeros," will be directed by Lewis Hide and is now in production. "The Dark Mirror," "The Countess of Monte Cristo," and "Sonja Hene, is on the 1946 and 1947 schedules. "Between Two Worlds," directed by Joseph Stro-
Outside Klempnering "A recently Flukes." will being Selznick. and last films will announces "Getting Abilene Russell Two The". The release of 20th-Fox, the company, is simply the most important in Hollywood. The cast, roles. The announcement of the new company, 25 years ago, was of much-publicized November 25; "The Outlaw" (Hughes), February 8 and "The Clouds" (Pascal), February 15.

James Cagney has been offered the prize plum of screen rival to "Down to Heaven." The successful Eddie Dowling show. Reason given for the special offer to Cagney, which is now in the discussion stages, is that Dowling feels that Cagney is the only screen actor who could do the role. And a good one, too, since the role was written especially for him, which has been in work for some time: "Adventures in Casablanca" (The Marx Bros). "A Scandal in Paris" (Landis-Sanders) and "The Sin of Harold Diddlebock" (Harold Lloyd).

UNIVERSAL

As reported here some time ago, the Diana Productions unit set up by Joan Bennett, Walter Wanger and Fritz Lang as a capital gains hedge, will continue in work using Universal as a releasing outlet. "Outing." the first effort of the company, has been the subject of much discussion of editing and the picture shapes up so well, according to the company executives, that they are stimulated to make more films of the same calibre. The initial picture has Joan Bennett, Edward G. Robinson and Don Dupreya (leads of "Woman in the Window") in the top roles and Director Lang is looking for another vehicle for the trio. Dudley Nichols has been retained to do the scripting on the second film after his work on "Shanghai Express."

Three other important independent units are filling the Universal lot with material above the usual run of Universal product. Mark Hellinger is at work on a script of Ernest Hemingway's "The Killers" which he is expected to have ready for February filming. Walter Wanger, on his own, is almost through with "Canyon Passage," a Technicolor western, and already planning the film version of the best selling novel "The Great Gatsby." Selznick and Brabill Manning have "Genius in the Family" on the sound stages now and another Manning original is in preparation.

In addition to the arrangements already announced as set between the Universal and Rank, there is to be a tie-up on world-wide 16 mm. distribution, too. There will be a jointly owned company organized to handle the distribution of 16 mm. educational and cartographic films outside of the theatres. Rank, who has a 25 per cent interest in Universal, will handle all the product in England while Universal will take over a portion of the Rank product for distribution here. The 16 mm. films are planned for schools and libraries in this country, and no doubt, for the foreign course, for schools and organizations throughout this country and the world.

Only one new starter on the lot, another in the Creper series, called "Brute Man" with Rondo Hatton and Tom Neal heading the cast. Continuing in production are: "Canyon Passage" (Andrew-Hayward), "Tangiers" (Montez-Sabu), "Genius in the Family" (Colbert-Amiche), "On The Carpet" (Abbott-Costello) and "The Scarlet Horseman," a serial (Cookson-Shaw).

WARNER BROS

Warner Bros. have finally gotten out from under the Indian sign of the strike and another film has gone into production on the lot. It's a remake of a movie made some years ago with Elisabeth Bergner starred, "Escape Me Never," and Errol Flynn, Ida Lupino, Eleanor Parker and Gig Young (Just returned from service) have the lead roles.

"The Verdici" (Greenstreet-Lorre) which was held up by the strike is now being pushed to its final stages of production.

Three more pictures are slated for November starting: Humphrey Bogart and Lauren Bacall are slated to go in "Stallion Road" for Producer Alex Gottlieb and Raoul Walsh directing; Andrea King and Bob Alda are to start shortly in "Beast with Five Fingers," and Gottlieb is also scheduled to produce "Two Guys from Milwaukee," with Dennis Morgan, Jack Carson and Joan Leslie topping the cast and David Butler directing. Paul Henreid was scheduled for the Bob Alda role in "Beast with Five Fingers" but turned the part down.

Speaking of the strike, many producers around town, on the major lots particularly, claim that the so-called armistice is slowing work more than the actual strike did. Double crews on the sets, extra people in the publicity departments, everybody jockeying for a spot that will leave them secure when the ninety day armistice period is up, nobody working at full level because of the political implications of the strike, all is having a serious effect on production schedules. It is a paradoxical situation that now with overstaffed departments in several technical divisions, directors are beginning to notice a slow-up. Neither side is saying much at the moment about what the ultimate result of this mess will be, but no one is anticipating pleasure the end of the truce period.
NEW PRODUCTIONS

EXPOSED BY THE CRIME DOCTOR
Mystery—Started November 5
Director: William Castle
Producer: Rudolph Flethow
Story: An artist attempts to poison his models, The Crime Doctor unmasking the culprit.

LANDRUSH (Completed)
Western—Started November 5
Cast: Charles Starrett, Smiley Burnette, Ozzie Waters and His Colorado Rangers.
Director: Vernon Keaveney
Producer: Colbert Clark
Story: Durango Kid saves settler's acreage from land thieves.

LULLABY OF BROADWAY
(Details in issue of November 12)
Story: A shoebox on his luck finds a new romance and a new name and a new star when he tosses a horseshoe out the window.

RELEASE CHART

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<th>Cast</th>
<th>Details</th>
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<td>(10)</td>
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<td>1945-46 Features</td>
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METRO-GOLDWYN-MAYER

1944-45 Features Completed (51) In Production (0)
1945-46 Features Completed (52) In Production (7)

NEW PRODUCTIONS

THREE WISE FOOLS
Comedy-drama—Started November 13
Cast: Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold, Cyril Charise, Thomas Mitchell.
Director: Eddie Buzziell
Producer: William H. Wright
Story: A little Irish girl adopted, against their will, by three elderly gentlemen causes a mild revolution in their lives.
1944-46 Features
(100) Completed (100) In Production (0) 1945-46 Features
(100) Completed (100) In Production (0)

NEW PRODUCTIONS

LADIES’ MAN

Comedy—Started November 15
Johnny Coy, Roberta Jonay, Spike Jones and his Band.
Director: William Russell
Producer: Danny Dare
Story: Young Texas strikes oil. Hits New York with big money. He meets a beautiful radio announcer and things happen fast.

RELEASE CHART

Title—Running Time

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<td>Love Lies Bleeding</td>
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LADIES’ MAN

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Ben Hecht

Producer-director:
Ladd-Donlevy
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McCrea-Britton
Milland-deHavilland

Virginian,

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Ivan Kurov, Viola Essen, Michael Chekhov, Judith Anderson, Lionel Stander, George Sshdanoff, Juan Panalle.

Cast:

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To Be True

Too Good
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Drama — Started November

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SPECTRE OF THE ROSE

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Assoc. Producer (Photograph) Lee

Garmes

An

Story:

insane ballet star has brief lapses of sanity but ultimately
destroyed by the demon possessing him.

WEST OF GOD'S COUNTRY

is

(Magnacolor)

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Western Started November 16
Cast: Monte Hale, Adrian Booth, Sons
Features

1944- 45

Westerns

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Features

1945- 46

Completed
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RELEASE

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MASK OF DIIJON

(Completed)
Mystery Started November 5
Cast: Erich Von Stroheim, Jeanne Bates, Edward Van Sloan,
Denise Vernac.
Director: Lew Landers
Producer: Alexander Stern

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Farr-Lindsay

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Dean-Carlin
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Savage-Neal
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Ste-:le-Carlin

(Cinecolor)

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Dean-Padden
LaPlanche-Edwards

The Swamps
Monte Cristo

Loder-Aubert

Features

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..461

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Gulch Renegades

Lane-Stewart
Horton-George

Elliott-Blake

..455

Carson-Stirling

Society

In

(72)

.11-7.

11-23.

Crowd
Thoroughbreds

A

Three's

.12-5.
11- 30.
.12-8.
12- 26.

Woman,

Tiger

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454
.2-28.
.8-12. ...401.,
.2-19.
.411.
. .420.

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(58)

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10-15

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..426.. .9-17
425
..416

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.Richmond-Mara

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.3-19. .11-16.
12- 11. . .3-21.
10-16. .5-10.
.8-21. .12-16.

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Allan Lan>
Rogers-Evai^ ....
Abbott-Stewart
Lewis-Stirling
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(59)

Whlo

(Serial)

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.434.

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..4-2
.5-14

1945-46

to Brooklyn,
An
under title: New Faces
Badlands
Gold Rush

California

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Comes

Details

Bandit of

.7-29.

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Rogers-Evans .... .6-11. .9-29.
9-1.
Taylor-Frazee
... 11- 13
12- 25. .8-16.
Livingston-Terry
11- 27. .5-23.
Michael-Gordon
.9-4. .12-23.
.Neal-Mara

COMPLETED
Angel

..462..
10- 16.

...

Me

Terror

Utah (78)
Vampire's Ghost

Dowd-Duke
of

.1-8. .11-27.

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1945
Carson-Stewart
Elliott-Fleming

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.4-16. .9-14.
.4-30
12-25. .11-17.
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Captain

Tugboat Annie
Darwell- Kennedy
under title: Tugboat Annie's Son
Man of Paris, The
Esmond-Aubert

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Details

(0)

(0)
(2)
(1)
(0)

Cat
Cherokee
Flash
Colorado Pioneers
Conquest of Cheyenne
Crime of the Century
Dakota (82)
I've Always Loved You
(T)
Details under title: Concerto
Days of Buffalo Bill
French Key. The
Girls of the Big
House
Guy Could Change, A
King of the Forest Rangers (Serial)

Madonna's

Secret,
The
Marshall of Laredo
Murder in the Music Hall

Night

9

Train

Phantom
Phantom
Rough

Stephanie Bachelor, Robert Livingston, Richard Fraser
Helen Heigh, Isabel Withers, Betty Blythe.
Director: Thomas Carr
Producer: Rudolph E. Abel

of

to

the

Rider, The (Serial)
Riders of Cheyenne

Yard Investigator
Sheriff of Redwood Valley
Strange Impersonation, A
Sun Valley Cyclone
The Valley of the Zombie
Wagon Wheels Westward
Details

under

(68)

The
The Web

Back.

title:

Carson-Stirling

Elliott-Fleming

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10-29
10-29

Elliott-Fleming
Bachelor- Browne

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Ralston-Wayne
McLeod-Dorn

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.8-20

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.... .10-1
.... 10-29
... .3-5.
.6-25
10-15
Thompson-Talbot
.10-1
Lederer- Patrick
.3-5
Elliott-Blake
Ralston-Marshall
.. 10- 29
11- 12
Acuff-Mara
.2-5
Elliott-Fleming
.8-6
Kent-Stewart
Carson-Stewart
... 5-14.
VonSt'heim-Bachelor 2-19.
.7-23
Elliott-Fleming
Marshall-Gargan
.8-6
Elliott-Fleming
... .9-17
Booth-Livingston
.. .9-17
Carson-Stewart
Dekker-Ankers
Roberts- Powers
Lane-Frazee

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Plains

Scotland

.10-1
.7-9
.3-19. .11-14.

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Memphis

Woman Who Came

28

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Kid
under title: Red

City

.451..
.421.

.2-19
. .412.
2-15. .3317..
.1-16.
.409. ..1-22
.419. .5-14
7-19.
.7-23.
.424. .8-20
4-2. . .414. ..4-16

Carson-Stewart ... .4-2. . .7-14.
Arlen-Roberts
... 10-31. .5-10.
.9-29.
Sterling-Moore
... .4-30.
Lowery-Storey .... .1-8. .7-10.
.4-17. .7-20.
Lane-Stewart

(Serial)

under title: You'll Remember
Sunset in El Dorado (66)
Swingin' on a Rainbow (72)
Tell It To A Star

PASSKEY TO DANGER
Mystery— Started November

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(68)
The

Strikes,

Steppin'

7-9
8-6

NEW PRODUCTIONS
Cart:

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..3-6
... ,.5-28

under title: Behind the Ships
Stagecoach to Monterey
Oetails tinder title: Marshal of Monterey

Production
Production
Production
Production
Production

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Elliott-Hayes
Guizar- Moore

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Details

In Production (0)

In

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.509. .11-15

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.9-3
.8-6

In
In
In
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12- 11.
Bruce-Ashley .... .5-14.
Rogers-Evans .... .3-19.
Stirling-Bailey
.. 10-16.

Sing,

10-29

3)
(14)
(14)

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Terry-Brown
.... .4-17.
10-16.
Early-Clark
12-11.
Randolph-O'Malley

.5-14

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(32)
(24)

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Carson-Stirling

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REPUBLIC
L944-4S

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Neighbor, Sing (70)
Song for Miss Julie, A (69)
Sporting Chance (59)

.530.
.558

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of

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Elliott-Fleming

Road To Alcatraz

1

Von Stroheim-Bates 11- 26
.... 10-15
Steele-Saylor
10-29
Coleman-Reed
Dean-Barton
.8-6

Wife

.9-8.

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Details

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Strangler

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Six-Gun For Hire
Song of Old Wyoming

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Trail

Monster

Silver

.7-23

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San Antonio Kid
Santa Fe Saddlemates
Sheriff of Cimarron

1945-46

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Unknown

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...417.
452
.10-6.
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Lane-Talbot
!Rogers-Evans
O'Keefe-Moore
.Ankers-Fraser

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.429.

.442.

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(71)
Details under title: Johnny March
Lone Texas Ranger
Love, Honor and Goodbye (87)
Man From Oklahoma, The (68)
Man Hunt of Mystery Island (Serial)
Marshal of Reno
Mexicana
(83)

Purple

.558

Shayne-Gwynne

of

.5-28
.2-19

2-10.
.11-5.

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Ring Doorbells
Lightning Raiders

Romance

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.5-2.

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Elliott-Fleming
Barry- Roberts
...
Burnette-Carson

(89)

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... 11-13.
... .1-22.
.2-5.
Lamont-Talbot ..
Wayne-Dvorak ...
Armstrong-8achelor
vonStroheim-Hughes
Grey-Kelly
.9-18.
.9-18.
Pearce-Evans
.11-27.
Morley-Asther
11- 27
Arlen-Walker

Vanities

Phantom Speaks, The

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Crabbe-St.

Forest

For

.507.

lei.

...410. ...2-5

Carson-Burnett* ..
Schildkraut-Burke

(87)

Carroll's

Oregon

.1-22.

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Richardson-Withers
Crabbe-St. John
Eilers-Lydon

Serpent

and

.3-15.

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Gap

Red

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Once

.5-14

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Lake-Evans

Earl

Oetails

De,our

You

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Crabbe-Knox

Rustlers

Do

.515.

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Identity

.522.
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.... Foreign.
... .5-28.

Fraser-Gillern

Details under title: Buster Crabbc No.
Caravan Trails (Cinecolor)
Club Havana
0an "y B »y

How

.559
.557

Checkmate

title:

COMPLETED

Flying

.564.
.563.

.516

O'Brien-Aldrich

of

Enchanted

.6-14.
.2-3.
.4-25.

Hughes-Beaumont

Death
(61)
Details under title: Barber of
Silver Fleet, The
(77)
Stagecoach Outlaws
Strange Illusion (83)
c wing Hostess
(76)
Three in the Saddle
Why Girls Leave Home (68)
White Pongo (73)

Prairie

.568
.50S.

title:

Terror

of

Oetails

Shadows

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.2-15.
.9-22.

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Yoo Can't Stop Romaice
Marked for Murder (58)
O'Brien-Ritter
Missing Corpse (62)
Bromberg-Jenks
Oetails under title: Stranger In the Family
The Phantom n> 42nd Street
O'Brien-Aldrich

Rogers-Evans

under title: The Magnificent Mr.
Cheyenne Wildcat
tn.cago Kid (68)
Code of the Prairie
Corpus Christi Bandits
Don't Fence Me In (71)
Witness
Operator No. 99 (Serial)
Flame of Barbary Coast (91)
Gangs of the Waterfront
Great Flamarion, The (78)
The Great Stagecoach Robbery
Grissly s Millions (72)
Hitchhike to Happiness (71)
Jealousy (71)

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Pryor-Clark

Undercover Girl
Alone, The (73)

The

N*.

Rogers-Evans
Terry-Roberts

Federal

title:

Man Who Walked
Oetails

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John
John
Ellison-McKay

Crabbe-St.
Crabbe-St.

Cut

1944-45

Fatal

Ride

Den

Hollywood
The Kid Sister
Lady Confesses,

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10-31

.6-11.
11-13.
.6-11.
.5-14.

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title:

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Crabbe-St. John
Atwill-Douglas
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Ritter-Knox

Fugitives

Details

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.3-5.

Intruder

Fog Island (72)
Flaming Bullets

The Gangster's

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Arnt-Borg

Carson

Bill

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Neal-Tilton

Intruder

4-30.

.9-11.
8-27
10-10.
.'ii-13. .4-15.
8-21
..4-16.

Savage-Beaumon;
Crabbe-S;. John

U5)

Dangerous
Fighting

1944-45
(67)

Men

Bad

Dttalli

Albertson-Armstrong

(64)
Murder

for

Border

Time

Along the Navajo Trail
Behind Cty Lights (68)
Details under title: Return at
Dawn
Beils ot Ro>arita (68)
Big Show-Off (70)
Oetails under title: Next Comes
Love
•ordertown Irani
Details

Cait

COMPLETED

Kunnlng

COMPLETED

Cheaters,

CHART

CHART

PRODUCTION

IN

NEW PRODUCTIONS

RELEASE

of the Pioneers.
Assoc. Producer: Lou Gray

Director: R. G. Springsteen

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9-7.

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.9-30.

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.4-16
Elliott-Fleming
Kelly-Loder
.... .4-30
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FILM BULLETIN


NEW PRODUCTIONS

JOHNNY COMES FLYING HOME

Drama—Started November 5
Cast: Martha Stewart, Richard Crane, Charles Russell, Henry Morgan.

Director: Bern Stoloff
Producer: Bryan Foy
Story: Returning aviators find post-war problems hard to fix but find some joy.

THREE LITTLE GIRLS IN BLUE (Technicolor)

Musical—Started November 7

Director: John Brahman
Producer: Mack Gordon
Story: A musical period piece with three sisters in show business.

UNUNITED ARTISTS

1945-46 Features Completed (24) In Production (0)
1945-46 Features Completed (23) In Production (2)

1944-45 Features Completed (31) In Production (6)
1944-46 Features Completed (31) In Production (6)

RELEASE CHART

Title—Running Time Cast Details Sel. No. Rev.

IN PRODUCTION
Budapest's Territory Scott-Richards... 10-1
Till the End of Time McGuire-Hudson... 10-16
Details under title: The Book of Homes
Lady Luck... 10-29
Retribution... 11-22
Sister Kenny... 501.12-13
Details under title: Report of Home
Stranger, Th... 10-29
Details under title: Follow Your Heart
Brother... 10-29
Details under title: A Tale of Bengal
Tarzan and the Leopard Woman Weismuller-Joyce... 8-20

COMPLETED 1945-45

BLOCK NO. TWO
Experiment Perils (93) Lammers-McNee... 7-24
False in Hollywood, The Miller-Walker... 5-27
Morder, My Sweet (90) Powell-Shirley... 506.12-13
Details under title: Call My Love
Girl Ruth, The (65) Longford-Dubin... 6-12
Gorillas (62) Whitman-Cut... 507.12-13

SPECIALS THREE
Betrayal From the East (82) Tracy-Kelly... 7-24
What a Blonde (71) Errol-Bilby... 10-16
Details under title: Invisible Army
Behind the Walls, The (67) Lederperger... 7-10
Two O'Clock Courage (66) Concasey-Endicott... 8-21
Details under title: 99th Battalion
West of the Paces (66) Mitchell-Walsh... 10-16

SPECIALS ONE
Details under title: Henri B. Minton

COMPLETED 1945-46

BLOCK NO. ONE
George White's Scandals (95) Glenn-Eden... 2-5
False in San Francisco, The Concasey-Curry... 6-8
Johnny Angel (79) Raff-Tovar... 12-11
Details under title: Pawn Shop News
Radio Stars on Parade (69) Brown-Curry... 4-16
Details under title: Goldband

BLOCK NO. TWO
First Annual (90) Wren... 2-19
Man about Town, The... 9-27
Details under title: Gentlemen Prefer Blondes
Spanish Main, The (90) Day-Brown... 14-27
Wanderer of the Westland... 6-11
Details under title: Always Be a Warrior

BLOCK NO. THREE
Correlated... 7-9
Deadline at Dawn... 5-28
Devil Dog, The... 5-29
Meet Dick Tracy... 6-11
Shay the Sailor... 12-11
Details under title: All Men Are Mortal

NOT DESIGNATED
All Men Are Lovers... 7-23
False under title: The Lie Detective
Along Came Jones (90) Cooper-Yang... 11-27
Details under title: The Most Dangerous
Heartbeat... 8-20
Kia From Brooklyn, The (1) Kaye-Miller... 6-25
MacDonald-Blind... 9-27
Spiral Staircase, The McGee-Sherrill... 9-3
Details under title: Some Must Watch
Tomorrow In Forever... 4-2
Humoresque, The Henson-Henson... 7-9
Details under title: Follow Your Heart
Brother... 8-6
Details under title: A Tale of Bengal
Tarzan and the Leopard Woman Weismuller-Joyce... 8-20

REISSUE
Pinocchio (1) Disney Feature Carton

20TH CENTURY FOX

1944-45 Features Completed (26) In Production (0)
1945-45 Features Completed (25) In Production (2)

RELEASE CHART

Title—Running Time Cast Details Sel. No. Rev.

IN PRODUCTION
Details under title: Nori's World

COMPLETED 1944-45

BLOCK NO. SIX
Key of the Kingdom (137) Peck-Hardwicke... 7-24
Fighting Lady, The (61) Gov't. Documentary... 7-24

BLOCK NO. NOVEN
Maud (73) Cooper-Durant... 9-4
A Tree Grows in Brooklyn (128) McGuire-Dunn... 5-15

BLOCK NO. EIGHT
Crown of Istanbul, The (96) Mayolini-Marchetti... 11-13
Details under title: Two-Faced Queen
Thunderhead, Son of Flicks (73) McGowen-Fowler... 5-15

BLOCK NO. NINE
Details under title: Confide

BLOCK NO. TEN
DVD (71) Crabbe-Haynes... 9-4
Ball Fighters (62) Laurel-Hardy... 11-12

BLOCK NO. ELEVEN
Don Juan Quixote (71) Brandenburg-Blind... 25-7
Details under title: Two-Faced Queen

BLOCK NO. TWELVE
Choose Your Weapon (71) J. Bennett-Raft... 8-11
Within These Walls (71) Mitchell-Anderson... 3-5

REISSUE
Call of the Wild (Reissue) (81) Gable-Young... 6-22

COMPLETED 1945-46

NOT DESIGNATED
And These Were They (90) Fitzgerald-Norton... 3-19
Details under title: Project 33

Belli for Adams, A (103) MacNeil-Murray... 10-1
Details under title: Everyone's Talking
Captain Eddie (107) MacNeil-Murray... 12-11
Details under title: First, Last and Always
Centennial Summer (1) crane-Wilde... 9-17
Details under title: Hans Christian Andersen
College of the South (57) Bennett-Blake... 10-25
Details under title: Sinbad the Sailor
Doll Face (1) Everson-Blake... 8-20
Details under title: The Best Little Girl in the World
Dragon's Tail: Give Me the Simple Life (71) Foy-Andrews... 5-14
Details under title: Loose Ends
House on 52nd Street (188) Eyes-Mansour... 4-30
Details under title: How It Can Be Told
June Jam (94) Kiley-Jones... 2-19
Details under title: Colorado Belle
Last of the Redmen (1) LeRoy-Kiley... 2-19
Details under title: Colorado Belle
Leave Her To Heaven (1) Tierney-Wilde... 5-28
Details under title: Under Capricorn
Shady (1) Murray-Rodgers... 10-15
Details under title: A Night in Casablanca
Smoky (1) Murray-Rodgers... 7-23
Details under title: Under Capricorn
Spider, The (63) McCowen-Blake... 6-11
Details under title: Under Capricorn
State Fair (T) Andrew-Graves... 1-22
Details under title: Under Capricorn
Way In The Sun... 8-11
Details under title: UA Released

United Artists

1944-45 Features Completed (24) In Production (0)
1945-46 Features Completed (19) In Production (3)

Key to Producers: Small (Sml.); Rogers (Rgs.); Vangua (Van.); Crosby (Cby.); Sherman (Shm.); Pressburger (Prb.); Wagner (Wgr.); Ripley-Monter (R.M.); Bognae (Bog.); Stromberg (Smg.); Levey (Lev.); Cowan (Cow.); Stone (Stn.); Selznick (Sk.).: Neznelz (Neb.): Lesser (Les.); Loew-Halim (L. H.): Sketch (Skh).: Eagle-Holl (G. D.): Cagney (Cyn.): Bronston (Brn.): Hughes (Hug.).

RELEASE CHART

Title—Running Time Cast Details Sel. No. Rev.

IN PRODUCTION

Details under title: A Night in Casablanca

COMPLETED 1944-45

Details under title: The Shadow of the Thin Man

Details under title: Notorious
### 1945-46 Features (48) Completed

<table>
<thead>
<tr>
<th>Title</th>
<th>Production Company</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Hired Man</td>
<td>Universal</td>
<td>Radi-Ruthier, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>Witness</td>
<td>Universal</td>
<td>John-Earle, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>The Adventures of Don Juan (Serial)</td>
<td>Universal</td>
<td>Radi-Ruthier, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>The Adventures of Don Juan (Serial)</td>
<td>Universal</td>
<td>John-Earle, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
</tbody>
</table>

### 1945-46 Serials (4) Completed

<table>
<thead>
<tr>
<th>Title</th>
<th>Production Company</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Adventures of Don Juan (Serial)</td>
<td>Universal</td>
<td>Radi-Ruthier, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>The Adventures of Don Juan (Serial)</td>
<td>Universal</td>
<td>John-Earle, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
</tbody>
</table>

### 1945-46 Westerns (4) Completed

<table>
<thead>
<tr>
<th>Title</th>
<th>Production Company</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Adventures of Don Juan (Serial)</td>
<td>Universal</td>
<td>Radi-Ruthier, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>The Adventures of Don Juan (Serial)</td>
<td>Universal</td>
<td>John-Earle, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
</tbody>
</table>

### 1945-46 Serials (4) Completed

<table>
<thead>
<tr>
<th>Title</th>
<th>Production Company</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Adventures of Don Juan (Serial)</td>
<td>Universal</td>
<td>Radi-Ruthier, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>The Adventures of Don Juan (Serial)</td>
<td>Universal</td>
<td>John-Earle, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
</tbody>
</table>

### New Productions

**The BRUTE MAN**

Creeper Series—Started November 15

Cast: Rondo Hatton, Jane Adams, Peter Whitney, Donald MacBride, Jan Wiley, Tom Neal.

