AREN'T OUR BRITISH COUSINS WONDERFUL!

Editorial by MO WAX, Page 3

FULL TEXT OF DECREE'S PRINCIPAL PROVISIONS

Page 4

Reviews of the New Films

'HUMORESQUE' CRAWFORD-GARFIELD WILL CARRY THIS BEAST WITH FIVE FINGERS' JUICY MORSÉL FOR HORROR FANS 'THE SHOCKING MISS PILGRIM' DIFFERENT GRABLE MUSICAL '13 RUE MADELEINE' HARD-HITTING MELODRAMA 'STAIRWAY TO HEAVEN' ENGROSSING BRITISH FANTASY 'DEAD RECKONING' TYPICAL TOUGH BOGART VEHICLE 'THE FABULOUS SUZANNE' SNAPPY FARCE WILL GET LAUGHS

And Others, Pages 6, 7, 8, 11, 12
YOU CAN'T GET AWAY FROM IT

"THE BEAST WITH FIVE FINGERS" IS THE INDUSTRY NEW SCARE SENSATION

It's at the VICTORIA on Broadway Now! And it's a screaming, Smashing, Solid Success!

ROBERT ALDA • ANDREA KING • PETER LORRE

Directed by ROBERT FLOREY • Screen Play by CURT SIDMAK
From a Story by WILLIAM FRYER HARVEY • Music by MAX STEINER

with VICTOR FRANCEN • J. CARROLL NAISH

Produced by WILLIAM JACOBS
AREN'T OUR BRITISH COUSINS WONDERFUL!

About this time each year, those charming chaps who review the films for the New York newspapers give us a sharp pain in our posterior region. We feel the pang most acutely just now because they have followed their annual custom of presenting to the world their "bests" in filmdom for the preceding year and, as is usually the case, they have tumbled overboard in their enthusiasm for the foreign entries.

Now, mind you, we do not deny that the British, under the shrewd guidance of mogul J. Arthur Rank, made notable strides forward in film production during 1946. But—Sam Goldwyn to the contrary notwithstanding—the simple truth is that the American studios are still turning out the overwhelming bulk of first-class motion pictures and our cousins across the sea contrive only on rare occasions to produce one worthy of shipment to these shores.

It annoys us, this tendency on the part of some American critics to gather so affectionately to their bosoms sundry foreign-made films that are really only fair-to-middling, while they give the brush-off to comparable — or better — pictures made in Hollywood. These reviewers give all the appearances of operating on some sort of a handicap scoring system like: any fair British picture shall be regarded as the equivalent of a good American picture. Damn sporting, but is it cricket, old boys?

Perhaps some of the virtues of the foreign pictures escape us, but, at risk of being called boorish, we voice the opinion that in many cases their foremost asset is mere novelty — in the sense of unfamiliar players and modest (by Hollywood standards) production values. But actors are not outstanding for the sole reason that they are not familiar, nor do shabby looking sets attest to a producer's or director's latent artistry. And we do not mean to imply that the employment of new faces lacks merit in picture making, or that all pictures must glisten with an extravagant sheen, but we insist that much of the foreign product wins praise over here for just such shallow reasons.

On the other hand, the critics yawn openly when reviewing many American-made films that outshine in every respect some of those so-called "bests" of foreign origin. Of course, they condescended to award the "best picture" prize to Mr. Goldwyn's "The Best Years of Our Lives", but even that came only after a tussle with a British film.

How can the contention that our own product does not receive a fair shake be proved? Let's think of several Hollywood films that received little or no recognition from the New York critics on their select list for last year: "It's A Wonderful Life", "The Killers", "To Each His Own", "Anna and the King of Siam", "The Big Sleep", "Notorious", "Angel On My Shoulder", "Dark Mirror", "The Stranger", among others. Ask yourself what the response of the critical gentry would have been had these pictures been produced in some other country. It is a safe bet that almost everyone would have elicited rapturous praise and something like a six picture dead-heat for top honors would have resulted. Unfortunately, it seems that in the subconscious minds of the critics some of these films are "tainted" by their Hollywood origin; that, or they simply are taken for granted.

Heaven knows (as do our readers) that Film Bulletin makes no apologies for the inadequacies of Hollywood, its extravagance and its abundance of dead-heads, but it is a grievous injustice to American film people to shower the honors on the British and French for the occasional good movie they send over to us. We need criticism, yes, but in some quarters it takes on the shape of unthinking bias against our own product.

MO WAX
TEXT OF DEGREE’S PRINCIPAL PROVISIONS

Following is the full text of the principal provisions of the decree handed down December 31 by the Federal Statutory Court in New York in the anti-trust suit brought by the Government against the major film companies and their theatre affiliates:

No Minimum Prices

"Each of the defendant distributors is hereby enjoined:

"1. From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a system of formal contracts, which must be signed between the parties, and having the force and effect of laws.

"2. From granting any license or agreement to maintain a system of clearance; the term 'clearance' as used herein meaning the period of time stipulated in the contract for the value of services rendered by the licensee in the run of the picture within a particular area or in specified theatres.

"3. From granting any clearance against theatres in substantial competition.

"4. From granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. Whenever any clearance provision is attacked as not legal under the provisions of this decree, the burden shall be upon the defendant to sustain the legality thereof."

Franchises, Formula Deals Out

"5. From further performing any existing franchise to which it is a party and from making any franchises in the future. The term 'franchise' as used herein means a licensing agreement or series of licensing agreements, entered into as part of the same transaction, in effect for more than one picture season and covering the exhibition of pictures released by one distributor during the entire period of the agreement.

"6. From making or further performing any formula deal or master agreement to which it is a party. The term 'formula deal' as used herein means a licensing agreement with a circuit of theatres in which the license fee of a given theatre is measured for the theatre covered by the agreement by a specified percentage of the feature's national gross. The term 'master agreement' means a licensing agreement, also known as a 'blanket deal' covering the exhibition of features in a number of theatres usually comprising a circuit."

Selling Rules

"7. From performing or entering into any license in which the right to exhibit any feature is conditioned upon the licensee's taking one or more other features. To the extent that any of the features have not been trade shown prior to the granting of the license for more than a single feature, the licensee shall be given the right to reject twenty per cent of such features not trade shown prior to the granting of the license, such right of rejection to be exercised in the order of release within ten days after there has been an opportunity afforded to the licensee to inspect the feature.

"8. From licensing in the future any feature for exhibition in any theatre, not its own, or in any manner except the following:

"(a) A license to exhibit each feature released for public exhibition in any competitive area shall be offered to the operator of each theatre in such area who desires to exhibit it on some run (other than that upon which such feature is to be exhibited in the theatre of the licensor) selected by such operator, and upon uniform terms.

"(b) Each license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers, or others;"

Competitive Bidding

"(c) Where a run is desired, or is to be offered, upon terms which exclude simultaneous exhibition in competing theatres, the distributor shall notify, not less than thirty days in advance of the date when bids will be received, all exhibitors in the competitive area that such features are to be exhibited upon one or more runs, and in such offer shall state the amount of a flat rental as the minimum for such license for a specified number of days of exhibition, the time when the exhibition is to commence and the availability and clearance, if any, which will be granted for each such run. Within fifteen days after receiving such notice, any exhibitor in such competitive area may bid for such license, and in his bid shall state what run such exhibitor desires and what he is willing to pay for such feature, which statement may specify a flat rental, or a percentage of gross receipts, or both, or any other form of rental, and shall also specify what clearance such exhibitor is willing to accept, the time and days when such exhibitor desires to exhibit it, and any other offers which such exhibitor may care to make. The distributor may reject all offers made for any such feature, but in event of the acceptance of any offer by the distributor shall grant such license upon the run bid for to the highest responsible bidder, having a theatre of a size, location and equipment adequate to yield a reasonable return to the licensor. The method of licensing specified in this subdivision shall not be required in areas where there is no competition among theatres in the run, or in which there is no offer made by any exhibitor within the time above mentioned. The words 'exclude simultaneous exhibition' shall be held to mean the exhibition of a specified run in one theatre with clearance over other theatres in the competitive area. The words 'competitive area' shall refer to the territory occupied by more than one theatre in which it may fairly and reasonably be said that such theatres compete with each other for the exhibition of features on any run.

"(d) Each license shall be offered and taken by theatre and picture by picture."

"(e) A theatre is not a defendant's own theatre unless it owns therein a legal or equitable interest of ninetynine per cent or more, either directly or through affiliates or subsidiaries."

Must Grant Run

"9. From arbitrarily refusing the demand of an exhibitor, who operates a theatre in competition with another theatre not owned or operated by a defendant distributor, or its affiliate or subsidiary, made by registered mail, addressed to the home office of the distributor, to license a feature for exhibition on a run selected by the exhibitor, instead of licensing it to another exhibitor for exhibition in his competing theatre on such run. Such demand shall be deemed to have been refused either upon the receipt by the exhibitor of a refusal in writing or upon the expiration of ten days after the receipt of the exhibitor's demand."

Pools Banned

"Each of the defendant exhibitors is hereby enjoined and restrained:

"(1) From performing or enforcing agreements referred to in paragraphs 5 and 6 of the foregoing section II hereof to which it may be a party.

"(2) From making or continuing to perform pooling agreements whereby given theatres of two or more exhibitors normally in competition are operated as a unit or whereby the business policies of such exhibitors are collectively determined by a joint committee or by one of the exhibitors or whereby profits of the 'pooled' theatres are divided among the owners according to pre-negotiated percentages.

"(3) From making or continuing to perform agreements that the parties may not acquire other theatres in a competitive area where a pool operates without first offering them for inclusion in the pool.

"(4) From making or continuing leases of theatres under which it leases any of its theatres to another defendant or to an independent operating a theatre in the same competitive area in return for a share of the profits."

Divorcement

"(5) From continuing to own or acquiring any beneficial interest in any theatre, whether in fee or shares of stock or otherwise, in conjunction with another defendant, and from continuing to own or acquire such an interest in conjunction with an independent person, or in conjunction with an exhibitor other than those named herein, or with any former, present or putative motion picture theatre operator which is not owned or controlled by the defendant holding the interest in question, where such interest shall be greater than five per cent unless such interest shall be (Continued on Page 2c)
COURT'S DECREES: BIDDING, BUT NOT DIVORCIMENT

The long-awaited decree in the New York anti-trust suit v.s. handed down by the three-judge Statutory Court on New Year’s Eve in a surprise move that left the industry still wondering what the effects would be.

Retaining the competitive bidding feature, but modifying it to apply only in competitive areas and at the exhibitor’s option, the decree was similar in most respects to the preliminary decree handed down by the same court last June. An appeal to the U.S. Supreme Court by the Department of Justice was virtually assured in view of the fact that the Statutory Court ignored the Government’s plea for divestiture of producer-owned theatres and a ban on cross-licensing of products between the two operating defendants.

Arbitration Set-Up Abolished

The decree abolished the arbitration system set up by the original consent decree, but recommended that a comparable system be established in its stead. Single picture selling is required, with a 20 percent cancellation privilege granted exhibitors when more than one feature is licensed in advance of theatre showings. The clearance, price-fixing and other provisions are, in effect, the same as those of the June decree. (Text of decree’s principal features appears elsewhere in this issue.)

The Department of Justice, having set divestiture as its goal in this case, is expected to make its prompt appeal to the Supreme Court. There is also a possibility that some or all of the defendants will file appeals, since various features of the decree do not please them.

The Statutory Court stayed the operation of its decree for “60 days from the date hereof; and, if an appeal is taken, for 30 days thereafter in order to enable any appellant to move before the Supreme Court for a stay in respect to any portion of the judgment from which an appeal has been taken.”

The special court, set up to expedite the act, was composed of Federal Judges Augustus N. Hand, John Bright and Henry W. Goddard.

SCHARY HEADS RKO PRODUCTION

Dore Schary, one of the industry’s top-flight producers, was signed by RKO Radio as executive vice-president in charge of production. N. Peter Rathvon, RKO president, announced last week. The contract is for five years, to begin as soon as Schary’s contract with Vanguard Films, the Selznick production company, is satisfactorily settled. Ostensibly, the pact still has eleven months to go.

In announcing the signing of Schary, Rathvon declared, “Since I took active charge of RKO production nearly a year ago, I have been searching for a man with production experience and great creative talent to become my associate and superintend the creative aspects of our business.” He voiced his belief that Schary was “eminently qualified” for the post. “Mr. Schary’s last four pictures were produced on our lot and he has won the respect and friendship of our entire organization. We all look forward with enthusiasm to having him with us,” Rathvon added.

Negotiating Several Weeks

In accepting the post, Schary revealed that negotiations had been going on for several weeks between him and Rathvon. “These discussions and later negotiations were conducted with Mr. Selznick’s knowledge and approval,” the producer stated. The only undetermined item in the negotiations is when he is to begin his duties with RKO. Schary said, and this will be set during conferences going on between Rathvon and Daniel T. O’Shea, president of Vanguard. “In addition to reaching agreement on contract,” Schary declared, “Mr. Rathvon and I have worked out a plan of operation satisfactory in every element to both of us.”

There was some speculation in the industry as to whether there was any connection between the signing of Schary and the rumors that the new Selznick Releasing Organization was considering a tie with RKO for distribution.

WARNERS’ PROFIT DOUBLED

Warner Bros. and subsidiaries reported a net profit of $19,424,000 for the year ended August 31, 1946, doubling it's previous year's profit of $9,901,000 and reaching an all-time high for the company, Harry M. Warner, president, announced last week.

Gross income for the year amounted to $158,613,000, an increase of $16,822,000 over the previous year. Provisions for Federal taxes were $18,500,000 for the period ended last August, compared to $10,700,000 the year before.

Payments on funded debt during the year amounted to $16,242,000 thereby reducing the total of funded and other long-term debt as of August 31 to $28,010,000. Inventories jumped to $47,104,000, a rise of $9,916,000 over the previous year.

In his message to stockholders accompanying the financial report, Warner revealed that both attendance and box-office receipts of the company's theatres increased during the year and that since August 31, 2016, attendance "has been approximately the same as compared with last year, box-office receipts have been larger than during the same period one year ago." He added that receipts from film rentals, both here and abroad, continue to show increases, despite a decrease in film rentals in England in recent months.

VANGUARD SUES UA-CHAPLIN-PICKFORD

David O. Selznick’s Vanguard Films filed court actions seeking damages of $13.500,000 against United Artists, Charles Chaplin, Mary Pickford and the Pickford Corp., (Continued on Page 22)
More notable for its superb musical score than for the lengthy emotional outbursts of its plot, "Humoresque" is adult fare that will lean heavily on the marquee draw of Joan Crawford and John Garfield, each of whom makes the most of essentially tragic roles. Their names--should mean strong grosses generally, but word-of-mouth may cut down grosses in sub runs. It will have a tremendous appeal to music lovers, for no less than 23 classical selections, including the haunting title number and the magnificent syncopic playing of Wagner's "Liebestod" from "Tristan and Isolde," which brings the picture to a grim climax, are an integral part of this story of a concert violinist. Although based on Fannie Hurst's short story, which was made into an outstanding silent film, the film now plays up the hopeless romance between a sensitive violinist and a dispomaniac married woman instead of stressing sacrificial mother love as did the 1920 version. Its picture of a frustrated woman who finds escape in strong drink is scarcely an edifying one and, while Director Jean Negulesco makes no attempt to justify her actions and Miss Crawford gives a revealing and realistic portrayal, she manages to create some sympathy for her. Ernest Haller effectively uses lights and shadows in photographing the star, especially in the close-ups during the lengthy drinking-and-desperation sequence which leads to her suicide by walking into the sea. The low-key photography and the unhappy plot combine to create a tragic mood which is lightened only by Oscar Levant's wisecracks and witticisms which make most patrons shout with glee.

In 1929, in the tenement district of Manhattan, Ruth Nelson buys a violin for her young son against the protestations of his father, J. Carrol Naish. The boy's love of music develops and when he is grown-up (John Garfield) he is a perfectionist who tries in vain to play with a broadcast orchestra. His best friend, Oscar Levant, takes Garfield to a party sponsored by Paul Cavanagh and his wife, Joan Crawford, who hides her unhappiness by drinking, indulging to excess and by sponsoring young and unrecognized talent. Miss Crawford finesses Garfield's debut and gets him recognition in the world of music before she realizes she is falling in love with him. Miss Nelson warns Garfield about his affair with a married woman, but he disregards her advice. When Cavanagh agrees to give Miss Crawford a divorce, Garfield asks her to marry him but she tells him off, feeling that she may not be good for him. She also learns that Miss Nelson still does not approve of the marriage so she purposely stays away from the concert hall when Garfield is making his debut with the New York Symphony; while she listens to Garfield's playing of the "Tristan and Isolde" music over the radio, Miss Crawford drowns her sorrow in drink and, as the music swells to a crescendo, she walks into the ocean to her death. Garfield is overcome, but agrees to continue his musical career.

Except for an annoying tendency to take her glasses on and off, Miss Crawford gives a splendidly-sustained performance, although not of Academy Award calibre this time. John Garfield's sensitive portrayal is a noteworthy one and flawless finger work in the many violin close-ups deserves special comment. Levant is content to play his cyncial, amusing self—to tremendous audience appreciation and J. Carrol Naish and Paul Cavanagh are excellent in important roles. The Jewish mother part which brought fame to Vera Gordon in 1929, has been changed to an Italian who remains in the background but Ruth Nelson makes her few scenes count strongly. Joan Chandler is sweet and appealing in a lesser romantic part.

DENLEY

THE BEAST WITH FIVE FINGERS' JUICY DISH FOR HORROR FANS

Rates 0 0 0 in action spots; good supporting dualler generally

Warner Bros.
88 minutes
Directed by Robert Florey.