Director: Jan Yarbrough

Producer: Ben Pivar

Story: Psychopathic killer is befriended by blind musician.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canyon Passage (T)</td>
<td>60 min.</td>
<td>Andrew-Hernando, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>Girl's Name (1)</td>
<td>60 min.</td>
<td>George-Charles, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>On the Carpet</td>
<td>60 min.</td>
<td>Abbott-Costello, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>Sarah, the Redhead (Serial)</td>
<td>60 min.</td>
<td>Abbott-Costello, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>Tangle</td>
<td>60 min.</td>
<td>Abbott-Costello, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
</tbody>
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**COMPLETED**

---

**NEW PRODUCTIONS**

**ESCAPE ME NEVER**

DrAMA—Started November 12

Cast: Errol Flynn, Ida Lupino, Eleanor Parker, Gig Young, Gene Tierney, Denny, Isabel Elson, John Agar, Donald MacBride.

Director: Peter Godfrey

Producer: Henry Blanke

Story: Two brothers love the same girl. She is confused by mistaken identity and in complete innocense almost wrecks their lives.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charley's in Charge (301)</td>
<td>60 min.</td>
<td>Stone-Maxwell, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>Confederate (B6)</td>
<td>60 min.</td>
<td>Robert-Kirkby, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>Cockeyed (The 114)</td>
<td>60 min.</td>
<td>Dell-Dorell, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
<tr>
<td>Crime in Pink</td>
<td>60 min.</td>
<td>Dell-Dorell, Foreigner</td>
<td>GB</td>
<td>Foreign</td>
</tr>
</tbody>
</table>

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**NEW PRODUCTIONS**

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**WARNER BROTHERS**

**ESCAPE ME NEVER**

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**FILM BULLETIN**
[The text is not legible due to low quality or resolution]
Imagine!
A Round-Trip to London
For six showmen!
Theatres everywhere
Small or big
Have an equal
Chance to win!
Get going now!

ALL EXPENSES PAID! THE OPPORTUNITY OF A LIFETIME!
Entertained by the British motion picture industry. Tour of bombed-out areas. London’s underground Air Defense Headquarters. And many more points of interest.

8 DAYS IN LONDON

RULES OF THE ROUND-TRIP TO LONDON CONTEST

Via American Airlines Trans-Oceanic Flagship

1. Every theatre manager in the forty-eight states automatically is entered in the "FLIGHT TO LONDON" contest.

2. All bonds sold from October 29th to December 8th, 1945, will be counted in the contest. Only sales of "E" bonds will be considered.

3. All "E" bond sales must be supported by "E" bond orange triplicate stubs, in order to verify accuracy thru the Federal Reserve Bank and the United States Treasury.

To receive full credit for bonds sold between October 29th and December 8th, you will submit to your State Exhibitor Chairman a statement listing in detail the total number of "E" bonds sold in each denomination.

4. THE FINAL REPORT FORM, which is attached, must be filled in, signed and mailed to your STATE EXHIBITOR CHAIRMAN not later than midnight, December 31st, 1945, together with triplicate stubs for all "E" bonds sold.

5. Selection of one theatre manager nominee from each state for the "FLIGHT TO LONDON" contest will be made by the State Exhibitor, State Distributor, State Publicity and State War Finance chairmen.

6. Upon receipt of the records by the National Victory Loan Committee, the state winners, totaling forty-eight theatre managers, will have their submitted bond sales records audited by Price, Waterhouse and Company, who will select the SIX CONTEST WINNERS, one from each of the six Victory Loan regional districts.

7. THE SIX WINNERS WILL BE SELECTED ON THE BASIS OF THE HIGHEST PERCENTAGE RATIO OF "E" BONDS SOLD TO THE NUMBER OF SEATS IN THE THEATRE.

The $25 "E" Bond is to be the bond per-seat unit basis. For example, one $25 "E" Bond equals one unit; one $50 "E" Bond equals two units; one $100 "E" Bond, equals four units. The $200 Roosevelt Bond equals eight units and so on, etc.

8. Announcement of the SIX WINNERS of the THEATREMANAGERS’ "FLIGHT TO LONDON" contest will be made as soon as possible after the close of the contest.

9. In case of a tie duplicate awards will be given.

VICTORY LOAN NATIONAL COMMITTEE
S. H. Fabian, Chairman
WHAT THE NEWSPAPER CRITICS SAY

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'DOLLY SISTERS' EVEN GRABLE LEGS CAN'T SUPPORT PLOT' — TIMES

(20TH CENTURY-FOX)

"...Tale of 'The Dolly Sisters,' which Twentieth Century-Fox has told in the new silent film by the same name and in the newsreel of the same name and in the manner in which it was told, has been a hit for many years. It was made in 1918, and it has been enjoyed by audiences all over the world."

"...George Jessel's first effort as a Hollywood producer, 'Dolly Sisters,' proves only that he paid close attention when 20th Century Fox set up shop in the 1920s. It's a Mike Todd type of musical comedy into which Twentieth Century-Fox usually puts its girls, Betty Grable and June Haver...Musical numbers are mostly the very splashy kind that George Jessel must have remembered from his boyhood as having been very beautiful." COOK, N. Y. WORLD-TELEGRAM.

"...Grable-Haver song-and-dance numbers brighten the screen occasionally, but the major part is a dull monotonity of expensive settings and a ridiculous love-versus-career problem. Shillily- sweet and mawkish. It is a musical comedy with a plot. Music provides occasional relief, but the two production numbers, one with chorus girls personifying cosmetics and one with the girls in SISTERS' image, in blouse, are poorly conceived in spite of the lavish decor...Far from a satisfactory frame for the attractions of its two stars." GUERNSEY, N. Y. HERALD TRIBUNE.

"...Preposterously garish and unutterably banal pseudo-biog...Seems exactly like every Tin Pan Alley, sister-act plot that either Broadway or Hollywood has ever hatched." J. T. McMANUS, PM.

'THE SPANISH MAIN' SAME OLD HOLLYWOOD PIRATES — IN TECHNICOLOR

(RKO)

"Hollywood pirate story blueprinted in Technicolor once again...About fighting ships and fighting men, but it never raises itself as much as a hair's breadth above the tedious old triangle of an idealistic young pirate captain, a lovely noble woman and a wicked Spanish vixen. Set up a colorful troupe. But it's a naive story, constructed and played in the key of 'Aha! Me proud beauty' makes only a feeble bid for credibility and excitement." GUERNSEY, N. Y. HERALD TRIBUNE.

"...All of the romantic aspects of musical comedy piracy, up to but not including the customary program of songs, have been dutifully represented in RKO's spangled color film, 'The Spanish Main.' It is a story of swashbuckling and spirited gags. It has several at least unrepentant as though this sort of make-believe hasn't been played a hundred times before...Possibly grade-school children will find it all very much to their taste." CROWTHER, N. Y. TIMES.

'Hold That Blonde' Slapstick in the Old Manner

(PARAMOUNT)

"...Hold That Blonde' represents the triumph of slapstick over a good comedian...Pure, old-fashioned slapstick, beginning with the fight on a ledge of a skyscraper." WINSTEN, N. Y. POST.

"...Does not bother with ingenuity or originality in its comedy...Amiably energetic people involved do manage to stir up more than the usual amount of laughter with all their familiar and time-worn devices...Devoted mainly to breathing new life into familiar gags. In its rough and tumble it does a satisfactory job." COOK, N. Y. WORLD-TELEGRAM.

"...Slight twist on the conventional jewel robbery in the film and enough old nonsense to make it sporadically amusing...Having no pretensions, is a fair to middling exercise in burlesque antics." CROWTHER, N. Y. TIMES.

'THAT NIGHT WITH YOU' NOT TO THE CRITICS' TASTE

(UNIVERSAL)

"...That Night With You' is not the nocturnal reflection that its title deceptively implies. One comes forth wondering precisely what the point of the various scenes was or what purpose it was written for. In this mild musical takes place in the full and unexciting light of artificial day." CROWTHER, N. Y. TIMES.

"...Doesn't pretend to be anything but frivolous entertainment, and, as such, it can be heartily recommended...if you are in the mood for nonsense." CAMERON, N. Y. DAILY NEWS.

'JOHNNY IN THE CLOUDS' ENGLISH-MADE AIR-WAR ROMANCE

(UNITED ARTISTS)

"...Johnny In The Clouds,' has passages of excitement and poignancy that deserve a better frame...The players are admirable and Anthony Asquith has directed the production with a fine sense of its dramatic and cinematic values. What is wanting is a bit of construction to make it a film whole...Has substance but little form," BARNES, N. Y. HERALD TRIBUNE.

"...Is a bit too English intend to send us their minor pictures they had better be...In 'Johnny in the Clouds,' one of the most naturally, placid story about an assorted crew of American fliers who moved in on a little English village...Cast presents the slick, polished set of performers turned out of all English movie players." COOK, N. Y. WORLD-TELEGRAM.

"...Its cast is truly fine and genuine, from the briskest Yankee to the most reserved Britisher and the production is written, staged and directed with infinite taste and precision...Result is one of those extreme rarities in English-speaking films—a production equally considerate of both British and American in-}

gredients and possible of fullest appreciation and enjoyment in both our countries." J. T. McMANUS, PM.

"...About half the footage is devoted to the manner in which the British airmen were taught to fight, how they returned, and what they did on the ground. There is romance, happy and unhappy, and finally, with a determination rarely found in American entertain-meatnt, deep tragedy...Two phases in which the picture excels are its grim and pitiful facing up to the tragedies of combat flying, and its restrained handling of the love element...As entertain-meatnt, it is pitched in a minor key." WINSTEN, N. Y. POST.

"...If it is possible to have a film which is over-eote in a dull but musically flamboyant way, 'That Night With You' is the mixture...No lack of plot, such as it is, and no shortage of imagination of a pedestrian sort..."WINSTEN, N. Y. POST.

FILM BULLETIN
Dear Mr. Theatre Owner:

During the month of November, the nation will pay tribute to a great American — Alfred E. Smith. As you know, he is being honored by his Government in having a special stamp with his likeness on it and the entire nation will join in supporting a suitable memorial to him in the form of a hospital.

Al Smith was a tested friend of the motion picture industry. He was a friend of the common man and his charitable activities spread over the entire nation.

At the request of Archbishop Francis J. Spellman, Honorable James A. Farley, Honorable Frank Walker, ex-Postmaster General and himself a theatre owner, and others, I have been asked to act as Chairman of the Motion Picture Industry, that every person identified in this great business, regardless of where located, be given an opportunity to make his or her contribution to this deserved memorial to a good friend.

We realize that many states have similar activities occupying their attention and that you as a theatre owner have been called on many times, but we felt that every public spirited citizen should know of the memorial and make whatever contribution they desire, and this of course includes you and your staff.

All exchange personnel will be invited to contribute and we would suggest you do the same with your employees. The services of salesmen have been requested to call this cause to your attention and we bespeak your consideration when he calls.

Checks and securities should be made payable to the Alfred E. Smith Memorial and sent to Room 192, Hotel Astor, New York 19, N.Y. and receipts for all monies received will be mailed to you.

Sincerely yours,

[Signature]

W. F. Rodgers
cuss plans for the proposed Public Activities Committee, that will bring together independent exhibitors from all parts of the country to discuss current industry problems, particularly the ramifications of the Government anti-trust trial which ended in N. Y. District Court last week.

The CIE, formed principally to maintain close observation of the anti-trust suit, has a number of other items on its agenda. These include the proposed all-exhibitor organization which would carry on the functions of the Theatres Division of WAC mentioned above, and a number of other pertinent matters requiring the independent exhibitors' attention.

Meanwhile, in Philadelphia, Allied of Eastern Penna., arranged a highly important general membership meeting at the Warwick Hotel to discuss the Government suit, Caravan, and immediate postwar problems. The meeting will be conducted by Sidney E. Samuelson, general manager of the Eastern Pennsylvania unit.

* * *

KALMINE HEADS WARNER CIRCUIT

Harry M. Kalmine was named general manager of Warner Theatres succeeding Joseph Bernhard, Harry Warner disclosed at a meeting of Warner Circuit managers and home office executives. Bernhard had previously resigned as vice-president and member of the board to join Milton Sperling in a production company, but had retained his post as chain manager until Nov. 15.

Kalmine, assistant manager of the Warner circuit since 1941, had previously been zone manager for the company in Pittsburgh and was, at one time, in charge of the New Jersey territory.

Another appointment made by Warner was that of Rudolph Weiss as head of the Warner Theatres real estate department, with which he has been associated as an executive for 15 years. The department was under the supervision of Bernhard up to his departure, but had been manned by Weiss and others without anyone having the actual titular head.

* * *

BRODY NAMED MONOGRAM PREXY

Steve Brody, former vice-president of Monogram Pictures Corp., was elected president, succeeding W. Ray Johnston, who was named chairman of the board. Also elected were Trem Carr, executive director in charge of production; George D. Burrows, executive vice-president and treasurer; Herman Rifkin, vice-president; Norton V. Richey, v.p. in charge of foreign distribution, and Sam Wolf, secretary.

Johnston's contract, which had five years to run, was extended five years longer to 1955.

The new president announced that Monogram had signed Roy del Ruth to produce the direct hit $88,753 films in the next two years, as the initial step in producer-director acquisition in line with the company's expansion program. Brody also stated that Monogram planned 32 features and 12 westerns for the 1946-47 season, in addition to four specials to be sold individually. He disclosed that the company will release two specials on a 1946-47 schedule. One of the new titles for the Belita picture originally titled "Glamour Girl" and the second, an undiscounted production.

* * *

MEMOS

RKO reported a net profit of $3,941,830, after all charges, for the 39 weeks ending Sept. 29, 1945, representing an increase of $306,967 over the corresponding period the previous year. Profits from all operations before charges were $10,789,584 as compared to $10,295,635 for 1944. Deducted for depreciation was $977,735 while taxes came to $3,870,000 as compared to $5,656,000 for the 1944 period.

 Paramount's earnings for the first nine months of 1945 were reported as $13,541,900 after interest, taxes and all charges. Figure includes the company's direct and indirect net interest as a stockholder in the combined undistributed earnings of partially owned and non-consolidated subsidiaries, of $2,868,000. In the comparable period of 1944, the company reported $12,476,000. Earnings for the third quarter of 1945 are estimated at $5,524,000, compared with earnings in 1944 third quarter of $4,581,000.

 Monogram's net profit for the 13 weeks ended Sept. 29, 1945, was $88,753 after all charges including taxes, compared with a consolidated profit of $138,007 for the 13 weeks ended Sept. 30, 1944. The profit is a decrease of $49,254 from the previous year. Provision for taxes including Federal income and excess profit taxes was $140,397, while the tax figure for the 1944 period was $32,246. Gross and foreign film rentals for the current quarter showed an increase of 21 per cent over the same quarter last year.

 A half-hour weekly program over the Columbia Broadcasting network to be known as the "Frigidaire-30th-Century-Fox Air Theatre" has been set for Jan. 6 opening by 2:30 p.m. and the Frigidaire Division of General Motors Corp. The program will be sponsored by Frigidaire and will utilize the properties and stars of 30th-Fox. The contract calls for five-year options in addition to the weekly schedule through 1946 and cost of the show is estimated to be about $25,000 per week, including air time.

 After repeated rumors that he would direct MPPDA's Hollywood office, former WPB chief J. A. Krug turned down the high-salaried post, it was announced by Eric Johnston's office following a series of conferences between the MPPDA prexy and Krug. Johnston mentioned no new choice as a possibility for the post of West Coast vice-president.

 Twenty-fifth-Century-Fox and subsidiaries, including National Theatres and Roxy Theatre, Inc., reported a net profit of $7,529-287 after all charges, including a $1 million reserve for contingencies for the 23 weeks ended Sept. 29. The net for the comparable period in 1944 was $4,487,929. For the third quarter ended Sept. 29, the consolidated net profit after all charges was $2,995,927 compared with a profit for the second quarter of $8,577,875 and with a profit for third quarter of 1944 of $3,140,498.

 Robert Mochrie, RKO-Radio sales manager, has scheduled a district managers meeting at the Waldorf-Astoria in New York Nov. 26-28. Nat Levy, Eastern division sales manager, and Walter E. Branson, Western sales manager, will assist Mochrie in the discussions. Among business to be discussed at the sessions will be the future sale of Rainbow Productions', 'The Bells of St. Mary's,' with world premiere set for Radio City Music Hall early next month.

 An all-industry dinner to be held at the Hotel Willard in Washington has been set for December 4 under War Activities Committee auspices to be attended by more than 500 industry and Government figures. The date was fixed in anticipation of the fact that many of the industry's leaders will be in the Capital to attend the March of Dimes conference and also the meeting scheduled by the sponsors of the programme. Public Activities Committee, an outgrowth of the WAC's Theatre Division to carry on during peacetime the functions of that body, whose existence will terminate Dec. 31.

LET'S FINISH THE JOB

NEW JERSEY MESSERGENCY SERVICE

Member Nat'1 Film Carriers
330 N. Juniper St., Philadelphia, Pa. LOC. 4823

VICTORY LOAN

FILM BULLETIN
Our own inside story of the Pacific from Bataan to the beaches of Tokyo Bay! Every revealing foot of film shot during the shooting by over 1,000 cameramen! MacArthur, Nimitz, and their men from the start to the Atom Bomb and the Surrender!
HE FINISHED HIS JOB

LET'S FINISH OURS!

OCT. 29th to DEC. 8th

VICTORY LOAN DRIVE

NATIONAL SCREEN SERVICE
DAILY NEWS OF THE INDUSTRY
UNITY IS A MYTH!

Why the Independent Exhibitors of America Feel They Must Travel Alone on Many Issues

From Editorial by MO WAX, Page 5

Reviews

'ROAD TO UTOPIA' ANOTHER FUNNY 'ROAD' FARCE
'SARATOGA TRUNK' NAMES ASSURE HIGH GROSSES
'FRONTIER GAL' WESTERN SATIRE HAS THRILLS, COLOR
'MISS SUSIE SLAGLE'S' ENTERTAINING COMEDY-DRAMA
'MASQUERADE IN MEXICO' WEAK STORY HAMPERS

And Others, Pages 8, 13, 14, 16, 18
EXICANA

starring

ITO GUIZAR and CONSTANCE MOORE

with LEO CARRILLO

and HOWARD FREEMAN • STEVEN GERAY • JEAN STEVENS

and ST. LUKE’S CHORISTERS • PETER MEREMBLUM JUNIOR ORCHESTRA

and Introducing ESTELITA RODRIGUEZ

Original Screen Play
by FRANK GILL, Jr.

Produced and Directed by

ALFRED SANTELL

A REPUBLIC PICTURE
GET AWAY, BOY!
YOU BOTHER ME!

She's the danger
dame the men can't
tame!

FAYE EMERSON
That glamorous gal in her most amorous role!

ZACHARY SCOTT
That man in "Mildred Pierce"!

"Danger Signal"

THAT BLAZING BEST-SELLER IS A
WARNER HIT NOW!

with
DICK ERDMAN • ROSEMARY DE CAMP • BRUCE BENNETT • MONA FREEMAN • JOHN RIDGELY • Directed by ROBERT FLOREY • Produced by WILLIAM JACOBS
Screen Play by Adele Commandini and Graham Baker • From a Novel by Phyllis Bottome • Music by Adolph Deutsch

TODAY 8:30 A.M. VICTORIA
BROADWAY AT 48TH

RELEASE THIS WEEK!
UNITY IS A MYTH

Reading the news from Washington last week superficially, you have probably learned that there was a clash between two schools of thought on how the motion picture exhibitors of America should deal with the Government and other "outside" interests in the post-war period.

One group, composed of members of the expired War Activities Committee, some of them influential operators of major affiliated circuits, met and created a new theatre organization, the avowed principal purposes of which will be to sift Government-sponsored films and to represent the nation's theatres in all relations with the Government, Congress and various agencies sponsoring drives or campaigns—a sort of peacetime WAC. As summed up in the last of the 6 points of the program, its function would be: "In general, to use the tremendous power of a united theatre industry in all matters affecting us from without the industry."

Opposed to this new organization stands the Conference of Independent Exhibitors' Associations, of which Allied is the largest constituent unit. This group likewise met in Washington last week and adopted a resolution which noted that its members had willingly cooperated with the War Activities Committee during the conflict, but that a peacetime theatre organization of the kind proposed will merely serve to encourage the demand for theatre screens to be used for political propaganda. The CIEA took the position that freedom of the screen can best be preserved by recognizing the right of the individual exhibitor to show or not to show Government-sponsored films. However, that body stands ready to "recommend" to its members Government subjects of exceptional merit and importance. But, the CIEA contends that since the war is over "theaters should now confine themselves to their primary business of providing entertainment."

This, as we said, is the substance of the story from Washington gleaned from a superficial reading of the news. Actually, it goes much deeper.

It is a re-echo of the old conflict between the independent theatre men and the other factions in the industry on the issue of "Unity". Periodically, there recur these movements to bring them all together in one organization and the appeal always is based on the correlation of interests between independents and affiliates on certain issues. But we all know that there is a wide divergence between those interests on a large number of issues.

What, for instance, would be the attitude of a united all-industry organization in relation to the Government's effort to force theatre divestment by means of the anti-trust suit? How could the position of the independents on that matter be reconciled with, say, that of the Paramount and Fox theatre partners? Where would a unified body of exhibitors stand on a proposal that Congress legislate against certain trade practices which the independents abhor? Might there not even be a cleavage on such a common problem as the approach to reductions of admission taxes—the independents seeking the cuts on low prices, the large chains perhaps desiring reductions on the higher scales?

There is no reason to preclude the possibility of cooperation between the organized independents and their fellow exhibitors when their aims run parallel. Nor does it behoove those industry leaders who desire unity, every time the idea is resurrected in one form or another, to charge the independents with being "obstructionists" or "selfish". If they were to face the problem with fairness, it would be apparent to them that unity is a myth and that it is they who might be obstructing the logical democratic progress of our industry by refusing to concede the independents' right to independence.

Perhaps if our industry were so balanced as to make the independents really independent in their relations with the other factors, they would have no qualms about participating in an all-industry organization. But, in their role of decided underdog—we speak of the little fellows, of course—they must be free to travel as a separate entity when their interests take them in a direction opposite from that traveled by the other factions of the trade. Certainly there is nothing inscrutable about this thesis; it is simple A B C.

MO WAX.
MOVE FAST!

BE ON TIME FOR YOUR APPOINTMENT IN TOKYO’! NOW BOOKING... WAR DEPARTMENT OFFICIAL STORY OF THE PACIFIC WAR... FILM DARINGLY BY 1,000 COMBAT CAMERAMEN

54-MINUTE FEATURE ABSOLUTELY FREE!

WARNERS DISTRIBUTORS

UNDER AUSPICES OF THE WAR ACTIVITIES COMMITTEE OF THE MOTION PICTURE INDUSTRY

Produced by ARMY PICTORIAL SERVICE SIGNAL CORPS with the cooperation of THE ARMY AIR FORCES and THE UNITED STATES NAVY

The Drive With a Heart MARCH OF DIMES (Jan.
"WELL DONE, MOTION PICTURE INDUSTRY"

"The most we in our industry were able to do, is the least we should have done."

With these humble words, George J. Schaefer, Chairman of the War Activities Committee, accepted this plaque honoring the motion picture industry's war effort at the brilliant testimonial dinner in Washington last Tuesday night. On the plaque over the signatures of Secretary of War Patterson, Secretary of the Navy Forrestal and Secretary of the Treasury Vinson is this legend: "Well Done, Motion Picture Industry."

The guests heard accolades pour from the dais, from Admiral Nimitz, from Undersecretary of the Navy John L. Sullivan, Undersecretary of War General Kenneth C. Royall, the Secretary of the Treasury, Red Cross Chairman Basil O'Connor and from Toastmaster Palmer Hoyt. These gentlemen told the gathering what the Government and the Army and the Navy and the people of the United States thought of the job our industry had performed to speed the victory finally realized just a few short months ago. It was an inspiring tribute.

Mr. Schaefer's words were humble, but spoken with pride, and rightly so. True, it was "the least we should have done", but there is ample glory in the achievements of our industry throughout the war to reflect honor on all the men and women who did their bit, the executives and the workers and the companies in exhibition, production and distribution, the artists, the technicians. Their accomplishments were listed by the following array of facts in the dinner program:

- Since 1942, 43,189 prints of 1041 feature pictures and 33,217 prints of 1050 short subjects were exhibited to an audience of fighting men approximately 750,000,000 throughout the world in the $38,500,000 Overseas Gift Film Program.
- The industry's information films, started in 1941 to aid the Army, Navy, Treasury and other government agencies, were shown in 16,000 theatres. A total of 140 short subjects were produced gratis; 29 newsreel bulletins and 135 shorter films, or trailers.
- From the Hollywood Victory Committee, 4100 artists made 55,286 individual appearances at home and abroad, 4917 tours being strictly for the armed services. Of these, 150 were to hospitals, 254 were USO-Camp Shows tours and 122 overseas. A total of 1265 trips were made for the wartime agencies and 41 tours for War Bonds.
- Theatres have participated in every type of recruiting, from Waves to the Merchant Marine, have aided in one way or another all charities. For the March of Dimes, the Red Cross, the United Nations, the Army and Navy Emergency Relief, USO and Greek War Relief, a total of $38,686,489 was collected in theatres and in Hollywood studios to the end of 1944.
- A third of the 16,800 theatres are Bond issuing agencies. Thousands more are sub-issuing agents.
- In the Victory Loan, indicative of all preceding Loans, theatres have scheduled 3,948,000 showings of film short subjects and special trailers.

But cold figures cannot possibly chronicle the full story of personal effort and, very often, personal sacrifice that was rendered by the people of our industry. As Basil O'Connor said: "When the history of the motion picture contribution is written in some distant day, it will not be believed."

Yes, it was a job well done — damn well done.
WARNER BROS.... 1 January Release

‘SARATOGA TRUNK’ BERGMAN & COOPER ASSURE HIGH GROSSES

Rates • • • on name value

Warner Bros.

Directed by Sam Wood.

Ingrid Bergman and Gary Cooper loving and battling their way through the colorful 1870 settings of “Saratoga Trunk” add up to sure-fire box office, although the film version of Edna Ferber’s best-seller is a melodramatic period piece with a phony ring. The fact that two other Bergman starring pictures are also current is likely to aid instead of hinder grosses and the feminine fans, especially, will be intrigued by the star’s convincing portrayal of a fiery, black-wigged adventuress — a complete contrast to the nun in “Bells of St. Mary’s” and the serene psychiatrist in “Spellbound.” As Hal Wallis’ final production for Warners, this was filmed in 1943 and only now reaches a public anxious for escapist fare. The film is over-long, but the story contains enough romance, vengeance, villainy, incidental comedy and bang-up excitement to keep the average spectator engrossed despite some repetitious action and stilted dialogue. And, except for a tendency to linger over the busting New Orleans French Market and the gaiety and teeming life of Saratoga Springs — both magnificently and realistically reproduced — Sam Wood’s direction is capable and evenly-paced. Dealing as it does with an illegitimate, fortune-seeking heroine who seeks to average her late mother’s years of shame and exile, this sounds like adult fare although the antics of the dwarf, Cupidon and the spectacular head-on train collision and the subsequent hand-to-hand fight between opposing railroad teams will thrill youngsters and action fans of all ages.

Ingrid Bergman, illegitimate daughter of a wealthy New Orleans socialite who was banished to France with her mother after her father was accidentally killed, returns to her native city. Determined to average her mother’s shame, Miss Bergman opens up her old house, has a romance with Gary Cooper, a Texas gambler, and proceeds to stir up the old scandal until her father’s wealthy family buys her off. When Cooper tells her that Saratoga is alive with millionaires, the fortune-seeking Miss Bergman takes her servants, Flora Robson, a mulatto, and Jerry Austin, a dwarf, to the society-ridden resort. Posing as a widow, she proceeds to snare John Warburton, whose financial partners are battling a rival combine for possession of the Saratoga Trunk railroad line. Warburton hires Cooper to get a gang of men and save the Trunk line in a hand-to-hand fight with gangsters employed by the combine. Miss Bergman, with her marriage to the wealthy Warburton assured, realizes she loves Cooper when he returns to Saratoga carrying the wounded Austin, who had run away to fight with him.

Miss Bergman impresses her ability to portray a difficult — and different — characterization, but her co-star, Gary Cooper, fails to submerge his own personality and contents himself playing the gambling Texan in his standard easy-going style. Jerry Austin, as the dwarf retainer — and Florence Bates, as a scheming socialite, furnish most of the lighter moments and both are excellent. However, Flora Robson, in a terrifying mulatto make-up, gives an extremely theatrical performance.

PARAMOUNT... 4 in Third Block

‘MISS SUSIE SLAGLE’S’ INTERESTING AND ENTERTAINING COMEDY-DRAMA

Rates • • + generally; less in action houses

Paramount
87 minutes

Directed by John Berry.

Pleasing in its presentation, interesting in its subject matter and entertaining to general audiences, “Miss Susie Slagle’s” just misses being a notable entry in Paramount’s third block. Adapted from the Augusta Tucker novel of a medical students’ board- ing house, and its gentle and lovable mistress, the film encompasses the med school career of several young men and their struggles to win the sheepskin denoting successful training. The chief fault lies in the failure of Director John Berry to develop to three-dimensional proportions any of the characters, despite the fact that performances themselves leave nothing to be desired. Sonny Tufts is better than he has been in many moons and Lillian Gish’s return to the screen in the title role is a decided asset. A newcomer, Joan Caulfield, also is impressive in a romantic role. However, the film, necessarily episodic, skips from one sequence to another without fully developing any of them and the hazy delineation is the chief drawback to an otherwise entertaining film.

In contrast to a light-hearted and pleasant romance between Tufts and Miss Caulfield, there is a tragic love story involving Veronica Lake as a nurse and Pat Phelan, a medical student who dies of diphtheria. Numerous comedy highlights are scattered throughout the production with Billy de Wolfe pointing them up effectively. Lillian Gish is just right as the gentle and understanding Miss Susie who has seen two generations of doctors leave her boarding house, and gives the young aspirants a special incentive because “none of my boys has ever failed.” Despite the fact that the story takes place circa 1910, there is no period flavor about “Miss Susie Slagle’s.” The Sonny Tufts-Veronica Lake names give it a better than average marque pull, and the film will please in all except action houses.

Five first-year medical students come to the boarding house run by Miss Susie Single; Sonny Tufts, Pat Phelan, Renny McEvo, Lloyd Bridges and Irving Aaron. Each has a different background, but under Miss Susie’s guidance, become fast friends. Tufts meets Joan Caulfield, daughter of the hospital’s chief of staff, Ray Collins, and they fall in love. Despite a fine record in his studies, Tufts’ fear of running away from his job in time of crisis almost keeps him from completing his course, but he overcomes this finally when he delivers a baby by surgery, aided only by a nurse. Meanwhile, Pat Phelan, an American brought up in China and determined to return there after he becomes a doctor, meets and falls in love with Veronica Lake, a student nurse. Their plans for the future are tragically upset when Phelan becomes the victim of diphtheria, but Lake determines to go to China to live with Phelan’s family. Another story tangent has Bill Edwards, as Collins’ son, overcoming his handicap of being a great doctor’s son when he breaks away from his home to live at Miss Susie’s and comes under her “boy’s” influence.

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BARN FILM BULLETIN
THE TOP THREE ACADEMY AWARD WINNERS POOL THEIR TALENTS TO GIVE YOU THE SCREEN'S TOP ATTRACTION!

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Rainbow Productions, Inc.
PRESENTS

Bing Crosby  Ingrid Bergman
in LEO McCAREY'S

The Bells of St. Mary's
**'ROAD TO UTOPIA' ANOTHER FUNNY BING-BOB-DOT COMEDY**

Rating • • • or better generally

Paramount

96 minutes

Bing Crosby, Bob Hope, Dorothy Lamour, Hillary Brooke, Douglass Dumbrille, Jack La Rue, Robert Barrat, Nestor Paiva, Rob-

Directed by Hal Walker.

Crosby, Hope and Lamour have hit the road again, and while the title tells us they will be seen for Utopia, they hardly pursue their objective — in fun-making, we mean. This is not the best of the "Road" pictures, yet it is amusing enough to be assured of its share of laughs. Directed on the marquise power of the three stars and the popularity of their previous hits, "The Road to Utopia" is at its best in those informal comedy moments to which Hope and Crosby give the tone of ad-libbing. For instance, there are such laugh-provoking incidents as the one when the two stars gate up at a snow-capped mountain and Hope remarks that it reminds him of "bread and butter," and the Paramount Pictures trademark, the circle of stars, fades in around the peak. And there is a zany piece of business in which a horse and a dog get into a fight and one of the two is killed. A half dozen songs, none of them hit Future calibre, are divided among the stars. The best tune is "Put It There, Pal," sung by Crosby, and Hope and Crosby once again is a decorative foil for the two comedians.

The late Robert Benchley plays no role in the film, and while it is too stiff for him to recite "The Laughing Woman" that the laughter were won by "Singapore," "Zanzibar," or "Morocco.

The picture opens with an aged Crosby visiting an old married couple, Hope and Lamour, with whom he reminisces about their experiences in the Klondike. In flashback, the story is told, Dorothy Lamour's father is murdered by Robert Barrat and Nestor Paiva and the map of his rich Alaskan gold mine stolen. Determined to find the murderers, Dorothy follows them to Alaska. Crosby and Hope, confidence men, board the same boat, where they find the map in the room occupied by Barrat and Paiva. In a tussle with the killers, Hope and Crosby get overboard into the water and into the state room and stealing their clothes. They are mistaken for the tough guys by Dorothy and the townpeople.

Douglass Dumbrille, boss of the Klondike, who plans to steal the gold mine for himself. After a while, he goes into the far north in search of the mine, Hope and Crosby are overtaken by Dorothy and hard-billed Hilary Brooke, a Dumbrille operative. Bing proves to be the man that he is not and goes along with her father and they fall in love. Dumbrille and his henchmen appear on the scene and are about to capture the trio when a crevice opens in the ice. Hope and Lamour are isolated on the opposite side and the picture reverts to the opening scene in which Crosby is explaining how he made his getaway, while Bob and Dot show off their child — who is the spittenimage of Bing.

**POOCH**

"Masquerade in Mexico" Weak story hampers this musical

Rating • • • on name value

Paramount

96 minutes

Dorothy Lamour, Arturo de Cordova, Patric Knowles, Ann Dorval, George Rigaud, Ned Glass, with Fernando de Cordova, Maria Gargarella, Billy Daniels, Eva Puig. The Guadalajaran Trio.

Directed by Mitchell Leisen.

Weak and unimaginative in story content, this elaborate and lavishly costumed musical will get by on its eye-and-ear appeal for average audiences. With the former sarong girl, Dorothy Lamour, and Arturo de Cordova, who is at his best in a farcical portrayal, for marquee value, it should do slightly above average business generally. However, its picture of an idle-rich existence in Mexico City will scarcely promote Lamour's or de Cordova's characters (at least there were a few background shots and Mexican dressing, Hollywood style, for the production numbers and night club sequences, the story might go a little further — take anywhere. Fortunately, Director Leisen has seen to it that no one — least of all, the actors — takes the rather foolish and completely unbelievable doings seriously.

In Mexico City and Miguel de Aragón, Maria Rastumov over-act to their hearts' content and thereby get many laughs with their broad comedy antics while the pretentious "History of Mexico" ballet is treated satirically and interrupted by frantic plot complications before it becomes bore-some, a kids' song, "Adios, Marigala, Linda" and "Searching for You," are placid Mexican tunes nicely sung by Miss Lamour.

On discovering that she is being used to smuggle a stolen diamond to Mexico City for George Rigaud, Dorothy Lamour slips the jewel into the pocket of Patric Knowles, a fellow air passenger. On her arrival, she is upbraided by Rigaud and left stranded until a friendly taxi driver, Mikhail Rasumov, gets her a singing job in a smart night club where she poses as a Spanish Condessa. There she again meets Knowles, whose wife, Ann Dorval, is infatuated with a conceited bull-fighter, Arturo de Cordova. Under threat of exposure, Miss Lamour is persuaded by Knowles to play up to de Cordova and win him away from Miss Dorval. The plan works until the Condessa, who is fixated by de Cordova's attentions to Miss Lamour, learns the girl's real identity when Rigaud arrives on the scene. When she exposes the girl before her assembled guests, Knowles realizes that he no longer loves his selfish wife. With Knowles and Miss Lamour declaring their love for each other, the story is over.

"TOK'O ROSE" ACTION-FUN PINE-THOMAS PROGRAMMER

Rating • • • in action houses; fair dueller elsewhere

Paramount

66 minutes


Starting off with a premise that here is something a bit new and different in war pictures, producers Pine and Thomas renege after the two ten minutes and "Tokyo Rose" slumps into a familiar pattern of previous war programmers on the underplayed theme. Based on the real character, or at least there were an allegedly five of them) whose broadcasts in English over Radio Tokyo were piped to our men in the Pacific in an attempt to lower morale, the script soon becomes involved in a wild and fantastic yarn tracing the escape of an American from the Jap model prison and the subsequent kidnap of Rose by another American for her submarine. Osa Massen though the plot is, there is enough action to surfeit the most avid cops-and-robbers fan, making this better than average fare for the action houses. The title, also, will help in making this a fair dueller in nabberhood spots. Marqueen, value, of course, is nil; all exploitation will have to center around the title character, who makes her first appearance on the screen until the closing minutes of the film, although her voice is heard periodically.

Byron Barr, one of a group of American prisoners selected by the Japs to be interviewed on broadcasts by Tokyo Rose (Lost in Tokyo), will be taken as hostage so that they can report favorably, escapes during a bombing of the station. Taking clothes of one of the Japs, Barr is then killed. During the bombing, Barr is conducted to the Swede's living quarters, also shared by Don Douglas, an Irish correspondent, and Osa Massen, the dead man's sister. Douglas and Massen play along with the deception and get Barr to an underground headquar-
ters. Barr is taken by a Jap submarine to a crevice by an American submarine. Before going, Barr is determined to kidnap and kill Tokyo Rose. Don has learned of Barr's intent and convinces the Jap commander to allow Rose's kidnapping so that Barr will lead them to underground headquarters, knowing it is the American's only chance of success. When the Japs follow the kidnappers, Barr blows up the Jap car with a grenade and reaches the coastline just in time to make it aboard a submarine with Tokyo Rose as his captive.

Performances generally are good and Barr, as is, perhaps his best work of the principal role. Don Douglas as the correspondent from Eire lends vitality and a comic brashness to the film which is sorely needed in the war films. Loo and Loo, however, gets too wild. Worthy of mention, also, is Osa Massen, Richard Loo and Keye Luke. Lotus Long, the film's "Tokyo Rose," is off the screen until the closing minutes, ostensibly to build suspense as to her appearance, which, when it does come, is hardly startling. Lew Landers' direction utilizes every nip-up characteristic of such films, although his earlier scenes depicting our side's reactors are handled with Broadway broadcasts are strongly and neatly handled.

**YORK**

D E C E M B E R 1 0 , 1 9 4 5

13
M-G-M... 1 in Fourteenth Block (Total 5)

'VACATION FROM MARRIAGE' AMUSING COMEDY WITH DONAT

Rates • • + in class spots; fair dualler for naborhoods

M-G-M
102 minutes

Directed by Alexander Korda.

An amusing domestic drama, brilliantly acted by Robert Donat and Deborah Kerr, this British-made film should do above average business in class houses, but below par in the action spots and naborhoods where the English dialogue will prove a handicap. Donat is a good marqueé draw and the charming and talented Miss Kerr will be remembered by many patrons for her fine work in "Colonel Blimp." Although laid against a war-time background, there is no belligerent spirit in the story deals almost entirely with the happy changes a few years' Navy service effects in a drab mar'riage couple. The milquetoast office clerk who becomes a dashing seaman and his mousey wife who blossoms out into an attractive Wren find that they are "perfect strangers" (the original British release title) to each other, but after a few misunder-standings they decide to rebuild their lives together. While there is little real excitement, the pace is somewhat slow, there are many humorous and heart-warming touches which average audiences will appreciate and enjoy. It's an adult and topical theme with a particular appeal to women and it has been handled in an excellent taste by Alexander Korda, who is both producer and director. The 'teen agers probably will find it dull.

Robert Donat, a mild-mannered office clerk pluckily married to timid Deborah Kerr and living in a drab London suburb, is drafted and, under the rigorous of Navy training, becomes a toughened and capable seaman. His wife is not a bit sure being idle and decides to join the WRENS where she is taken in hand by worldly-wise Glyns Johns, who teaches her to play the fiddle and gives her a new attitude toward life. While she accepts the attentions of Roland Colver, a naval architect, (who is, of course, the for- geful of the wife he left behind. After his ship is torpedoed, Donat is sent to the hos-pital where he finds that his understanding nurse, Ann Todd, has all the charms he never found in his wife. Separated for three years, Donat and Miss Kerr each get a ten-day leave but they dread meeting each other and resuming their former hum-drum existence. First meeting in a blacked-out street, they discuss plans for a divorce but, when they enter a crowded tavern, each is amazed at the changes War has wrought in the other's appearance. However, their pride leads to a bitter quarrel but, finally, each becomes repentant and they decide to rebuild their lives together.

Robert Donat's gradual change from the inoffensive and mustached clerk to the handsome, smooth-shaven naval man is convincingly done and builds interest in his expert characterization. Miss Kerr, too, is believable in both phases of her role and her emotional and glamorous appearance in the later reels should win her many American fans. With Glyns Johns, who provides much of the comedy as her outspoken Wren pal, and John Hoy, who has an outstanding scene as a lovely and compassionate nurse, they make a most attractive trio of British actresses. Their large supporting cast is mostly composed of authentic British types.

M-G-M... 2 Not Set

'A LETTER FOR EVE' HAS LAUGHS FOR YOUNG FOLKS

Rates • • + as supporting dualler for naborhoods

MGM
89 minutes

Directed by Jules Dassin.

This MGM programmer engenders enough laughter, particularly for the younger ele-ment, to rank as fair-plus entertainment for naborhood houses. It has neither the story and substance nor marquee value to hold the top spot on dual bills, but will serve as an above-average supporting feature for all situations except action houses. The yarn about the rivalry of two soldiers, a pre- cocious wolf and a milquetoast, for the affections of a girl who enloses a mash note in a G. I. shirt, is replete with complications and director Jules Dassin keeps the incid- ents moving at a lively clip after a slow opening. The three principals, Marsha Hunt, John Carroll, and Hume Cronyn carry off their roles admirably and, though the found Carroll somewhat obnoxious, "A Letter For Eve" will be well received if provided with a heavy drama or action picture.

Dissatisfied with her social life, Marsha Hunt, secretary to a shirt company execu-tive, decides to enclose a mash note in one of the company's shirts en route to the Army. John Carroll finds the note in the pocket of his shirt, but disregards it. His buddy, Hume Cronyn, feels differently about this matter and strikes up a romantic friendship, posing as Carroll in his letters. En route overseas, they obtain a few days leave and Cronyn calls on Marsha, posing as himself telling her that Carroll has left on a special mission and will not be back until he discovers that this is a lie. However, he is found while on his part. Many hectic nights they both leave with the truth still untold. Miss Hunt finally finds out the truth when she goes to see Cronyn's family, and it comes to her as quite a shock. But all is cleared up when Cronyn comes home. Marsha realizes that she really loves him.

'THE LAST CHANCE' STIRRING, EXCITING SWISS-MADE WAR FILM

Rates • • if exploited; more in art houses

M-G-M
105 minutes

Directed by Leopold Lindberg.

A truly unforgettable and tremendously stirring war drama, "The Last Chance," a Swiss-made film being released here by M-G-M, needs unusual exploitation to bring it to the attention of the American public. Most of the dialogue is in English, but, because titles are super-imposed as the French, Italian or Yiddish charac-ters speak in their own tongues and these fine foreign actors, as well as the American and English players, are unknown here, its box office value will be low. Audiences everywhere are bound to be impressed, but the 105 minute running time is over-long for dualling and this may cause it to be shunted into the arts spots and a few se-lected class houses. However, where it is ballhooed, it might surprise. After the critical raves appeared, business in the Broadway first-run jumped from mild to above-average. Pictures produced in Holly-wood have rarely equaled this for realism, power and more convincing, and superb photography. Filmed in actual locations in the Swiss Alps, the story, which deals with the flight of a group of international refugees from Nazi persecution, is unexcelled both as a lesson in true democracy and for its in-spirational qualities. However, the picture never grows power and a few scenes con-centrate on the thrills, suspense and hu-man interest in this extraordinary tale. Under Leopold Lindberg's skillful direction, each and every player seems to live his or her role. Special mention must go to Therese Giehsle, as a stoical anti-Nazi Ger-man; Romaine Calo, as a Swiss Chalet girl; John Hoy as lieutenant, and Luisa Rossi, an Italian girl without Hollywood make-up, who injects a momentary romantic note.

In 1943, Ray Reagen, an American ser-geant, and John Hoy, a British lieutenant, escape from an enemy train transporting Allied prisoners from Italy to Germany. Italian underground workers guide them to Romaine Calo, a priest who is harboring inter-national refugees waiting for the chance to cross over to Switzerland. When the village guide, who had warned them not to cross the open lake but to go over the mountain pass, is killed by retreating Nazis, Reagen and Hoy decide to make for the Swiss border alone. The other refugees, representing half-a-dozen European nations, plead to tag along and, although their own flight will be slowed up, the Allied soldiers agree. After terrific hardships in the treacherous mountain passes, during which some fall by the wayside, they reach the border but find it guarded. A young Austrian sacrifices his life that they may get through and Hoy is killed by the Nazis but the rest finally reach safety.

WENNE

FILM BULLETIN

DENLEY
Miss Yvonne De Carlo adds something new to the old West in her role as "Frontier Gal", from the motion picture of the same name... a 1945 version of the virgin West.

and in Technicolor too!
'A GAME OF DEATH' LURID HORROR MELODRAMA
Rates • • in action houses; OK supporting feature in nabornors

RKO Radio 72 minutes
John Loder, Audrey Long, Edgar Barrier, Russell Wade, Jason Robards, Russell Hicks, Robert Clarke, Gene Stuotenh, Noble Johnson.

Directed by Robert Wise.

A horror picture on a weird and fascinating theme, "A Game of Death" is lurid stuff made-to-order for thrill addicts. Although best suited for the action spots, it should make a good supporting duiller in nabornors, even if it is a bit too gruesome for impressionable children. While Edgar Barrier, who gives a suavely sinister portrayal of a man who hunts humans, lacks Karloff's marquee pull he is just as effective as the better-known player would be in the role. Based on Richard Connel's "The Most Dangerous Game," which was a successful thriller when filmed by RKO under its original title in 1932, the story is as unbelievable as it is theatrical, yet is packed with suspense and spine-chilling moments. John Loder is added to give the thriller a bit of climactic action at the end (after a run of colorless heroines who blow up the climactic flight through the jungle. John Loder, who is both dashing and two-fisted as the novelist and big game hunter, finally outwits the sadistic villain, is a fair name draw.

John Loder, writer and big game hunter, is the only survivor of a yacht party wrecked on a small Caribbean island where he finds his way to a lonely castle. He is greeted by Edgar Barrier, an ex-Prussian officer, who occupies the castle with his four servants and a pack of savage dogs, and he is invited to dinner to meet Audrey Long and her brother. Russell Wade, the victims of a previous shipwreck. Barrier admits to Loder that he has become satiated with stalking wild beasts and now hunts a more dangerous game with bow and arrow. After he has killed and devoured a man, Loder recognizes Barrier's trophy room is filled with human heads. Miss Long then tells him that she believes that her brother is the next victim. Although he lays some traps in the jungle, he is unable to prevent Barrier from hunting down and killing Wade. Loder then challenges Barrier to hunt him and Miss Long and to free them both if he hasn't killed them by sunrise. After an exciting chase through the jungle, Barrier corners them on the edge of a Cliff and Loder pretends to fall over the edge. Loder then makes his way back to the castle, has a terrific fight with Barrier and the servants and finally escapes with Miss Long as Barrier falls to his death amongst snarling dogs.

'FRONTIER GAL' WESTERN SATIRE HAS THRILLS AND TECHNICOLOR
Rates • • + in action spots, or when exploited

Universal 84 minutes
Yvonne De Carlo, Rod Cameron, Andy Devine, Fuzzy Knight, Andrew Tombes, Sheldon Leonard, Clara Blandick, Frank Lackteen, Beverly Simmons, Rex Lease, Jan Wiley, Harold Goodwin, Jack Ingram, Claire Carleton, Lloyd Ingram, Eddie Dunn.

Directed by Charles Lamont.

The magnificent Technicolor out-door backgrounds and an engaging girl actress, Beverly Simmons, capture most of the honors in "Frontier Gal," an entertaining tongue-in-cheek version of an old blood-and-thunder Western. Although its name value is mild, selling the sexy Yvonne De Carlo as the heroine of the action should bring good returns, especially in nabornors and action spots where exciting fare is favored. If treated seriously, the formula horse-opera tale would barely be worth a by-line in an indie western, but, as directed in satirical fashion by Charles Lamont, it has many amusing, as well as thrilling moments. The cast of characters (vintage 1890) includes a vixenish dance hall girl with a heart-of-gold, a handsome two-fisted cowboy who takes the double-dyed villain, a typically tactturn Indian, etc., and the climax unashamedly leads up to a "ten, twenty, thirty" melodramatic episode — a tiny child running away from the villain to crawl out on a shaky log hanging high above a swirling stream. There's riding, shooting and fistfuls of corny comedy and a terrific stroll brawl which leaves the place a wreck. Miss Cameron's sultry, dark-eyed beauty is well suited to the showy title role which makes few acting demands. Rod Cameron gives his best performance to date as the strong, silent Gary Cooper type of cowboy and Sheldon Leonard is a good Native American type. Fuzzy Knight and Andrew Tombes in comedy parts, and Clara Blandick and Frank Lackteen contribute standard portrayals. But it's little Miss Simmons who will win the hearts of the audience.

Rod Cameron, a fugitive wanted by the law for the shooting of his partner's slayer, rides into the frontier settlement of Red Horse Gulch where Yvonne De Carlo runs the saloon and dance hall. In a fight with Sheldon Leonard, one of Miss De Carlo's admirers, there is badly blood, murder, and anni, the town blacksmith and, when the girl breaks up the melee, Cameron kisses her passionately. Miss De Carlo mistakes her husband, remarks for a proposal of marriage and, when he later laughs this off, she forces him into a shotgun wedding. After forgoing a staid and samsonite dashing gun-bunny, Cameron is captured by the law and serves six years in prison. On his return to Red Horse Gulch, Cameron finds that he and Miss De Carlo have a five-year-old daughter, Beverly Simmons, and he decides to ask his wife to give up the child in order to take away her anxious heart. When his kidnaping of the child's sweetheart, Jan Wiley, to help him raise the girl, Cameron finds that the jealous Miss De Carlo refuses to give up the child. Leonard kidnaps the child, who runs away from him and gets into a dangerous spot, while Cameron and a posse go in pursuit. After fighting Leonard, who falls over a cliff, Cameron rescues the child and he and Miss De Carlo realize that they love each other.

'ALLOTMENT WIVES' HAS STRONG EXPLOITATION ANGLES
Rates • • generally; more if exploited

Monogram 80 minutes

Directed by William Nigh.

With its topical theme which exposes the bigamy racket and stronger selling angles than the first Kay Francis independently-produced picture, "Allotment Wives," is good exploitation fare. Although best suited to action spots, the above-average cast will fit into any bill but the top deluxe first-ran. Made with the cooperation of the Office of Dependency Benefits, the film has an air of authenticity during the early scenes before the story becomes highly melodramatic and winds up in a blaze of shooting. Although there are many strongly-acted parts, and crooked characters clittering up the plot, the spectator's interest is held throughout, despite the realization that the film must be cut because of the stars' contracts. Kay Francis gives an attractive and ruthless head of the allotment wives syndicate, although she is not as convincing as some of the other crooked characters. Gertrude Michael, in particular, who is hard-boiled and effective as her one-time reform heroine. Bernard Nedell and Selmer Jackson also do good work and Teala Loring shows great promise as a girl who is not ashamed to say "I can't wait." Paul Kelly, who gives a strong portrayal, is one of the few characters who remains on the side of the law — and lives until the end.

Paul Kelly, a major in the Army, is assigned by the Office of Dependency Benefits to investigate the bigamy racket of women who marry servicemen for their allotment checks. Posing as a reporter, Kelly meets socially prominent Kay Francis, who runs a canteen and, although he has one of her workers arrested, he doesn't suspect that she is actually the head of Allotment Wives, Inc. One of allotment wives, Gertrude Michael, recognizes Miss Francis as a former reform school inmate and tries to blackmail her. Although Miss Francis engineer her arrest, Miss Michael is released and revengefully gets hold of the former's teenage daughter, Teala Loring, to legally take the latter the allotment racket. Miss Francis then has Miss Michael killed, but as she makes plans to leave the country with her daughter, the latter is arrested. In order to get her daughter away, Miss Francis tricks Kelly, who finally realizes that she is the actual head of the allotment wives racket. As the police arrive to arrest her, Miss Francis is killed.

DENLEY
FILM BULLETIN
Something new is added to the old West...
and in Technicolor, too!

YVONNE DE CARLO • ROD CAMERON in “FRONTIER GAL”
A FESSIER-PAGANO PRODUCTION in TECHNICOLOR
with ANDY DEVLNE • FUZZY KNIGHT • SHELDON LEONARD
ANDREW TOMBS and BEVERLY SIMMONS

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagono • Directed by CHARLES LAMONT • Executive Producer HOWARD BENEDICT - A UNIVERSAL PICTURE
'GETTING GERTIE'S GARTER' BEDROOM FARCE GOOD FUN FOR FAMILY TRADE

Rates • • + in naborhouse hotels.

United Artists (Edward Small) 72 minutes

Dennis O'Keefe, Marie McDonald, Barry Sullivan, Brenda Joyce, John, Jerome Cowan, Sheilla Ryan, J. Carrol Naish, Vera Marshe, Donald Beddoc, Frank Fenton, Russell Hicks, Richard Le Grand.

Directed by Allan Dwan.