Although patrons are not expected to believe any part of the weird, macabre doings of "The Beast With Five Fingers," it's a juicy dish of entertainment for the horror addicts. With the attention-getting title, plus Peter Lorre and a familiar Warner cast, this should clean up in the action spots and make a strong supporting dualler generally. Realizing that the story has a Grand Guignol air of unreality, Director Robert Florey, who is adept at creating a shuddery situation, has placed it against the gloomy backgrounds of an Italian villa in the year 1960. The unpleasant characters include a partially-paralyzed concert pianist, his neurotic secretary and a couple of grasping relatives, as well as the usual frightened villagers and servants. After Francen's death, Lorre manages to scare away the relatives through a series of chiller-diller tricks, but the situation is completely out-of-this-world as Lorre, in his imagination, sees Francen's severed hand playing the piano and, after being hurled into the fireplace, crawling out of the flames and choking him. These scenes are guaranteed to elict shrieks from scarry patrons. Although this outlandish situation is never satisfactorily explained, the picture fades out with J. Carrol Naish, as an Italian police chief, winking at the audience and saying "It Could Happen." Naish gives a tongue-in-cheek portrayal, but Peter Lorre plays to the hilt the glove-fitting role of a mild-mannered astrologer who turns killer. Victor Francen is appropriately diabolical as the embittered pianist, as the romantic pair, Robert Alda and Andrea King give unimpressive portrayals. The trick photography is excellent.

Victor Francen, a retired, semi-invalid concert pianist, lives in his Italian villa attended by Andrea King, his nurse, and Peter Lorre, his neurotic secretary. After he makes his will, which is properly witnessed, Francen plunges to his death down a flight of stairs. When Francen's grasping relatives, Charles Dingle and John Alvin, arrive for the reading of the will, they learn the estate has all been left to Miss King. Suspecting a conspiracy, Dingle tries to contest the will, but after unseen hands are heard playing Francen's piano and his tomb is opened to reveal that his hand has been severed at the wrist, he becomes frightened. Later, Francen's severed hand tries to choke Lorre and the latter finally dies in a seizure of fear that affects his heart. The severed hand was all part of Lorre's imagination, but J. Carrol Naish, a local police chief, shows how Lorre had frightened the others by using a concealed record player and Francen's records.

DENLEY
"THE MAN I LOVE" PLOT TOO INVOLVED, BUT HAS SELLING POINTS

Rates • • + generally on name value

Warner Bros.
96 minutes
Directed by Raoul Walsh.

The weak spots of the formula and many-sided plot of "The Man I Love" are some-what offset by an attractive and highly-sale-able title, the forthright performances of Ida Lupino and Bruce Bennett and a half-dozen ingredients have been spiced, Kern and Johnny Green. With Bennett's newly-discovered romantic appeal and Robert Alda to draw the ladies, this should do slightly above-average business generally, especially if exploited. The story, which has a decided Helen Morgan tinge, deals with a generous, cross-in-love torch singer who wabbles all the numbers that the late night club star made famous. Although Miss Lupino lacks Miss Morgan's tearful quality, she puts over Gershwin's time tune and "Liza," Kern's "Bill" (from "Showboat") and "Why Was I Born" and Johnny Green's "Body and Soul." As the heroine's story is interest-holding, the film contains too many sub-plots, two of which are left lounging in the air at the finale. Raoul Walsh, who directed is at his best when handled in the sexy interludes, less successful in dealing with routine domestic problems of various secondary characters. Miss Lupino again proves herself a most attractive and ex-tremely capable performer, but the surprise of the picture is Bruce Bennett, who does a convincing acting job as an unhappy jive pianist and exhibits the strong, silent hu-man characteristics that the ladies go for. Robert Alda is well cast as a wolfish racketeer and Andrea King and John Ridgely are good as a married couple beset by post-war problems. Dolores Moran gives one of her rubber-stamp portrayals of a two-timing young' 'wife.

Ida Lupino, a successful New York night-club singer, goes home to California to visit her sisters, Andrea King and Martha Vickers, and her younger brother, Warren Douglas. While her husband, John Ridgely, is on a veterans' hospital, Miss King is supporting herself and her baby by work-ing as a waitress in a restaurant run by Robert Alda. As Douglas is also involved in Alda's racketeer activities, Miss Lupino gets a job singing at his night club. Trying to help Douglas out of a tight spot, Miss Lupino meets Bruce Bennett, a once-famous pianist who gave up his racketeer activities, Miss Lupino manages to straighten this out and save her brother be-fore walking out on the racketeer. After Ridgely returns home to Miss King, cured, Miss Lupino bids goodbye to Bennett, who is making a last trip with the merchant marine before he returns to her.

YORK

"THE SHOCKING MISS PILGRIM" DIFFERENT TYPE OF GRABLE MUSICAL

Rates • • + or slightly better; weak for action houses

20th Century-Fox
86 Minutes
Directed by George Seaton.

Betty Grable's return to the screen should be cause for rejoicing among exhibitors, who have generally found the musical star's name on the marquee an automatic signal for intense boxoffice activity. Their joy, however, must be tempered with some mis-givings for "The Shocking Miss Pilgrim" is not an out-and-out musical, wherein Miss Grable has shone, but a rather obvious sa-tirical comedy with music, in the same com-pany's "Give Us a Break" and "Pillow Talker" pattern. Returns should be well above average in first-runs, with a possible recession as it goes down the line due to rather lukewarm word-of-mouth, It will be weak in action houses. It boasts of tunes by the late George Gershwin, no less than eleven original songs by Gershwin, plus some by Ira Gershwin, but they are unevenly spotted. The satire concentrates on Boston's smug primness and lays it on thickly. But it's all rather harmless stuff, with Miss Grable as a forgettable heroine of the latter 19th cen-tury who shocks Boston's hallowed mascu-line business world by working in an office and campaigning for equal rights for wom-en. A distinctly tattered musical which has received lavish Technicolor treatment, is Dick Haymes' warbling, which gives a lift to several of the songs. The balance of the large cast is equally well-chosen and contributes much to the film's entertain-ment, particularly in the earlier portions where the action is lively and pert before it is slowed down by the bunching of tunes. The best of these is "Aren't You Kind of Glad We Did?" and "For You, For Me, Forevermore" and the humorous "But Not in Boston."

Betty Grable, operator of the newly in-vented typewriter, invades the Boston of 1874 looking for a job. Over her protesta-tions, Dick Haymes is forced to hire her by his militant suffragette aunt, Miss Grable, and eventually becomes convinced of the fe-male "typewriter's" value, both in the office and in the field of romance. Turned down by rooming houses because of her "indecent" work, they fall in love, and are finally embraced in Elizabeth Patterson's "haven" for Boston outcasts, including Allyn Joslyn, a poet; Arthur Shields, a painter; Charles Kemper, a musician and Lillian Bronson, who is re-writing the dictionary. After aligning her-self with the suffragette movement, Grable is introduced to Boston society by Haymes, who intends to make her his wife. She clicks and agrees to marriage with Haymes until she discovers that he wants her to stop working. She leaves the office and a series of male and female "typewriters" drives Haymes in desperation to the sole agency in Boston for female typewriters where he discovers Grable as head of the agency and takes her back, both as secretary and wife.

BARN

'JOHNNY O'CLOCK' ANOTHER HARD-HITTING DICK POWELL MELODRAMA

Rates • • • in action houses and where exploded

Columbia
96 Minutes
Directed by Robert Rossen.

Beginning with Dick Powell's metamor-phosis from crooner to tough guy in RKO's "Murders by My Sweet," this rejuvenated melodrama that combines those elements that have proved so successful at the boxoffice—mur-der, suspense and flinty romance, this time set in a gambling house background. These basic ingredients have been spiced with a racy, machine-gunn patter of dialogue as snappy as pre-war girdles—and just as tight—delivered in ingratiating style by the aforementioned Mr. Powell, Evelyn Keyes and the rest of the well-chosen cast, particu-larly Lee J. Cobb, his police inspector, one of the most convincing and realistic portrayals yet of this cinematically maligned char-acter. Through it all, director Robert Rossen's hand is apparent, eliciting the best from the performers, injecting a pertinent musical background, keying the photog-raphy and generating the mood of the scene. Only in one respect has he slipped, drawing out cer-tain sequences beyond their effective length, letting the dialogue carry them. Perhaps this is due in part to the fact that he also scripted the film and felt that it was a shame to waste more of his efforts than was absolutely necessary. In view of the net result, he has hardly been blamed, for he has deliv-ered a crack melodrama that should garner sizeable returns in most locations and should be hang-up in action spots.

Dick Powell (Johnny O'Clock) is a "pit-man," or overseer, as well as a junior partn-er in the lavish gambling house in New York owned by Thomas Gomez. He is also linked with Jim Bannon, a crooked cop, in shaking down other gambling joints. When Powder appears and violence in the casino is poisoned, Powell is suspected by detective Lee J. Cobb. The dead girl's sister, Evelyn Keyes, comes to town to find out more about her sister's death and falls in love with Powell. When Gomez learns that his wife, Ellen Drew, is on the make for him, too, Gomez attempts to kill him. However, Powell escapes and has a show-down with Gomez at the gambling house. In a gunfight, the latter is killed and, al-though Gomez's wife tries to frame Powell, he escapes. However, realizing that Evelyn loves him and will wait for him, he turns his gun on the detective and goes to jail.

BARN

JANUARY 6, 1947
**'13 RUE MADELEINE' HARD-HITTING MELODRAMA ABOUT O.S.S.**

20th Century-Fox
95 minutes
James Cagney, Annabella, Richard Conte, Frank Latimore, Wallace Beery, Melville Cooper, Sam Jaffe, Blanche Yurka, Peter Von Zerneck, Marcel Rousseau, Alexander Kirkland, James Craven, Horace MacMahon, Reginald Mason, Alfred Linder, Beth Oliver, Richard Gordon, Everett G. Marshall, Donald Randolph, Karl Malden.

Directed by Henry Hathaway.

A hard-hitting, thrill-packed melodrama of the O.S.S., "13 Rue Madeleine" skillfully employs the March of Time's documentary technique to achieve a striking realism. Somewhat similar to Louis de Rochemont's "House on 92nd Street" with James Cagney to add greater marquee value, this will do smash business in action houses, slightly less elsewhere, chiefly because of the absence of love interest. Third of the post-war pictures dealing with the Office of Strategic Services, this is far more effective than either "O.S.S." or "Clod and Daggery" and unlike these, the story wastes no time on character development or romantic elements. Instead, it starts off with off-screen commentary while showing the actual training of a group of secret agents recruited by the U.S. in 1944 and then goes into a fictional account of how Group 77 kept the secret of an Allied invasion.

Director Henry Hathaway dispenses with most close-ups, uses no flattering lighting or make-up for his actors and does everything else possible to make the spectator feel he is witnessing on-the-spot picturization of a strategic service operation. Once the story gets under way, suspense builds steadily until it reaches a fever pitch as the torture-weakened Cagney laughs derisively at his Nazi oppressors as Allied planes sacrifice his life to keep the invasion plans secret from the enemy.

In Washington in 1944, Walter Abel and James Cagney are assigned to supervise the actual training of a new group of men and women recruited for the U.S. espionage service. Richard Conte, an American University graduate who has lived abroad; Frank Latimore, a high school teacher, and Annabella, a French woman whose soldier husband is listed as missing, are assigned to Group 77. After learning every detail from map reading to silent killing under Cagney's direction, the latter is shocked to learn from Abel that one of the three is a German agent. Conte is revealed as the traitor but it is decided to take him along when the group leaves for Europe in order to deliberately mislead him into reporting false information to his superiors.

In France, Conte becomes aware that Latimore has been told of his real identity and he cuts Latimore's parachute cord as they bail out over Holland, Annabella manages to get away and radios the news to Cagney who decides to take over Latimore's post. Together Cagney and Annabella locate a collaborationist who has designed the Nazi rocket-launching sites and get him on a plane to England.

But Cagney is captured by Conte and Annabella is killed just as she finishes radioing the news to London. At Gestapo headquarters, Cagney is tortured, but refuses to reveal where the invasion will take place. As Allied planes are heard overhead, Cagney laughs at his Nazi oppressors as he realizes they will all be bombed and the secret will die with him.

Although looking considerably older, James Cagney gives his customary terse, tough portrayal that his fans expect. Richard Conte does his best screen work to date as the seemingly-friendly American agent who is revealed as a ruthless member of the Nazi forces and Annabella is an excellent choice for the French member of Group 77. Walter Abel is convincing as the Espionage chief and Sam Jaffe, Blanche Yurka, Marcel Rousseau and Karl Malden are among the many Broadway actors who stand out in smaller roles. Even Melville Cooper dispenses with most of his comic mannerisms and injects just a few chuckles in the role of a fussy Washington houseman.

**'STAIRWAY TO HEAVEN' UNUSUAL, ENGROSSING BRITISH FANTASY**

Universal-International
104 minutes

Directed by Michael Powell and Emeric Pressburger.

This is an unusual, interesting British-made film that should be well received in this country, particularly by class audiences. Employing a highly imaginative approach to after-life, "Stairway To Heaven" can take its place with such other outstanding Michael Powell-Emeric Pressburger productions as "The Invaders" and "Colonel Blimp." David Niven and Raymond Massey give it fair marquee value and favorable word-of-mouth reaction should accrue to grosses in subsequent run houses. However in most locations outside of the class spots it will require — and merits — a strong selling campaign. Weakest returns in action houses. In England, where the picture received a highly-publicized Command Performance, it was titled "A Matter of Life and Death," a more apt description for the tale of an R.A.F. pilot whose "number is up" but who causes consternation in Heaven by his failure to arrive on schedule. The episodes in the Hereafter are photographed in dyemensonchrome (similar to black-and-white) in contrast to the vivid Technicolor of the earthly sequences and the unusual theme is handled with rare good humor and exceptional taste throughout. Although the climactic trial scene has a recently-killed British doctor and a biased American Revolutionary soldier each discourse interminably on the relative advantages of their own national ways of life, the early romantic scenes between the courageous bomber pilot and an American WAC have great charm and tenderness. Some of the more subtle humor is for sophisticated patrons, but there are many down-to-earth comedy touches at which everyone will chuckle. The striking settings, including a gigantic escalator reaching into space; the superb photography and the fine musical score are other features of a noteworthy British film.

A foreword which explains that the Heavenly realm to be shown exists only in the mind of the principal character and that any resemblance to any other world "known or unknown" is purely coincidental, introduces the story of an R.A.F. bomber pilot (David Niven), flying his flaming plane over the English Channel, who contacts Kim Hunter, an American WAC wireless operator, for news that he is up but, when he fails to appear in the Other World, Marius Goring, his French Conductor, is sent to earth to fetch him so that the books can be balanced. Niven is found, wounded but very much alive, by Miss Hunter and the two fall in love. Roger Livesey, a British doctor, who overhears Niven talking to Goring and protesting against being taken to Heaven, realizes the flyer has a brain concussion and is suffering from hallucinations. While arranging a brain operation, Livesey tells Niven he has been granted an appeal in the Other World but must find a counsel within three days. Niven's problem is solved when Livesey is killed in an accident and he acts as his prosecutor in Heaven against Raymond Massey, a biased soldier who died in the American Revolution. After the High Court listens to both sides, Miss Hunter is summoned and she declares her willingness to take Niven's place in the Other World. As she steps on the giant escalator that will take her there, the pull of Niven's love proves so strong and the mechanism stops. In the hospital, Niven regains consciousness and the operation is a success.

David Niven plays the British bomber pilot, with conviction and his undeniable charm, Kim Hunter, a young American actress, is a fresh, youthful type of heroine. The outstanding performance is that of Roger ("Colonel Blimp") Livesey, as the understanding British doctor, and Marius Goring is extremely amusing as the dandy of the French Revolution who has become Heavenly Conductor 71. While Raymond Massey is given to posturing as the American Revolutionary soldier, the others are all well cast as to type. LEYENDECKER
"I can resist everything but Temptation"

* Oscar Wilde
INTERNATIONAL PICTURES presents
Merle OBERON • George BRENT
Charles KORVIN • Paul LUKAS

Temptation

LENORE ULRIC • ARNOLD MOSS • LUDWIG STOSSEL
Directed by IRVING PICHÉ • Produced by EDWARD SMALL • Screenplay by ROBERT THOREN
From the Novel "Bella Donna" by Robert Hichens • AN INTERNATIONAL PICTURE

Temptingly
presold
to the American Public
...full page color advertisements in
...LIFE...LOOK...
REDBOOK...WOMAN'S
HOME COMPANION...
LADIES' HOME JOURNAL
...TRUE CONFESSIONS
...TRUE STORY
and full run of
FAN MAGAZINES

PRINTED IN U. S. A.
DEAD RECKONING' TYPICAL TOUGH BOGART VEHICLE

Rates ● ● ● generally; better for action houses

Columbia
100 minutes

Humphrey Bogart, Lizabeth Scott, Morris Carnovsky, William Prince, Wallace Ford, Charles Cane, Marvin Miller, James Bell, George Chandler William Forrest, Ruby Dandridge.

Directed by John Cromwell.

"Dead Reckoning" is a taut, suspenseful murder melodrama in which Bogart plays the typical hard-boiled, hard-hitting hombre his fans have come to expect. The Bogart name, plus that of Lizabeth Scott, who resem-bled Bacall but is far more vicious and hard-looking, should make this one of the top grossers on Columbia's current program. It must be classified as strictly adult fare and is a must for the kiddies. With a few minor exceptions, the story is peopled with cruel, sadistic characters who administer a beating or use a gun at the drop of a hat and while some of the situations are extremely far-fetched, the film is exciting and fast-moving enough to hold interest all the way. The romantic moments between the embittered Bogart and the sultry Miss Scott are all on the sexy side and Director John Cromwell wastes little footage on in- cidental situations. The film is a part of the current Hit Parade tune, "Either It's Love or It Isn't" in throaty style—an added selling point—but Bogart's name is all the exhibitor needs.