A fast and furious farce-comedy played to the hilt by expert comedians, "Getting Gertie's Garter" will keep naborhood and small town audiences on the edge of their seats throughout. This is based on a famous stage hit of 25 years ago and, like most bedroom made, "Strange Confessions" is just as curious and easily-explainable premise which will seem like much-ado-about-nothing to sophisticated patrons. Although slightly naughtly dialogue and near-compromising situations abound, it's all innocent fun that won't even shock prudish folk. Allan Dwan has directed it in tried-and-true slapstick and broad comedy antics and directed the film at such a rapid pace that the average moviegoer will keep on laughing and forget to apply logic. The sexy selling angle, which plays up the title and the curvaceous Marie McDonald (aptly nicknamed "The Body"), should boost business generally.

In a story which is about to be elected to the Society of Scientific Research, he is served with a subpoena to testify against a jewelry shop owner, Mr. F. Henning. Everything is suspect. Fearful that the court action will get in the papers and reveal that he purchased an expensive garter for Marie McDonald, he is just in time sweetheart, O'Keefe visualizes the end of his career and his domestic life with his wife, Sheila Ryan. When O'Keefe contacts Miss McDonald, who is to be married next day to Barry Sullivan, to demand the return of the garter, which has an intimate message on it, he finds that it has been sent with her wedding dress to the suburban home of Binnie Barnes and Jerome Cowan, where the wedding is to be held. O'Keefe, who is to be best man, goes nervously through his self-induced slumber experiment for the college of scientists and rushes to Binnie Barnes' home where he finds that the wedding dress and garter have not been delivered as yet. His wife, meanwhile, has become suspicious that he is keeping a rendezvous with Miss McDonald.

'DENLEY

'JOHNNY IN THE CLOUDS' LATE-ARRIVING BRITISH WAR DRAMA

Rates • • in class spots; fair dueller elsewhere

United Artists (Two Cities) 88 minutes


Directed by Anthony Asquith.

Another superior British-made film — certainly one of the most touching war dramas ever shown in this country — "Johnny in the Clouds" needs strong selling to attract much business at this late date. Although both Douglas Montgomery and Michael Redgrave are familiar to many American fans, their name value is not potent enough to overcome the general lack of enthusiasm toward war films. However, the picture will benefit by critical comment and favorable word-of-mouth and is sure to be a fairly strong draw in class houses. Although charged with espionage, dispenses with flying heroes and battle scenes, and is more intent on creating Anglo-American good-will by stressing the friendly human relationships between the U. S. Army Air Force and the R. A. F. Originally released in England as "The Way to the Stars," the picture tells a tender and moving story of a poetic flyer and the brave wife he left behind and it moves along at an even pace under Anthony Asquith's understanding direction. Two romances are an integral part of the plot while the latter two are based on moments based on the sayings and actions of the gently-saturated American types will bring a smile to anyone's lips. The well-nigh perfect cast is headed by Douglas Montgomery, who returns to the screen after a long absence to give a fine portrayal of an American flyer; John Mills, who is equally good as a worried young British airman, and Michael Redgrave, as Johnny, the flyer who penned poetry. Bonar Collier is a very fine addition to the cast as Aylmer, and Felix Aylmer, Joyce Carey and Basil Radford portray authentic types. How does the war heroine, the blond of Rosamund John, a charming, restrained and completely natural actress who rates attention from American producers.

As the war begins, deserted British airfield, the scene flashes back to 1940 when John Mills, R. A. F. bomber pilot, arrives and is assigned to his squadron commander, Michael Redgrave. The two soon become fast friends and Redgrave makes Rosamund John, manager of a nearby inn while Mills is attracted to one of the guests, Renee Asherson, who lives there with a demanding and sharp-tongued aunt. Later, an American flying outfit moves into the field and both the British flyers and the Yankee "invaders" are certain they will dislike each other. This viewpoint is soon shown to be groundless, especially after Douglas Montgomery, American pilot who has a wife and two children, arrives with his ship, and they discover they have much in common. Montgomery is given an opportunity to transfer to the United States as flight instructor, but he declines and later he loses his life making a crash landing. After this second tragedy, Miss John convinces Mills that he should resume his romance with Miss Asherson.

'DENLEY

'STRANGE CONFESSION' THIRD- RATE INNER SANCTUM MYSTERY

Rates • • as secondary dueller generally; slightly more in action houses.

Universal 61 minutes


Directed by John Hoffman.

Slow-moving and lacking in the suspenseful moments, "Strange Confessions" is just a third-rate program mystery. While the Inner Sanctum label and the presence of Lon Chaney will attract the who-dun-it fans, many will recognize the story as that used to far more thrilling effect in "The Man Who Reclaimed His Head," by Upton Sinclair, with Cluda Rains in 1935. Being told in flashback style, there is no actual mystery to solve and only mild interest in watching the oily patent medicine king outfit the hero, an honest and gentle scientist. The introductory sequence has the proper eerie quality, but the rest is domestic drama with some hints of espionage. Things are started up, Lon Chaney has a harasseed look throughout and gives a monotonous portrayal. J. Carrol Naish is appropriately villainous and Brenda Joyce, as Chaney's loyal wife, gives the best performance.

Lon Chaney, once-brilliant scientist, brings a bag containing the head of his former employee, J. Carrol Naish, to his attorney. Chaney then tells the latter the events that lead to the murder of the man responsible for his younger's death. Naish, a profit-hungry patent medicine king, exploits the discovery made by Chaney, a brilliant hard-working scientist who has a loyal wife, Brenda Joyce, and a young son. Anxious to sell the discovery to the United States before it is perfected, Naish sends the scientist to South America. While Chaney is gone, Naish puts the invention into mass production and sells the patent rights to the British before an influenza epidemic sweeps the country. After perfecting the cure, Chaney returns to learn that influenza has claimed his younger and the worthless patent medicine failed to help him. Finding that Naish is seeking the attentions of his loyal wife, Chaney "reclaims his own head" by killing Naish, who had been taking all the credit for the scientific discoveries.

'YORK FIML BULLETIN
An imposing new film organization, United World Pictures Corp., was created last week by the combination of the interests of Universal Pictures, J. Arthur Rank, the British mogul, and International Pictures. Above are some of the principals involved in the deal seated, left to right, J. Cheever Cowdin, Universal board chairman; Leo Spitz, chairman, International; G. L. Woodham-Smith, representing Rank; William Goetz, president of International and Nate J. Blumberg, Universal president. Standing, George Cohen, representing Spitz and Goetz; Matthew Fox, president of UWPC; Joseph H. Seidelman, president of Universal International Films; C. D. Prutzman, v. p. and U. general counsel.

Steve Edwards has been appointed director of advertising and publicity for Republic Pictures by H. J. Yates, Sr., president. Edwards joined Republic in 1941 and has been publicity director of the company for the past two years. He announced a staff realignment to coordinate the department’s activities.

The famous author Ben Hecht, currently producing and directing “Spectre of the Rose” for Republic, is seen on the set chatting with Judith Anderson and Billy Bray, members of the cast.

Lt. Col. Arthur B. Krim becomes treasurer of National Screen Service and continues as general counsel of the company.
YEAR AFTER YEAR REPUBLIC TAKES THE WESTERN SPOTLIGHT ... TOPPING THE LISTS OF PROFIT-BUILDING STARS AND PICTURES IN EVERY IMPORTANT POLL OF EXHIBITORS AND FANS!

ROY ROGERS No. 1

as the BOXOFFICE BAROMETER * makes the

as the 12,000,000 see it WESTerns play to 12,000,000
The biggest money-making stars are REPUBLIC'S!

WILD BILL ELLIOTT
No. 5

GENE AUTRY
No. 2

GEORGE "GABBY" HAYES
No. 4

THE ALL-AMERICAN WESTERN FAVORITES
1. ROY ROGERS
2. GENE AUTRY
4. GEORGE "GABBY" HAYES
5. WILD BILL ELLIOTT

Watch for MONTE HALE... latest Republic western discovery... coming your way FAST in a series of 4 thrill-studded hits in flaming Magnacolor.
THE NEWS DIGEST
A Bi-Weekly Review of the Trade's Events

CIEA REJECTS PEACETIME WAC

The Conference of Independent Exhibitors' Associations, meeting in Washington Dec. 4, in effect rejected the proposed continuation of a peace-time activities committee, comparable to the existing War Activities Committee, Theatres Division. The CIEA also adopted a resolution establishing the organization on a permanent basis and enlarging its scope to include all matters of interest and concern to independent exhibitors. The initial meeting of this group of exhibitors, and their activities, established the organization as a permanent body, and the CIEA adopted the proposal that the permanent committee was necessary to the organization and its function.

The resolution apparently rejecting a peace-time WAC was based on freedom of the screen and the right of each individual theatre owner, in peace-time, to show or not to show Government-sponsored motion pictures at his discretion. Asserting that "in peace-time, the line between legitimate publicity and political propaganda may be thin," the Conference opposed any movement to set up within the motion picture industry special machinery to encourage the use of the screen for the purpose of publicizing post-war propaganda. Commenting that during the war, the 21 associations included in the Conference "gladly made their screens available to the Government in sending to the public official messages, news and information pertaining to the conduct of the war," the CIEA stated its belief that theatres should now confine themselves to their primary business of providing entertainment. It added that should any Government-sponsored films of special importance and merit come to its attention, it would recommend their showing, "recognizing, however, the right of each exhibitor to adopt or reject such recommendation in the exercise of his discretion."

Although there was no official announcement of a "boycott" from either CIEA or Allied, the fact that none of the officials of these organizations was present at the meeting of the proposed industry WAC on Dec. 5 indicated that neither would go along with the new organization.


The Conference reaffirmed the position taken at the Bretton Woods meeting in 1944 when it approved, in general, the proposals which the Attorney General had made regarding the revised decree in the Government suit. Also, the CIEA adopted a resolution against compulsory blind pricing, percentage arrangements and practices which it believed affected exhibitors' operational policies of their theatres. Counsel were directed to bring these matters to the attention of the Attorney General and the Court.

U-INTERNATIONAL-RANK FORM UWPC

A new world-wide distributing company to be known as United World Pictures Co., Inc. was formed last fortnight with the joint announcement by Universal Pictures, International Pictures and J. Arthur Rank interests, all signatories to the pact wrapping up the new organization. The announcement was made in a joint statement by Leo Spitz and William Goetz of International Pictures, J. Arthur Rank of London, and J. Cheever Cowdin and Nate Bloomberg of Universal. Half-ownership of the company will belong to Rank's British interests, the other half to American interests, presumably split between U and International.

The announcement said that the new Fox, vice-president of Universal, will be president, Rank will be chairman of both American and English units and E. T. Carr, head of Rank's English Films, will be managing director of the English unit. In addition, the name of the production company was announced, International Pictures Corp., to be owned jointly by Spitz, Goetz and Universal. It will produce a minimum of 12 pictures annually for exclusive world-wide distribution by UWPC. The Spitz-Goetz previous releases had been distributed by RKO.

The project includes the acquisition of theatre "show wins-

dows" for UWPC product in the United States, the United Kingdom and key cities all over the world.

United World will begin its distribution operations with a minimum of eight American and eight British pictures, and, in order to facilitate these operations, the physical facilities of Universal and the Rank companies will be made available.

Monroe Greenleaf was named advertising-publicity director for United World in the first of an expected series of announcements naming organizational department heads. Greenleaf, director of advertising, publicity and exploitation for United Artists until he entered war work, will headquarter in New York, but is expected to make frequent trips to London and Hollywood.

One discordant note, however, was raised when Edward C. Raftery, president of United Artists, now in London, served notice on Rank that UA will bring an infringement action unless the word "United" is deleted from the name of the new company. Raftery pointed out that UA has for the last quarter century been known familiarly as "United" and that the acquisition of that name by the new organization would engender confusion. He added that he would "take every possible step to prevent such usage by Mr. Rank and Universal."

PEACETIME 'WAC' FORMED

The formation of a new national theatre organization patterned on the theatres division of the War Activities Committee was approved last Wednesday (5th) by a group of exhibitors at a special meeting in Washington called by St Fabian, chairman of the WAC theatres division.

The functions of the new group, as outlined by Fabian, will be to represent member exhibitors in their peacetime relations with government agencies; to act in the interest of theatres in matters of taxation and legislation, and, in the event of attacks on theatres from outside the industry, to organize united action against such attacks. The new organization, as yet unnamed, will call a convention within the next 90 days to elect permanent officers and draft a constitution and by-laws, with delegates from every state to be invited.

Allied, CIEA Absent

Conspicuous by their absence from the meeting were representatives of Allied and the Conference of Independent Exhibitors Associations, as well as several other independent exhibitor organizations. Although these organizations did not announce an actual boycott of the proposed group, the fact that none of their members were present at the meeting indicated that they intended to steer clear of the new set-up. This view was strengthened by a resolution passed by the CIEA, of which Allied and other independent exhibitor groups are members, a day earlier to the effect that individual theatre owners, in peacetime, retain the

(Continued on Page 34)

PEOPLE

Mort Blumenstock, Ben Kalmenson, R. W. Perkins, Harry M. Kalmine and Herbert Frenston were named vice-presidents of Warner Bros. Pictures, Inc., at a board meeting. John E. Bierwirth was elected to the Warner board.

Marvin H. Schenck, M-G-M talent head in the East, was elected a vice-president of Loew's, Inc., by the company's board of directors.

Jules J. Rubens, 59, vice-president and general manager of Publix-Great States circuit, died in Chicago Nov. 28, after a long illness.

Lt. Col. Arthur B. Krift, recently released from Army Service Forces, was elected treasurer of National Screen Service.

Edwin W. Aaron was promoted to assistant general sales manager for M-G-M by William F. Rodgers, vice-president and general sales manager. He also announced the appointment of Henderson M. Richay, in charge of exhibitor relations to additional duties as sales promotion manager.

Adolph Schmel was named Universal executive to coordinate New York activities in the literary, dramatic and talent departments.

Oscar A. Doob was named general theatre executive and assistant to Joseph K. Vogel, vice-president in charge of Loew's Theatres. Ernest Emerling succeeds Doob as national ad-publicity director of Loew's chain.

FILM BULLETIN
"DAKOTA" . . . Republic's Big-Time Outdoor Spectacle

The enterprising Republic Studio was dealing in its specialty when it turned out Dakota, a super-western that is crammed solid with those elements of romance and excitement which all the world loves. And it boasts a first-rate cast headed by two-fisted John Wayne, lovely Vera Hruba Ralston and top-ranking character actor Walter Brennan. Dakota offers rugged, elemental entertainment—strong men who fight for the women they love and for gold. It's big in scope and bold in its action. The Republic ad-men have turned out a press book that exploits the bigness and the boldness of Dakota. A smash campaign was put on for the twin world premiere engagements at the Hollywood, Hollywood, and the Downtown Theatre, Los Angeles. One of the displays featured at both theatres was a huge figure of Wayne captioned JOHN WAYNE . . . THE WILDEST GAMBLING, FIGHTING FOOL WEST OF THE MISSISSIPPI! That's the sort of treatment Dakota cries for—and the showman who gives it the works will reap a harvest.

(Continued on Next)

Wayne and Jack LaRue embrace Miss Vera Hruba Ralston — but for different reasons.
1. Headstrong, lovely Sandy Poli (Vera Hruba Ralston), daughter of a railroad tycoon, elopes with professional gambler John Devlin (John Wayne), planning to invest their combined fortune in land in North Dakota. On the train, they are questioned by Jim Bender (Ward Bond) and Bigtree Collins (Mike Mazurki), who run the town of Fargo, and are suspicious of their land-buying venture — ostensibly to raise wheat.

2. When a farmer opposed to Bender and Collins is killed and wheat fields burned, the Indians are blamed, but Devlin suspects Bender. They board the "River Bird" and form a warm friendship with Capt. Bounce (Walter Brennan).

3. Sandy's enthusiasm for their venture is dampened, but Devlin becomes more determined than ever when two of Bender's bandits board the boat and relieve him of their entire capital. He goes to Fargo for a reckoning.

4. Although outnumbered by Bender's henchmen, he proves he can take care of himself. He organizes the farmers against Bender, and the latter first tries unsuccessfully to frame him for murder, then returns his money on condition he leave town.

5. About to leave, Devlin learns another wheat field is on fire. He pins the blame on Bender and Collins. In a struggle over loot, Collins kills Bender, but Devlin overtakes him and brings him back to a wrathful town.

6. With order re-established, Devlin prepares to go on to California, but learns that the wilful Sandy has used their money to finance Capt. Bounce in a new river-boat venture.
COLUMBIA

Two new quickies were added to the production chart here last week. "So Dark The Night," murder mystery, got the starting gun from Producer Ted Richmond with Director Joseph H. Lewis at the megaphone. Steven Geray, Micheline, Cheirel and Paul Marion are cast. The second starter was "Smoky River Serenade," a musical western, under Producer Colbert Clark with Ray Nazarro directing. Ken Curtis, Adele Roberts, Jeff Donnell, Big Boy Williams and the Hoosier Hot Shots are in this one.

Continuing in production are: "Gilda" (Rita Hayworth-Glen Ford), "Perilous Holiday" (Pat O'Brien-Ruth Warrick) and the Technicolor color, "The Al Jolson Story" (Larry Parks-Evelyn Keyes). This last named had Miss Keyes added to the cast in the leading feminine role. Almost four weeks of shooting had been completed before the right actress was found for the part and production problems were becoming complex with the need to shoot around so many scenes in which the girl was needed. Now Producer Sidney Skolsky hopes to run the film through on schedule.

With "Gilda" winding up and the news already broken about the next Hayworth starrer, "Down To Earth," the sighs of relief from the front offices are almost audible. When a studio like Columbia has an important property like Rita Hayworth, it bebooses them to keep said property as happy as possible. "Gilda," Miss Hayworth's first straightforward dramatic role, was such an effort. Rushes from the film have brought excited comments about the lady's performance, but regardless of how well she may register in the dramatic chore, the customers areseeing Miss Hayworth as the dancing lady best of all and that, in the final analysis, is where the decision rests. So it's dancing shoes again for the actress and general relief for all concerned.

METRO-GOLDWYN-MAYER

Block 14 covering the current eight-week period of releases includes the following films: "Yolanda and The Thief," "What Next, Corporal Hargrove?" "Vacation From Marriage" (the Korda film made in England), "She Went To The Races," and "A Letter For Evie." "They Were Expendable" is being released as a Christmas special in key spots. Reports from first-runs of "Yolanda and The Thief" are not good despite the masterful publicity campaign — and despite the power of the Astaire name. Best of the lot in block 14 in this reporter's opinion is "Vocation From Marriage" (Robert Donat-Deborah Kerr). It may take some ingenuity to sell this one, but customer satisfaction is almost certain with this film full of quiet charm and able performances woven into a believable and warm-hearted story.

Added to the long list of Pasternak's Pending Productions is "My Daddy Is A Wolf," an adaptation from a Ferenc Molnar story. Emily Kimbrough, "Our Hearts Were Young and Gay" fame, has been signed to do the screen play. Being a Pasternak picture, the story will, of course, be set to music and the background is an exclusive girls' school. Production will probably start in March.

"The Romance of Rosy Ridge," a Mackinlay Kantor story, was held out as bait to the returned war hero, James Stewart. Jimmy was not interested and signed with the Capra unit for his first film. The studio announced, after Jimmy's refusal, that they would shelve the story. Now, however, shooting is going on again and this time for Gregory Peck, who, by the way, is one of the best box-office bets in the current movie scene. Jack Cummings is set to produce and Roy Rowland will direct. Starting date is indefinite since Peck has a long list of commitments around town.

Ralph Wheelright, former publicist for MGM, has a new long-term contract as producer on the lot. Wheelright proved his mettle by handling production reigns on "Time For Two," which co-stars Lucille Ball and John Hodiak. His first under the contract will be "Tenth Avenue Angel," an original by Angna Enters, which will star Margaret O'Brien. Production slated for late January.

Frances Marion, one of the best writers ever developed in Hollywood, is back on the MGM lot with a new contract in her pocket for writing and editorial supervision. She was responsible for screen plays like "Anna Christie" and "The Big House" during her former tenure with the studio.

As rumored in the last issue, Henry Koster has finally been induced to take over production reigns on "Till The Clouds Roll By." Presently, the Jerome Kern biography is off the production schedule with only the three Garland numbers directed by her husband, Vincente Minnelli, completed. However, with Koster definitely assigned production, shooting should resume shortly and the cast list reads tentatively as follows: Kathryn Grayson, Lucille Bremer, Gloria De Haven, Lena Horne, June Allyson and Jaqueline White in addition to Miss Garland. Robert Montgomery and Frank Sinatra, already named as Arthur Freed is still the producer.

Tom Drake and Donna Reed have been set for the leads in "Faithful In My Fashion" which will mark Writer Lionel Houser's first expedition into production. Sidney Salkow, recently returned from three years as a combat cameraman in the Marine Corps, will direct.

Clifford Odets has been signed to a writer-director contract by the studio. Unique clauses in the contract give the author the right to select the material on which he chooses to work and also pays him a full year's salary for six months of service.

No new starters on the lot, but seven still continue in production: "The Yearling" (T) (Gregory Peck-Chloe Jarman), "Holliday in Mexico" (T) (Walter Pidgeon-Iona Massey), "The Green Years" (Charles Coburn-Tom Drake), this one is winding momentarily, "No Leave, No Love" (Van Johnson-Pat Kirkwood), "Three Wise Fools" (Lionel Barrymore-Margaret O'Brien), "Army Brat" (Jackie Jenkins-Frances Gifford) and "Star From Heaven" (Marshall Thompson-George Tobias).

MONOGRAM

This outfit really appears to be going places!

In accordance with the suggested promise of Steve Brody's statement when he took over the presidency of Monogram several weeks ago, definite plans are already being announced by the studio pointing towards the expansion policy indicated. First off comes the news that an entirely new and modern studio will be built. A new site is being sought to house at least six sound stages, administration buildings, commissary. A tentative figure has been set in the budget for this project at about $1,500,000.

A second item of interest in the expansion program is the signing of Roy Del Ruth as a director. His contract calls for three "specials" to be made within two years, each to be sold separately from the regular Monogram product and each to be budgeted at around $1,000,000. The first Del Ruth picture will be "It Happened On Fifth Avenue." No casting has been set as yet, but work on the script has already begun and it is expected that production will start reasonably soon. Three other million-dollar budget pictures are contemplated for next year's program including the currently shooting King Brothers' film, "Suspense."

According to Brody, the plans are not a mere threat to Paramount, Metro, or the other big studios, but to up the general quality of the A and B product to a point equitable with the
growth of the company's releasing centers. In his own words, "We've either got to go forward by taking some chances or be satisfied with our present status and allow the controversial ledger made by the King Bros., is set to gross close to $2,000,000 and a figure like that against the minimum production costs is answer in full to those who do not believe that pictures of real beauty and life can be produced independently. What is needed is imagination and a story that can be exploited—which is what the King boys had in "Dillinger."

Johnny Mack Brown has had his option picked up for another year and four outdoor specials and four action westerns have been scheduled for him on the 1945-46 program. This is two more pictures than usual for Brown and all of the films are going to get the increased budgetary treatment President Brocks' new policy. Other popular series films at the studio are also due for increased veiling, among them the Wakely westerns, Cisco Kid, Charlie Chan, Bowery Boys and High School Kid gang pictures. "Moon Over Manhattan," a western in the Jimmy Wakely series with Lee "Lasses" White. Continuing in production are: "Suspense" (Belita-Barry Sullivan) and "High School Kids" (Freddie Stewart-June Preisser).

PARAMOUNT

"California," the picture originally intended for Alan Ladd, got under way this week with Ray Milland in the leading role. The film, being done in Technicolor, also boasts Barbara Stanwyck and Barry Fitzgerald in the cast. John Farrow is directing for Producer Seton I. Miller. This is the only new starter on the chart this week.

Continuing in production are: "Ladies' Man" (Eddie Bracken-Virginia Welles), "The Strange Love of Martha Ivers" (Barbara Stanwyck-Dan Hurley-Monsieur Beaurejour) (Bob Hope-John Caudle) in Technicolor, "Love Lies Bleeding" was the former title of "The Strange Love of Martha Ivers." That change is almost certain to be changed again before the film is ready for release.

Completed films this week are: "Easy Come, Easy Go" (Sonny Tufts-Diana Lynn) and the Pine-Thomas picture, "Swamp Fire" (Johnny Weissmuller-Virginia Grey).

Hal Wallis has signed Director Andre De Toth and Merle Oberon on a joint director-star contract for work in one of his early productions, "The Stranger." Miss Oberon will, of course, be the star. This new starter on this lot has "The Perfect Marriage" as the Paramount lot, is planning to make two pictures in England during 1946. "Whenever I Remember" is scheduled for Spring production over there. and Wallis and Joseph Hazen, president of the company, are now debating a choice for the second feature. Meanwhile, the unit has scored soundly in its first year with "The Affairs of Susan," "Love Letters" and "You Came Along." Wallis plans for 1946 include the making of "The Searching Wind," "The Perfect Marriage," "Beggars Are Coming To Town" and "Desert Town," Indubitably, Hal B. Wallis has proved himself a topnotch producer by his first year's achievement.

Bill Pine and Bill Thomas, the ex-publicity men, are celebrating their fifth year in picture producing by starting their 32nd picture this week, "Big Town," adapted from the radio show, with Henry Fonda, Paulette Goddard and Jack Carson in the main roles. This is the latest in the Jesse L. Lasky production that started out as "Thanks God, I'll Take It From Here."

Finished this week: "Badman's Territory" (Randolph Scott-Ann Richards), "Lady Luck" (Robert Young-Barbara Hale).

INTERNATIONAL

Big news of this unit is the merger with Universal pictures which is discussed in the Universal chapter of this week's Studio Set-ups.

Meanwhile, production wound up on "The Stranger" (Edward G. Robinson-Loretta Young). Current production is waiting until the full settlement of the Universal tie-up is announced.

Just in time for Academy Award consideration, International is currently working on "Tomorrow" and "The Girl with the Green Eye." Moviegoer reported it is for the best film that has come out of the Spitz-Goetz organization and Orson Welles's performance should rate him at least a nomination as the best male supporting performance of the year.

GOLDWYN

The 1946 schedule from the Goldwyn studio will list five films. Already completed is "The Kid From Brooklyn," the Danny Kaye starrer. Slated for a January 15 start is "Glory For Me," with Dana Andrews, Teresa Wright and Cathy O'Donnell. "The Secret Life of Walter Mitty" is due for March with Danny Kaye star. "The Bishop's Wife" is post-dated to June with David Niven and Teresa Wright set in top roles. "Earth and Holy Heaven" is the last of the quintet with no starting date announced.

Samuel Goldwyn and his partner in the ownership of the New York Astor Theatre, David O. Selznick, are working on plans for the raising of the present building and the construction of a modern and larger house for the site. Plans are nebulous at the moment, but the producers state that such reconstruction will be started as soon as possible.

20TH CENTURY-FOX

The recent hull at this studio has ended with a brisk seven productions currently in work. "The Shocking Miss Pilgrim," a Technicolor musical co-starring Betty Grable and Dick Haymes got under way this week with George Seaton directing for Producer George Perlgern; "Anna and The King of Siam," with Irene Dunne, Ray Milland and Keenan Wynn; "The Stranger," under the direction of John Cromwell with Louis Littson producing. "The Dark Corner" is rolling with Lucille Ball, Mark Stevens, William Bendix, Paulette Goddard, Herbert Marshall, directing and Fred Kohlmar producing; "Somewhere in the Night" has John Hodiak and Nancy Guild working for Director Joseph L.
Mankiewicz with Anderson Lawler producing; "Black Beauty" is the first Edward L. Alperson production with Max Nosseck directing from Freeman, Richard Denning and Evelyn Ankles in leading roles.

Continuing in production are: "Johnny Comes Flying Home" (Metro-Goldwyn-Mayer); "Little Girls in Blue" (June Haver-Victor Mature) in Technicolor.

Edmund Goulding will direct "Claudia and David" for Producer William Perlberg, which is scheduled to start shortly after the release of "The Razor's Edge" starring Gary Cooper and Donald O'Connor. The roles they created in the original "Claudia" picture.

Gene Autry, who is still in the throes of legal proceedings re the validity of his contract with Republic Pictures, is said to be planning a Western for Century-Fox for a series of westerns to be produced by Sol Wurtzel, if and when Autry gets free of Republic's claims. Most likely solution of the tangle will be a compromise out of court whereby the actor will be permitted to outside deals in return for a new contract covering a series for Republic.

Tyrone Power, just out of the Marine Corps, has been set for the plum role of the lead in Somerset Maugham's "Razor's Edge." He will probably do this one immediately after "Captain From Castle," which is still reported as his first assignment.

Speaking of production costs, nine technical advisers have been retained for the supervision of the detail on "Anna and The King of the Golden Mountain," which is expected to open by the end of the year. Upon their experience to assist in the production will be that of the late Studio Head of the Vitaphone Laboratories, Fritz Kreisler.

Continuing in production of the great "Holy Moses" series is Alan Dinehart, considered the world's number one "Hobo" actor. In "Return of the Nuisance," the first in the series, he is enjoying the experience of working with veteran cowboys Roy Rogers and Andy Devine. "Willie Bland," the latest in the series, is being made in Technicolor.

The next scene of the world's most successful serial, "The Cisco Kid," is being shot at the Universal Studios under the direction of Felix Feist. The show will be utilized both for the film serial and the radio series that is currently in production. The show is based on the original novel by O. Henry, which was written in 1898.

GERALDINE LORD HOPKINS

"The Adventures of Don Juan," being produced by Universal for the next year, is being shot in Technicolor. The film stars Don Ameche, Susan Hayward,"Genius in the Family" (Myrna Loy-Don Ameche) and "On The Carpet" (Abbott-Costello) continue. Wound up this week were: "Tangler" (Maria Montez-Sabu), "Brute Man" (Rondo Hatton-Jean Shepard) and "The Scarlet Horseman" (Peter Cookson-Janet Shaw), a serial.

UNITED ARTISTS

Andrew Stone, who has been out of production since the release of "Bedside Manner," is reorganizing his company for immediate work and has set Don McElwaine as his assistant. McElwaine went from the Metro publicity department, where he was assistant to the publicity director, to Picnc as a local advertising and publicity chief. He worked with Stone on "Bedside Manner" and his new duties will include the handling of all casting and production details. Stone plans at least three features for 1947, starting with "Year of the Turtle," which will be shot in Technicolor. The story is about a group of old-timers who have been kicked out of their homes, one has been set for production start. On the Stone agenda are "Petticoat Lane," "Miami Nights" and "T-Man."

James Nesser, an exhibitor, who has been playing silent partner to the studio's top principals in several important deals, has entered into production in his own. He has purchased "Personal Column," for a reported $100,000 as his first venture. Henry Kessler, former production manager for Anker front, has taken over in the same capacity for Nesser and filming may start in January.

Hunt Stromberg has returned from New York after delivering his latest picture, "Young Widow." Production on his next, "Strange Woman," with Hedy Lamarr, is set to start immediately. Authors Ketti Frine and Fritz Roter are suing David O. Selznick for a mere $1,050,000. Their complaint: Selznick sent telegrams to other producers warning them that the plaintiff's story, "I Know You," closely resembled Henry James' "Wings of the Dove." The authors deny the truth of this statement and stated that Vanguard Films, thru Mr. Selznick, offered them $100,000 "to keep quiet."

After all the stories and counter-stories re Mary Pickford's production plans, the news is finally out that the lady has dropped all plans for any picture making in the immediate future. Miss Pickford, who was in the studio the day before yesterday, was no longer interested in production and exploitation of her two properties, "One Touch of Venus" and "Lona Henry." Probably, they will now be sold to other producers. Meanwhile, her husband, Buddy Rogers, is continuing his plans in a pre-war unit for a series of M-G-M pictures, re-lined pictures for UA release during 1946.

Charles R. Rogers is postponing his January 2nd starting date on "The Man Who Married a Fox" out of production until Claude Rains, now working in "Notorious," is available. Paul Muni is co-starring with Rains in this picture. Rogers is attempting to borrow Catherine McLeod, the Frank Borzage discovery, still playing "I've Always Loved You" at Republic, for the top feminine role.

No new production on tap this week. Three continue in work: "The Story of Huckleberry Finn" (Harold Lloyd), "Scandals in Paris" (George Sanders-Signe Hasso) and "Adventure in Casablanca" (The Marx Brothers).

UNIVERSAL

The big news here, of course, is the formation of the new major world-wide distribution organization to be known as The United World Pictures Company, Inc., between International Pictures, Inc., J. Arthur Rank (Universal Pictures Company, Inc. and the Universal Pictures offices throughout the country and will engage in the distribution of outstanding American and British films. Eight American and eight English films in the initial workings of the project, and Mondale E. Selznick will be chairman of the two parent companies, United World Pictures Company, Inc. and United World Pictures Limited of England. Matthew Fox is president, Leo Spitz and will be corporator with Universal and the English interests. In addition to this distribution set-up, a new producing company, International Pictures Corporation, jointly owned by Goetz, Spitz and Universal, will also be formed. This International Universal will produce a minimum of eight American pictures annually for exclusive world-wide distribution through UWP. The unit will work at Universal with any additional building or equipment that will be needed.

At least eight of the outstanding British pictures, chosen from all available product, will be distributed annually through the organization, together with the Spitz-Goetz product. Interchange of stars, material, directors and personnel in general is contemplated in the plans.

The group will also acquire theatres for "show-windows" of their product here and in England, Canada and Australia, and set up, independently with a silent partner contributing only the use of its exchange facilities and the studio and production set-up in Hollywood.

This amalgamation of production and distribution power is the biggest thing that has been seen in the past ten years. The association is, of course, a real step forward for Universal as indicated by the spurt of the company's stock in the market the day the story broke.

Harold Lloyd has won his $400,000 plagiarism suit against Universal for their "deliberate and wilful" infringement of his rights in the silent film, "Movie Crazy" by Universal's "Son of Uncle." The court upheld Lloyd's claim that whole passages had been lifted verbatim from his picture.

Universal has three pictures continuing in production and no new starters. "Canyon Passage" (Dana Andrews-Ida Lupino), "Genius in the Family" (Myrna Loy-Don Ameche) and "On The Carpet" (Abbott-Costello) continue. Wound up this week were: "Tangler" (Maria Montez-Sabu), "Brute Man" (Rondo Hatton-Jean Shepard) and "The Scarlet Horseman" (Peter Cookson-Janet Shaw), a serial.

WARNER BROS.

Jack L. Warner has announced 46 important features set for production during the first quarter of 1948. His announcement was heralded by the studio as the beginning of a multi-million dollar program to be set as a sustained post-war policy of production expansion.


All of the material is being transposed from Broadway stage successes, current popular fiction or newly written originals by writers like Louise Randall Pierson, Mildred Cram and Charles Higham.

Films scheduled to start during December, under this heightened program are: "Homoerotic," which will star Joan Crawford and John Garfield (on a one-picture deal); "Cheyenne," with Humphrey Bogart and Lauren Bacall; "Two Guys From Wisconsin," with Dennis Morgan, Jack Carstairs and Joan Leslie, and "The Woman in White," for which no casting has been named. Milton Sperling, vice-president of United States Pictures Inc., has established a fund of $2,000,000 for the acquisition of story properties to be made into pictures. He already owns "Clown and Digger" and "The Young Man with the Horn." No production dates have been set for these new production plans.

There is one new starter here that seems hardly to fit the up-trend tone of the Warner announcement. It is a mystery yarn, "The Bride," with Robert Young and Claude Rains in the leads. Paul Henreid went on suspension rather than accept the role. To bolster the film, Peter Lorre, J. Carrol Naish, Victor Francen and David Hoffman have been handed character roles by Ford Sterling for ". . . . a picture which is . . . . Dick" (Sidney Greenstreet-Peter Lorre) and "Escape Me Never" (Errol Flynn-Ida Lupino) continue in production.

DECEMBER 10, 1945

27
NEW PRODUCTIONS

MONOGRAM

MOON OVER MONTANA
Musical Western—Started November 29


Story: Railroad is to be sold by girl to unscrupulous man who plans to misuse the road.

RELEASE CHART


IN PRODUCTION

Monogram in Musk
Long street—Daily
Miss Susan Stapley
Road to Oklahoma, The
They Made Me A Killer
Lowery—4-2
Goe Aivery—9-2
Lowery—10-1

NEW PRODUCTIONS

California (Technicolor)

Drama—Started November 28


Story: Historical drama of the building of California.

RELEASE CHART


IN PRODUCTION

Paramount

45-46 Features (24) In Production (0) Westerns (6) In Production (0)
Welcome

ROY DEL RUTH

To MONOGRAM!

Your entry into our organization as a producer-director at the head of your own unit is an event of which we are all proud. The million-dollar productions scheduled for your guidance are harbingers of what the industry may expect from Monogram in the important months to come. Again, welcome!

MONOGRAM PICTURES CORPORATION
STEVE BROIDY, President
right to exhibit Government-sponsored films at their own discretion, and opposing any movement to set up within the industry special machinery to encourage the post-war use of the screens for publicity purposes on the basis that the line between legitimate publicity and political propaganda may be thin.

In stressing the value of such an organization, Ted Gamble, director of the Treasury War Finance Division, declared that the Government would need every bit of help the industry can give it in the reconstruction period, not only on their screens, but for their advice, of especial value because of their experience in reaching the public.

Among those theatre men attending were: Charles Skouras, Harold J. Fitzgerald, Walter Reade, Harry Brandt, William Crockett, R. B. Wilby, Sam Pinanek, E. V. Richards, James Arthur, John Rugar, Sam Rinaldi, Sidney Lum, Fred Schwartz, Jay Emanuel, Rick Ricketson, Max A. Cohen, Fred Wehrenberg, Roy Cooper, John Nolan, J. C. Shanklin and others.

**BIGGEST FREE MOVIE DAY**

Friday, December 7, was slated to be the biggest Free Movie Day of the series of war loan drives held by the motion picture industry, as S. H. Fabian, national chairman, announced that approximately 15,000 motion picture theatres throughout the country took part in this industry feature of the Victory Loan campaign. Ted R. Gamble, War Finance director of the Treasury, called on the industry to extend the drive until December 31. Original closing date was December 8. Fabian declared that Victory Bonds sold through December 31 will be counted in the trip-to-London contest in which round trips will be awarded to six theatre managers making the best showing in the campaign.

**INDUSTRY HONORED IN WASHINGTON**

In tribute to the motion picture industry's war record, the U. S. Government presented the War Activities Committee with a huge bronze plaque depicting some of the activities and accomplishments achieved by the industry. The presentation was made last Tuesday evening (4th) at a dinner sponsored by the war agencies of the Government in the Willard Hotel where over 300 gathered, including industry executives, exhibitors, Army, Navy and Government officials.

The plaque, weighing 100 pounds, was presented to George J. Schaefer, industry chairman of WAC, by Palmer Hoyt, toastmaster at the dinner and publisher of the Portland Oregonian. Schaefer asked that division chairman Jack Alicasto, Walton C. Ament, Maurice Bergman, S. H. Fabian, Charles Reagan and Joe E. Brown share the acceptance with him.

Among the speakers were Admiral Chester Nimitz, who voiced the appreciation of the Navy for the industry's work; Eric A. Johnston, MPPDA president; Basil O'Connor, who cited the industry's aid in Red Cross drives and polio campaigns; John L. Sullivan, Undersecretary of the Navy; General Kenneth C. Royall, Undersecretary of War, and S. H. Fabian, Theatres Division chairman.

**THEME MANAGERS AND PROJECTIONISTS**

Don't put your return film in the lobby before all patrons have left.

Address your return posters properly wrapped so they are delivered to the rightful owners as there is a serious paper shortage!

**IMPORTANT!**

Put your return trailers in the proper containers.

Don't send all trailers to National Screen as there are others who ship trailers.

**IMPORTANT!**

See that we get a copy of your program Thursday prior to playing time.

**HIGHWAY EXPRESS LINES, INC.**

236 N. 23d St.  
1239 Vine St.  
Philadelphia 7, Penna.  
1225 Vine St.  
LOCust 4311

The 1946 March of Dimes Committee, many of whom attended the industry dinner that evening, met with President Truman at the White House after completing plans for the forthcoming campaign. About 90 industry leaders gathered at the Statler Hotel where they heard high praise from MOD and Government officials on the industry's part in the campaign. Nicholas M. Scheenck, national chairman of the Committee, cited the "splendid job" done by the industry and forecast the most successful Dimes campaign in 1946.

**EDWARDS NAMED REPUBLIC AD HEAD**

The appointment of Steve Edwards as director of advertising and publicity for Republic Pictures Corporation was announced by Herbert J. Yates, Sr., president and board chairman, last Wednesday (5th). The announcement came one week after the corporation announced the election of Yates to president and board chairman of the consolidated corporation representing the merger of Consolidated Film Industries and Republic Pictures Corporation. Smith E. Crocker, Inc. James R. Grainger was elected executive vice-president at the board meeting.

Edwards, publicity director since 1943, has been acting in an overall capacity since the resignation of advertising director Charles Reed Jones six weeks ago. He began his motion picture career in Boston in 1928 with the RKO Boston Theatre, went with Fox Metropolitan Circuit in New York City in 1930, was publicity director of the Century Theatre during its operation as a movie house and was affiliated with United Artists prior to joining Republic in 1941.

**PRICE TO COAST MPPDA OFFICE**

The appointment of Byron Price, former director of censorship during the war, to the post of vice-president of MPPDA in charge of the Hollywood office was announced by Eric Johnston, MPPDA president, in Washington last week, ending speculation as to who would fill the important post. Price, executive news editor of Associated Press at the war's start, was named head of wartime censorship by President Roosevelt and held that post until the end of the war, when the agency was disestablished. He recently returned from Europe as President Truman's special representative to study and report on conditions in Germany and other occupied areas.

Johnston explained that the appointment was made in cooperation with Hollywood producers and quoted E. J. Mannix, president of Association of Motion Picture Producers, as delighted with Price's appointment. Citing Price's "brilliant record" during the war, Johnston stated MPPDA felt "extremely fortunate" in securing his services and added "his rich background and experience and his demonstrated leadership especially equip him to work with us in a program to achieve full dramatic and cultural realizations of the screen."

**HORNE FORMS NEW PRODUCTION UNIT**

The formation of a new motion picture production company to be known as Story Productions, Inc. was announced by Hal Horne, recently resigned director of advertising-publicity-exploitation for 20th Century-Fox, with Armand Deutsch as president, Nathan W. Levin, secretary-treasurer and Horne, chairman of the board and executive vice-president. Lt. Stanley Kramer will become a vice-president upon his discharge from the Army.

The new company's policy will be the "starring" of top names and titles and authors of several best-sellers acquired by Story Productions, names of which will be revealed "shortly." Horne announced that extensive promotion departments will be set up immediately in New York and Hollywood on "long-range build-ups" of the properties and their authors. He added, "This does not mean that we will not fortify our productions with the finest obtainable players and directors," but rather that the inherent value of the story and author will be plugged to obtain full benefit.

**LET'S FINISH THE JOB!**

**VICTORY LOAN**

**NEW JERSEY MESSENGER SERVICE**

Member Nat'l Film Carriers  
LOC. 4825
What The Newspaper Critics Say
HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'SARATOGA TRUNK' FAST-MOVING, EYE-FILLING, WELL-ACTED
(WARNER BROS.)

"...Saratoga Trunk' is an opulent eye-filling production...Saturday morning drive-in audiences will applaud it; alluring entertainment for the feminine portion...Filled with passion and fashion, circa 1870...c. CAMERON, N. Y. DAILY NEWS.

"Heedless telling of tall story, the movie version is sure to meet the same enthusiastic popularity the novel had...Explosive people and events keep detonating at such a frantic rate, even the sober minded among the audience barely will pause to reflect that the whole story is incredible trash...Brilliant and wellacted entertainment...Offered its makers a pair of guarantees: excellence of playing and excellence of return at the box office." COOK, N. Y. WORLD-TELEGRAM.

"...Has a regular baggage car full of attributes...Story has dash and sweep...Serious problem is in overlength...two hours and 15 minutes." JOHNS, IND. M. P.


'YOLANDA AND THE THIEF' PRETENTIOUS BORE — HERALD TRIBUNE
(MGM)

"...A fantasy with interpolated song and dance numbers, but even the word fantasy does not cover the screw-loose meanderings of the continuity...When Astaire is dancing the gaudy Technicolor production takes on a certain excitement and gayety...Passably entertaining...Higgledy-piggledy and pretentious bore...Most of the action is embarrassing as well as dull." BARNES, N. Y. HERALD TRIBUNE.

"...Floppy fable...Comes off neither flesh entertainment nor fantasy but a combination of the positively worst features of both...Audience for it...An uncommon Astaire production...Has no earlier Astaire production which has recently announced retirement had already taken effect." JOHN T. McMANUS, PM.

'MASQUERADE IN MEXICO' LAMOUR - DE CORDOVA MUSICAL IS 'FROTHY FARCE'
(PARAMOUNT)

"...Pleasant little romantic team of Dorothy Lamour and Arturo de Cordova...Give a laborious tone this time to the frothy farce into which they have been thrown...Will make small trouble elsewhere for the people who see it or for the ones who miss it." COOK, N. Y. WORLD-TELEGRAM.

"...An intermittently attractive comedy with incidental music...Despite the occasional glimmer of its good humor and gay Latin atmosphere, this has been padded out to a pretentious length that does not suit the very thin framework of its story...Cluttered up with dull, extraneous scenes and by-plots." GUERRSEY, JR., N. Y. HERALD TRIBUNE.

"...Lengthy, lopsided musical...Usual extravagances of good intentions and bad art, mixed up and squandered completely...Trilling and witless affair, but the obvious attempts at Latin sparkle are elaborately vulgar and unreal...Dead lot of unfunny, fancified burlesque." CROWTHER, N. Y. TIMES.

"...Bettie Lamour is doing splendidly for herself in the smart, amusing musical...Great by musical standards...Runs along smoothly, the music is pleasant, the comedy, slightly risque at times, goes off effortlessly and the supporting players are rightly cast." HALE, N. Y. NEWS.

"...Fair comparison might be if Mexico were to start making films about the U. S. A. with all the lines spoken in bad Spanish by a whole parcel of posturing, over-dressed dimwits in settings amusingly limited to the interior of some marble-bas relief in Palm Beach...Two intramusical stage spectacles are run off in the gaudiest Mitchell Leisen manner." J.T.M., PM.

'CAPTAIN KIDD' GETS FAIR RESPONSE FROM CRITICS
(UNITED ARTISTS)

"...For the younger male generation especially, 'Captain Kidd' affords a good measure of seat-clutching excitement, which adds up as the script moves along toward its climax...Actionful adventuring for the gay glory who swash-buck...THIRER, N. Y. POST.

"...Fairly good rough-and-ready action and an interesting characterization of the pirate by Charles Laughton...Suffers from Hollywood cliches of romance and justice." GUERRSEY, JR., N. Y. HERALD TRIBUNE.

"...Uncommon lot of talk and much potential excitement is miss-..." and again...THIRER, N. Y. POST.

'DANGER SIGNAL' MELODRAMMA IN 'MILDRID PIERCE' VEIN
(WARNER)

"'Danger Signal' might have been more impressive and potent if Warner Bros. hadn't lifted so much right out of 'Mildred Pierce' and put it in this drama...Has good qualities that are considerably weakened by its resemblance, in story and characters, to the James M. Cain film." HALE, N. Y. DAILY NEWS.

"...Unpretentious but well-played and plotted melodrama...Settings, people and behavior are generally convincing which is unusual in this type, and with a bit more adroitness of tone and affection it might have been a notable movie instead of just a satisfactory one." J.T.M., PM.

'ABBOTT AND COSTELLO IN HOLLYWOOD'
(MGM)

"There is something for which you can be thankful. You don't HAVE to see the new Abbott and Costello picture...Old routine and the laugh-getters, most of which have been done by every company over the years again." McCORD, N. Y. HERALD TRIBUNE.

"...Age-old slapstick formula...Laughs stretch in between are bleak and dreary." McCORD, N. Y. HERALD TRIBUNE.

"...Audience responded most generously to the venerable routines

'DEC. 10, 1945

SAME OLD SLAPSTICK ROUTINE

...Has not affected their style any...Still clowning all over the screen, knocking each other around, veering generally and physically and burning up energy at a terrific pace." T.M.P., N. Y. TIMES.

"...Boys don't change their routines in any startling manner...Their faithful fans will find the going as rough and rowdy and lacking in subtlety as formerly prescribed." WINSTEN, N. Y. POST.
"ALLOTMENT WIVES" CAN PLAY EXACTLY THE SAME BOOKINGS AS MONOGRAM'S "DILLINGER" TO PROBABLY THE SAME BIG MONEY!

"ALLOTMENT WIVES" • A MONOGRAM PICTURE
Starring KAY FRANCIS • PAUL KELLY • OTTO KRUGER
with GERTRUDE MICHAEL • TEALA LORING • BERNARD NADELL • ANTHONY WARDE • MATTY FAIN
Produced by JEFFREY BERNERD and KAY FRANCIS • Directed by WILLIAM NIGH
Screenplay by Harvey Gates and Sidney Sutherland • Original Story by Sidney Sutherland
PRAYER FOR 1946
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IN MONOPOLY CASE
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Reviews
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'CORNERED' POWELL SCORES IN TAUT MELODRAMA
'A WALK IN THE SUN' REALISTIC, BUT NOT BOXOFFICE
and others, pages 7, 8, 9, 10, 12
Starring

JOHN WAYNE

with VERA HRUBA RALSTON and WALTER BRENNER

featuring WARD BOND · ONA MUNSON · HUGO HAAS

Screen Play by LAWRENCE HAZARD · Adaptation by HOWARD ESTABROOK
Original Story by CARL FOREMAN
Associate Producer and Director JOSEPH KANE
A Republic Picture
M*G*M MISTLETOE!

ADVENTURE
Clark Gable, Greer Garson

THE HARVEY GIRLS
Judy Garland

THEY WERE EXPENDABLE
Robert Montgomery

ZIEGFELD FOLLIES
All-Star

A very M-G-Merry Xmas!
Prayer for 1946

Thanks to God that the right of our cause, the might of our weapons, the gallantry of our warriors brought us Victory over the forces of evil and darkness... Grant that the light of Wisdom shine upon the statesmen of the world that they may guide Mankind upon the road to Peace... Grant that the people of the earth may come to know that Love is God's blessing upon those who love and hate His curse upon those who hate... Give us the Reason to understand what is Right and the Courage to heed our conscience... Breathe into our hearts the spirit of Good Will that we may always and forever do unto others as we would have others do unto us.

May the makers of Motion Pictures pursue their art with Good Taste and Integrity... May those whose theatres offer enchantment upon silver screens to eager millions conduct their business with Dignity... May there be Peace within our industry, too, thriving in an atmosphere of respect by each for the Rights and for the Independence of others... May the Motion Picture flourish this New Year while earning the applause of the people of the world for the happiness and the surcease it brings to them.

Amen.

Our Best Wishes This Happy Holiday Season

The Film Bulletin Staff
YOU CAN STAKE YOUR REPUTATION THAT "MY REPUTATION" IS THE BIGGEST AND BEST BARBARA STANWYCK ATTRACTION THIS INDUSTRY HAS EVER HAD THE PLEASURE TO OFFER. WE SAW IT—WE KNOW. YOU'LL SEE IT SOON AND YOU'LL KNOW! Warner
**20TH CENTURY-FOX . . . 1 January Release**

**'LEAVE HER TO HEAVEN' WILL ROLL UP BIG GROSSES**

Rates . . . + generally

20th Century-Fox

110 minutes


Directed by John M. Stahl.

This faithful screen adaptation of last season's best-seller is powerful dramatic fare, destined to become one of the most talked-of and strongest grossing pictures of the year. Just as Ben Ames Williams' fascinating study of a beautiful and relentless woman who stopped at nothing — even murder — to keep her husband's love was devoured by millions of women readers, so it follows that this gripping picture will have a tremendous appeal to feminine movie fans; nor will men find it less exciting and engrossing. Cornel Wilde, in his first important modern role, impresses with his romantic appearance and fine acting, while Gene Tierney, as the lovely and heartless "monster," has never been seen to better advantage. Because Miss Tierney plays a thoroughly distasteful character, Director John M. Stahl has perhaps gone overboard in accenting the sweetness of Jeanne Crain, who plays her self-effacing adopted sister, but otherwise his direction is excellent. Despite a slow-paced beginning, the melodramatic tale has a strong emotional impact and builds steadily right up to a tragic death scene and the highly-effective courtroom sequence that follows. The fine Technicolor photography, which brings out the amazing beauty of the mountain backgrounds and warm interiors, also makes the film a visual treat. Another outstanding feature is Alfred Newman's musical score which creates an undercurrent of onrushing terror.

Wealthy Gene Tierney meets Cornel Wilde, a successful author, on a train and they learn both are going to visit Ray Collins. Although he realizes Miss Tierney is engaged to Vincent Price, Wilde is fascinated by this strange possessive girl who seems to rule the lives of her mother and her adopted sister, Jeanne Crain. After they are married, Wilde takes his wife to visit his crippled younger brother, Darryl Hickman, and later the boy comes to live with them at an isolated lodge in the Maine woods. Although outwardly devoted to Hickman, Miss Tierney resents his presence and she finally permits him to drown in order to have Wilde to herself. But the unhappy Wilde leaves Maine and visits Miss Tierney's mother. Miss Tierney then decides that a child will draw them back together again, but during her confinement, Wilde discusses his new book with Miss Crain to the extent that his insanely jealous wife deliberately falls downstairs and kills the unborn baby. In a jealous rage, Miss Tierney accuses her sister of taking her place in Wilde's affections and, when the latter overhears, he realizes that his wife was responsible for his brother's death. Knowing she has lost Wilde forever, Miss Tierney plans her last evil deed — one that will prevent Miss Crain from having her husband — and takes poison and dies. At the trial, Price brings out a letter from Miss Tierney which suggests that Miss Crain had been planning to poison her. Although Miss Crain is forced to reveal her love for Wilde, she is freed, but he, because he withheld knowledge of his wife's crime, gets two years in prison. He is reunited with Miss Crain.