Humphrey Bogart and his war buddy, Wil- liam Prince, are summoned to Washington to be decorated for their outstanding combat record. When photographers board the train, Prince disappears and Bogart, aware that his friend had been concealing something, goes A.W.O.L. in an effort to trace him. In a small Southern town, Bogart dis- covers that Prince, before his enlistment, was involved in the murder of the wealthy club owner, Gerald Fields. Before he can contact him personally, Prince, together with Bogart visits a nightclub run by Morris Carnovsky to contact a waiter who testified at the murder inquest. The waiter, too, is murdered and the body placed in Bogart's room, but he manages to dispose of it before the police arrive. Bogart is stabbed and beaten up by Carnovsky's henchman and, when he meets Miss Scott, again confesses that she, not Prince, was responsible for her husband's death. Bogart falls for Miss Scott's charms and attempts to get the murder weapon which Carnovsky is holding in his safe. When Carnovsky is shot by Miss Scott, who at tempts to escape in the car, Bogart pursues and makes her confess that she had really intended to shoot him. Miss Scott then tries again to confound that, she, not Prince, crashes the car and she is killed. Bogart survives and is free to clear the name of his dead pal.

Bogart is excellent in a made-to-order role as in the sophisticated and meanlook- ing Miss Scott, playing one of the most unsympathetic heroine parts in recent his- tory. Morris Carnovsky and Marvin Miller are expert portrayals of slyly villains and William Prince makes a clean-cut impres- sion in his few scenes as Bogart's war buddy.

DENLEY

THE FABULOUS SUZANNE' SNAPPY PARCE WILL GET LAUGHS

Rates ● ● + as dualler, except for action houses

Republic
71 minutes


Directed by Steve Sekely.

The accent is on slapstick situations and exaggerated characterizations in "The Fab- ulous Suzanne" but it's an amusing fare for general audience consumption. Not strong enough for the first-runs, but the familiar name cast gives it above-average value as a dualler, except in action spots. While the story is founded on the ridiculous premise that a waitress has a lucky pin which she jabs in the right spot on a racing form or on a stock list to make a killing, Director Steve Sekely has kept the action to a swift and merry pace throughout. It's all quite improbable, but there are laughs aplenty, especially in the climax which has three suitors—all members of one family—racing in and out of bedroom doors. Even if Suzanne seems an unnecessarily-naive heroine, Barbara Britton makes her proper- ly placid and appealing and Bill Henry does a good acting job as the boy she loves. How- ever, the comedy honors are captured by Rudy Vallee, who repeats the pin-nosed, stuffed-shirt character he has made popular in "Palm Beach Story" and other films and, in one brief scene, is properly scornful of the old-time Rudy crooking a "Couple of Years Ago" into a nightclub. Richard Denning, as his playboy brother, and Otto Kruger, as his wise and witty father, also give good performances.

Barbara Britton, waitress in a diner run by Bill Henry, whom she loves, has a pen- chant for picking winning horses by jab- bing her lucky pin in the right spot on the racing form. Henry, being a rich stockbroker, makes this for the shabby customers who frequent the diner, as she can't afford to bet, but when one of the bettors dies and leaves her $7,000, she offers to help Henry buy an engagement ring. He refuses so she leaves for New York where she applies her pin-jabbing method in Rudy Vallee brokerage firm and makes a fortune in the stock market. Both Vallee and his playboy brother, Richard Denning, fall in love with Miss Britton when their father, Otto Kruger, meets her, and he also starts dating her. Meanwhile she finances Henry's new diner by arranging for a legacy, supposedly from a relative, but she is crestfallen when she finds that Veda Ann Borg, another waitress, has developed a possessive air about him. When Henry goes to Miss Britton's apartment to explain he finds Otto Kruger and his two sons hiding in various closets. He walks out and a hurt but, later, Kruger takes her to the old diner where he finds Henry being told about a real legacy left him by his aunt. Miss Brit- ton then jabs Henry with her lucky pin and he realizes he loves her.

YORK

LONE WOLF IN MEXICO' ROUTINE ENTRY IN LONG-LIVED SERIES

Rates ● ● ● as dualler in action and minor nabobhood spots

Columbia
69 minutes


Directed by D. Ross Lederman.

Latest in the long-lived Lone Wolf series is a satisfactory programmer which has the reforms of a jewel thief chief involved in some moderately interesting escapades. Although lacking in name value, "The Lone Wolf in Mexico" will neatly fill the supporting spot in lesser nabobor or action houses. Gerald Mohr, who follows Warren William, Melvyn Douglas, Francis Lederer in the Michael Lanyard part, gives a suave and studied impersonation of Clark Gable, but Eric Blore, an old hand at playing Jam- son, the valet, contributes most of the film's amusing moments. While the story follows a familiar pattern, it contains two murders, some gun-play and skullduggery at a dance. Gerald Mohr does give action fans their money's worth. Romantic interest is lacking but Sheila Ryan and Jacqueline DeWitt are seen to advantage as scheming, unsympathetic females. Winifred Harris does good work as a dowager ad-dicted to the gaming tables.

Visiting Mexico with his valet, Eric Blore, Michael Lanyard (Gerald Mohr), once the famous jewel thief known as The Lone Wolf, meets Jacqueline DeWitt and Bernard Nedell, a pair of crooks who knew in Paris before he reformed. Mohr attends John Gallaudet's big gambling casino where he becomes acquainted with Sheila Ryan, who has been losing heavily and leaving her jewels with Gallaudet for security. Later, after Nedell is mysteriously shot while keep-
'TEMPTATION' OLD-FASHIONED MELLER SHOULD GO OVER WITH MASSES

Universal-International
98 minutes
Merle Oberon, George Brent, Charles Korvin, Paul Lukas, Lenore Ulric, Ludwig Stossel, Gavin Muir, John Eldredge, Ilka Grun, Andre Charlot, Suzanne Cloutier, Egon Brecher, Mary Young, Aubrey Mather, Gloria Lloyd, Robert Capa, Arnold Moss.
Directed by Irving Pichel.

Based on Robert Hichens' "Bella Donna," which was filmed three times before, this still retains an effective vehicle for a glamorous star and, with the exotic Merle Oberon playing a temptress in a series of striking turn-of-the-century costumes, it should have fair appeal to mass audiences and do above-average business generally. However it is an out-moded tale of a passion and intrigue that will seem ponderous and overly-melodramatic to today's intelligent filmgoers. The males or action-minded patrons will find it too slow-moving. The unscrupulous divorcee, Mrs. Cheptowe, would scarcely be considered such a social outcast today and her eventual reformation, after cheating on her husband and poisoning her lover, is implausible, to say the least.

Although her spectacular death (to satisfy the Production Code) is in keeping with the rest of the melodramatic plot, this is not a show and the picture ends on a tragic note. The story has several dramatic highlights, notably when Miss Oberon poisons her blackmailing lover, but Director Irving Pichel is too prone to dwell on each sequence and judicious cutting would speed up a leisurely moving film. Production values and, especially, the photography are splendid but the lighter moments are few and far between. Miss Oberon makes the most of the histrionic opportunities of her character. Mr. Korvin gives a showy, if somewhat obvious, portrayal of a fascinating scoundrel. George Brent, as the compeasant husband, and Paul Lukas, as his friend and physician, remain colorless figures, but Lenore Ulric scores as Miss Oberon's loyal companion.

Merle Oberon, an unscrupulous and designing divorcee, is determined to marry George Brent, a wealthy archeologist, and then regain her social standing. Brent takes her to Egypt, where he heads an expedition which is exploring the tomb of Rameses V, but Miss Oberon soon is bored with life in Cairo. While attempting to help out a young girl who is being blackmailed by Charles Korvin, an Egyptian playboy, Miss Oberon finds herself attracted to him. While Brent is away on an expedition, Miss Oberon and Korvin fall deeply in love although each realizes that the other is a schemer. Later, she learns that Korvin is paying attention to a young American heiress and she tells the girl's parents he is not the Prince he pretends to be. Desperately in need of money, Korvin is forced to again depend on Miss Oberon and he concocts a scheme to have her poison Brent. Miss Oberon goes through with it, but until Brent is stricken while delivering an address at the opening of the tomb. Although Brent pleads with her to send for his physician, Paul Lukas, she delays doing so until her maid, Lenore Ulric, sends the cable. Stricken with remorse, Miss Oberon gets rid of Korvin by poisoning him. Lukas arrives in time to save Brent's life but, while all three are visiting the tomb, Miss Oberon is crushed by a cave-in of rock. Lukas persuades the Egyptian police to preserve Brent's illusions about his late wife.

LEYENDECKER

'BLONDIE'S BIG MOMENT' UP TO STANDARD FOR THE SERIES

Rates ★ ★ in naborhood and faimly houses

Columbia 69 minutes
Directed by Abby Berlin.

This is up to the laugh standard of the previous Blondie pictures — which means nonsensical, but wholesome, family entertainment for the naborhood and rural houses. The blundering, dimwitted Dagwood, the well-mannered, interfering Blondie, their two kids and Daisy and her brood of pups all conduct themselves like their cartoon counterparts in Chic Young's popular comic strip, which means the picture is a good-humored, slapstick version of every day domestic and business incidents. While Dagwood's daily dash through the front door, only to collide with the arriving postman, has lost its humor through repetition, his office difficulties are chucklesome especially with a new boss on hand in the person of Jerome Cowan (always a capable comedian) who is more easily irritated than even the absent Mr. Dithers was. Arthur Lake, as Dagwood, may be a sorry specimen of a business man, but this very inadequacy is always good for a few laughs. Penny Singleton is more true-to-life as Blondie and Anita Louise adds an attractive note as their little son's teacher.

Returning from a vacation with Blondie and his two youngsters, Dagwood (Arthur Lake) rushes to get the legal aid of his office and, while hastily consuming a jelly doughnut en route, he smears it on Jerome Cowan, another rider. At the office he learns that Mr. Dithers, his old boss, has sold out and that Cowan is the new head of the construction company. Dagwood, who is seduced by the infatuated Cowan is faced with a visit from his son's teacher, Anita Louise, who plans to show her class a well-conducted business office. Getting Cowan out of the office through a ruse, Dagwood manages to impress Miss Louise and the class but, when the new boss gets back, he fires him. Meanwhile, Cowan is anxiously trying to find a suitable lot for a company plan to build a big plant. The only lot that satisfies the client is not for sale until Dagwood learns that an orphan boy he had befriended is the real owner. The boy dislikes Cowan and will only sell the lot to Dagwood. Cowan is forced to submit to Blondie's demanding terms. These include Dagwood's being re-installed in his private office and with the new title of Plant Superintendent.

'LONG STAR MOONLIGHT' MEDIocre Duallor FOR THE LOWER HALF

Rates ★ ★ as supporting dualler in naborhoods only

Columbia 67 minutes
Ken Curtis, Joan Barton, Guy Kibbee, Robert Stevens, Claudia Drake, Vernon Dent, Sam Flint, Judy Clark and Her Rhythm Cowgirls, The Hoosier Hotshots, The Smart Set, Merle Travis Trio.
Directed by Ray Nazarro.

Classed as Columbia as a "action musical," "Long Star Moonlight" falls far short of either category. It's merely a time-filler for dual rolls and, with Guy Kibbee as the only major name, it will barely make the grade in daily-change houses. The medley songs are either warbled or played by amateurish musical groups and the film's only claim to western flavor is that the heroes wears the usual cowboy outfit. The feeble plot has to do with a returning G. I. who plans to start a television station but meets opposition from a rich man's son who runs a rival station. Of the several vaudeville-rummed groups, only the one made up of Judy Clark, who resembles a minor-league Betty Hutton, makes her specialties stand out. Kibbee does his best to whip up a few chuckles with unfunny material but Ken Curtis is awkward and ill-at-ease as the G. I. hero.

Ken Curtis, a returning G. I. who formerly owned a local radio station and is now trying to get a television license, returns to his home town in the west to find that his father, Guy Kibbee, has let the station run down and has invested the money in "K" rations and other useless war material. Robert Stevens, a rich man's son who is making advances to Curtis' girl, Joan Barton, has opened a rival station during the war and is also trying for the television license. Miss Barton arranges a big auction, with dancing and entertainment, to get rid of Kibbee's war surplus stocks and matters seem brighter until Stevens hires Claudia Drake, a Hollywood actress, to pose as a French girl Curtis married while overseas. Miss Barton believes the worst and is heart-broken until Miss Drake confesses her part in the deception and Curtis beats up Stevens. The auction is held and the money is raised for Curtis' television license.
In the scene on this page Robert Mitchum discovers that his fiancée, Laraine Day, has stolen a valuable bracelet and realizes she is a hopeless kleptomaniac.

"THE LOCKET"

A Lovely Kleptomaniac

RKO, which has assumed leadership in the production of unusual exploitation pictures during the past year, comes up with another striking, out-of-the-ordinary piece of merchandise in The Locket. It is the strange story of a lovely, apparently normal girl, who, as the result of an unfortunate incident in her childhood, becomes a confirmed kleptomaniac and an inveterate liar. Her uncontrollable escapades wreck the lives of three men who love her. Talk about your psychological thrillers — here is one that is packed solid with exploitation angles for the enterprising showman. The RKO publiciteers haven't missed a trick in the type of campaign they have rigged up for the picture and presented in the press sheet. The Locket is destined to be one of the new season's real "sleepers".

(Continued on Next Page)
1. As Mr. Wendell (Reginald Denny) drinks a toast to wealthy John Willis (Gene Raymond) and his fiancée, Nancy Patton (Laraine Day) on the afternoon preceding their wedding, a stranger arrives to speak to John.

2. The stranger is Dr. Blair (Brian Aherne), a psychiatrist, who tells John he was married to Nancy for five years and that she is a hopeless thief and liar who has ruined the lives of three men.

3. John listens as Dr. Blair tells him that shortly after he married her, he was visited by Norman Clyde (Robert Mitchum), an artist. Blair tells how Clyde brought him the first startling tale about Nancy.

4. He was engaged to Nancy, one of his art pupils, Clyde says, when he found that she had stolen a valuable bracelet. She admits the theft and explains to Clyde that she was affected by an incident in her childhood when she falsely accused by her mother of stealing a locket. Clyde tells Dr. Blair, too, of a priceless diamond that was stolen and a man murdered. When an innocent valet is accused of the crime, Clyde tries to have Nancy cleared, but she denies everything.

5. Dr. Blair invites Clyde to his home. Nancy greets him cordially, but denies his accusations. Knowing that the innocent valet has been executed, Clyde cynically congratulates Blair, then leaps to his death through a window.

6. His practice wrecked by the scandal, Blair and Nancy go to London. They busy themselves with war work, but their happy marriage is interrupted when, during a bombing raid, Blair finds a stolen necklace in the ruins of their apartment.

7. The shock drives Blair temporarily out of his mind. When Nancy visits him at the hospital, he asks the doctor to make her leave. She divorces him. He is now telling John Willis these facts to prevent him from making the same mistake.

8. Just before the wedding, John's mother presents Nancy with a locket, which Nancy recognizes as the one she was accused of stealing as a child. She collapses from shock. Dr. Blair then tells John that he believes this incident will assure her recovery and John promises to stand by her.
COLUMBIA

Gene Autry, having settled his dispute and his contract with Republic, has signed a four-picture per-year deal with Columbia after turning down offers from 20th Century-Fox and Monogram. Autry has two more to go for Republic between now and March 1 and will start his Columbia contract at that time. With only four pictures a year, Autry will devote the rest of his time to his rodeo and radio work.

Francotone Tone and Raphael Hakim have completed a releasing deal with Columbia for their first independent production, "The Mating Call." This is a Ben Hecht story in which Tone will star. S. Sylvan Simon has been borrowed from MGM to direct the picture which starts in February.

Only One New Starter

Only new starter at the studio during the holiday week was "The Corpse Came C.O.D.," a murder-mystery piece written by Columnist Jimmy Starr; George Brent and Joan Blondell are co-starring.

The row between Harry Cohn and Charles Vidor has been sneered off the front pages of the newspapers here with the general attitude of "who cares?" But the repercussions of such muck-throwing do not subside as quickly as its news value. Both Cohn and Vidor will be remembered for their lack of good taste which resulted in the whole industry being chastised by public opinion.

EAGLE - LION

This studio finally got one into work just before the year ended. "Repeat Performance" is a Bryan Foy production with Joan Leslie and Louis Hayward co-starring. This is the first of the more ambitious product which Eagle-Lion plans and there will be more to come as the year goes along. Francotone Tone, who was originally signed for the picture, bowed out at the last minute. This property was part of the Marion Parsonnet deal made last summer which soured. The original setup called for Parsonnet to produce, Jules Dassin to direct and Tone, Sylvia Sidney and Constance Dowling to head the cast. But disagreements about budget and script caused Parsonnet and his director and actors to resign the whole thing to Eagle-Lion. Now, the film goes under Aubrey Schenck and with an entirely new cast except for Tom Conway.

Two other films are on the schedule, according to Bryan Foy's statement after a recent sales meeting — "Captain Casanova," which will follow "Repeat Performance" and "Love From A Stranger," the James Geller production. Arturo de Cordova is set for the Casanova film, but there is talk that he may be switched to "Love From A Stranger."

The company also announced that three of the six Rank pictures set for release through Eagle-Lion are completed and ready to show.

METRO-GOLDWYN-MAYER

This studio heads into the new year with only four pictures in production. There will be more within the month of January. But this small number might well be considered significant of what the year will bring.

As has already been reported, Metro is cutting its production almost in half. Concentration will be on quality and the slicing process has seen many people, actors, writers, producers, directors, sloughed quietly from the contract lists. Studio executives insist that rising production costs and indications that the boxoffice take will fall off this next year makes the retrenchment advisable.

Meanwhile, all concentrations at the studio are on the successful opening here and nationally of "The Yearling." There is every reason to believe that MGM at last will get back its full investment, and a profit, on this long-awaited film.

Ben Goetz, head of MGM London's production, left Hollywood to return to London with plans for British production all tucked away neatly in his brief case. As the plans stand now, two pictures will be made at the new MGM studios near London. Arthur Freed is tentatively scheduled to produce one and the other may go to Kenneth MacKenna. Further details will be announced in February when Goetz returns to Hollywood to get things rolling.

Buying Foreign Theatres

While the studio plans its production schedule for the year abroad, Loew's is concentrating on the important policy of grabbing the difficult cost for foreign productions. It has already focused on the three newly acquired theatres. Hollywood will be forced to gauge its work with a foreign audience as well as an American audience in mind. Thus, a new responsibility falls to them, a responsibility to safeguard our national interests by the type of product they export.

From the standpoint of the American exhibitors, this move in the foreign field concerns them principally as a possible source of relief from high film rentals. They might anticipate that Metro will ease their terms in the domestic market with so much revenue flowing into MGM coffers from other parts of the world.

MONOGRAM

This studio is holding "Black Gold" for its own release schedule, despite the fact that the picture reputedly will run close to the million-dollar budget which makes it eligible for membership in the newly Allied Artists Corporation releasing unit of Monogram. The reason the film will be kept on the Monogram list is a sound one — it has been sold for some time already as part of the Monogram regular release schedule. This film has run into delay and troubles, unexpected when the production was planned, which will run the cost not far from the original plan. Presumably, Monogram could have withdrawn the film from its schedule despite pre-selling (as many other studios do from time to time) and they arc to be commended for keeping to their bargain, even though it may prove to be an expensive one for them. It is Monogram's first Cinicolor production. Anthony Quinn heads the cast.

To Rush 'Violence' Release

"The Lady Member," a Damon Runyon story, has been purchased by the studio for the second Allied Artists film in which Constance Bennett will star.

Three continue in production: "Black Gold" (Anthony Quinn-Katherine DeMille), "High Conquest" (Anna Lee-Gilbert Roland) and "Violence" (Nancy Coleman-Michael O'Shea).

"Violence" will be rushed into national release to capitalize on the recent events in Atlanta. The story deals with a situation similar to the recent expose of the Columbians, the fascist outfit. Release is expected the latter part of February. Where? In Atlanta, of course.

Roy Del Ruth's "It Happened On 5th Avenue" will be released during Easter Week, prexy Steve Broidy announced.
PARAMOUNT

As the year ended, Paramount released a statement covering its production for the year showing 18 pictures completed during 1946, the same number as in 1945. Seven pictures on the 1947 schedule, which will probably run to sixteen features and Crime Parade, lined up and set, according to President Henry Ginsberg. All those set thus far will be in production by the end of March, Ginsberg stated.

Hal Wallis, who contributed three films to this year's schedule, has announced his plan for 1947 at a total budget of $8,500,000. Currently in work is "I Walk Alone," with Wallis discoveries in the featured roles. This was formerly titled "Deadlock." A late January start is scheduled for "Be Still My Heart," which will star Barbara Stanwyck. Wallis heads for England in April with "Por Her To See," with Ray Milland in the starring role. Two other films are planned to wind up the year.

Adds New Players

Wallis has signed Robert Cummings and George Rigaud to some of the cutting-room acting contracts thus adding two more players to his present list which includes Barbara Stanwyck, Elizabeth Scott, Burt Lancaster, Don DeFore, Kirk Douglas, Ann Richards, Wendell Corey, Kristine Miller, Douglas Dick and Betsy Drake. Wallis has proved his showmanship indubitably in this past year. His three pictures were well built and well exploited. While snaring good marque names for each film, he never lost a chance to toss in one of his unknowns in a role that would make them better box-office fodder the next time up.

This week in the "Road" series got under way last week with Crosby, Hope and Lamour headed this time for "Rio." This series in which both Crosby and Hope participated percentage wise has been sure-fire money for the studio because, with the exception of the stars, the productions were considered in the inexpensive class. And how they're grossed!

PRC

When we were printing reports that PRC was tottering several months ago, prexy Harry Thomas turned our ears with his vehement denial. Now the new PRC has given us the concrete proof we wanted and we shout just as loudly that the company is definitely going places!

With two new films ready for year end release, eleven pictures in the cutting room, and two in production, the company wound up its year in the strongest product position of its history. This in the face of reorganization and almost complete re-establishment of the company's purpose and program is indeed an achievement. PRC has established itself firmly under its new policy with a solid backing of finished product and an active current and future program set.

Dozen For Release by March 15

For release in January are: "The Devil on Wheels" (Noreen Nash-David Holloway) and "Wild Country" (Eddie Dean), the first of a new series. In February are: "Born to Speed," "Lighthouse," "The Return of R'n-Tin-Tin," "Phil Vance Returns," "Range Beyond the Blue," "Three On a Check," "Red Stallion," "Philip Vance's Gamble," "Law of the Lash," "West to Glory" and "Border Feud." All of these, except "Red Stallion," will be in release by March 15.

Already set for the 1947 schedule are: "Hollywood Hi," "Girls' Camp," "Mattawan," the remainder of the Eddie Dean and Al La Rue series and two more in the Philo Vance series.

REPUBLIC

This is another studio that ended the year with a record backlog. Of the ten deluxe productions scheduled for the 1946-47 program, seven have been released or completed, with three remaining for release after the first of the New Year. The last three are: "The Fabulous Texan," "Heaven for Jenny" and "Crime Passionelle." Ready to go are: "Angel and the Badman" (John Wayne-Gate Russell), "Calendar Girl" (Jane Frazee-William Marshall), "Hit Parade of 1947" (Eddie Albert-Constance Moore), "Gallant Man" (Don Ameche-Catherine McLeod) and the still-unfilmed Nason Eddy-Jona Massey picture as well as the recently completed "Wymoming" (Vera Ralston-William Elliott). "I've Always Loved You" is the first of two special ten, is now in general release.

With "Gallant Man," "Wymoming," and the Eddy-Massey pictures wound up, only "Bells of San Angelo" (Roger-Evans) and a new one called "Lightnin' Strikes Twice" (William Marshall-Adela Mare) are in production.

RKO-RADIO

Hottest news in town last week was that Dore Schary would move into the top production spot at this studio. Prexy N. Peter Rathvon made the top statement, but Schary pointed out that he is under contract to Selznick for another 18 months and cannot take the RKO berth before he gets his release. Schary will take over all production chores from Rathvon, leaving him free to handle the running of this studio and the business problems of RKO. Schary has already worked for RKO in loan-out from Selznick and the Selznick-RKO alliance is a friendly one.

It is assumed that if Selznick releases Schary for the job, he will get in return a favorable deal for RKO's distribution set-up for his Vanguard films. With Selznick out of UA, it is essential for him to get some sort of distributing company set-up in addition to his own new SRO outfit to handle Selznick-International films. It is a safe conjecture around town that Schary will take over the spot at RKO promptly if Selznick gets what he wants in the trade.

Goldwyn Makes Amends

Samuel Goldwyn, who got himself into all the newspapers and, also, into much hotwater in his recent outburst re British films' superiority to the Hollywood product, sought to make up for it a bit in a recent statement to the London press. He said that he, as a producer, welcomed the challenge of British films and considered this one thing for producers in Hollywood who are concerned with the future of the industry. He had the good taste to refrain from any mention of Hollywood product. His theme was that good pictures were what counted no matter where they were made and he added that there a healthy competition in the field between England and Hollywood would only serve to improve the product from both sources.

Only one new picture in work at RKO, "The Fugitive." This one is being made in Mexico under the new Argosy Films banner (John Ford and Merritt Cooney) with Henry Fonda and Dolores del Rio co-starring. Continuing in work are Robeg Riskin's "Magic Town" (James Stewart-Jane Wyman) and "Out of the Past" (Robert Mitchum-Jane Greer).

20TH CENTURY-Fox

Nothing new on the production schedule here until sometime later in the month, "Big Heart" (John Payne-Maureen O'Hara) wound up. "Mother Wore Tights" (Betty Grable-Dan Daily, Jr.), "Forever Amber" (Linda Darnell-Cornel Wilde), "Moss Rose" (Peggy Cummins-Victor Mature), "The Ghost and Mrs. Muir" (Gene Tierney-Rex Harrison), and "Captain From Castile" (Tyrene Power-Jean Peters) comprise the impressive production list at this writing.

Too bad Mr. Zanuck didn't decide to make this "The Late George Apley" his Academy contender; he might have had a better chance than he will have with "The Razor's Edge." Incidentally, Peggy Cummins who was relieved of her Amber role (and a lucky thing for her, too) and given a part in this one instead is going to prove herself something the public will want to see more of.

The Preston Sturges deal with 20th is all signed, sealed and delivered. For $350,000, Sturges will make one picture at the studio as director-writer.

UNITED ARTISTS

David O. Selznick is all over the news at this first. His pending deal with RKO. His, a suit for $13,000,000 against United Artists, Mary Pickford and Charlie Chaplin and their suit right back at him. Selznick wants $8,000,000 from Chaplin and Pickford for "maliciously conspiring to deprive (him) of his distribution agreement." He wants approximately $7,000,000 from UA for "deliberate and willful mishandling of Selznick's productions." Selznick filed his suit in the Los Angeles County Superior Court. It was rumored that United Artists through its New York attorneys was preparing a counter suit in the New York federal district court against Selznick.

Enterprise is losing no time getting off 1947 with a busy schedule. Now in work is "The Other Love" (Barbara Stanwycks)
MILESTONE PACTED

Lewis Milestone has signed a four picture producer-director contract with Enterprise. Two of the pictures will be called Milestone Productions and two will carry the Enterprise label. The studio will submit material to Milestone for his approval for the pair he will do for them. He, in turn, will get studio approval on the two he plans as his own productions. Milestone's new production will be Steinbeck's 'Red Pony.'

Miklos Rozsa, Academy Award composer of scores for "Lost Week-End" and "Spellbound," has been signed by Enterprise to compose and conduct the score of "The Other Love." Seymour Nebenzal will start "Atlantic" on January 15.

UNIVERSAL - INTERNATIONAL

Mark Hellinger is preparing his next production at this studio with Burt ("The Killers") Lancaster again slated to be starred. This time Hellinger will do "Brute Force," an original by Robert Patterson, a San Francisco columnist. Jules Dassin, who was recently released in the MGM purge, will take this chore on in his new free-lance capacity. Production should start as soon as Lancaster finishes his chore for Hal Wallis.

Joan Harrison, who is coming back to the U-I lot from RKO, has been handed her first assignment under her new deal, "Knave of Diamonds" is the title and production is slated for early Spring. The studio has four in work: "The Egg and I" (Claudette Colbert-Fred MacMurray), "Buck Privates" (Abbott and Costello), "Time Out of Mind" (Phyllis Calvert-Robert Hutton) and "Try" (Joan Fontaine-Patric Knowles).

WARNER BROS.

This studio begins the new year with plans for six features slated as starters during the month of January. "The Voice of the Turtle" is scheduled to go, although final casting has not yet been announced. Also set to come are: "Whiplash," with Dane Clark; "One Lost Flame," Errol Flynn; "The Unsuspected," Mike Curtiz's first independent under his new deal, "Knave of Diamonds," the title and production is slated for early Spring. The studio has four in work: "The Egg and I" (Claudette Colbert-Fred MacMurray), "Buck Privates" (Abbott and Costello), "Time Out of Mind" (Phyllis Calvert-Robert Hutton) and "Try" (Joan Fontaine-Patric Knowles).

Old Films for Foreign Lands

The studio has pulled 24 Bette Davis and Errol Flynn films out of the vaults for reissues in 22 different countries for the Davis films and in 21 countries for the Flynn oldies. The Flynn product runs from the current "Never Say Goodbye" back to "Robin Hood." The Davis films include the whole catalogue, Australia, India, Brazil, China, Finland, England, France, India, Italy are among the countries the Davis-Flynn libraries are being peddled to. "Christopher Blake," the current Moss Hart Broadway play, is being bid for by Warner Brothers. Although no deal has been closed, as yet, the studio is rumored to be offering $400,000 for film rights.

MISCELLANEOUS INDEPENDENTS

This division, this issue, might just as well be headed David O. Selznick, for it is he and his company which fill the space. First of all, it should be reported that "Look Here, Howard Angel," rights to which Selznick recently peddled back to Ripley-Monter, who held partial rights also, is back on the production schedule of R-M and, when made, will be distributed through the new Selznick Releasing Organization (SRO) set-up. Production on this one should start the end of January and the producers are attempting to borrow Van Heflin from MGM for a major role.

Selznick, with "The Paradise Case" running smoothly, has given the go-ahead on "Portrait of Jenny" to star Jennifer Jones. William Dieterle will direct and David Hemspeck will make this one his initial production chore for Selznick. Hemspeck was supposed to have handled the production on "Little Women," which has now been tabled indefinitely. "Portrait For Jenny" is set to go February 1.

As was expected, Neil Agnew, a director of United Artists, resigned his post to become head of SRO for David Selznick. Agnew was one of the Vanguard representatives on the board. Three other representatives of the firm remain as official representatives on the UA board. At the moment, Vanguard product is set for release through SRO, but if the RKO deal goes through, all of this may be changed. Meanwhile, Vanguard, as a corporation retains 1/3 ownership in UA.

In addition to Agnew, who is president of the SRO set-up, E. L. Scanlon is in as chairman of the board and treasurer, Leonard R. Case, Robert H. Dann, Richard Richman, and eight others are also in as officers. The board consists of Selznick, Daniel T. O'Shea, Agnew, Greenlee and Scanlon. Ten offices have already been opened by the company in New York, Dallas, Los Angeles, Chicago, San Francisco, Atlanta, Seattle, Kansas City, Cleveland and Boston. Other offices are planned throughout the country as well as in Europe and England.

Joseph Bernhard, who recently took over a half interest in Film Classics, closed a deal last week with Sir Alexander Korda for the distribution of 24 Korda pictures in the United States and Canada. Among the old ones to come back in revival are: "Thief of Bagdad," "Lydia," with Merle Oberon and Joseph Cotten; "That Hamilton Woman," with Laurence Olivier and Vivian Leigh, and "The Return of the Scarlet Pimpernel," with James Mason. Meanwhile, Korda is dickering with SRO for release of his current productions through this new outlet. Korda has been seeking an American outlet for some time and it seems reasonably certain that he will make his deal with Selznick.

All in all, the Selznick name and doings has colored and vitally affected the news from Hollywood for the past two weeks, The Selznick power, for whatever his enemies may protest, is one to be conjured with in the motion picture scene both on the production and releasing end of the business.

Screen Guild Productions will have 15 new features in release by March 15, with at least 6 others in production for release during the late spring months of the year.

When Screen Guild first launched its distribution activities in the early part of last year, it had only 3 new features in its exchanges. Since that time, the various S-G independent producing units have produced 11 new features and a 12th has just completed camera work.


In addition to the new features on Screen Guild's program, the company will distribute 12 "Hoppalong Cassidy" re-releases on its 1946-47 program.
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 1946-47 programs unless otherwise noted. [T] immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

NEW PRODUCTIONS

THE CORPSE CAME O.C.D.

Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (125) Nunnally Johnson- (T) In Production
Life With Father (32) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (127) Nunnally Johnson— In Production (6)
Life With Father (30) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (129) Nunnally Johnson— In Production (6)
Life With Father (32) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (129) Nunnally Johnson— In Production (6)
Life With Father (32) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (129) Nunnally Johnson— In Production (6)
Life With Father (32) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (129) Nunnally Johnson— In Production (6)
Life With Father (32) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (129) Nunnally Johnson— In Production (6)
Life With Father (32) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (129) Nunnally Johnson— In Production (6)
Life With Father (32) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (129) Nunnally Johnson— In Production (6)
Life With Father (32) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.
IN PRODUCTION
Anchors Aweigh (129) Nunnally Johnson— In Production (6)
Life With Father (32) The Three Stooges— In Production (6)
Assign To Territory (167) Show Lany— In Production (6)
Complete (124) Will Rogers— In Production (6)
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin
Screenplay: Sam Bisschop
Story: Jewel thieves and murder against a Hollywood background.
**1946-47 Features**  
Completed (30) In Production (8)  
Completed (25) In Production (6)

**NEW PRODUCTIONS**

**ROAD TO RIO**

Comedy with Music—Started December 26  
Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Gable, Gable, Gable  
Director: Norman Z. McLeod  
Producer: Daniel Dare  
Story: A couple of downbeat musicians set off for South America to escape their problems.