This picture should put Cornel Wilde among the top male stars and Miss Tierney will also benefit by her fine performance in a showy and unsympathetic role. Vincent Price is magnificent in his brief appearance as the District Attorney at the murder trial and Mary Philips and Darryl Hickman add strong support.

DENLEY

**20TH CENTURY-FOX . . . 1 Not Set**

**'DOLL FACE' LIVELY, TUNEFUL MUSICAL CLICK**

Rates . . . — generally

20th Century-Fox

80 minutes

Vivian Blaine, Dennis O'Keefe, Perry Como, Carmen Miranda, Martha Stewart, Michael Dunne, Reed Hadley, Stanley Prager, Charles Tannen, George E. Stone, Frank Orth, Donald McBride, Ciro Rimac, Hal K. Dawson, Charles Williams.

Directed by Lewis Seiler.

Some of the best screen songs of the year, three of them undoubtedly headed for Hit Parade fame, plus a goodly quota of laughs and a story that in itself would sustain interest, make "Doll Face" a solid entertainment package. Songwriters Harold Adams and Jimmy McHugh score in each of the five songs — "Somebody's Walking in My Dreams," "Here Comes Heaven," "Hubba, Hubba, Hubba," "Red Hot and Beautiful" and "Chico, Chico" — each given major league treatment in its presentation, abetted no little by the vocal and visual assets of the principals. Although basically the old hack about showfolk backstage and the inevitable romantic triangle, the story hoists itself above the commonplace pattern with new twists and gags, aided considerably by the players and director Lewis Seiler. Best of all, the script never gets in the way of the musical portions, which are worked in smoothly, and manages to contribute its own full quota of entertainment. Production values are at least adequate, if not of the usual lavish 20th-Fox musical standard. Technicolor is lacking, but is not particularly missed, except for the minor shock of seeing Vivian Blaine and Carmen Miranda in the drab black and white instead of in color.

Of the cast, a newcomer, Martha Stewart, stands out, particularly in the "Hubba, Hubba" five number. Perry Como's vocalizing is raw meat for the gals. The crooner presents a pleasing appearance, seems at ease before the camera and offers a voice well-suited to the songs, as well as a hint of comedy talent. Dennis O'Keefe is a relief as a romantic interest who does not sing, carrying the story in a bright and breezy manner, Miss Blaine does justice to both the musical and episodic departments. Carmen Miranda garners several laughs and delivers the red hot "Chico, Chico," giving it the works in a costume as revealing as the law allows.

The story centers around a burlesque queen's attempt to acquire "culture" in order to gain the lead in a Broadway show. The stripper, Vivian Blaine, agrees to the plan of her boy friend, Dennis O'Keefe, that she write her autobiography and O'Keefe gets author Michael Dunne to ghost-write the book. The resultant publicity puts Blaine in the "culture" class, but, meanwhile, Dunne has taken a fancy to her and O'Keefe doesn't like it. When Dunne and Blaine are found in an apparently compromising, but actually innocent, situation, O'Keefe makes a scene and she leaves his show. With Blaine gone, the burlesque house closes and she gets the lead in a Broadway show taking the cast with her. In a desperate attempt to get her to listen to him, O'Keefe recalls an old contract and prevents the new show from opening until she hears him. The plan works. O'Keefe gets an interest in the show and they are reunited.

STINE
**ADVENTURE GABLE IS BACK, BUT STORY IS SPOTTY**

Rates . . . on name value

G-M 129 minutes
Clark Gable, Greer Garson, Joan Blondell, Thomas Mitchell, Tom Tully, John Qualen, Richard Haydn, Nina Vale, Philip Merivale, Harry Davenport, Tito Renoaldo, Betty Blythe, Pierre Watkin, Esther Howard, Byron Foulger, etc.

Directed by Victor Fleming.

With that big-man heart-throb, Clark Gable, playing a typically virile role in his first picture after more than three years of Army service, co-starred with Greer Garson, in one of her few modern portrayals, *Murder, My Sweet,* a RKO-Radio melodrama of the best kind. Garson, a dame, is Vale, Richard Thomas, a M-G-M spy. The film rambles on through many colorful episodes and, although the dialogue is racy and realistic, the long stretches of talk frequently slow up the action. But Director Victor Fleming has taken several effective romantic scenes for the feminine patrons as well as a bang-up saloon brawl to satisfy Gable's male fans. Even if few audiences will be able to swallow Gable's forcing the breath of life into his still-born infant after a pratting old doctor gives up the attempt, the crowds that come to see their favorite will find him in a role otherwise tailored to his measure.

After a mysterious ship is torpedoed, Clark Gable, the boat's mate, spends several days on a raft with five of his crew members. The youngest member of the group, Faye Emerson, before they are rescued, Thomas Mitchell swears off drinking forever and, when he later breaks this vow, he believes he has lost his soul. Helping Mitchell search for knowledge about his immortal soul, Gable goes with Mitchell's philosophical seaman seeking his soul are less believable characters and they weaken the story structure. The film rambles on through many colorful episodes and, although the dialogue is racy and realistic, the long stretches of talk frequently slow up the action. But Director Victor Fleming has taken several effective romantic scenes for the feminine patrons as well as a bang-up saloon brawl to satisfy Gable's male fans. Even if few audiences will be able to swallow Gable's forcing the breath of life into his still-born infant after a pratting old doctor gives up the attempt, the crowds that come to see their favorite will find him in a role otherwise tailored to his measure.

Another tale of intrigue, mystery and murder that undeniably shows the fine melodramatic hand of director Edward Dmytryk esences the "new" Dick Powell firmly in the tough-guy character establishment. In his previous "Murder, My Sweet," Dmytryk has taken a highly involved screen play peopled with a multitude of unusual characters and has woven an engrossing melodrama wherein the tide of suspense ebbs and flows, but continues to rise higher and higher up to the pulsating climax. His adroit handling of the complicated narrative is strewn with masterful touches. Under the director's guidance, Powell, as a kill-crazy ex-flier in Buenos Aires searching for the man responsible for his French bride's death, paints a grim and realistic picture of an avenger in ruthless quest of an unknown quarry. Surrounding him in the nest of intrigue (are a group of unique prototypes; each superlatively played, although their purpose and intent are not always clear, except, perhaps, to give the audience a greater selection of suspects. Powell's prey does not appear until the climactic scene, but as portrayed by Luther Adler (who does not receive screen credit until after the picture ends), he becomes a memorable character—a fascist who is actively planning for the next war.

Although the Powell moniker was given a valuable boost with "Murder, My Sweet," it still is not strong enough to draw the crowds and the feminine players are unknown. For that reason alone "Cornered" will require extensive exploitation to garner the grosses it deserves. The word-of-mouth advertising will boost grosses considerably in sub-runs.

Walter Slezak's performance is the best this fine player has yet offered—with another nod to director Dmytryk. Micheline Cheiriel makes a pleasing debut as a mystery woman and Nina Vale is a provocative temptress. The rest of the cast is uniformly good, with special plaudits due Morris Carnovsky and Steven Geray. Canadian fencing ace Dick Powell, recuperating in a London hospital, learns that his young French bride was murdered by collaborationists during the Vichy regime. Determined to track down and kill the man responsible, he begins a hunt that takes him to France, to Switzerland and finally back to the United States. As a result of his investigation, it is revealed that his man is already dead. In the Argentina city, he is met by Walter Slezak, a professional guide, who leads him into a trap of his own making. Powell almost kills an innocent man, escapes death himself, becomes a murder suspect, but each blind alley leads him closer to his prey. Given 48 hours to leave Argentina by the police, Powell walks into a trap where he faces his quarry. About to be killed, he comes to grips with his adversary and actually beats him to death.

**M-G-M . . . 1 Not Set**

**'CORNERED' THE NEW POWELL SCORES AGAIN IN TAUT MELODRAMA**

Rates . . . generally; more where exploited and in action houses

RKO-Radio 102 minutes
Dick Powell, Walter Slezak, Micheline Cheiriel, Nina Vale, Morris Carnovsky, Edgar Barrier, Luther Adler, Steven Geray, Jack LaRue, Gregoire Tassie

Directed by Edward Dmytryk.

**'HOTEL RESERVE' ENGROSSING BRITISH SPY MELLER**

Rates . . . as dueller

RKO-Radio 79 minutes
James Mason, Lucie Mannheim, Raymond Lovell, Julien Mitchell, Clare Hamilton, Martin Miller, Herbert Lom, Frederick Valk, Ivor Barnard.

Directed by Lance Comfort and Max Greene.

This is a very well-developed and engrossing British-made espionage melodrama that will find receptive audiences wherever British accents are no hindrances. The identity of the culprit spy is shrewdly concealed from the spectator right down to the exciting climax, which is a real thriller.

In addition to moving the manhunt yarn at a lively clip throughout, co-directors Lance Comfort and Max Greene have embellished the film with eye-filling background shots photographed in the south of France. The performances are above par, with James Mason making an attractive hero. The absence of any American movie-goers necessarily relegates this to the secondary spot on dual bills in the general situations; however, it can be exploited to good returns in the arty houses.

The story is laid in Southern France just before the outbreak of the war. James Mason, an Austrian, seeking French citizenship, is stopping at the Hotel Reserve on the Riviera where he is arrested when he is found to possess photographs of secret naval fortifications. He realizes that some foreign agent must have used a camera like his and he is set during the Vichy regime to trap the real culprit in order to prove his own innocence. There are exciting complications ending with a wild chase over rooftops and the spy plunging to his death.

**WEENEY FILM BULLETIN**
As the famous comic strip springs to life on the screen, "Dick Tracy" becomes an exciting, typically juvenile movie thriller. Although rating no higher than an action programmer, the picture should be a strong draw for the millions of readers, old as well as young, who avidly follow Chester Gould's characters in their daily newspapers. Marque names are lacking; but, as RKO is probably planning a series, the players will soon be identified with their cartoon originals and become popular with "Tracy" fans. Morgan Conway, ordinarily a capable and not-too-handsome supporting player, is a good choice for the square-jawed, adventurous Tracy, and Anne Jefferys, who is especially active and somewhat hard-boiled as his long-suffering newspaper sweetheart, Tess Trueheart, and Lyle Latell, as his blundering assistant, Pot Paton, also resemble the pen-and-ink characters they portray. Mike Mazurki makes an appropriately ferocious-looking and cold-blooded villain, his actual battle costume in the strip, such as Pruneface, Vitamin Flinthead, et al., are shown only on the introductory frames but increase in leases in the series. The story, which is quite unbelievable and terribly melodramatic, moves at a rapid pace and contains enough suspense and shuddery moments to keep the youngsters and other Tracy devotees on the edges of their seats. It's certainly not for sophisticated audiences.

The stabbing of a schoolteacher on a lonely street starts Dick Tracy (Morgan Conway) on the trail of what he believes to be a maniac killer. Examination of her purse produces an extorttion note and, when Tracy learns that the Mayor and several other citizens have received similar notes signed by Splittface (Mike Mazurki), he determines to run the latter to earth. After another murder, Tracy's clues lead to Morgan Wallace, owner of a night club. With Tess Trueheart (Anne Jefferys), his sweetheart, Tracy searches Wallace's house and comes upon Mazurki who escapes into an adjoining building where a so-called doctor of occult science hangs out. The latter goes into a fit of rage saying, "It's persons to be killed" which gives Tracy the idea that he means a jury of 12 and 2 alternates. All the people killed were members of a jury who convicted a desperado "knifer" who swore to avenge himself on them years before. As the net closes in on Mazurki, he tries to stop Tracy by kidnapping Miss Jefferys. After a wild chase, Tracy catches up with Mazurki, who is finally vanquished and captured. As Tracy at last decides to devote some time to Miss Jefferys, he gets news of another murder and he again has to "stand her up."

DENLEY

DICK TRACY COMIC STRIP COMES TO LIFE AS JUVENILE THRILLER

Rates ⋅ as supporting dualler in neighborhood action spots

RKO-Radio
51 minutes

Directed by William Berke.

20TH CENTURY-FOX . . . January Release

'A WALK IN THE SUN' REALISTIC, BUT NOT BOXOFFICE

Rates ⋅ generally; slightly more if exploited

20th Century-Fox (Lewis Milestone)
117 minutes

Directed by Lewis Milestone.

Granted that Lewis Milestone's picturization of Harry Brown's fine book, "A Walk in the Sun," is a realistic, earthy and truly memorable war film, it is difficult to see how it will appeal to a great part of the movie-going public. Milestone's super, "All Quiet on the Western Front" came 13 years after the first World War but now, less than six months after the cessation of hostilities, the public is still escapist-minded and not anxious to be drawn to this grim drama with an all-male cast and Dana Andrews as its sole marquee name. If heavily exploited, this will do well in class spots and some first-run, but it's somehow long for dualling and, having absolutely no romantic interest, it won't attract feminine fans or the younger element in nabobhood or rural spots. Although the depressing background of war-torn Italy is always apparent, there is little actual action until the climactic advance and capture of a small enemy-held farmhouse. By concentrating entirely on a platoon of American foot soldiers as they walk or rest in the Italian sun, Director Milestone gives each member of the varied group a chance to express his views on life and war and, as a result, they seem like real instead of fictional characters. While this constant talk — some of it philosophical, some of it down-to-earth — is interesting, it becomes tiresome in close to two hours running time. Production values are excellent with the camera work resembling that of a documentary film rather than studio-made product.

Way back in 1943, a platoon of American soldiers lands on a Salerno beachhead and start up a road toward their objective — a farmhouse six miles inland. When they lose their lieutenant, the sergeant, Herbert Rudley, is compelled to take charge. Rudley is so jittery that he finally cracks up and is left behind while Dana Andrews takes over. When the platoon does not return, a patrol searches the farmhouse, it seems too quiet so first a patrol is sent out. When these men are moved down by the Nazis, Andrews sends a scout out to blow up a bridge in back, distract the attention of the Nazis while he charges and takes the farmhouse.

Dana Andrews gives a convincing portrayal of the sergeant, but Richard Conte, who has the most amusing lines, contributes the outstanding characterization. Sterling Holloway, as a mild-mannered first-aid man; Lloyd Bridges, as a young farmer, and Huntz Hall will be familiar to most film fans. George Tyne and John Ireland are newcomers who make a strong impression in more important roles.

YORK

'DETOUR' GRIPPING MURDER DRAMA FROM PRC

Rates ⋅ as dualler generally; rates exploitation in action spots

PRC Pictures
60 minutes
Tom Neal, Ann Savage, Edmund MacDonald, Claudia Drake, Tim Ryan, Esther Howard.

Directed by Edgar U. Ulmer.

A taut and extraordinarily gripping murder story is unfold in "Detour," a low budget programmer, but one of the best from PRC. Although name value is mild, this rates exploitation in the action spots and it will make a good dualler in nabobhoods despite its unpleasant tale, with a ruthless heroine and tragic ending. Martin Goldsmith's original story and screenplay employs an out-of-the-ordinary "confession" technique with almost no actual dialogue used for lengthy flashback stretches during which the hero recalls his unhappy experiences. In addition, Director Edgar U. Ulmer early creates a somber mood and sticks to it with no time out for unnecessary comedy or lighter touches. The one song, "I Can't Believe You're In Love With Me," as sung by Dave Drayton, is the only attempt made to start the hero remembering what it did to his life. Tom Neal, who does an excellent acting job, and Ann Savage, who gives an outstanding performance as an embittered hitchhiker with no sympathetic tactics, practically carry the picture with capable aid from Edmund MacDonald and Miss Drake in the only other important roles.

As Tom Neal, a not-too-handsome, looking man, is eating in a Las Vegas diner, the jukebox starts playing a tune which makes him recall what happened to him since he first heard it sung by Claudia Drake when he was playing for her at a third-rate New York night club. After Miss Drake leaves for Hollywood, Neal determines to follow her there and, hitch-hiking his way across the country, he is picked up by Edmund MacDonald, a dissipated socialite. When MacDonald dies from an over-dose of sleeping pills, the frightened Neal changes identities with him and continues in the car toward Los Angeles. After picking up a weary-looking girl, Ann Savage, on route, Neal is informed by her that she knows he isn't MacDonald and, as she has a hopeless case of T. B., she intends to blackmail him for the money he owes her. He accepts her offer and the film begins. After the death of his wife, Neal is completely in her power, but he is completely in her power, but he is finallyбит at posing as MacDonald in order to drive the frightened Neal to the desert quarrel. Miss Savage drinks heavily and finally accidentally strangles herself to death. Realizing he is trapped by fate, Neal leaves the diner and surrenders to the police.

DENLEY
THE MAN IN GREY INTERESTING BRITISH COSTUME DRAMA

Rates ◆◆ for class spots; fair supporting dawler for nabobhoods.

Universal (Gainsborough) 92 minutes
Margaret Lockwood, James Mason, Phyllis Calvert, Stewart Granger, Martita Hunt, Harry Scott, Jr., Helen Hayes, A. E. Matthews, Drusilla Wills, Beatrice Varley. Directed by Leslie Arifiss.

A British-made costume drama which mixes 18th century romance and intrigue in a manner to interest feminine patrons, "The Man in Grey" will need strong selling to offset its lack of known names. The picture, which is lavishly costumed and well-acted in the melodramatic fashion beditting a period piece, is notable chiefly for the fascinating title role portrayed given by James Mason, one of England's leading box-office stars, who shows magnetic qualities which should make him a favorite with American women. While two of the leading characters are ruthless and unsympathetic and the story proper has a tragic ending, a brief prologue and epilogue, set in war-time London, add a brightly amusing modern touch. Despite its sordid, unpleasant qualities, the film holds the interest of the spectator. Miss Lockwood, as an embittered scheming charity pupil who even stoops to murder to attain her romantic ends, and Phyllis Calvert, in lovely and kindly high-born beauty, actually seem to live their roles. The long-and-lanky Stewart Granger is properly heroic in costume and able while his slight little Harry Scott, Jr., who plays a Nubian slave, never suggests anything other than a drab story of intrigue. The picture is not suitable for children and the 'teen age element may find the film slow-moving, so it naturally follows that this is best suited to class houses.

Phyllis Calvert, a young WREN, meets Stewart Granger, an airman, at a present-day numbers game in London and, as they look over the treasured possessions of the girl's ancestors, the scene shifts to the Nineteenth Century. Miss Calvert, a lovely but impoverished debutante, first meets and befriends Margaret Lockwood, a proud and wayward beauty, when the latter becomes a charity pupil at a fashionable school. They lose track of each other when Miss Lockwood runs away and marries a penniless Navajo, but Miss Calvert's mother arranges a marriage for her with James Mason, an arrogant and wealthy marquis who does not love her but wants only an heiress to his title. When a son is born, Mason and his wife agree to live their own lives, until Miss Lockwood appears on the scene and him. Miss Calvert's promise to a Navajo home by telling her husband about her growing attachment for Stewart Granger, a young actor. After a duel between the two men is stopped by the Prince Regent, Miss Lockwood, furious at her plans being upset, permits the ill Miss Calvert to catch a chill and die. When Mason learns the truth, he 'ouashes Miss Lockwood to death. But, in the present-day, the descendants of Granger and Miss Calvert promise to find a happier ending to their budding romance.

LEYENDECKER

GIRLS OF THE BIG HOUSE FAR-FETCHED PRISON YARN

Rates ◆◆ as dawler if exploited in action spots; less generally

Republic 80 minutes

While the title and prison setting of "Girls of the Big House" lend themselves to exploitation in action spots, it will be a weak supporting dawler generally. The film is an implausible variation of a time-worn theme, lacking in name value. This movie version of a women's prison shows the nicely-dressed inmates leading a carefree existence in chintz-curtained rooms with long recreation periods and apparently little hard work. The only thing lacking is men and, although much of the prisoners' conversation deals with their loving or double-crossing boy friends, the few males in the cast have unimportant parts. The heroine's noble gesture in going to jail when she is framed for a crime rather than disgrace her professor father, is so incredible that the average patron's interest is soon dissipated. There is a fair amount of rough-and-tumble excitement, a few amusing moments and even a song or two (sung during recreation period, of course), but most of the action is a routine tour of the cell blocks. Lynne Roberts, a capable actress who rates better than this, does a good acting job as the noble heroine and Mary Newton gives a sympathetic portrayal of the prison doctor. Most of the others give stereotyped performances particularly Virginia Christine, as a hard-boiled dame, Marlon Martin, as a squeezer, and Tala Birell, as a condemned woman. And the British, Wanda Varden, who acts and talks like a society matron, is an unfortunate choice for the head of an American women's prison.

Lynne Roberts, well-bred daughter of a college professor, is framed with a stolen wallet and sent to a women's prison. Rather than disgrace her father, she refuses to give her real name or the names of any relatives and finds herself quartered with Virginia Christine, a hardened inmate who befriends her. When Mary Newton, the kindly woman doctor, refuses to break the rules and mail a letter for her, Miss Roberts breaks jail and goes to her home town where she meets her former sweetheart, Richard Powers, and sees her father installed as college president. She then voluntarily returns to jail and is punished for her break. Feeling sorry for Miss Roberts, Miss Christine writes to Powers that the girl needs his help. Although Miss Roberts becomes innocently involved in the attempted prison break made by Tala Birell, a murderous awaiting execution, she is finally cleared and is reunited with Powers.

DENLEY

'ALONG THE NAVAJO TRAIL' SATISFACTORY ROY ROGERS HOSS MUSICAL

Rates ◆◆◆ where Rogers films are popular

Republic 66 minutes

Although "Along the Navajo Trail" is a routine addition to the Roy Rogers musical western formula, it has all the qualities that make this Republic hoss-opera series popular with the star's numerous fans. This time Rogers takes a more active part in the typical western skullduggery plot, Dale Evans again makes an attractive singing heroine, George "Gabby" Hayes contributes his familiar comedy portrait of an irascible old codger and Bob Nolan and the Sons of the Pioneers add some especially pleasing who first orders him off and later invites song specialties. The title tune has reached the peak of its popularity and it will give the picture added boxoffice value, particularly in nabobhood spots. Another stand-out among the eight songs heard is "Cool Water." This song is well arranged. The early scenes concentrate on romance and local color while action lags, but the story picks up splendidly later on, as well as a thrill climax which has the villain's runaway buckboard crashing off a high cliff. There are several musical numbers produced with musicality by Royce Rogers, who also adds a touch of romantic conflict to the plot, singing and dancing in gypsy costume.

Roy Rogers, who is actually a U. S. Deputy Marshal, arrives in a town along the Navajo Trail to investigate a murder but the Keeps, a band of Navajo marauding as a wandering cowboy. When befriending a group of gypsies, Roy camps out on range land belonging to Dale Evans, him to move to her bungalow. The girl's father has been shot from ambush and Roy suspects that Douglas Fowley, who has been trying to buy their land for his oil interests is behind this. Although the gypsies help Roy find out about a drilling company which has been working near the bandits' land, he comes jealous of gypsy girl's attentions to Roy. After Roy gets definite information that he needs, the man and Miss Evans' land is seized by the oil company, and comes to be Roy's only hope. After a series of exciting incidents, including a horseback ride, a mine collapse, and a mine rescue, Roy is able to save Miss Evans' land from seizure. The gypsy woman is also able to return to her family, and the story ends with Roy and Miss Evans having a happy reunion.

DENLEY
We can think of no better way to wish you a Happy New Year than to deliver better pictures during 1946 than ever before... pictures that will deserve your playing-time on box office merit.

REPUBLIC PICTURES
Herbert J Yates, President.
'THE DALTONS RIDE AGAIN' STRICKLY FOR ACTION FANS

Rates • • + in action spots; fair dueller generally

Universal
72 minutes
Directed by Ray Taylor.

This is strictly for the action fans. Exciting western melodrama, embellished with a cast containing several of Universal's secondary name players. "The Daltons Ride Again" is made-to-order for houses specializing in sagsieh fare. However, it does not compare favorably with "When the Daltons Rode," one of the company's 1940 box-office hits. This sequel's fast-riding, shoot-'em-up tale is far removed from historical fact and, although the film glorifies the notorious outlaws to some extent, the finish sees three of them dead and the fourth sentenced to life imprisonment in the required Crime Doesn't Pay finale. A routine romantic angle has been worked into the plot and there is some hope of a happy future for the heroine as she promises to wait for Emmett Dalton who may eventually be freed as a reward for his good behavior. Ray Taylor has directed at a fast pace and included plenty of fighting and gun-play as well as a spectacular chase that will keep the young and old devotees of cowboy fare on the edges of their seats. Alan Curtis, as Emmett Dalton, has the most important role and gives a convincing performance and Kent Taylor and Noah Beery, Jr. also do good work, but Lon Chaney is less effective as a dim-witted Dalton. Thomas Gomez contributes a stand-out portrayal as a drunkard who is actually the brains of the land-grabbing gang and John Litel and Douglas Dumbrille give strong support. Martha O'Driscoll is adequate as the belle of Skeleton Creek.

The story is told in flashback fashion as the badly-wounded Emmett Dalton (Alan Curtis) goes on trial for his life in Coffeyville, Kans., and refuses to speak in his own defense. Finally, his sweetheart, Martha O'Driscoll, persuades him to tell the true story of the crimes that ended in the killing of his three brothers (Kent Taylor, Noah Beery, Jr. and Lon Chaney). After a series of hold-ups and robberies, the four Dalton boys are resting their horses in Skeleton Creek preparatory to fleeing to Argentina. When an old ranch-owner friend of their father's is murdered by a gang of land crooks, Curtis persuades his brothers to stay and protect the man's widow. The Daltons then turn their efforts to smashing the land-grabbers and Walter Sande, one of the latter, takes this opportunity to commit several crimes and lay the blame on the four brothers. Meanwhile, Curtis, who has fallen in love with Martha O'Driscoll, daughter of a militant newspaperman, decides to give himself up and, when he is unjustly sentenced to hang for Sande's crimes, his brothers set him free. When the other three brothers plan to rob a bank in a nearby town, Curtis tries to warn them that a posse is waiting for them. However, Curtis arrives too late and his brothers are killed while he is badly wounded. Although the judges of "Yolanda and the Thief," wherein Miss O'Driscoll promises to wait in the hope that he will be freed because of his efforts against the land-grabbers.

BROADWAY NEWSREEL

The continued cold weather, plus the sudden onslaught of snow as well as the public's last-minute absorption in Christmas shopping, has resulted in a not-unexpected seasonal drop in the highest-profitable grosses for Broadway first-runs during the past few months. While the hold-overs are most affected, two of the newer pictures, "The Lost Week-End" and "The Bells of St. Mary's," have had genuine take with block-long lines waiting outside the giant Radio City Music Hall every day since the latter opened on December 6th. The Crosby-Bergman picture, coupled with the Music Hall's annual Christmas show including the traditional "Nativity" pageant being given for its 13th consecutive season, is a natural for the crowds and more than $270,000 was taken in during the first two weeks at the world's largest theatre which has just put in an admission price rise. This followed the nine-weeks engagement of "Week-End at the Waldorf," seen by 1,590,000 persons by the end of a run which was exceeded by only two other pictures — both also M-G-M — in the Music Hall's history...Paramount's "Week-End" played to the second largest week-end business in the 27-year history of the Rivoli, exceeded only by "Love Letters," which recently broke every box-office record there...The Ray Milland picture started a fourth week on December 22nd and the combination of the strong selling campaign and rave reviews may give it a record run. Two newcomers in the smaller houses, the Gotham and the Victoria, have a strong appeal to the youngsters and are doing exceptionally well. They are Republic's "Dakota," which brought in a record gross in its first week at the Gotham, and PRC's "The Enchanted Forest," which is far above average at the Victoria. Both will hold through the holiday season..."Saratoga Trunk," which broke every box-office record at the Hollywood Theatre during its opening week, is now in its fifth week and is expected to continue for several months while a third current Bergman film, "Spellbound," is in its seventh week at the Astor where exactly 484,236 patrons saw the film during its first six stanzas for a new attendance record..."Stork Club," which opened to good returns at the Paramount on the snowiest day of the year, followed three less-than-sensational weeks of "Masquerade in Mexico," which was added by Tony Pastor and His Orchestra on the stage..."The Dolly Sisters" and a strong stage show headed by Beatrice Kay and Maurice Rocco, is now in its sixth and final week at the Roxy and off considerably from the profitable opening stanzas. "Leave Her to Heaven" opens at the Roxy on Christmas Day...Also bringing in a new show for Christmas is the Capitol where "They Were Expendable" and Tommy Dorsey and His Orchestra opened on December 26th, after four weeks of "Yolanda and the Thief," which, after a good opening week despite the other Dorsey — Jimmy — heading the stage show...Another stage-and-screen house which is way down during the pre-holiday season is the Strand, where "Too Young to Know" and Hal McIntyre and His Orchestra have failed to draw the shopping crowds. The combination will stay through Christmas, however, and "San Antonio" will come in on December 26th.

Best of the others is "Frontier Gal," at the Criterion where it followed three weeks of the Swiss-made film, "The Last Chance," which did rather well as soon as the rave reviews started appearing...Also holding up better than most are two pirate films, "The Spanish Main," now in its seventh and final week at the Palace, and "Captain Kidd," in its fifth and last week at the Globe. Two new RKO-Radio pictures, "Cornered" and "Johnny Angel," will come to the Palace and Globe, respectively, right after Christmas...Still another RKO release, "The Wonderful Adventure of Pinocchio," is in the 18th week of its record-breaking engagement at the Republic Theatre and will be a natural for holiday trade...Way down at the bottom of the list are "The Daltons Ride Again," which had a mild second week at the Rialto — although the theatre is expected to bounce back strong grosses with "House of Dracula,"-made-to-order for this theatre's horror patrons. The two newcomers to Broadway's first-run theatre list, the Winter Garden and the Ambassador, having been going along to mild business for some time. "Adventure for Two" is the weakest of the British films shown at the Winter Garden since J. Arthur Rank took over the house on October 1st and the Ambassador has been showing revivals like "Holiday Inn" and "Reap the Wild Wind" but will revert to first-run with "Sanauf" on Christmas Day.
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Independents Seek To Enter Case as Amicus Curiae

CIEA BRIEF IN MONOPOLY CASE

Extracts from the Brief as Amicus Curiae Submitted by the Conference of Independent Exhibitors' Associations in the New York Anti-Trust Suit Before the Special 3-Judge Statutory Court

I. JUSTIFICATION FOR BRIEF

The independent exhibitors have a stake to none in the outcome of this case and especially in the provisions of any order that may be entered.

The failure of the Government to call any independent exhibitors as witnesses and the provisions thereof, limiting and hampering independent exhibitors in their efforts to compete with the affiliated circuits, speak for themselves; and, that, therefore, it was unnecessary to transform the witness stand into a proving place, devoid of the limitations of the independent exhibitors over the loss of their once proud position in the industry and wrongs heaped upon them.

While we are convinced that counsel's position is legally sound, the Court can appreciate the feelings of the independent exhibitors who, for years, have flooded the Courts, the Congress and the Department of Justice with their complaints, at the prospect of the case going to final hearing without direct contradiction of the defendants' broad, though irrelevant, claims of non-discrimination and lack of complaint.

Government counsel, in reply to a question by Judge Goddard, said:

"Mr. Wright: "Not only this independent exhibitor but every independent exhibitor in the business complains bitterly about what we say is a well-established fact that there is discrimination in rental terms...

"I say that every independent exhibitor who is in opposition to a circuit complains that he is discriminated against in rental terms in the deals he makes and those that the circuit makes."

The truth of this assertion can be established by reference to official publications (1940, Pgs. 6-14). For the time being we cannot do less than to inform the Court, on our responsibility as counsel, that the regional associations included in the Conference have conducted surveys among the independent exhibitors that developed a tremendous order returned over to the Department of Justice; and that while defendants were offering their testimony, and in anticipation of rebuttal, those organizations wired Government counsel the names of numerous independent exhibitors who were prepared to testify to specific instances of discrimination, and pointed out other sources of evidence.

II. AUTHORITY FOR BRIEF

The Conference of Independent Exhibitors' Associations is the same organization (with a slight amendment to its title) which offered a brief as amicus curiae at the hearing on the Government's motion for temporary relief with respect to clearance, which brief Judge Goddard graciously accepted.

The Conference is composed of 21 national and regional associations of independent motion picture exhibitors.

At a meeting held in Washington on December 3, 1945 the Conference authorized and directed counsel to prepare this brief and tender it to the Court.

At the same time the Conference adopted a resolution:

1. Reaffirming the position theretofore taken by it in approving, in general, the proposals for a modified decree in this case which were filed by the Attorney General on August 7, 1944; reserving, however, the right to submit further recommendations.

2. Adding to its position the view that in licensing motion pictures no exhibitor should be forced or required, against his will or judgment, to submit to the following practices, or any of them, as a condition to the right to obtain pictures:

1. Blind pricing.
2. Percentage playing.

DECEMBER 24, 1945

3. Practices which deprive an exhibitor of control over the operating policies of his theatre, chief among which are preferred playing time, extended runs, increased admission prices, etc.

The Conference particularly instructed counsel, in case the decision is in favor of the Government, to apply to the Court for permission to submit the views of the independent exhibitors relative to the provisions of the order, and if necessary, in order to show the need for and propriety of any provision which they may recommend, or to disclose the unfairness or unworkability of any proposal coming from any other source, to offer a limited amount of expert exhibitor testimony.

III. COMPLAINTS A MATTER OF COMMON KNOWLEDGE

About the time that counsel made his statement in reference to exhibitor complaints, hereinafore quoted, the Senate Small Business Committee made a progress report containing a passage which seemed to echo that statement. The report is entitled "Maintaining Free Competitive Enterprise" and was printed by the Government Printing Office. The passage in question appears on pages 17 and 18 and reads as follows:

"Motion-picture exhibitors.—The Small Business Committee has received numerous requests from independent motion-picture exhibitors to examine into the conditions prevailing in their business, because of alleged monopoly practices of the major producing companies and their affiliated distributors, unfair competition is indulged in by their company-owned motion-picture houses. On order of the committee, the chairman requested a report of the major aggregates examined carefully by the staff, and reports made on conditions found. One case involving what appeared to be an exceptionally glaring example was brought to the attention of the Hays organization which agreed to work out certain adjustments.

"Because of the pending anti-trust suit of the Government against the major producers-distributors for alleged violations similar to those reported to the committee by small motion-picture owners and exhibitors, it was decided to await the action of the courts before examining further into the complaints now before the committee.

"The staff report based on the complaints received is in preparation and will be available shortly for the deliberations of the committee.

At page 44, under the general head of distribution, this additional passage occurs:

"Motion-picture industry.—In the motion-picture industry the economic control exercised by the major film producers in the distribution and exhibition of films limits opportunities for independent exhibitors and distributors. In its current trial, the Department of Justice charges that the eight major Hollywood producers control more than two-thirds of all motion pictures produced, from the original story selection to the final showing in the theater. As a result of their control of the distribution and exhibition of motion pictures as well as their production, the "majors" have forced many independent exhibitors out of business.

IV. CONTINUING CONSPIRACY SHOWN BY CONTRACT FORMS

Of course, there could not be stronger evidence of the conspiracy among the defendants than the contracts by which they license pictures to one another and the arrangements under which products are pooled by their theatres. These constitute conclusive proof of the conspiracy to monopolize the exhibition of motion pictures by granting exclusive rights and special privileges to the same theatres and the theatres of one another. But the conspiracy also is shown by the collusion between the defendants in drafting the standard exhibition contract under which pictures are licensed to the independent exhibitors and their carefully sympathetic acceptance, if not outright collusive, action in amending the form from time to time.

(Continued on Page 16)
The collusion between defendants in reference to forms is shown not only by continuing similarity of the provisions since they are the joint business operations broadcast to the public. The distributors, all of them, have provisions in their contracts permitting them to station representatives in the theatres to check the boxoffice receipts on percentage engagements. The "letter" deal. But, as we shall see the more onerous provisions are inapplicable to the circuit-first-run situations and in case of conflict the "letter" prevails over the contract.

VI. IMPACT OF THE MONOPOLY ON THE INDEPENDENT EXHIBITORS

In the early days when the motion picture business was making its move, it was the independent exhibitors that were left to establish it as a great industry, all theatres were independent. The pioneer exhibitor who first introduced this new form of entertainment to the public in lodge halls and converted store-fronts and later negotiated their money to buy theatres supplied the foundation on which the "dead" chain industry and its individual defendants named in the Government's Original Petition built their gigantic structures.

Whether Adolph Zukor first began acquiring theatres in re-

(Continued on Page 18)
William F. Rodgers addressing the annual luncheon for the amusement division of the National Conference of Christians and Jews, at the Astor Hotel, New York. Rodgers took over the chairmanship in the absence of J. Robert Rubin, who was ill. Also on the dais, in the familiar order, are: Jack Cohn, Barney Balaban, Nicholas M. Schenck. Eric A. Johnston, Frank Sinatra, Dr. Everett Clinchy and Rev. William M. Casey.

Harry M. Warner speaks for the film industry at the Nobel Anniversary Dinner held December 19 at the Astor Hotel, New York. Authoress Pearl Buck and U. S. Senator J. William Fulbright are the attentive listeners.

Frank Sinatra being awarded the NCCJ citation for his work for better Americanism, which was highlighted by his appearance in "The House I Live In." President Dr. Everett R. Clinchy is making the presentation while Ned E. Depinet and Eric A. Johnston look on.

Bing Crosby chats with Master of Ceremonies Arthur (Bugs) Baer and actress Delores Gray at the Banshees luncheon in New York. The groomer was the guest of honor and entertained with a few songs.

The Silver Anniversary of Allied Motion Picture Theatre Owners of Western Pennsylvania was celebrated in Pittsburgh December 10-11. This group was photographed between sessions. 1 to r.: Morris Lefko, RKO branch manager; William J. Blatt and William Finkel, the convention co-chairmen; Leon J. Bamberger, of RKO, as speaker; Morris M. Finkel, AMPTO president re-elected for a second term; Morris A. Rosenberg, AMPTO board chairman.

Ted R. Gamble, national director of the Treasury's War Finance Division, will be honored by the film industry with a testimonial dinner to be held January 7.

Steve Edwards, recently appointed director of Republic advertising and publicity department, shown with members of his staff. Seated are Beatrice Ross, exploitation mgr.; Mr. Edwards, and Evelyn Coleman, publicity mgr. Standing, Dennis Carlin, advertising mgr.; Dick de Manzuk, art department mgr., and Milton Silver, executive assistant to Edwards.

Dave Bader, president of AMPA, speaking to the advertising organization's guests at the annual Christmas luncheon in the Hotel Taft. On the dais, starting at the left, Ray Gallagher, Mel Gold, Bill Berns, Bader, Master of Ceremonies Phil Williams, and Vera Massie, singer. It was the group's last get-together before the holiday season.
The Schine Case has been decided in favor of the Government and dissolution ordered. United States v. Schine Chain Theatres, U. S. District Court, Western New York, decided October 8, 1945.

The Griffith Case has been tried and is awaiting final argument in the U. S. District Court for Western Oklahoma. It is clear in reason that these so-called independent chains could not have acquired their respective regional monopolies without the active cooperation of the distributors. There is a history in this business of "build 'em up, then take 'em over." In the Crescent Case the District Court found "that some of the distributors were co-conspirators on certain phases of their business, but the Supreme Court concluded that, in order to sustain the order, it was unnecessary "to inquire whether the findings are adequate on that phase of the case." The Crescent defendants urged that since there was a monopoly much greater than theirs (evidently referring to the one now before this Court) they should not be singled out for dissolution; causing the Supreme Court to remark that "the fact that there may be somewhere in the background a greater conspiracy from which flow consequences more serious than we have here is no warrant for a refusal to deal with the lesser one we have before us.""

In his opinion in the Schine Case Judge Knight said: "Proofs connecting the distributors with certain of the aforesaid acts of defendants come from the provisions of the franchise agreements and acts and department store agreements made by their authorized representatives, of which numerous ones have been set forth herein. It is hardly believable that the distributors would make deals or contracts which the defendants knew would not promote contracts or agreements which they insured against competition. These long-term deals were made by each of the distributors, except United Artists whose term deals were necessarily somewhat different, and they were in effect, profit-sharing agreements and created a virtual partnership with Schine. To the same end were the unreasonable clearances given Schine by each of the distributors. Dissolution being the fate that has been decreed for these lesser circuits whose cases have been decided, it would be an astounding — a monstrous thing — if the great affiliated circuits, clothed with every competitive advantage and every special privilege that defendants can bestow upon them, should be allowed to remain in their hands, intact.

And if the distributors conferred special favors on the circuits involved in those companion cases for reasons concerning which the defendants are not on the stand to explain, and if their interest therein will continue to have a compelling monetary motive for favoring their affiliated circuits as against the independent exhibitors...

Dissolved of their theatre holdings the defendants will regard all exhibitors as customers and not as actual or potential competitors of their own or each other's theatres.

Without a fixed first-run market they will compete with each other for playing time on the screens — compete as to price, terminals and in the quality of program and service.

The availability of first-run accounts on a competitive basis will attract additional producers and distributors into the business thereby ending the existing product shortage and making for better conditions for all concerned — the public most of all.

Finally, appropriate injunctions against unfair, burdensome and monopolistic trade practices will prevent a recurrence of the evils dealt with in this brief as well as restoration of the monopoly.

As said in the Crescent case, "Civil suits under the Sherman Act would indeed be idle gestures if the injunction did not run against the continuance or resumption of the unlawful practice."

And those practices are not to be judged as separate, isolated nebulous acts. The defendants' control of the actual and legal parts of the system by which the monopoly has been created and maintained

Respectfully submitted.

ABRAM F. MYERS,
Attorney for Conference of Independent Exhibitors' Associations.

FILM BULLETIN
In a document comprising 125 pages, the Government presented its brief on final arguments to the three-judge statutory court hearing the New York monopoly case on December 15, the date set by the Court. At the same time, the Conference of Independent Exhibitors Association filed a brief as amicus curiae, supplementing the Department of Justice arguments. (A large portion of the CIEA brief appears elsewhere in this issue.)

In its brief, the Government contended that the defendants, both the Big Five and the Little Three, have failed to disprove the charges of violation of the Sherman anti-trust laws. Whether the alleged monopoly is of public advantage, and whether divestiture measures are needed to prevent injury to the public, were issues under the Sherman laws as a matter for Congressional determination.

Undisputed Facts

Several simple ultimate facts, however, have been established without dispute, the Government said.

(1) The five defendants with affiliated theatres receive over 70 per cent of their total film revenues in U. S. from first-runs.

(2) They control, directly or indirectly, more than 70 per cent of all city theatre circuits.

(3) Control of key runs is largely responsible for control over the boxoffice performance of any feature distributed in the American market.

(4) Control of keys leads to control over the operating policies of independent exhibitors in competition with them.

(5) These controls are the result of restrictive licensing agreements, both express and implied, among all the defendants, ostensibly to protect their control over the illegality of market control achieved in concert. The brief contended that the alleged collective control by the defendants through cross-licensing each other's theatres cannot be effectively eliminated by injunctive measures because a pattern of preferential treatment has been so firmly established that express licensing restrictions are no longer needed to assure its continuance.

Legal Issues Defined

As to the legal issues presented, the brief explains that the Government contends that certain provisions of the law in violation of the Sherman Act have been well defined. It cited decisions in the Schine, Crescent, Interstate and Goldman cases as corroboration of exhibition monopoly. It pointed out that the Supreme Court has always agreed on the illegality of market control achieved in concert. The brief contended that the alleged collective control by the defendants through cross-licensing each other's theatres cannot be effectively eliminated by injunctive measures because a pattern of preferential treatment has been so firmly established that express licensing restrictions are no longer needed to assure its continuance.

Divorcement Asked

The only remedy which would effectively resolve the monopoly, the brief contends, is divorcement of defendants from the defendants and a ban on future acquisitions. Pending completion of such divorcement, the Government asks injunctive relief against the defendants' distribution of Scophony films. Such relief will prohibit associations between any two or more defendants which would have the effect of admission price fixing or which have the effect of excluding competition in theatre operation. It also asks restraints on transfer prices which give undue advantages to the distributors.

The defendants' reply brief is scheduled to be filed with the Court and the Government on January 7 and final oral arguments on the briefs to be heard January 15.

DECEMBER 24, 1945

GOLDENBERG ASKS JURY TRIAL

Declaring that Judge William H. Kirkpatrick has "abused" judicial discretion by turning the William Goldman suit over to David Bachman as master to reach a decision in the $1,350,000 damages asked against Warner Bros., their affiliates and eight distributors, attorneys for Goldman petitioned the U. S. Circuit Court to return the case to a jury for trial. Counsel also asked for the removal of Bachman as master.

Judge Kirkpatrick, who had earlier denied a jury trial to Goldman, was asked in the petition to show cause why a writ ordering a jury trial should not be issued.

Circuit Court judges took no immediate action on the application.

GOVT. FILES TELE TRUST SUIT

The filing of a new anti-trust suit in New York district court by the U. S. Government, through Attorney-General Tom Clark, charging violation of the Federal anti-trust laws in the manufacture and sale of television equipment by Paramount Pictures, Television Productions, General Precision Equipment Corp., Scophony Corp. of America, Scophony, Ltd., England, and three individual defendants was successful in what was apparently a surprise action by the anti-trust division of the Department of Justice.

Declaring that the Government's complaint is basically that the advancement of television has been suppressed by the defendants because of their absolute control over Scophony inventions and that an agreement had been made to divide up the world market in the manufacture and sale of television equipment for theatres, Wendell Berge, assistant U. S. Attorney General in charge of the anti-trust division, asked an injunction against the defendants prohibiting their entering into further agreements, that they be required to divest themselves of interests in SCA. He added that Television "as a foundation for the post-war world" must have competition to facilitate its development.

Paul Raiboun, head of the television activities of Paramount Pictures and president of Television Productions Inc. immediately issued a denial of the Government's charges, declaring rather that "Paramount pictures has in the last seven years done more for the promotion and development of television in the home than the (Continued on Page 32)"

PEOPLE

Ted Gamble, national director of the War Finance Division of the U. S. Treasury Department, will be honored by his associates in the industry at a testimonial dinner on January 7 in the Grand Ballroom of the Waldorf-Astoria. Spyros Skouras, president of 20th-Fox, will serve as general chairman of the Dinner Committee.

Ben Kalmenson was signed to a new five-year contract as general manager of Warners Bros. It was announced last week by Harry M. Warner. Warner paid tribute to Kalmenson for having introduced several new ideas and modernized methods of selling and distribution that have been adopted generally by the industry in the past five years.

Lt. Col. Orton H. Hicks was named head of M-G-M's worldwide 16 mm. operations. He was formerly director of the distribution division of the Signal Corps Photographic Center.

Karl Herzog, treasurer of Pathe Industries, Inc. and its subsidiaries, has been promoted to the post of vice-president of PRC Productions, Inc. and PRC Studios, Inc, effective January 1.

C. Warren Sharp, succeeds Herzog as treasurer.

Harry Gold, recently resigned as Eastern sales manager for United Artists, joins Howard Hughes Productions as general manager of the distributor.

Jerry Pickman was named publicity director for Story Productions, Inc. Pickman, formerly executive assistant to Hal Horne at 20th-Fox, now rejoins Horne, who is executive vice-president of the beleaguered house.

Joe Goldenberg has been named Advertising Sales Manager of 20th-Century-Fox, effective January 4, succeeding Edward Hollander who leaves the company at the end of the year.
'THE Bells Of St. Mary's' ANOTHER FATHER O'MALLEY HIT

(RKO)

"...4 Stars...Utterly charming, amusing and touching story...Sentimental...Heart-warming and beguiling, and it is touched with faith, hope and charity." CAMERON, N. Y. DAILY NEWS.

...For all the world to see...Imaged with humor and sentiment...Leo McCarey yielded too much to the temptation of trying to copy a success...Ingrid Bergman is exquisitely serene, radiantly beautiful and soft-spoken." CROWTHER, N. Y. TIMES.

"...Full of gentle warmth...Superior piece of entertainment...One of the year's more satisfactory movies." COOK, N. Y. WORLD-TELEGRAM.

"...Sincerity, feeling and artistry...Theme of spiritual depth and delicate human equations has been wrought into a taut and revealing screen entertainment...Inspiring." BARNES, N. Y. HERALD TRIBUNE.

'THE LOST WEEKEND' ABSORBING, FASCINATING, A 'MUST' FOR ADULTS

(PARAMOUNT)

"...Very faithful rendition of Charles R. Jackson's tour de force novel of that name about a drunkard...Acting as fine as any that has been seen this year...A 'must' for the serious moviegoer." WINSTEN, N. Y. POST.

"...Stands out way in front as the film of the 1945 season which will be the most discussed and longest remembered...One of the most fascinating pieces of work yet...Always absorbing and sometimes highly dramatic...Excellent direction...Don't miss it, it's a treat." McMANUS, PM.

"...It is adult...off the beaten track, terrifyingly real and every inch...a cinematic masterpiece...Script is a model of consummate screen writing. Wilder direction is infallibly imaginative...Unswerving and memorable." BARNES, N. Y. HERALD TRIBUNE.

"...A miracle of inspired film craftsmanship...Sure to finish in a lot of the forthcoming year-end awards." COOK, N. Y. WORLD-TELEGRAM.

"...Truly a chef d'oeuvre of motion-picture art...Most impressive theme...Straight, objective report, unvarnished with editorial comment or temperance morality...Would not recommend this for a gay evening on the town, but certainly an overwhelming drama which every adult moviegoer should see." CROWTHER, N. Y. TIMES.

'TOO YOUNG TO KNOW' MEETS WITH POOR RESPONSE FROM CRITICS

(WARNER)

"...Some scenes have an air of simple sadness, but in general is overburdened with contrivances and sentimentality...Little too saccharine to be palatable." GUERSEY, JR., N. Y. HERALD TRIBUNE.

"...Thoroughly amateurish...Irrational and unbeguiling...Played by Robert Hutton and Joan Leslie in a miserably juvenile way...Proves nothing and is equally dull." CROWTHER, N. Y. TIMES.

"...'Too Young to Know,' treating of hasty marriages of the very young, avoids any connotation of the problem that might make the picture timely."

HAWKINS, N. Y. WORLD-TELEGRAM.

"...Authors have made the fatal mistake of oversimplification...About five-sixths of the picture the hero and heroine seem so dumb to be very interesting." WINSTEN, N. Y. POST.

"...2½ Stars...Sad and dreary drama...Major portion taken with the bitter fight between husband and wife." CAMERON, N. Y. DAILY NEWS.

"...'Too Young to Know' is aptly named, for it deals with the marriage of two irresponsible teen-age youngsters, and the resulting mess they make of their lives...Excellent and timely idea...Sincerity and straightforwardness." De SCHAUENSEE, PHILA. EVENING BULLETIN.

'THE MAN IN GREY' SOME LIKE IT, SOME DON'T

(UNIVERSAL)

"...Bracketed between a couple of happy modern scenes fare and stuff, 'The Man in Grey' flashes back a century to dig up a sad and sorry tale of some dandied lords, ladies and commoners. Point of it, if there is one, escaped this reviewer." WINSTEN, N. Y. POST.

"...Gushy and garish...Alas for Margaret Lockwood and James Mason...[a] two unattractively good players, to be tangled up in such trans-Atlantic trash." McMANUS, PM.

"...Little late in arriving on this side...Timeless, romantic drama that is guaranteed to entertain audiences from its light beginning to its romantic end. Designed especially to appeal to the feminine portion...Highly romantic tale." CAMERON, N. Y. DAILY NEWS.

"...Still, ostentatious costume-picture — mechanical, tedious and dull...Tells an extremely torpid story of romantic confusion among the swells...People who knocked out the lifeless and colorless script were inspired by no other passion than to get a conventional job done." CROWTHER, N. Y. TIMES.

"...New English film is a handsome romantic melodrama...Makes much of period costumes and atmosphere as it spins a pretty yarn of luckless love and chicanery during the Regency...Served by a highly competent cast...Love story is credible and even poignant at times...Chances of much success for 'The Man in Grey' are dubious...More than passing entertainment." BARNES, N. Y. HERALD TRIBUNE.

"...Tone of macabre brooding that hangs over the whole set of brilliantly polished performances, this is one of the better among the English pictures...Belongs on the current recommended list." COOK, N. Y. WORLD-TELEGRAM.

ADVENTURE FOR TWO' BRITISH ROMANTIC FILM HAS LIMITED APPEAL

(UNIVERSAL)

"...Prospect is not very rosy that the British-made film, 'Adventure for Two', will generate many Anglophiles...Rather stuffy in its regard for British temperament but it lacks the intended quality of a popular comedy-romance...People seem pompous, artificial and unreverently dull...Limp and dandish hand across the sea." CROWTHER, N. Y. TIMES.

"...Simple, enjoyable job of film-making, mature, deeply loyal, but able to poke fun at British tradition." McMANUS, PM.

"...Good qualities...Successful endeavor to explain the idiosyncrasies of the English and the Russians...Great deal of charm, a great deal of warm, rich humor and excellent acting...Fine picture, an adult picture, but I'm afraid its appeal here is limited." HALLE, N. Y. DAILY NEWS.

"...Germ of a good notion lost within a long and generally actionless screen play...Despite script's shortcomings, Laurence Olivier contributes a fine and sensitive performance." GUERN-SPEAR, N. Y. HERALD TRIBUNE.

'THE DALTONS RIDE AGAIN' WESTERN WITH PLENTY OF ACTION

(UNIVERSAL)

"...One more of those typical westerns...Series of prairie fires, bank robberies, train holdups and general trickery...A fine pose chase every half hour or so." HAWKINS, N. Y. WORLD-TELEGRAM.

"The quota of killings, pose chases, bank robberies, stagecoach holdups and so on is unusually high. Better that way, though, for without all the physical violence the new melodrama would be pretty tedious." PRYOR, N. Y. TIMES.

"...Another episode in the saga of the Dalton boys and their adventures in Skeleton Creek...PIHODNA, N. Y. HERALD TRIBUNE.

"...Good...Punch-packed thriller...Not for a single sequence does the picture take its content too seriously...Lively, lustful and full of surprises." THIRER, N. Y. POST.

FILM BULLETIN
'THE LOST WEEKEND'... Story of Drunkard Made A Boxoffice Hit!