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**1946-47 Features**

Completed (14) In Production (3)  
Completed (6) In Production (0)

Completed (33) In Production (0)  
Completed (12) In Production (0)

**COMPLETELY NOT DESIGNATED**

**ADVENTURE ISLAND**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MINORITIES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COMPLETELY NOT DESIGNATED**

**ADVENTURE ISLAND**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MINORITIES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COMPLETELY NOT DESIGNATED**

**ADVENTURE ISLAND**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MINORITIES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
40th CENTURY-FOX

**NEW PRODUCTIONS**

**THE FUGITIVE**
Adventure—Started December 4
Cast: John Ireland, William Tabbert, Del Rio, Pedro Armendariz, J. Carrol Naish, Leo Carillo, Portuino Bonanua, Chris-Pin Martin
Director: John Ford
Producers: Merian C. Cooper-John Ford
Story: Not available, Picture being made in Mexico.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IN PRODUCTION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Magic Town</td>
<td>Stewart-Wyman</td>
<td>...11-23</td>
</tr>
<tr>
<td>Get Out of the Pit</td>
<td>with-Ham-McCrea</td>
<td>...10-28</td>
</tr>
</tbody>
</table>

**BLOCK NO. ONE**

**COMPLETED 1946-47**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amazing Mr. Hammer, The</td>
<td>O'Brien-Sheek</td>
<td>...6-24</td>
</tr>
<tr>
<td>Details under title: Hijack</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beat the Band</td>
<td>Langtree-Krause</td>
<td>...6-24</td>
</tr>
<tr>
<td>Best Years of Our Lives, The (172)</td>
<td>Lay-March</td>
<td>...12-9</td>
</tr>
<tr>
<td>Born to Trespass</td>
<td>Trespass-Terry</td>
<td>...5-27</td>
</tr>
<tr>
<td>Details under title: Katie for Conspicuous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fugitive</td>
<td>Williams-Hale</td>
<td>...2-4</td>
</tr>
<tr>
<td>Flight</td>
<td>Bredie-Long</td>
<td>...12-9</td>
</tr>
<tr>
<td>Homebodies</td>
<td>Conlon-Young</td>
<td>...6-25</td>
</tr>
<tr>
<td>Luckly, The (86)</td>
<td>Day-Avery</td>
<td>...4-12</td>
</tr>
<tr>
<td>Long Night, A</td>
<td>Fonda-Deeds</td>
<td>...9-16</td>
</tr>
<tr>
<td>San Quentin (66)</td>
<td>Tierney-Carr</td>
<td>...8-19</td>
</tr>
<tr>
<td>Secret Life of Walter Mitty (T)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seven Keys to Baldpate</td>
<td>Terry-White</td>
<td>...11-25</td>
</tr>
<tr>
<td>Sinbad the Sailor</td>
<td>Dana-Yates</td>
<td>...10-4</td>
</tr>
<tr>
<td>Tarzan and the Hunter</td>
<td>Weisshaid-Joyce</td>
<td>...10-14</td>
</tr>
<tr>
<td>They Won't Believe Me</td>
<td>Haggard-Young</td>
<td>...8-6</td>
</tr>
<tr>
<td>Thunder Mountain</td>
<td>Hatt-Ryder</td>
<td>...10-28</td>
</tr>
<tr>
<td>Troll Street</td>
<td>Scott-Jeffreys</td>
<td>...8-19</td>
</tr>
<tr>
<td>Vacation in Hinterland</td>
<td>Haggard-Young</td>
<td>...8-19</td>
</tr>
<tr>
<td>Woman on the Beach</td>
<td>Bennett-Ryan</td>
<td>...2-4</td>
</tr>
</tbody>
</table>

**SPECIALS**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spaghetti (129)</td>
<td>Stewart-Read</td>
<td>...4-25</td>
</tr>
<tr>
<td>The Naked (94)</td>
<td>Dinny Cartoon Feature</td>
<td>...79-1</td>
</tr>
</tbody>
</table>

** BLOCK NO. FOUR**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadlines of Dawn (83)</td>
<td>Hayward-Williams</td>
<td>...5-28</td>
</tr>
<tr>
<td>From This Day Forward</td>
<td>Fontaine-Stevens</td>
<td>...9-3</td>
</tr>
<tr>
<td>Game of Death (70)</td>
<td>All My Sons are Beautiful</td>
<td>...19-23</td>
</tr>
<tr>
<td>Details under title: The Host Forgers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Riverboat Rhythm (64)</td>
<td>Errol-Hunton</td>
<td>...9</td>
</tr>
<tr>
<td>Tarzan and the Leopard Woman (72)</td>
<td>Weslacker-Joyce</td>
<td>...8-20</td>
</tr>
</tbody>
</table>

**BLOCK NO. SIX**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emilio Silvas (68)</td>
<td>Longworth-Ward</td>
<td>...9-17</td>
</tr>
<tr>
<td>basil (79)</td>
<td>with-McCrea-McCrea</td>
<td>...6-24</td>
</tr>
<tr>
<td>Details under title: A Tale of Basil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creek's Day (74)</td>
<td>D'O'Brien-Brown</td>
<td>...1-21</td>
</tr>
<tr>
<td>Father's Alibi (66)</td>
<td>Conroy-Corday</td>
<td>...8-20</td>
</tr>
<tr>
<td>Till the End of Time (16)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Without Reservation (170)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SPECIALS**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Along came Jones (90)</td>
<td>Cooper-Young</td>
<td>...11-27</td>
</tr>
<tr>
<td>Bella of St. Mary's, The (125)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heartbeard (102)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ken from Brooklyn, The (114)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Make Make Marks (73)</td>
<td>Conley Carters</td>
<td>...4-2</td>
</tr>
<tr>
<td>Stranger, The (75)</td>
<td>Rabinowich-Yang</td>
<td>...10-29</td>
</tr>
<tr>
<td>Tomorrow in Farenheit (109)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**KEY TO PRODUCERS**

Small (Sml): Roger (Hga); Vaughan (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (P); Ripley-Monter (RM); Bogues (Bug); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Sel); Nebenzahl (Neb); Lesser (Les); LeRoy-Levin-Lewin (LL); Cagney (Cgy); Bronson (Bmn); California (Cal); Chaplin (Chn).

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IN PRODUCTION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Captain From Castile</td>
<td>Powers-Peters</td>
<td>...12-9</td>
</tr>
<tr>
<td>Forever Amber</td>
<td>DeMille-Wilde</td>
<td>...11-8</td>
</tr>
<tr>
<td>Ghost and the Man</td>
<td>Hartgen-Hecht</td>
<td>...9-2</td>
</tr>
<tr>
<td>Miss Rose</td>
<td>Monotone-Commans</td>
<td>...12-9</td>
</tr>
<tr>
<td>Mother Wore Tights</td>
<td>Grable-Oliver</td>
<td>...11-11</td>
</tr>
</tbody>
</table>

**1946-47**

**REISSUE**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fugitive</td>
<td>Disney Cartoon Feature</td>
<td>...79-1</td>
</tr>
</tbody>
</table>

**1945-46 FEATURES**

**UNITED ARTISTS**

1945-46 Features Completed (42) In Production (7)

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IN PRODUCTION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Captain from castile</td>
<td>Powers-Stock</td>
<td>...12-10</td>
</tr>
<tr>
<td>Forever Amber</td>
<td>DeMille-Wilde</td>
<td>...11-8</td>
</tr>
<tr>
<td>Ghost and the Man</td>
<td>Hartgen-Hecht</td>
<td>...9-2</td>
</tr>
<tr>
<td>Miss Rose</td>
<td>Monotone-Commans</td>
<td>...12-9</td>
</tr>
<tr>
<td>Mother Wore Tights</td>
<td>Grable-Oliver</td>
<td>...11-11</td>
</tr>
</tbody>
</table>

**KEY TO PRODUCERS**

Small (Sml): Roger (Hga); Vaughan (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (P); Ripley-Monter (RM); Bogues (Bug); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Sel); Nebenzahl (Neb); Lesser (Les); LeRoy-Levin-Lewin (LL); Cagney (Cgy); Bronson (Bmn); California (Cal); Chaplin (Chn).
NEWS DIGEST
(Continued from Page 3)

as a consequence of the controversy which resulted in the withdrawal of Selznick's product from UA distribution and the formation of his own releasing organization.

The litigation was formed of two separate actions, one, in Superior Court, against Chaplin, Miss Pickford and the Pickford Corp. for damages of $6,000,000, alleging "that they maliciously conspired to deprive Selznick's terminal right of a distribution agreement executed in October, 1942 for selfish purposes of their own which will be revealed," and the other, in Federal Court, against United Artists for $7,500,000 damages, claiming "deliberate and wilful mishandling of Selznick's productions, including the sale of weaker product of other producers on the strength of Selznick's pictures."

In a statement announcing the suits, Vanguard charged Miss Pickford and Chaplin had refused to heed the advice of the "management of United Artists...that there was no merit to their claim that Selznick or Vanguard had violated their contracts by realizing over two-thirds of the profits from the pictures."

The Chaplin and Pickford charges were denounced by Daniel T. O'Shea, Vanguard president, as "red herrings" used by the other two partners in the United Artists holdings to serve their own ends. He added that attempts had been made to settle the situation through offers made to Selznick and Vanguard, starting at $1,000,000 and that recent attempts had been made by the management of UA still to bring about a peaceful settlement through an accession by Selznick and Vanguard to Miss Pickford's demands concerning her own productions. Selznick also charged that Miss Pickford and Chaplin "had not contributed anything of appreciable value to the company for years."

Attempts Made to Settle

PARAMOUNT DECENTRALIZES TWO DIVISIONS

In a decentralization move described by Charles M. Reagan, vice-president in charge of distribution, as designed "to maintain the closest possible connection with our accounts," Paramount last week transferred its mid-eastern and western sales divisions from the home office to the field.

Earle Sweney, general manager of the mid-eastern division, henceforth will work from the Philadelphia office, while George Smith, manager of the western division, will operate from Los Angeles. Hugh Owen, of the eastern-southern division, and James DcNabie, of the central division, will continue to function from the home office.

Reagan declared that this move is an experiment and, if successful, "will be expanded and made permanent."

The ten branches in the western division will be divided into two districts, instead of the three as at present. Hugh Braly has been transferred from the Denver to the western district, where he succeeds Del Goodman, who resigned. Braly will continue to supervise Denver and Salt Lake, as well as the four west coast offices.

The Omaha branch will be added to Ralph Libeu's district, Reagan also stated.

FEDERAL TAX 10% JULY 1st

Despite the looming spectre of Republican opposition, the industry welcomed enthusiastically the President's proclamation halving the Federal admissions tax effective July 1 of this year. The 10% time levy of 30% will be cut to 15% on that date, unless the Republican-dominated Congress enacts a tax bill to continue or otherwise modify the present rate.

The President's proclamation, issued unexpectedly on New Year's Eve, was the official declaration of the end of hostilities.

In some exhibitor quarters, fear has been expressed that a drop in the Federal admissions tax will bring on a wave of new tax bills in municipalities and state legislatures.

BEN BERGER SUES MAJORS

Charging violation of the anti-trust acts, Ben Berger, Minneapolis independent, has filed suit for $1,500,000 triple damages against the major film companies and the Minneapolis Amusement Co.

On behalf of the Duluth Theatre Corp. and the Lyceum Building Corp., Berger, president of both companies, alleged that he has been unable to obtain first-run product since he acquired the Lyceum Theatre from Minnesota Amusement in 1941. At the same time, he asserts, the majors have granted first-run showings to the competitive theatre operated by Minnesota Amusement. Berger says he was forced to reduce his admission prices and was unable to compete with other houses in Duluth.

GOLDMAN ASKS 8 MILLIONS IN 2nd SUIT

The $375,000 recently awarded to William Goldman, Philadelphia independent circuit operator, by a Federal Court looked like peanuts last week when he filed a second suit against the Warner Bros. theatre chain and the major distributors in U. S. District Court. This time Goldman is asking $8,400,000.

In his previous action filed in Dec., 1942, Goldman claimed that the Warner circuit and the major film companies had conspired to prevent him from obtaining first-run product for his Erlanger Theatre in downtown Philadelphia. District Judge William

(Continued on Page 24)
H. Kirkpatrick was overruled by the Circuit Court and ordered to make an award to Goldman, which was fixed under the Clayton anti-trust act at triple the loss of $125,000. The new suit is based on a claim for loss of potential profits, damages and expenses amounting to $2,800,000 incurred between the date of the original suit and the present action. If sustained in the full amount, Goldman would be awarded treble damages of $8,400,000.

**BERNHARD BUYS INTO FILM CLASSICS**

A "substantial" interest in Film Classics has been acquired by Joseph Bernhard, former Warner executive and until recently affiliated with United States Pictures, through his purchase of stock held by Joseph Auerbach and the law firm Stillman and Stillman.

There was no word whether Bernhard would be active in the operation of the independent distribution organization. Film Classics functions through franchise holders in most territories, but operates several of its own exchanges.

In conjunction with the news of Bernhard's affiliation, the company announced that it had acquired 24 Alexander Korda features, formerly released by United Artists, for distribution in the United States and Canada. First of this group will be "Thief of Bagdad." Others to follow include "Lydia," "That Hamilton Woman," and "The Return of the Scarlet Pimpernel."

**DANSON HEADS PRC ADV'G; STOLZ UPPED**

Harold L. Danson has assumed the post of director of advertising, publicity and exploitation for the new PRC, succeeding Arnold Stolz, who was promoted to special national sales representative. Both appointments were announced by president Harry H. Thomas.

Danson was formerly with the Kayton-Spiro Advertising Agency, where he handled special work for 20th Century-Fox. Previously, he had been with Paramount in New York and Hollywood.

Stolz will be assistant to Lloyd L. Lind, v.p. and assistant general sales manager. His immediate function will be concerned chiefly with the sale and promotion of a series of new pictures to be released shortly.

**M OF D TRAILERS JAN. 24-30**

The March of Dimes trailer, featuring Greer Garson, will be shown in theatres from January 24 through January 30, it was announced by Emil C. Jensen, director of the film division of the National Foundation for Infantile Paralysis. The number of theatres that have pledged support of the annual drive has been growing steadily, M of D headquarters reports.

The press book, being prepared by film division Publicity Director Charles Reed Jones, will be in the hands of exhibitors shortly.

**PRINCIPAL PROVISIONS OF DEGREE**

(Continued from Page 4)

ninety-five per cent or more. The relationships between the defendants and independents which violate this provision shall be terminated by a sale to, or purchase from the co-owner or co-owners, or by a sale to a party not one of the other defendants. In dissolving relationships among defendants and between defendants and independents which violate this provision, one defendant may acquire the interest of another defendant or independent if such defendant desiring to acquire such interest shall show to the satisfaction of the court, and the court shall first find, that such acquisition will not unduly restrain competition in the exhibition of feature motion pictures. Each of the defendants shall submit to this court within six months a statement outlining the extent to which it has complied and the manner in which it proposes to comply with this provision, setting forth in detail the names, locations, and general descriptions of the theatres, corporate securities, and beneficial interests of any kind involved, the sales thereof that it has made, and such interests as it proposes to acquire, with a statement of facts regarding each competitive situation involved in such proposed acquisition sufficient to show the probable effect of such acquisition on that situation. Similar reports shall be made quarterly thereafter until this provision shall have been fully complied with. Reasonable notice of such acquisition plans shall be served upon the Attorney General and plaintiff shall be given an opportunity to be heard with respect thereto before any such acquisition shall be approved by the court.

"(6) From expanding its present theatre holdings in any manner whatsoever except as permitted in the preceding paragraphs.

"(7) From operating, booking, or buying features for any of its theatres through any agent who is known by it to be also acting in such manner for any other exhibitor, independent or affiliate.

"Nothing contained in this decree shall be construed to limit, in any way whatsoever, the right of each distributor-defendant to license, or in any way to arrange or provide for, the exhibition of any or all the motion pictures which it may at any time distribute, in such manner, and upon such terms, and subject to such conditions as may be satisfactory to it, in any theatre in which such distributor-defendant has or may acquire pursuant to the terms of this decree, a proprietary interest of 95 per cent or more either directly or through subsidiaries."
"HUMORESQUE"
WARNERS

Undaunted schmaltz...The Warner Brothers have wrapped this piteous affair in a blanket of sour-tearing music which is supposed to make it spiritually purgative...The music, we must say, is splendid—and, if you will only shut your eyes...and deny your ear...you may enjoy it very much."—CROWTHIER, N. Y. TIMES.

Hardly any story at all to fill its two hours and five minutes...So the characters just stand around and kill time by talking...A much more substantial side of the entertainment the picture brings is the long and frequent interludes devoted to the violin music...—COOK, N. Y. WORLD-TELEGRAM.

"Demarkable variation on the Swengale theme. It is chock-full of come-ons; it is not much in the way of entertainment...Even with Jean Negulesco's sometimes effective direction, 'Humoresque' is definitely pallimg...Levant earns his screen smokes by playing rather triumphantly when the plot goes dead."—BARNES, N. Y. HERALD TRIBUNE.

"The award performance she (Joan Crawford) gave in Mildred Pierce' is more than sustained in 'Humoresque'.—Sure-are hit."—THIRER, N. Y. POST.

"Well-written; judiciously directed and sincerely acted drama."—CAMERON, N. Y. DAILY NEWS.

"STAIRWAY TO HEAVEN"
UNIVERSAL-INTERNATIONAL

"Gripping and fanciful...Part amusing, part serious, and an almost wholly intriguing bit of make-believe...Pacinating tricks of cinema fancy, another plus score for Powell, Pressburger and the English film industry."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Conservative British humor is combined with extravagant Hollywood taste...Unique picture, an amusing and often delightful comedy of a serious theme."—HALE, N. Y. DAILY NEWS.

"Delicate charm, the adult humor and visual virtuosity of this Michael Powell-Emmeric Pressburger film render it indisputably the best of a batch of Christmas shows...Deliciously sophisti-cated frolic...Take this recommendation: see 'Stairway to Heaven.' It's a delight."—CROWTHIER, N. Y. TIMES.

"An intellectual strip-tease, a titillating cerebral prank, a gay and tender adult holiday, a movie that dances for joy on the premises...Intelligent movie audiences have wit and minds and imagination...A fresh and original picture, a treasure of joy to the wise."—AGER, PM.

"A picture of rare distinction and intelligence...Perfectly balanced, perfectly enjoyable picture, always noting the fact that, as usual, the British make no concessions to youthful or immature groups in movie audiences."—WINSTEN, N. Y. POST.

"Very enjoyable fable, slyly comical one moment and pleasing to break your heart the next."—COOK, N. Y. WORLD-TELEGRAM.

"THE WICKED LADY"
UNIVERSAL

"Cock-and-nonsense drama...Impossible wickedness and impossible naivete go clad in perukes, satins and grand manners in this lengthy charade, but the fancy dress only serves to exaggerate the film's preposterousness."—GUERNSEY, N. Y. HERALD TRIBUNE.

"The English picture that had to be sent back across the Atlantic for some retakes with ruffly and lacy collars added to the gowns...Whole story has an naive tone that might have been charming, for instance, in a Walt Disney cartoon...Flamboyant grandeur of James Mason's style of acting merely adds emphasis to the story's absurdities."—WEILER, N. Y. TIMES.

"Since performances, dialogue, and incidents are in themselves undistinguished, one's entire attention is thrown back upon the solitary fact of a woman's base villainy...Mighty discouraging picture, and not much fun either."—WINSTEN, N. Y. POST.

"While these pyrotechnics are not guaranteed to cause lifted eyebrows, blushed or quickened pulses, the romantic ad-venture captures, despite the woolly, ever so slightly phrases and an extravagant plot, the lusty moors and flavor of Charles II's England."—COOK, N. Y. WORLD-TELEGRAM.

JANUARY 6, 1947

"ABIE'S IRISH ROSE"
UNITED ARTISTS

"No objection to 'Abie's Irish Rose' on religious grounds. If a mediocre little movie like the current conception of Anne Nichols' marathon comedy preaches anything, it's tolerance. You certainly don't get provoked with any special person or race in the picture—only at everybody who acts so foolishly for a whole hour and a half's unrelieving."—THIRER, N. Y. POST.