One of the most effective movie advertising, exploitation and publicity jobs of recent years has been performed by the Paramount staff in the selling of Charles Jackson's story about a chronic alcoholic's struggle against his weakness for five desperate, bitter days. The Lost Weekend undoubtedly is one of the finest pictures of the year, but there was much skepticism in Hollywood and exhibition circles about its box-office value. "Too real," some called it. "Artistic, but not popular," was the verdict of many. Knowing they had a man-size task on their hands, the Paramount ad crew went to work and delivered a smashing, straightforward campaign that is producing record-bending grosses in early runs. From a film of dubious box-office promise, they have developed a first-rate grosser.

(Continued on Next Page)
The Lost Weekend traces three days during which Don Birnam (Ray Milland), a writer who through disappointments had turned to drink and eventually to chronic alcoholism, is scheduled to go with his brother, Wick (Philip Terry), to the country as the beginning of a cure. Don persuades his sweetheart, Helen St. James (Jane Wyman) to take Wick to a concert before they leave, then takes ten dollars Wick has hidden for the cleaning woman and steals out to buy liquor. Don goes to his usual bar and with alcohol stimulating him, he tells the bartender (Howard da Silva) of his ambition to be a writer, his early successes and ultimate disillusionment, his meeting and romance with Helen, all of which he intends to make into a novel. When Don fails to return, Wick leaves, disgusted. From there on Milland sinks deeper into degradation. With both money and liquor consumed, Don sinks to purse-snatching, deception, begging to the get stuff. He is driven near insanity when he finds pawn-shops closed on Yom Kippur as he attempts to pawn his typewriter. He uses his attraction for a bar hanger-on (Doris Dowling) to borrow money from her and finally lands in Bellevue Hospital alcoholic ward, is horrified by the demon rum’s effect on the wretches there. He escapes in desperation, staggers back to his room with a bottle he has stolen and has his first attack of delirium tremens. His distorted mind envisions a bat attacking a rat coming through a hole in the wall and his screams bring Helen who calms him. The following morning, sobered, Don steals Helen’s coat to redeem a pawned revolver to kill himself. Helen’s pleas halt his attempt at suicide, restore the spark of self-confidence and the film ends on a note of hope.
COLUMBIA

Six features in work on this lot bring the studio to a peak of production as the year ends. New features started: “Duchess of Broadway” is a comedy with music featuring Jinx Falkenburg, Joe Besser, Trudy Marshall; George Sherman directing for Producer Michel Knize. “Murder Is Unpredictable,” another in the Whistler series, features Richard Dix; William Castle directing for Producer Rudolph Flothow. “That Texas Jamboree” is a western with music with Ken Curtis, Jeff Donnell and the Hoolier Hot Shots, being directed by Ray Nazarro for Colbert Clark; “The Walls Came Tumbling Down” is an Albert J. Cohen production directed by Lothar Mendes with Lee Bowman and Marguerite Chapman in top roles.

Continuing in work are “The Jolson Story” (Larry Parks-Evelyn Keyes) and “So Dark the Night” (Micheline Cheirel-Steve Geray).

Set for “(Rita Hayworth-Glenn Ford), “Perilous Holiday” (Pat O’Brien-Ruth Warrick) and “Throw A Saddle On A Star” (Ken Curtis-Adele Roberts) all wound up last week. The latter title is a change from “Smoky River Serenade.”

Another title change worth comment and notice is one which takes “The Lady Misbehaves,” detailed in November 12 issue to “The Gentleman Misbehaves.” Could it be that the age of chivalry is reviving and the movie people think it un gallant to blame the lady in the case?

Actress Rita Hayworth, as pointed out in a recent column here, is Columbia’s most valuable property. When she left the sound stages with the wind-up of “Glitter,“ she was dated in the art gallery for a pile up of art requested by every magazine on the stands. The sitting wore on for more than ten days with requests being filled like mad. Let it be said to the credit of the actress that despite fatigue and personal problems, she took the ordeal well and stuck to the lens till every last request had been filled — and some of them were quite involved.

METRO-GOLDWYN-MAYER

“The Beginning Of The End” is MGM’s story of the atomic bomb which has been officially endorsed and will go into immediate production under Producer Sam Marx. The picture is getting the complete red plush treatment. Bob Considine has been set to do the screenplay. Archhippope Francis J. Spellman is being consulted on the religious aspect. Spencer Tracy, Van Johnson, Clark Gable and other top players are being made available to Producer Marx for his film.

The Hardy series, created years ago by Carey Wilson as an unimportant story idea and developed by him into one of Metro’s most profitable series over a period of years, is in again. Mickey Rooney will do another upon his release from service. It will be from a Tarkington story and at the moment is titled “The Hardy Family’s Country Cousin.” Here’s a well that Metro believes will never run quite dry.

Another Tarkington story is on the agenda for early production. As yet it is unwritten, only the title and the story idea being confirmed. “Pride of the Family” is the name and Metro paid $10,000 for just the oral synopsis. Another $90,000 in three installments up to the finishing of the piece will come to the author, an additional $50,000 based on the book sales also being promised.

For an early start is “But Not Goodbye,” an Irving Starr production with S. Sylvan Simon directing. This film will concentrate on several of Metro’s younger players and attempt to give Audrey Totter, Marshall Thompson and Richard Quine a boost up the popularity ladder. Quine is out of service and this will be his first picture. Keenan Wynn and Frank Morgan will lend comedy touches and name value to the marquee strength of the film.

“If The Clouds Roll By,” the Technicolor story of Jerome Kern’s life, is back in production again with the directorial problem and other items settled for the moment. Producer Arthur Freed is building this film to gigantic proportions since with the untimely passing of Jerome Kern, the film will obviously become his memorial. Henry Koster was prevailed upon to take the direction job and in addition to the three numbers with Judy Garland, already filmed by Vincente Minnelli, he will work with Frank Sinatra, Van Johnson, Robert Walker (as Kern), Kathryn Grayson, June Allyson, Van Heflin, Angela Lansbury, Lena Horne, Gloria De Haven, Lucille Bremer and Jacqueline White. Should be quite a film — this one!

One of the key people in the development of Metro’s million dollar moppet, Margaret O’Brien, has been the child’s aunt, Marisa. Metro has kept the attractive young dancer under a player’s contract but has used her chiefly as moderator and liaison for the child star. Now Marisa has been cast for a major role in her niece’s current starring film, “Three Wise Fools.”

In addition to “If The Clouds Roll By,” Metro started another Technicolor film this week, “Fiesta,” with Esther Williams. John Carroll and Ricardo Montalban are set in top roles with the star. Richard Thorpe is directing for Jack Cummings.

Continuing in production are: “Army Brat” (Jackie Jenkins-Frances Gifford), “Star From Heaven” (Marshall Thompson-George Tobias) in Cinemcolor, “Three Wise Fools” (Margaret O’Brien-Lionel Barrymore) and “The Yeersling” (Gregory Peck-Claude Jarman)

Finished and ready for editing are: “Holiday In Mexico” (Walter Pidgeon-Iron Manley), a Technicolor musical, and “No Leave, No Love” (Van Johnson-Pat Kirkwood).

MONOGRAM

Three new films went into work last week on this lot. “Joe Palooka, Champ” is taken from the comic strip of the same name and has Joe Kirkwood and Elyse Knox in leading roles with Leon Errol heading a good supporting cast. “The Gay Cavalier” is in the Cisco Kid series, with Gilbert Roland and Ramsey Ames co-starred. Number 3 is another in the Charlie Chan series called “Charlie Chan at Alcatraz” with Sidney Toler. Almost at wind-up is “Moon Over Montana,” a Jimmy Wakely singing-western, The King Brothers “Suspenze,” in which Belita is starred, finished this week.

Kay Francis who has produced two successful entries for the Monogram product list will be back shortly after the holidays for her third effort in collaboration with Jeffrey Bernard. This one is called “Wife Wanted” and, again, Miss Francis will be starred. The King Brothers have sold Monogram another story for early production called “Twilight,” which will go into production shortly after the first of the year. No more specific announcements have been made by President Steve Brody on the expansion program, but the studio has purchased a large tract of land in the San Fernando Valley on which it is said, will be erected a new and completely modern studio with six perfectly equipped sound stages, new executive and administration buildings and all the tools required for a zinging job of picture-making.

PARAMOUNT

All the fears about the saleability of Billy Wilder’s and Charles Brackett’s “Last Week-end” seem to have been unfounded and this correspondent can only say, “i knew it.” The picture with superb direction and top performance by Ray Milland, is breaking records in the first-run. True its mark has not yet been
made in the smaller leagues, but it is the contention of this department that a good film, whether "out of the ordinary" in sub-
ject matter or not, can be made to make it profitable. In this case, the Paramount advertising people deserve a sprig of laurel for the punchy, straightforward manner in which they have put over the picture. They merit much credit for the picture's success. The Warner-Hoffman triumph is apparently standing up well despite the delicate brink on which the story trods. The producers are being awarded the Red Book magazine annual award for the most distinguished contribution to the production for four years.

The 1946 program for Paramount has been set with 20 so-called top A features scheduled at a total budget of roughly $20,000,000, with at least four of the list having $3,000,000 tags. Possibly, the studio is about fourteen months ahead of schedule and has about 20 features either in work, cutting or completed. The company will release about 30 pictures during the year including four from Hal Wallis and six from the Pine-Thomas unit. The studio is also hopeful that right now producer John S. Rice's play, "Dreamgirl" on the basis of a $50,000 chunk for production purposes plus $100,000 down payment against a ceiling of $500,000 based on the show's receipts. The play is due to open shortly on Broadway.

Ben Hecht, who has just finished his first production chore at Republic and will shortly start another, has sold an original story which he wrote with Charles Lederer to Paramount. Called "The Captain Fled," the tale is set for early film production.

George Montgomery and Frank Latimore have been given the parts vacated by Romero and Mature.

Amusing to note that among the six people Darryl Zanuck has chosen for 1946 build-up is Rex Harrison, currently co-starring with Maurice O'Sullivan in "Anna and the King of Siam." This is amusing because Mr. Harrison has been one of England's best and best-known picture actors for years. Mr. Zanuck hastily points out that all he proposes to do with Harrison is to make him all the more known to American audiences. Otherwise, the Fox build-up team are: Nancy Guild, Mark Stevens, Glenn Langan, Richard Conte and Frank Latimore. These people will be given the same program that Cornell Wilde, Jeanne Crain, June Haver and Robert Mitchum have been given for an year ago. This build-up program has been part of the Zanuck plan for years and he has built important personalities by the method, although many of his pre-touted players have gone down to obscurity after making the first try. Meanwhile, Darryl Zanuck, not listed as one of the white hopes for 1946, is set for the title role in "Forever Amber."

Gene Markey's first production back on the lot and out of uniform will be "Until Morning," from his own screenplay. No casting is set yet.

UNITED ARTISTS

Sol Lesser has signed a contract with UA whereby he will turn out at least one and possibly three features annually for United Artists distribution during the next three years. The producer already has three projects in hand and believes they will all go to the new deal. Leon McCallister will be starred in "The Red House" as of March 1. "The Pride of Kentucky" will begin shooting in April. The third project is an untitled comedy. This deal will have minor and major with Lesser's "Tarzan" set-up with RKO, which still has five years to run.

In addition to the activity already humming in the Boguexes unit, comes news that the producer has purchased screen rights to "Brave New World," the best-seller by Aldous Huxley and will use the story as a vehicle for his star, Ronald Colman, who has with the Meredith-Goddard-Renoir combine. Production is scheduled for summer, 1946.

The race between Hunt Stromberg and Howard Hughes for the first break on Bruce Russell still continues, with Hughes having the upper hand. Stromberg has raised his budget in work on his film "Young Widow" which stars the actress. Stromberg tried to get an early jump on the release date of "The Outlaw" which is the Hughes' Russell picture and failed. Then, he tried to get a pre-release showing for key cities on his film prior to February 8, when "The Outlaw" is scheduled to break and that failed, too. Stromberg is still trying, but his chances for beating the Hughes Russell are seen as slim. Meantime, Marie McDonald, who is under contract to Stromberg and who was last seen in "Young Widow," is suing the producer for breach of contract.

The recent report of the Universal-Goetz-Spitz-Rank tieup reacting at bombshell proportions around the movie industry and studio and producing unit began to think in terms of how to compete with the potential power of this new set-up. First concrete results of the rejection to the news were some quick huddles between George J. Schaefer and David Choral. Associated with this company, is rumored to be on the verge of returning in an executive capacity to fill the vacancy left by Carl Levison, the company's president, being held in New York between the two men are all hush-hush. What is understood as what their results will be. But it is safe to conjecture that Mr. Selznick, like many other top executives of the industry, will lose no time in establishing a world-wide distribution set-up to compete with the United World organization.

In production on this lot are two films: "The Sin of Harold Diddlebock," with Harold Lloyd starred, continues in production. Hunt Stromberg has started shooting on "The Strange Woman," with Hedy Lamarr and George Sanders co-starred. Jack Chertok is directing.

Wound up this week were: "Adventure in Casablanca," the Marx Brothers' comedy, and "Scandal in Paris," the pressburger film, with George Sanders and Signe Hasso.

UNIVERSAL

A complete revamp of this studio's production budget looms for 1946 with an addition of $10,000,000 to the original set-up. This announcement came as no surprise to the industry after the news of the amalgamation with Spitz, Gordon and Rank. As announced, the additional sum will cover the expansion of producer and director rosters, the promised reduction of the studio's "B" product and an increase in high-budget films. While no specific details have been pronounced, it is understood that a larger pressburger studio will be added to the old facility, and that the low-budget stuff will be retained to give the program a high degree of variety.

Jack Skirball and Bruce Manning have made a down payment of $100,000 plus a percentage of profits for the screen rights to "Portrait in Black." Leland Hayward is the recipient of the handsom fee and the producers plan to do their picture after the run of the Broadway production.

Phyllis Carver, one of the stars of Arthur Rank's "Man in Grey," which is being distributed by Universal, will arrive here next month for an important role in "Time Out of Mind," which Robert Siodmak will direct. Jane Murfin will produce under the new deal she has just signed with the Rank organization. The netting of the leading arrangement, apparently, Patricia Roc, another Rank player, is here now for "Canyon Passage."

Four films were in production last week including two new starters. "Idea Girl" is a quickie comedy with Jesse Barker, Julie Bishop and John Paddy Caroll. "Young Man From a Good Family" is a horror piece, with June Lockhart, Don Porter and Sara Haden. Continuing in production are: "Canyon Passage" (Dana Andrews-Susan Hayward) and "Genius in the Family." (Myrna Loy-Dan Ameche).

WARNER BROS.

This studio, too, has come through with its formal announcement of a 1946 schedule. Forty-six features are listed, with four currently in production. Two of the major features will come from the properties which have been under the studio: "Life With Father" and "The Voice of the Turtle." "Cheyenne" and "The Woman in White" are scheduled as the next features to start. Among the remaining 39 required for the schedule are: "Cry Wolf," which will star Barbara Stanwyck; "Ethan Frome," starring Bette Davis and Henry Fonda; "The Dealer's Name Was George," with Humphrey Bogart; "Serenade," and "Stallion Road," which is being done in Technicolor. The list contains almost entirely best-selling novels, and all important projects from the studio's vast library, generally, which when properly cast should make the program from this studio a cinch for selling during the coming year.

Joseph Bernard and Milton Sperling, heads of United States Pictures, have set pictures for their schedule for the next 18 months. Their first film will be "Clay and Dagger," the story based on the OSS to star Gary Cooper. "Young Man with a Horn" is second to come and no casting has been announced. It is said that these two producers are attempting to buy the two important properties which Mary Pickford owns and on which she has abandoned all production plans. They are "One Touch of Venus" and "There Goes Lona Henry," but it is likely that the Pickfords asking price will be prohibitive.

Charles Einfeld, recently resigned from this studio, has announced his first definite plans which tie him up with David L. Loe in a corporation registered as Arch of Triumph Corp. The picture the new company will be to produce Erick Maria Remarque's new book, "Arch of Triumph," which recently became the property of the two men by reason of an unnamed but reputedly handsome figure. David Lewis has been signed to produce the picture, which will be given a $2,000,000 budget.

In production on the lot this week are two new films: "Humoresque" co-stars Joan Crawford and John Garfield with Jerry Wald producing and Edward朩edge diriging. "Dead from Milwaukee" has Dennis Morgan, Jack Carson, Joan Leslie and Rosemary DeCamp in top roles, with David Butler directing for Producer Alex Gottlieb. "The Verdict," which got caught in the strike melee, has finally wound up and is now ready.
In the Release Chart, the date under "Details" refers to the issue which cast, director, plot, etc. appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the Running Time in states where there is censorship. All new productions are on 1945-46 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

NEW PRODUCTIONS

THE WALLS CAME TUMBLING DOWN
Mystery-drama—Started December 10
Cast: Lee Bowman, Marguerite Chapman, Ludwig Donath, Lee Patrick, George Macready
Director: Lotthi Mendes
Producer: Albert J. Cohen
Story: New York columnist investigates murder of priest. Two Bibles are clues.

THAT TEXAS JAMBOREE
Western-musical—Started December 8
Cast: Ken Curtis, Jeff Donnell, Hoosier Hot Shots
Director: Ray Nazarro
Producer: Colbert Clark

MURDERS UNPREDICTABLE
Story: Sheriff closes gambling and runs out medicine man. Medicine man's daughter runs against him in majority race. He exonerates medicine man and gets the girl.
Mystery—Started December 6
Cast: Richard Dix, Barton MacLane, Regis Toomey, Mike Mazurki, Pinto Colvig
Director: William Castle
Producer: Rudolph Flothow

The Whistler finds missing girl after solving a mysterious murder.

DUCKHUS OF BROADWAY
Comedy with music—Started December 6
Cast: Jinx Falkenburg, Joe Besser, Trudy Marshall, Forrest Tucker
Director: George Sherman
Producer: Michael Kralie
Story: A millionaire leaves his fortune to a young girl who had restored his faith in people. The quarrel between his wife and the girl is ended when he turns up not dead after all.

REVIEW CHART

Title—Running Time

COLUMBIA

1944-45 Features (48) Completed (45) In Production (0)
Westerns (10) Completed (10) In Production (0)
Serials (3) Completed (2) In Production (0)
1945-46 Features (46) Completed (25) In Production (3)
Westerns (11) Completed (11) In Production (1)
Serials (2) Completed (2) In Production (0)

NEW PRODUCTIONS

1945-46 Features Complete (31) 1945-46 Features Complete (30)

METRO-GOLDWIN-MAYER

1945-46 Features Complete (31) 1945-46 Features Complete (30)

NEW PRODUCTIONS
NEW PRODUCTIONS
MURDER IS MY BUSINESS
Mystery—Started December 14

Producer: Sam Newfield

Story: Michael Shan, detective, works out criminal murder cases.

RELEASE CHART

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast Details</th>
<th>No. Re.</th>
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<tbody>
<tr>
<td><strong>COMPLETED</strong></td>
<td></td>
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<tr>
<td>1941-42 Features (24)</td>
<td>Completed (27) In Production (0)</td>
<td></td>
</tr>
<tr>
<td>1945-46 Features (40)</td>
<td>Completed (19) In Production (4)</td>
<td></td>
</tr>
<tr>
<td>1945-46 Westerns (15)</td>
<td>Completed (15) In Production (1)</td>
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<tr>
<td>1945-46 Serials (4)</td>
<td>Completed (4) In Production (6)</td>
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</tbody>
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1941-45 Features (24)
Completed (27) In Production (0)
1945-46 Features (40)
Completed (19) In Production (4)
1945-46 Westerns (15)
Completed (15) In Production (1)
1945-46 Serials (4)
Completed (4) In Production (6)

NEW PRODUCTIONS

ALIAS, BILL THE KID
Western—Started December 14
Cast: Sunset Carson, Peggy Stewart, Leroy Mason.

Director: Thomas Carr
Producer: Bennett Cohen

Story: Theodore Roosevelt is disguised as a horse thief avenge the death of an innocent girl's father.

ONE EXCITING WEEK
Comedy—Drama—Started December 10
Cast: Arliss Howard, Harry McCallion, Mary Treen.

Director: William Beaudine
Associate Producer: Don Brown

Story: A blow on the head turns a mild-mannered into Public Enemy No. 1.

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There is only ONE Independent Exhibitors' trade paper

Film BULLETIN

... and 85 percent of the theatres in the U.S. are INDEPENDENTS!
and in theatres than any other organization with the possible exception of RCA, NBC and CBS. His first knowledge of the suit was gleaned from the press, he declared, and he professed amazement at the charges. Raibourn is one of three individuals named in the suit. The others are Carle G. Hines, President of GPE, and Arthur Levey, president of ASC and a director of Scophony, Ltd. General Precision is the largest single stockholder in the 20th Century-Fox Corp.

W. PA. ALLIED ASKS FREE SCREEN

Exhibitors must have complete freedom to decide what will appear on their screens and what distribution will be taken up in their theatres, it was resolved at the silver anniversary convention of Allied Motion Picture Theatre Owners of Western Pennsylvania. The resolution was seen as a further slap at the peacetime exhibitor organization launched in Washington recently and strengthened the indication that exhibitors affiliated with the Conference of Independent Exhibitors will not participate in the new organization.

Another resolution forwarded to Eric Johnston, MPAA head, and to the five major distributors served by Confidential Reports, condemned the policies of CR, and urged immediate action by the distributors in discontinuing use of the checking organization because of its employment of home-town checkers and other onerous practices.

All officers were re-elected. They are Morris Finkel, president; Fred Beeche, vice president; Fred E. Harrington, secretary; Joseph Gellman, treasurer; and William Blatt, Dr. C. E. Herrman, and William Wheat, Jr., directors. Hyman Goldbert was named a director to succeed the late Jerry Walker.


RANK, PATHE IN DISTRIB DEAL

England's J. Arthur Rank hit the news spotlight again with the announcement that a new worldwide distribution organization to distribute 20 films, 10 British and 10 American, had been formed by Rank and Robert R. Young, chairman of the board of the Chesapeake and Ohio Railroad and of the Alphegen Corp., who also holds the controlling interest in Pathe and PRC Pictures. The new company will be known as Eagle-Lion Films. The Young interests will have distribution interests in this country, and Central and South America. Distribution elsewhere will be handled by Rank.

Although controlled by the Young interests, PRC will not participate in the operations of the new company, which will have its own distribution force.

The new arrangement is similar to the United World organization handled by their screen, Universal and International Pictures and gives British product coordinated distribution within the U. S., as well as throughout the rest of the world.

THEATRE MANAGERS and PROJECTIONISTS

Don't put your return film in the lobby before all patrons have left.

Address your return posters properly wrapped so they are delivered to the rightful owners as there is a serious paper shortage!

IMPORTANT!

Put your return trailers in the proper containers.

Don't send all trailers to National Screen as there are others who ship trailers.

IMPORTANT!

See that we get a copy of your program Thursday previous to playing time.

HIGHWAY EXPRESS LINES, INC.

236 N. 23d St. 1239 Vine St. 1225 Vine St.
Philadelphia 7, Penna.
LOCust 4311

ONE 'A' BI-WEEKLY SAYS MOCHRIE

One "top A" picture every other week for a total of 26 through 1946 is the ambitious program planned by RKO-Radio, it was disclosed in New York by Robert Mochrie, general sales manager. The initial attraction will be "The Bells of St. Mary's," RKO's holiday feature.

The plan is the result of an extensively worked out schedule by Ned E. Depinet, RKO-Radio president, and Charles W. Koenner, its studio chief, and will be produced for International Pictures, Goldwyn, Disney, the Capra-Briskin-Wyler Liberty Productions, Sol Lesser, the Leo McCarey Rainbow Productions and the Inkim Brothers unit, in addition to its own productions.

An advertising budget running into several million dollars has been prepared, added Mochrie.

LET'S FINISH
THE JOB!

VICTORY LOAN

NEW JERSEY MESSANGER SERVICE

Member Nat'l Film Carriers
250 N. Juniper St., Phila., Pa.
LOC. 4825

FILM BULLETIN

PARAMOUNT PLANS 20 FOR 1946

Paramount studios will turn out 20 productions in 1946 on planned budget of $32,000,000, Henry Ginsberg, studio production head, announced last week. He added that about 23 stories are in active preparation for next year's shooting and that the studio has created a fund of best selling novels, originals and successful plays.

With a backlog of 20 pictures either completed, editing or now shooting, the studio chief said Paramount's program is 16 months ahead of schedule and that preproduction activities are heavier than at any time in many years. Pictures already completed comprise enough feature product to more than cover all of next season's release requirements.

Ginsberg's announcement does not cover films made for Paramount release by independent producers such as Hal Wallis productions or the Pine-Thomas unit.

THEATRE CONSTRUCTION CURBED

New theatre construction faced severe curtailment, and possibly an indeterminate postponement as the result of President Truman's announcement on December 12 proclaiming the reinstatement of priorities on building materials for all construction other than housing. It was expected that more than half of all construction supplies would go into lower-priced home building in order to ease the current housing shortage. Theatre construction, as well as more expensive dwellings and commercial and industrial construction would fall to priority classification on the balance of the building material.

The possibility was still evident that theatre construction now in progress might be completed without the delay anticipated by the regulations, but nothing definite has come from official quarters on this. The lifting of wartime restrictions on building materials last October 15 instigated a heavy program of new theatre building and planning.

VICTORY LOAN OVER QUOTA

The Victory Loan Drive was on its way to emerging one of the most successful of the series as individual bond sales up to the beginning of last week totaled $3,666,000,000 against a quota of $4,000,000,000, while total sales to individuals and corporations have soared far above the quota set for the campaign, according to Treasury Department figures released by S. H. Fabian, national chairman of the industry's drive.

Amount of "E" bonds sold nearing one and a half billion dollars, or 75% of the two billion quota. Treasury officials were confident that if the present rate of effort by theatres and other issuing agents is sustained, through December 31, the "E" quota will be topped by a good margin.

Competition for the six free air trips to London as prizes for the six theatre managers who do the most outstanding jobs in the campaign resulted in an all-time record for Free Movie Day participation and is providing much of the impetus for continuation of bond-selling activities by theatres through December. Fabian announced.
DANGER SIGNAL... Titled a "sleeper" by FB reviewer Denley, this Warner Bros. melodrama is based on a theme similar to the same company's "Mildred Pierce" and stars Faye Emerson and Zachary Scott in the top roles. The cast also includes Bruce Bennett, Rosemary DeCamp, Dick Erdman, Mona Freeman.

THE DOLLY SISTERS... The 20th Century Fox features Betty Grable and June Haver, bringing to life the colorful Dolly Sisters of the last generation in a Technicolor production based on the entertainers' career. The production brings back John Payne to the screen in a romantic role.
Here's my Pledge!

DATE

To NICHOLAS M. SCHENCK, Chairman,
1946 March of Dimes Drive
Suite 188, Hotel Astor, New York 19, N. Y.

You may depend upon my cooperation in the March of Dimes drive. At every performance, during week of Jan. 24-30th incl., I promise to show the appeal trailer and make audience collections in my theatre. Send full details.

YOUR NAME — PLEASE PRINT PLAINLY

THEATRE

CITY

COUNTY

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Seating capacity.

THE BEST HOLIDAY CARD YOU CAN SEND!