"The old jokes about the Jews and the Irish have not only been squeegeed dry, they create at this stage in civilized progress a peculiar embarrassment among listeners...The fun in 'Abie's Irish Ro'e was never authentic. At present it is tasteless...Acting is no better than the script."—PIHODNA, N. Y. HERALD TRIBUNE.

"Not much harm in it...But not much entertainment either."—COOK, N. Y. WORLD-TELEGRAM.

"A source of intermittent laughter; laughter which stems from the exaggerated racial and religious prejudices...But somehow this day one does not relish this sort of humor...Direction lacks consonance with the dialogue, already supposedly toned down by the producer, still contains seemingly unnecessarily offensive lines."—PRYOR, N. Y. TIMES.

"CROSS MY HEART"
PARAMOUNT

"Uneven farce...A court-room scene does have some moments of frenzied and fanciful fun...But then the whole thing goes haywire...Obviously the writers and the director (John Berry) look the silliest way out."—CROWTHIER, N. Y. TIMES.

"There are more than enough antics for a screen comedy, but they add up to very little laughter...Generally tedious and tasteless entertainment...Never succeeds in making wacky screen comedy much more than wearisome."—BARNES, N. Y. HERALD TRIBUNE.

"Sonny...Betty...They do not fit. The director or someone connected with the picture has it jumping incoherently from scene to scene in the effort, but they cannot make it."—COOK, N. Y. WORLD-TELEGRAM.

"Caricature and satire, with plenty of vigor...There is a raucous impertinence about 'Cross My Heart,' something almost burlesque in its spirit, that impels your reviewer to rank it well above its predecessor and a bit higher than would the popular

"IT'S A WONDERFUL LIFE"
RKO

"Document of small town existence...Has moments which are trying, but they are easily forgotten in the fluency and realism of a forthright and deeply felt motion picture...Filled with artistry and sincerity...With Stewart playing the chief figure in his cinematic morality play, it is engrossing and universally pertinent."—BARNES, N. Y. HERALD TRIBUNE.

"Mr. Capra, back from the war, has resumed with a will his previously manifest penchant for portraying folks of simple, honestly worth...Great abundance of colloquial incidents and emotional tangles of a mistful, humorous sort...Weakness is the sentimentalism of it—it's illusory concept of life."—CROWTHIER, N. Y. TIMES.

"The war made no change in Capra, glory be, but it seems to have made a considerable one in Capra's favorite actor, James Stewart—and every bit of it decidedly for the better...Like many another Capra masterpiece, this is a humorous fantasy. Once more this director will demonstrate the fallacy of the old Hollywood maxim that fairy tale is poison at the box office."—COOK, N. Y. WORLD-TELEGRAM.

"Capra seems to have lost touch somehow. He is trying for the big meaningful sentiments and as often as not failing into embarrassing theatrics...His sense of comedy seems to have rusted during the years away from Hollywood...A picture built along noble lines."—WINSTEN, N. Y. POST.
Survey Shows Rin Tin Tin Is Films' Best-Known Name

A nationwide survey covering cities of all sizes from rural communities to the largest cities in the country, and from the Atlantic sea-board to the Pacific, has revealed that Rin Tin Tin, the animal who had heard of Rin Tin Tin's screen is Rin Tin Tin, the animal who had heard of Rin Tin Tin's star. The survey was conducted by new P. R. C. Pictures, Inc., incorrectly as the animal star of motion pictures. 

The survey revealed that 70.3 percent of those people queried—ranging in age groups from 6 to 15 years and 16 to 45—knew the name of Rin Tin Tin. This is a larger percentage that the best known motion picture than has ever known of any other "personality" ever to appear on a film star's name. Of the people queried as to their connection with the forthcoming release of "The Return of Rin Tin," Vitacolor feature starring Rin Tin Tin III, and scheduled to reach the nation's screens early next year.

The survey revealed that 70.3 percent of those people queried—ranging in age groups from 6 to 15 years and 16 to 45—knew the name of Rin Tin Tin. This is a larger percentage than has ever known of any other "personality" ever to appear on a film star's name. Of the people queried as to their connection with the forthcoming release of "The Return of Rin Tin," Vitacolor feature starring Rin Tin Tin III, and scheduled to reach the nation's screens early next year.

During the course of the inquiry, interviews were tabulated from half males and half females. The cities covered represented one-third large cities—New York, Chicago and San Francisco; one-third medium-sized cities—Bridgeport, Ft. Wayne and Covington; and one-third small cities. Their surrounding rural areas were Holyoke, Hoboken and Charlottetown.
MESSAGE OF HOPE

A. F. Myers sees gains for exhibitors in decree, but says divestiture still vital issue. Page 7

STUDIO SIZE-UPS

Loaded with "inside dope" for exhibitors as well as film people. Page 15

TWO NEW COLUMNS

Turn to page 4 for "Thinking Out Loud" and "Short Subjects"

Reviews of the New Films

'Boomerang' gripping, realistic drama with exciting twists
'Song of Scheherazade' lavish spectacle, dull entertainment
'Redelia' slow-moving British Vera Caspary drama
'Blind Spot' strives to be a minor league 'Lost Weekend'
'The Devil on Wheels' heavy-handed topical preaching

And Others, Pages 10, 11, 12
EVERYTHING YOU'VE WANTED
evvery compelling element that makes for HAPPY BOX-OFFICE!
...ALL YOURS... in *'I'LL BE YOURS'!*

*POWERFULLY PRE-SOLD WITH A*
N A DURBIN PICTURE!

STARS...

Exciting DEANNA DURBIN
...Singing, loving, having fun!

Sensational TOM DRAKE
...The Screen's new romantic star!

Hilarious WILLIAM BENDIX
...That “Life of Riley” favorite!

Merry Mad ADOLPHE MENJOU
...A riot in his grandest role!

STORY...

The merriest boy-girl escape in years...spiced with the kind of romance that makes them yell for more!

SONGS...

Deanna...Singing with her heart on her lips...as only she can sing of love! Hear the applause for “It’s Dream Time”, “Sari Waltz”, “Granada”!

NATIONAL MAGAZINE CAMPAIGN!
Exhibitors Welcome Eagle-Lion

Eagle-Lion, the new-born babe of the industry, is certainly entitled to a hearty welcome from the exhibitors of the country. This latest addition to the film family arrives at a crucial moment when the pinch of the acute product shortage has most theatremen howling in agony, when any new source of pictures can be counted on to ease the tight market to some degree.

But Eagle-Lion looks like something more than an outfit that will merely furnish film. It promises to provide good, exploitable product. The company's manpower is composed of well-grounded film executives with their feet planted firmly on the terra firma. The tone of the publicity issued throughout the organizational period was notable for its absence of the usual flamboyant claims and promises. This was to be no effort to crowd Metro off its perch, but, frankly stated, the source of a new supply of representative major-quality product, produced here and imported from England.

Sponsoring E-L financially are Pathe, Inc., representing the Young interests, and that redoubtable British entrepreneur, J. Arthur Rank. This is a formidable alliance, well able to furnish some stiff competition to the major companies. Pathe recently plunked down close to 4 million cool dollars for the expansion of Eagle-Lion and PRC, the major portion an ear-marked former outfit. That's a sizeable bit of American coin and can be accepted as forceful reiteration of the parent company's determination to advance E-L to a prominent position in the industry scene without too much delay.

In Bryan Foy, they have acquired a shrewd and thoroughly seasoned production chief. He does not strive to be a Goldwyn, but he knows plenty about making box-office movies. Foy has been building a backlog of story properties that will emerge as high-gauge exploitable fare for months. An example of the type of story he is lining up was reported in our Studio Size-ups department last issue. It is "Corkscrew Alley," a yarn about a thrilling escape from a chain gang, on which Humphrey Bogart held an option with intentions of producing it as an independent venture of his own. When Bogart was re-signed by Warners, he dropped the option and Foy grabbed the rights.

A glance at the Production Record in this issue of Film Bulletin reveals a couple of imposing pictures already listed in the so-far slim number of E-L features soon to be released. "Amy Comes Across," with Franchot Tone and Ann Richards, and "Repeat Performance," with Joan Leslie and Louis Hayward, are definitely of major caliber. The currently premiering "It's A Joke, Son!" is a capital piece of showmanly merchandise. The Hollywood studio, it is true, has moved cautiously, but certainly in the right direction.

President Arthur Krim is proving to be an adept organizer and he has assembled a staff of topflight executives. Exhibitors can expect to find in vice-president, general sales manager A. W. Schwald, one of the leading men in the British film field. The company's advertising, publicity and exploitation are in the able hands of Max E. Youngstein, who knows all there is to know about what to do with film merchandise.

Eagle-Lion is well named. It is an organization that combines strength and the capacity to soar to great heights. It merits the best wishes of all theatremen.

They're Making Book On Scuddas

The bookmakers are laying the following odds on 20th-Fox's title "Scudda Hoo, Scudda Hay": 20 to 1 that one Scudda is dropped; 8 to 1 that both Scuddas are dropped, and 4 to 1 that the Hoo and the Hay don't go. You step up and take your choice!

Two of Philly's exhibitor pioneers passed away within one week. Marcus Bennett died on Jan. 23rd. He opened his first theatre, Theater 22, Jan. 28th, Morris Gerson, also a veteran theatricalman, passed on.

Shades of The Great Lover! Rudolph Valentino has been signed for the cast of Paramount's "Road to Rio" — only this one is Irish — Rudolph Valentino Freeman, so named by his mother, who was an avid admirer of the silent screen lover. Valentino (the Freeman has been dropped for screen purposes) will play a bellhop!

Note for music-lovers: Spike Jones, zany band leader, has been named "King of Corn" for the sixth successive year by the readers of Downbeat Magazine, tradepaper of the orchestra world.

Hank Linet, Universal-International Eastern Advertising Manager, will conduct a series of lectures on motion picture advertising and publicity at the New School for Social Research in New York.

An informal three-day meeting of representatives of several Allied units in connection with the Allied Caravan is scheduled for Philadelphia on Feb. 3. Attending will be Sidney Samuelson, Caravan chief; H. A. Cole, Texas Allied; William Carroll, ATO of Indiana; John H. Wolfberg, Denver Allied; Bennie Berger and Stanley Kane, North Central Allied; Charles Niles, Iowa-Nebr. Allied. William Goldman announced the purchase of Phibby radio station WDAS and will demolish his central city Keith Theatre structure to make room for both the radio station and a new 2500 seat deliree first-run theatre.

Plans for the distribution of Universal-International product for the next six months will be formulated at three regional sales meetings scheduled by W. A. Scully, Universal sales chief. The first took place at Mark Hopkins Hotel, San Francisco, Jan. 27; the second is set for Drake Hotel, Chicago, Feb. 7; the third will follow in New York. Particular emphasis will be accorded "The Egg and I," which Scully termed the most formidable U-I release. A huge amount is ear-marked for exploiting this one.

M-G-M purchase of the Hotel Astor, New York, was confirmed last fortnight in a deal reported to involve $5,700,000. There was no comment from the company as to whether the building will be demolished to erect a theatre and office building, but the rumor to that effect is strong.

Realignment of Paramount's home office promotional setup following the recent resignation of Al Wilkie, publicity manager, was announced by Curtis Mitchell, director of advertising, publicity and exploitation. C. N. Odell, formerly in charge of newspaper contacts, will head a newly created press department, which will include publicity services, and Gordon Swarthout becomes director of the department's publicity activities.

Admissions tax collections for November, 1946, reached a new high for the month and was the third highest in history, as Bureau of Internal Revenue receipts showed $42,182,900. This compares with the take for November, 1945, of $29,842,887.

Universal's Maurice Bergman and the horse he was riding disagreed. Maurice lost. He was discharged from the hospital in San Francisco late last week and is scheduled to leave Tuesday (4th) with U-I advertising chief John Joseph for regional meetings in Chicago and New York to discuss plans for selling "The Egg and I."

Lon Liffon was in New York last week to lay plans for the national advertising and publicity campaigns on Monogram's big special, "It Happened On 5th Avenue." 20th Century-Fox will enlarge and re-equip Wembley Studios in England to be used in the package exploitation campaign from the Board of Trade in London to do so, according to Murray Silverstone, company international head.

Dave Bader Joins Film Bulletin

Dave Bader, industry veteran, has been named Business Manager of Film Bulletin. It was announced today (3rd) by Mo Wax, Publisher. His headquarters will be in the New York office building, Suite 622, Manufacturers Trust Bldg, 1819 Broadway. Telephone: CI-6-9159.

Mr. Bader has just completed a special assignment with the motion picture division of the March of Dimes, working with Emil C. Jensen, director, and Charles Reed Jones, publicity manager.
YOU

– AND AMERICAN BROTHERHOOD

The National Conference of Christians and Jews is an organization devoted to good will among men. Or, what the charter of the United Nations defines as, "Universal respect for an observance of human rights and fundamental freedoms for all, without distinction as to race, language or religion." American Brotherhood Week will be observed February 16-23, 1947.

Joining together in this fight against prejudice will be:

RADIO
THE PRESS
NATIONAL ORGANIZATIONS
and
THE MOTION PICTURE INDUSTRY!

You are the Motion Picture Industry!
You are the vital part of this drive!
All you are asked to do is to obtain a minimum of 10 people to sign a pledge card and mail it in with a contribution of at least $1.00

First sign and mail the pledge, printed here for your convenience . . . then turn to the next page for more information on how to implement the drive!

SPYROS P. SKOURAS, National Chairman; JACK KIRSCH, FRED WEHRENBERG, TED GAMBLE, National Co-Chairmen.

American Brotherhood

HARRY S. TRUMAN, Hon. Chairman

I pledge allegiance to the ideal of my country—fair play for all.
I pledge myself to keep America free from the disease of hate.
In good heart I pledge unto my fellow-Americans all of the rights and dignities I desire for myself.
And to win support for these principles, I join the American Brotherhood.

NAME: _____________________________ THEATRE: _____________________________

CITY: _____________________________ STATE: _____________________________

To become a member I give $ _____________________________ (TAX DEDUCTIBLE)
G.I. War Brides

SOLID

The Inner Circle

to add pep and variety to any program—and they’re in release now!

ENTERTAINMENT!

Keep Your Box Office Eye On Republic
'BOOMERANG' GRIPPING DRAMA WITH EXCITING TWISTS

Rates ● ● generally

20th Century-Fox

88 minutes


Directed by Elia Kazan.

This engrossing drama seldom flags an interest, suspense or excitement. Producer Louis B. Mayer again uses his "March of Time" technique, seen previously in "The House on 92nd Street" and currently in "13 Rue Madeleine." The documentary atmosphere quality is enhanced by having many of the scenes enacted in the picture's locale, a small city in Connecticut. Superbly directed and acted, it will prove satisfying films to release patrons, and favorable word-of-mouth response should bring gratifying returns in all types of theatres. Dana Andrews, starring in the role of a conscientious, politician-harried state's attorney, gives an outstanding performance. So, too, do Lee J. Cobb as a hard-bitten police chief, Sam Levenson as a cynical court reporter, and Arthur Kennedy as a war veteran-p种子・ murder. Cara Williams gives a noteworthy portrayal of a vengeful waitress in a cheap restaurant. Photography is above par, both in lighting of scenes and movement of cameras; many of the exterior crowd shots have the factual quality evident in newscasts and "March of Time." Off-scene narration is unobtrusive, establishes time lapses, identifies changes of locale, etc. The well-woven plot unwind smoothly and logically, its many and unexpected twists keep the story alive at all times. Credit for a swiftly paced narrative should go to Richard Murphy, writer, and to director Elia Kazan.

Among the film's many dramatic moments, two are of special mention: one a grueling third degree of a murder suspect, and the other, a tense lynching by a mob of the slab men's friends. Based on an article published in Readers Digest, the film gives a behind-the-scenes view of political chicanery and skullcudgery in an average-sized city, and shows how a courageous official, unafraid of jeopardizing his own career, can arouse civic conscience and forestall a miscarriage of justice. The picture offers many exploitation possibilities, among them a potential tieup with Readers Digest.

For weeks, Fairport's reform, administration vainly tries to solve the murder of a local gangster. The opposition bitterly assails state's attorney Dana Andrews and police chief Lee J. Cobb as "inefficient." Scores of suspects are questioned. Aumont's answer to the question of the killer and carrying a gun of the same calibre as the murder weapon, is caught in Ohio, extra-
dited to Fairport. He denies all knowledge of the crime until, broken by forty hours of ceaseless grilling, he Signs a confession. During the trial, Andrews throws the court into turmoil by suddenly declaring he be-

'SONG OF SCHEHERAZADE' LAWSUIT TECNICOLOR SPECTACLE, DULL ENTERTAINMENT

Rates ● generally

Universal-International

106 minutes

Yvonne DeCarlo, Brian Donlevy, Jean Pierre Aumont, Eve Arden, Philip Reed, Charles Kullman, John Qualen, Richard Lane, Terry Kilburn, George Dolenz, Elena Verdugo, Robert Kendall, Rex Ravelle, Mickey Simpson, S. Haines, Florence Rozen, Milic Sheron.

Directed by Walter Reisch.

Save for magnificent settings and costumes enhanced by Technicolor and some good exploitation angles, this escapist extravaganza has little to recommend it. Exhibitors must judge its box-office worth by grosses shown on previous Yvonne DeCarlo pictures of this type from Universal. Production values are apparent in several expensive-mounted ballets, but whether these and the music of Rimsky-Korsakov will reconcile patrons to an inane plot is open to question. Despite its evident costliness, the picture drags interminably, the development of its all-too-slight and unbelievable plot slowed by ten lengthy musical numbers. The cast is studded with names of better-than-average drawing power, yet most of the players show little relish or aptitude for their respective roles. Of the huge roster only Brian Donlevy, Philip Reed and Jean Pierre Aumont give convincing performances. Blame for this entertainment-lacking production may be attributed to the writing and direction, both by Walter Reisch.

Exhibitors should exploit the film's spectacular color aspect. The music, composed by the music of Rimsky-Korsakov" (accord-
ing to a program note), the picture may appeal to those in search of a musical entertainment. But the picture is so slow and dull that it will drive die-hard DeCarlo fans also. Nor should Jean Pierre Aumont's growing popularity be overlooked. Exploitation should stress these angles and play up the romantic rivalry be-
tween a young Russian prince and a strug-
gling composer for a glamorous Moroc-
coan dancing girl. Mention should be made of the film's one novel scene, a duel with bull whips.

Became a performing in a Moroccan port during a training cruise, the midshipmen of a Russian naval ship seek entertainment ashore. Jean Pierre Aumont and Philip Reed become rivals for the favors of Yvonne De-

'THE DEVIL ON WHEELS' HEAVY-HANDED TOPICAL PREACHMENT

Rates ● ● — for lower spot in action and naborhood houses

PRC

67 minutes

Noreen Nash, Darryl Hickman, Jan Ford, James Cardwell, Damian O'Flynn, Lenita Lane, William Forrest, Sue England, Ro-


Directed by Crane Wilbur.

Good action and bad acting mark this high-speed low-budget PRC release. Woven into the plot is an exposé of dangers of drag races wherein youthful speed mania ses risk life and limb in backroad contests be-
tween hopped-up jalopies. The picture may appeal to youngsters because of its five
dialog and sensational shots of hot-rod cars in action; it may interest grownups as an object lesson for hot-rod fans when parents fail to practice what they preach. How-

ever, the total absence of marquee names relieves this to the lower spot in minor action or family houses.

Performances by the juvenile members of the cast other than Noreen Nash are amaz-
ingly: those of the adults, William Forrest and Sue England, are little better. Handi-
capped by the routine of unknowns, the ex-
hibitor will have to concentrate on the film's several exploitation possibilities, such as cooperation of local safety councils, auto-
mobile insurance companies and ju-

venile welfare groups. Inexpensive but striking lobby displays might include blow-
ups of pictures showing wrecked jalopies and newspaper headlines stressing the na-

tion's highway death toll.

Damian O'Flynn and Sue England pamp-
er their fearless and daredevil son, Damian, owner of a hopped-up jalopy. Damian's reckless
driving results in a minor collision between Damian's elder son, James Cardwell, and the judge's pretty daughter, Noreen Nash. Disobeying his father, Darryl enters his hot-

rod car in a drag race and is pursued by the police. Later, attempting to shake off a pursuing prowel car, Darryl is responsible for the death of his chum, Robert Arthur, and the near-death of his own mother in the ensuing two-car crash. He goes to prison and learns his lesson.
'BEDELIA' SLOW-MOVING BRITISH DRAMA

Rates • • + in class houses; fair dualler elsewhere

Eagle-Lion Films 85 minutes

Margaret Lockwood, Ian Hunter, Anne Crawford, Barry K. Barnes, Jill Esmond, Barbara Blair, Ellen Pollock, Louise Hampton, Julien Mitchell, Kynaston Reeves, Beatrice Varley, Olga Lindo.

Directed by Lance Comfort.

"Bedelia," J. Arthur Rank's latest challenge to American film producers, is well mounted, capably acted and adequately photographed, but, like many British pictures, its pace is pedestrian, its cast relatively unknown to U. S. audiences, its heavily-accented English dialogue at times difficult to understand. Returns will be slightly above average in class houses, but they will fit only into the supporting slot in other locations. In his effort to make the feature more palatable for American consumption, producer Isadore Goldsmith obviously has been guided by such domestic successes as "Woman in the Window" and "Laura," the latter credited also written by Vera Caspary, author of "Bedelia." To give the production authentic atmosphere, Miss Caspary has changed the locale from the United States to England, and to satisfy Production Code requirements, written an alternative ending for American distribution.

Margaret Lockwood, Ian Hunter and Barry K. Barnes have been seen to advantage in previous British successes brought to this country, and entering this picture will not overshadow this fact. Miss Lockwood's stunning gowns also lend themselves to fashion tips. Miss Caspary's many popular novels should make bookstore counter and window displays easily available. The film's main character is a psycho-neurotic killer, her motivation "murder for profit;"

'BLYND SPOT' STRIVES TO BE A MINOR LEAGUE 'LOST WEEKEND'

Rates • • as dualler generally; slightly more in action spots

Columbia 74 minutes

Chester Morris, Constance Dowling, Steven Geray, Sid Tomack, James Bell, William Forrest.

Directed by Robert Gordon.

Hampered by a perfectly obvious denouement and a not-so-successful attempt to be "arty," the makers of "Blind Spot," producer Ted Richmond and director Robert Gordon, have achieved a spotty murder mystery that starts off like a minor "Lost Weekend" and takes a long time to reach a pace suitable for this type of melodrama. Little ingenuity has gone into script, direction or production — unless you could call utilizing a lavish set from the same company's "Johnny O'Clock" ingenious. Ocellian flashes in the dialogue and a couple of camera tricks are buried among the clichés which characterize the rest of the film. It's filming, with slightly more promise for the action spots.

For the first half-hour or so, Chester Morris, as a writer whose ambition is frustrated by lack of popular appeal and an irascible contract with his heartless publisher, sop up enough liquor to float a battleship. With the inevitable hangover comes the cops and an accusation of murder of the publisher. Complications hinge around the fact that Morris, during his binge, had deliberately concocted a plot for a murder story, blamed the outline to several characters, and was chief suspect because the victim had met his end just as outlined, i.e., stabbed, with the door bolted from the inside and windows locked. Since the solution is a blank in the writer's memory, he escapes from the law and tries to round up those who heard the story. These include the publisher's secretary, another writer victimized by the deceased and a bartender, who also meets a violent death under similar circumstances.

It's all explained at police headquarters and the great "mystery" of the bolted door is the old latch and string gag.

Morris, doling his Boston Blackie characterization, makes a supreme effort to be histrionic, but succeeds only in hamming up his drunk scenes. He is much more in his element as he flies the law while hunting up his suspects. Constance Dowling, of "Lost Weekend" fame, goes blond for this one and manages to achieve a few sexy moments. Steven Geray is sickeningly sweet in a role that calls for more subtlety. Robert Gordon's direction attempts, with not much success, to fly high in the earlier portions, then settles down to routine melodrama.

'SOUTH OF THE CHISHOLM TRAIL' DURANGO KID RIDES AGAIN AND AGAIN

Rates • • • for the western houses

Columbia 59 minutes

Charles Starrett, Smiley Burnette, Nancy Sanders.

Directed by Derwin Abrahams.

Another assembly line Durango Kid western, possibly no worse, certainly no better than its predecessors, this Charles Starrett-Smiley Burnette oater packs the standard quota of gunplay, rustling and corn-corning, a minimum of fist-play and an abundance of riding. In the time-honored tradition, Starrett makes his lightning changes from lone-hand cowboy to jet-clad Durango Kid, dispenser of range justice astride a white charger. Smiley Burnette's comedy is probably just what western fans want for relief from the hectic doings. This should be up to par as a grosser in the spots where Starrett is a favorite.

It all begins when Burnette, cure-all salesman, retrieves the loot from a stage-coach robbery and is saved from haging by the kid. The kid learns that there is a great deal of cattle rustling in the area and decides to clean it up. He gets the ranchers to band together for a cattle-run to Abilene, outwits the rustlers by pretending to be on their side, then shoots it out with the gang as the herd reaches its destiniation, then gans on winning a whopping price of 15 dollars per head. True to form, he takes the money and although he has outridden Joe Hayworth, Castle's ace driver, he is given Hayworth's car and billed as The Masked Marvel. However, when Terry wishes her affections to Johnny, Castle and he have a fight and, later, Castle arranges to have Johnny's car run off the road. He is injured and when he tries again and he gets the hanger off and is ready to quit, but Terry promises him her love if he is not a coward. He goes on to win the race and her hand.

'BEORN TO SPEED' OLD-FASHIONED THRILLER

Rates • • • as secondary dualler in action houses

PRC 61 minutes

Johnny Sands, Terry Austin, Don Castle, Frank Orth, Geraldine Wall, Joe Hayworth.

Directed by Edward L. Cahn.

This PRC quickie is very light on name and production values, but it has more than a modicum of action that will carry it through as a supporting dualler in minor action houses. The fast-moving story of a youth's inherited love for auto racing and his fight to overcome cowardice would have pleased by nameless runners with some of which border on the amateurish. However, devotees of this type of fare, especially the youngsters, should find enough to give them an hour's excitement and enjoyment.

Johnny Sands has inherited his love for auto racing from his father, who was killed in the race. Eyeing the hero, the girl—Geraldine Wall, tries to keep him away from the game, but submits to his ambition and sends him to Frank Orth, her husband's old mechanic. Johnny meets Terry Austin, Orth's pretty niece, who is being courted by racing promoter Don Castle. When Johnny's outrides Joe Hayworth, Castle's ace driver, he is given Hayworth's car and billed as The Masked Marvel. However, when Terry wishes her affections to Johnny, Castle and he have a fight and, later, Castle arranges to have Johnny's car run off the road. He is injured and when he tries again and he gets the hanger off and is ready to quit, but Terry promises him her love if he is not a coward. He goes on to win the race and her hand.

FEBRUARY 3, 1947

11
The film contains a minimum ofistic en-
counters and mounted pursuits, and even
these are lacking in motivation. On the
credit side of the ledger are the photography
and three songs—all of them spotted into
the picture without rhyme or reason.
Juvenile fans loyal to Eddie Dean and his
horse, Flash, may accept their idols’ cur-
rent release. Roscoe Ates and Douglas
Fowley, who previously been seen to better
advantage, and the acting of Peggy Wynn
probably—as it was at a press screening—
will be greeted with snickers. Direction and
writing are slip-shod.
U. S. marshal Henry Hall sends Eddie
Dean and his pal Roscoe Ates to bring in
Stan Jolley, escaped convict and killer of
sheriff Steve Clark. At Silver Springs, Ed-
die learns Jolley and Dougllas Fowley, local
boys, plan to kidnap Peggy Wynn and take
her over ranch to use as a cattle-rustling base.
Eddie escapes various traps laid by Jolley, eventually captures
him, following the customary chase and
hand-to-hand encounter.

FILM BULLETIN

'TRAIL TO SAN ANTOINE' SUPERIOR AUTRY VEHICLE

Rates • • • in western houses; OK dualler for naborhoods

Republic

67 minutes

Gene Autry, Peggy Stewart, Sterling Hollow-
way, William Henry, John Duncan, Tristram
Coniff, Dorothy Vaughan, Edward Keane,
Ralph Peters, Cass County Boys and Cham-
pion, the horse.

Directed by John English.

Republic has evidently put extra effort
into this release. Production quality is ap-
parent in interior and exterior settings, fill-
ing musical numbers, new scenic locales
and a ballet- tossing script. The film has
action, suspense, comedy and the songs
advance, rather than retard, the believable
plot. Sound is good. The cast is well-chosen
as good characteristics are presented by
Gene Autry, Sterling Holloway, William
Henry, John Duncan and the attractive
Peggy Stewart. Only the photography is
below par, several of the night shots being
so underexposed as to be barely discernible.

The picture should appeal not only to
Autry fans and western devotees but also
to patrons fond of horse-racing films. Gross-
es in action houses are very strong. The
fast-moving footage is liberally sprinkled
with chases, fights and turf contests. One
of the most actionclimaxes shows Autry
grimly maintaining a horse-borne stand-off
on an abandoned race track. Exhibitors may
teradly advertise this as one of the best Autrys
to date. The six songs, intelligently spotted
in the picture, lend themselves to music
counter and window displays. The film’s aero-
plane and racetrack angles might be
mentioned to advantage in the advertising.
Gene returns from the war, finds that
his ranch hands, the Cass County Boys,
have inadvertently bought for him Don Di-
ablo, a stallion stolen from Peggy Stewart’s
adjoining ranch. He learns that Henry
had stolen the horse to pay hospital fees
for his brother, John Duncan, an ex-jockey
temporarily crippled in a track accident
by Peggy’s trainer, Tristram Coniff. Touches,
good puns, slapstick. A top Western.

'THE PILGRIM LADY' MILDLY AMUSING MISTAKEN-IDENTITY YARN

Rates • • — as supporting dualler

Republic

67 minutes

Lynne Roberts, Warren Douglas, Alan Mow-
bray, Veda Ann Borg, Coleen Kohl, Helen
Kellner, Doris Merrick, Russell Hicks, Ray
Walker, Charles Colman, Carlyle Blackwell,

Directed by Lesley Selander.

The familiar “ugly duckling” theme has
been given the once-over lightly treatment
in this Republic programmer. Lacking
marquee names and palpably produced on a
low budget, it will serve only as the suppor-
ting feature for a strong dramatic or
action bill topper. The mildly amusing yarn
about the unattractive sister who, by the
simple expedient of removing her glasses
and running a comb through her hair, be-
comes a ravishing beauty, is rather synthe-
tic and most of the performances furnish
little aid to the plot. Alan Mowbray, as a
Casanova-like literary critic and radio com-
mentator, comes up with a stand-out por-
trayal that gives him his first chance at
laughs.

Helen Freeman, a spinster college instruc-
or, has written a risque novel, “The Pilgrim
Lady,” under a nom-de-plume. It is pub-
lished, much to her surprise, and she is
called to New York by the publisher. Fear-
ful of her authorship being revealed, she
arranges to take her “ugly duckling” niece,
Lynne Roberts, to pose as the writer of the
book. The latter, having just lost the boy
she loved to her pretty, spoiled sister, Doris
Merrick, agrees to the plan. However, when
she arrives in New York, Warren Douglas,
the literary agent for the book, decides that
Lynne is too drab to make good copy and
impress Alan Mowbray, the famous critic.

Veda Ann Borg, as the author, is called in
by the publisher. Lynne turns the tables on
Douglas, exposing the fraud and making herself look
attractive enough to have Mowbray start,
chasing her. Douglas realizes he is in love
with Lynne and they wed, while Mowbray
plugs the book on his weekly broadcast.

'MR. DISTRICT ATTORNEY' PROGRAM MELLER HAS ABOVE-PAR CAST

Rates • • • + as dualler generally

Columbia

81 minutes

Dennis O’Keefe, Adolphe Menjou, Marguer-
ite Chapman, Michael O’Shea, George Coul-
ouris, Jeff Donnell, Ralph Morgan, Steven
Geray, Charles Trowbridge, John Kellogg,
Frank Morgan, Arthur Space, Holmes Her-
bert, Emmett Vogan, Frank Wilcox.

Directed by Robert B. Sinclair.

Although five well-known and capable
players do their utmost to make this melo-
dramatic tale convincing, “Mr. District At-
torney” remains implausible and fails to
rise above the programmer class. However
the marquee names, plus the popularity of the
radio program of the same name, should
suffice to make this a fairly strong dualler,
especially in nabob and action houses.
There is action and some gun-play, but little
actual suspense, in the film, mainly because
the audience is too soon made aware that
the beautiful heroine is a modern femme
fatale who kills the men who stand in her
way. Marguerite Chapman looks extremely
attractive and does an excellent acting job
as this heartless lady, while George Coul-
ouris is outstanding as the husband she
murders. Adolphe Menjou, as “The District
Attorney,” and Dennis O’Keefe, as his assis-
tant who temporally quits him to join the
easy-money game, give uneven portrayals,
marred by too many of the heavier touches in their essentially serious
roles. Michael O’Shea is wasted as a wise-
cracking henchman and Ralph Morgan has
little to do in his role of the lawyer.

Impressed by the refusal of a young attor-
ney, Dennis O’Keefe, to handle the case of
a dishonest client, District Attorney Adolphe
Menjou makes him his assistant and he
starts investigating the allegedly fraudulent
manipulations of George Coulouris enter-
pises. Coulouris persuades his secretary,
Marguerite Chapman, to use her “woman’s
touch” on O’Keefe and when the latter’s
eourt prosecution is a failure, Menjou real-
izes the girl was responsible. Menjou also
recognizes Miss Chapman as a girl acquit-
ted of a murder charge so she sends O’Keefe
abroad on a case. When O’Keefe returns to
find Miss Chapman married to Coulouris, he
quits Menjou and joins up with Coulouris
and is soon involved in the latter’s shady
deals. Learning that Coulouris and his
crooked associate, Steven Geray, plan to do
away with O’Keefe, Menjou warns him.
O’Keefe shrugs it off and later, when the
latter is found murdered, he is
suspected. While Geray, is attempting to
blackmail Miss Chapman, O’Keefe enters
to save her life in Coulouris’ real mur-
der. After she attempts to double-cross Geray and then shoots him, Menjou dis-
covered she actually killed Coulouris. When
O’Keefe confronts her with her guilt, Miss
Chapman hysterically claims she did it all
out of love for him. Failing to impress
O’Keefe, Miss Chapman then tries to kill
him, too, but it is she who dies in a fall
from a balcony. O’Keefe then agrees to re-
turn to Menjou and clean up the rest of
Coulouris’ gang for the District Attorney’s
office.

'WILD COUNTRY' DULL WESTERN WITH SONGS

Rates • • • — in western houses

PRL Pictures

59 minutes

Eddie Dean and his horse Flash, Roscoe
Ates, Peggy Wynn, Douglas Fowley, I. Stan-
ford Jolley, Forrest Mathews, Henry Hall,

Directed by Ray Taylor.

This mediocre western has little to rec-
ommend it. Stereotyped characterization
and a sloppily handled plot and subplot acting will probably bring titters from all but the youngsters.
COURT HEARS DEFENDANTS DECREE CHANGES DOOMED

Giving every indication that defense motions for amendments or modification of the final decree in the industry anti-trust case would be denied, the New York statutory court reminded the principals that the Court is retaining jurisdiction in the case and if the decree failed in practice, modification could be made later, even as drastically as divestiture. The scene took place in Federal District Court on January 22nd when the three judges heard motions by the defendants for amendments and clarification of the decision.

Presiding Judge Augustus N. Hand seemed cool to every amendment proposed, including the principal change asked by all the defendants that the competitive bidding clause be held up until 90 days after final disposition of the case by the Supreme Court. July 1st is the date set by the Court for institution of the competitive bidding provisions.

Acquisitions Ban To Stay

The same held true for the theatre-owning defendants' request for modification of the ban on acquisitions. Judge Hand reminded the Big Five that "If this stiff arrangement bears too hard on any situation, you could still come to the Court and ask to have it modified." Robert L. Wright, Government attorney, objected to this "out," noting, "If this provision doesn't mean what it says, I think the Court should say so now."

The two-year period requested by the defendants for dissolving existing pools seemed destined also for refection. Columbia's plea to have single picture sales postponed until after a Supreme Court ruling and United Artists' motion that the provision placing upon the distributor the burden of proving legality of clearance provisions be removed from the decree met with little apparent sympathy from the Court.

Wright Opposes Postponement

Wright opposed the postponement of competitive bidding on the grounds that the provision hee given a trial and the experience gained be noted. However, both the Conference of Independent Exhibitor Associations and Motion Picture Theatre Owners of America supported the defendants' motions for a stay. The CIEA opinions were stated in a letter by A. F. Myers to the Court, while MPTOA made its proposals via a spokesman representing Herman Levy, general counsel.

Myers felt that it would be unwise to put the complicated and costly competitive bidding system into operation until all doubt concerning its viability was dispelled by a Supreme Court decision. Reiterating that complete divestiture is the only effective remedy, CIEA opposed the defendants' expansion proposals, although protection should be given "outstanding independent franchises," it was stated, as requested by Universal.

Condemn Bidding Procedure

The loophole left by the Court's competitive bidding procedure for rejection of flat rental offers was condemned by Myers, who noted that defendants can "keep on rejecting bids until they receive a high percentage bid satisfactory to themselves," thus negating the requirement for a minimum license fee. He stressed that offers should be upon a flat rental basis leaving it up to exhibitors to introduce the element of percentage if they see fit to compete for an exclusive run.

Levy was authorized by MPTOA independent exhibitor directors to file a brief as amicus curiae in opposition to the selling plan if the decree is appealed to the Supreme Court. The MPTOA general counsel vehemently declared that the industry was in for an era of lawsuits if arbitration is discontinued and urged his organization to "bend all efforts toward the creation of a system of industry arbitration."

It was certain that an appeal will be taken to the Supreme Court by Universal, Columbia and United Artists, as well as by the Big Five defendants, however, were still mum on this prospect. March 1st was the date selected by the Department of Justice for its Supreme Court appeal, Wright disclosed.

JOHNSON ATTACKS BRITISH RESTRICTIONS

Calling upon the Republican Party to support America's reciprocal trade program as a necessary aid to world prosperity and attacking British film restrictions, Eric Johnston, president of the Motion Picture Association, told the Rochester Chamber of Commerce, "As a Republican, I sincerely believe that this issue of reciprocal trade provides the supreme issue for my party."

Mr. Johnston warned other nations that they cannot expect the United States to make all the concessions, "for America alone can't give the world freer and expanded trade." He noted that the U. S. imposes no barriers against British pictures, whereas in Britain, "there is great and frequently unfair and abusive agitation to impose even greater restrictions on the showing of American pictures."

The question of America's foreign policy will be resolved in the Geneva trade conference scheduled for early April, said Johnston, "but the United States alone cannot assure the success of the Geneva conference. If the British are worried about our foreign economic policy, so are we worried about Britain's economic policy. And that goes for the rest of Europe, too."

As a sign of the MPAA's concern over a foreign market for American films, the appointment of Col. Frank McCarthy, close friend of Secretary of State Marshall and assistant to MPAA vice-presxy Byron Price, as MPAA head in France, was announced by Johnston. McCarthy was in line for an important post in the U. S. State Department, but will be Hollywood's European "trouble-shooter," instead, according to Washington columnist Drew Pearson. Although his immediate duties will be confined to France, it is expected that McCarthy's duties will take him to key spots in Europe, including the potentially huge German market.
JACK WARNER REVEALS BRITISH DEAL

Warner Bros., in cooperation with the Associated British Picture Corp., will produce a minimum of six British pictures at ABC's Elstree Studios, with WB supplying their leading stars, directors and producers. It was announced in London by Jack L. Warner, vice-president and executive producer of Warner Bros.

Addressing a luncheon in his honor attended by Sir Stafford Cripps, president of the Board of Trade, high government officials, editors and top film critics, Warner advocated active interchange of motion pictures between the two countries and that "there is plenty of room for all the good pictures America and England can produce."

WB Chain To Show Pics

The six pictures will be shown throughout the Warner chain in America and "all other theatres in the U.S. and Canada which our distribution organization services," said Warner, and will receive world-wide distribution by Warners. In the United Kingdom, these pictures "will constitute a part of Warners' regular program," said the producer. With this type of program as a foundation, he added, "ABC can build a solid, secure and long-range motion picture production program of strictly British quality films. Once this program is in successful operation, Warners will withdraw from the production field in the United Kingdom, but we will continue to extend aid to ABC in its future production activities."

Warner said that the six pictures will be worth a net return to Great Britain of $1,500,000.

Warners Insure Playing Time

Sir Philip Warter, Associated British board chairman, declared that the board, recognizing "that the successful production of large-scale British films is dependent to a large extent on an American market" agreed to the Warner deal for production aid and distribution. He added that Warners "intend to adjust their output of American pictures so as to insure playing time for these British pictures on American screens."

Earlier in the meeting, the film industry employees council endorsed a plan for the establishment of a state-owned circuit of motion picture houses proposed by a group of Labor members of the House of Commons. The plan was seen as a means of "obtaining both a fair share of screen playing time and a fair share of cinema receipts" for British independent producers.

MPTOA FORUM GETS GREEN LIGHT

The motion picture forum of exhibitors and distributors as an industry agency of self-regulation and conciliation of internal disputes advocated by Fred Wehrenberg, president of MPTOA, was approved by the organization's board, meeting in St Louis last fortnight, with the note that all branches of distribution and exhibition join to make the forum effective. The president was authorized to communicate with national and regional exhibitor organizations to solicit representatives to a national meeting of exhibitors at which tentative working plans for the forum would be formulated.

First of the independent organizations to approve the forum proposal was New York's ITOA, which unanimously threw its support for an all-industry conference. Harry Brandt, president of ITOA, stressed that genuine cooperation would end litigation that might lead to government control of the industry.

In its plan, the forum would first seek agreement among independent exhibitors, then invite distribution and affiliated theatre heads for a joint meeting with independent exhibitor representatives. All participation in the forum should be entirely voluntary, MPTOA suggested, and all participants be on an equal basis. "The only voice above that of the others will be the moderator's, who will have parliamentary powers," the board suggested. Eric A. Johnston, MPAA president, had earlier indicated his willingness to serve in that capacity, following Wehrenberg's proposal that the MPA chief be named moderator.

FIRST ROADSHOW TESTS

The decree's ban on roadshows and fixing minimum admission prices showed its first effect in announcements concerning two expensive productions planned for roadshow by their makers, Samuel Goldwyn and David O. Selznick.

Goldwyn's "The Best Years of Our Lives," which he is withholding for general release until 1948, will be shown in theatres leased by Samuel Goldwyn Pictures, Inc., a wholly owned subsidiary of Goldwyn Productions, in Delaware at advanced prices.

(Continued on Page 25)
COLUMBIA

Charles Starrett, Columbia's western star, just signed a new four-year contract with the studio which will run his services to one company for sixteen years, a record in this field. The new contract calls for eight pictures each year. This group, coupled with the Gene Autry Westerns that will come from this studio, once the Republic-Autry contract suit is settled, will give this company a strong position in the western field.

Goulding Quits

More trouble in the production department: This time Edmund Goulding walked out on his contract to direct "The Man From Colorado" after two weeks of work. Goulding disagreed with Producer Jules Schermer on the treatment of the story. Harry Cohn backed Schermer and Goulding had no alternative but to leave the picture. The picture is slated for a February start with a new director.

S. Sylvan Simon will take over as co-producer as well as director on the forthcoming "The Mating Call." Simon was borrowed for Metro to guide the film which will co-star Franchot Tone and Lucille Ball. Tone, part owner of the company making the film independently under the Columbia banner, had set himself as co-producer with Raphael Hakim. But he has now decided that he will confine himself to the acting role and leave Simon to handle that it would be very difficult to sell. Now comes the announcement that "The Mating Call" is postponed.

Only new starter on the lot is "Broadway Baby," a Sam Katzman quickie with Jean Porter and John Shelton. "The Lady From Shanghai" (Rita Hayworth-Orson Welles), now in its fourth month of production, has been retitled "Three Were Thoroughbreds." (Robert Young-Marguerite Chapman) and "As Signed To Treasury" (Dick Powell-Signe Hasso) are also close to finishing.

EAGLE - LION

The company is pioneering a new use of 16mm film which should prove advantageous for sales offices and exhibitors. Key sequences of the film are being reduced to miniature size and each of the company's 36 field offices will be provided with an advance trailer. Salesmen will carry a portable projection machine and screen to display for prospective buyers and newspaper drama editors. And, etc., the "samples" of his merchandise. First to get this kind of marketing will be "Repeat Performance" which is now in work with Joan Leslie and Louis Hayward. "Love From A Stranger," the next E-L feature will also be sold on this sample idea, basis.

This idea, should it take hold, may be a valuable adjunct to the trade showings which are held in key spots for purposes of the exhibitor and the press. First of all, the time saved will be considerable and the exhibitor will not face the necessity of taking a couple hours of a morning to look at a picture. Trade showings will still, of course, be essential, but this 16mm idea would be simply an added service. It looks like Eagle-Lion has caught on to something sound in this particular promotion scheme.

E-L's first British import, "Bedelia," was premiered in two Penna.-towns, Harrisburg and Reading, last Wed. (28th).

"Postman Inspector," an original by Henry Sacher, has been purchased and will be filmed as a "semi-documentary" (à la Rochemont technique) with the co-op of the Postoffice Dept.

METRO-GOLDWYN-MAYER

As we reported in this department some time ago, this studio had a good one on its hands in Red Skelton's "Merton of the Movies." Sneak previews left no doubt in the minds of Metro officials that the picture would be a hit. And the announcement that "Merton" goes back into production for revision. George Haight has been given the producer assignment on the new sequences and another director will be named to replace Robert Alton, the original meger, toward wind-up. "Three Were Thoroughbreds," (Robert Young-Marguerite Chapman) and "As Signed To Treasury" (Dick Powell-Signe Hasso) are also close to finishing.

FEBRUARY 3, 1947

Behind the Scenes of Film Production

PRODUCTION SECTION

FEBRUARY 3, 1947

STUDIO SIZE-UPS

MONOGRAM

President Steve Broidy has set five pictures for a February start at this studio. "The Gangster," reuniting Belita and Barry Sullivan, and being released under the Allied Artists production tag, goes this week. "Louisiana," a story based on the life of Governor Jim Davis, a teen-ager story with Freddie Stewart and June Preisser is slated to start Feb. 13. A Johnny Mack Brown western on the 20th and the Bowery Boys in "The Big Scoop" on the 28th are others on the February schedule.

Jack Wrather, who recently completed his first production, "The Guilty," has bought a story called "Inside Job" for his next. Don Castle and Bonita Granville will again have the leading roles.

Ben Glazer and Nat Finshto have started their production of "Tragic Symphony," based on the life of Composer Peter Tchaikovsky. The producers have shrewdly cast their picture without the use of expensive talent that would run their costs up. Most expensive talent is Sir Cedric Hardwicke. The leading role goes to a Swedish actor named Frank Sundstrom, well known in foreign films but without reputation in this country. If Hal Wallis should continue with his earlier plans for a story based on the composer's life, Glazer and Finshto may benefit by some of his exploitation even though the Glazer-Finshto piece probably will

weak pictures no help

however, in defense of the actor, it must be said that the ship is not entirely his fault, perhaps not at all. Several of his recent releases have been pictures of such poor quality that even Atlas could not have carried the weight through to high box-office returns. But inferior pictures coupled with the stars' own personal antics (which, in some mysterious way, his public seem to know in detail) have resulted in the bad egg turnover. This year the new box-office ratings.

No official comment was available from studio executives, but it is certain that every effort will be made to give Johnson's stock a boost. Metro has a big stake in him and, up to now, that investment has paid tremendous returns. But they do not want to let the investment deteriorate, they should give the young man better material and stop worrying too much about his personal life. From the exhibitors' point of view, the Johnson potential at the box-office has been damaged and it remains to be seen what repair work can be done and how successfully.

Kenneth MacKenna has taken over in the studio department, filling the spot left by William Fadiman's recent resignation. Val- dumar Vetlugin, Fadiman's assistant, stepped into the chief of the depart- ment and MacKenna will work with him. No reason was given for Fadiman's resignation after 13 years of service with the studio. MacKenna, former actor, director, writer and story head of Metro's London studio, comes to his new post with a sound back- ground.

TONY MARTIN BREAK DEFINITE

The break in the Tony Martin-Metro contract which came when Martin went back, supposedly on leave of contract, to do personal appearances is now complete and final, apparently. Frank Sinatra has been given the role Martin was set for in the forthcoming "The Kissing Bandit." Kathryn Grayson still holds the lead and the picture is on the Pasternak schedule for sometime late in the Spring.

Robert Montgomery returned to the studio last week after dropping his intention to do a Broadway play. Montgomery is preparing his next at the studio, "Upward to the Stars." There is some question whether he will again star in and direct the film. After this one, Montgomery contract with Metro expires and he will move over to Columbia where he has a one picture commitment, as well as a deal to direct "The Big Two."
hit release much earlier. In short, the movie-going public is about to be made Technicolor-conscious.

Second starter on the lot is a Bowery Boys' piece called "Panic" with Leo Gorcey and his Bowery Boys. "Violence," the 18th in the 26-Yard picture based on the expose of Columbia's Bowery and Georgia hag type, is being rushed: Final prints should be ready for release near the end of February. Michael O'Shea and Nancy Coleman have the top roles.

**PARAMOUNT**

"The Big Clock" is scheduled to start next week with Ray Milland in the starring role. John Farrow is set to direct this story taken from the best-selling novel by Kenneth Fearing. After his roles in "California" and "The Golden Earrings," this one should prove a good contrast for the actor. He goes into a modern dress piece about a crime writer and editor who becomes involved in the murder of a beautiful girl. He has the job of tracking down the lone witness himself. After "Clock" is finished, Milland heads for England and his commitment with Hal Wallis to co-star with Ann Todd in "Packed to the Rafters." The studio is hoping to good advantage the exploitation value on the recent Photoplay awards to Bing Crosby. They're also throwing every big gun into their campaign for the de Havilland performance in "To Each His Own" in the upcoming Academy race. These post-release awards, coming long after pictures have been played (Crosby's came for "The Bells of St. Mary's"), have a dubious value to exhibitors who sell the product, although the recent success of the film is greatly enhanced.

In this day and age where polls are conducted by every publication or erite connected with films, the indiscriminate granting of awards has lessened the original value. However, the Paramount exploitation department has more of all major studios, dotes on such achievements, with the Academy Awards still the subject of the most concentrated campaign.

**PRC**

PRC is headed for trouble with exhibitors if we have the right dope on "Red Stallion." This cinecolor feature was produced for this outfit and has been ballyhooed as one of its top releases. Now, we hear, the PRC sales staff has been ordered to be mean about it, because it may go over to the sister company, Eagle-Lion, for release.

With seven pictures completed and shipped to New York for distribution and thirteen more in various stages of editing and scoring, PRC stands with the biggest backlog in its history. According to an announcement made by President Harry Thomas, this unprecedented situation is due to the recent change in policy which has thrown the PRC product into a higher budget area. The studio is now six months ahead on its 1947 schedule.

Of the twenty pictures, Jerry Thomas produced five, Howard Waisch, Sigmond Neufeld and Robert E. Tansey produced three each, and Stoloff did two, and Jack S. Burket, William Stephens and Marvin Stahl did one piece.

**Edward Small Re-Issues**

PRC appears to have a good solid commercial piece in its proposed film about "disk jockeys." George J. Seheiser has been signed to produce the film and a trio of the outstanding men in the field, which has a tremendous following among the teen-age ticket buyers, will be used in roles in the picture.

Edward Small has set a deal with PRC for domestic distribution of nine re-issues. Small originally released the product through United Artists.

One new starter last week is "Step Child," a melodrama with Terry Austin, Brenda Joyce and Donald Woods featured.

**REPUBLIC**

With 56 features and four serials promised to exhibitors on the 1946-47 schedule, Republic already has 33 features completed with two in production. They are now four months ahead of schedule and claim the heaviest backlog in their history. Five of the features are already in rerun. They've Always Loved You," "Fabulous Suzanne," "Heldorado," "Affairs of Geraldine" and "Sioux City Sue." Nine more are now in New York ready for distribution.

Apart from this solid background, the studio is continuing at its stimulated production pace and six pictures are scheduled to go within the next two months. First on the list will be "The Finger Woman," with George Blair directing and Janet Martin starred. Then, comes a Roy Rogers-Tommy Steele feature, "Song of the Golden West." After Sundown," fourth of the westerns Autry owes the studio, goes at the end of this month. "Crime Passionelle," starring John Carroll and Vera Ralston; "Heaven For Jenny," an Allan Dwan production, and "Along the Oregon Trail," a Monte Hale musical western in Technicolor complete the schedule.

A re-assignment of the producer's staff sets Gordon Kay and Mel Tucke into new associate producers berths at the studio. Kay, in his new assignment, will work with Phil Ford on a series of films with action themes, distribution. He will handle the Armand Schaefer properties when Schaefer leaves the studio this week. Edward J. White continues on the Rogers pictures and Mike Franklin as an associate on the studio's four annual serials. This adjustment in the production department is typical of the Republic program to up employees, as they progress, into more important positions.

**RKO-RADIO**

Rossaline Russell who has set up her own independent organization to release through RKO, will not only star in her first picture but will also write the story. "Madly In Love" is the title and it will take the actress from the serious milieu of "Sister Kenny" back to the light comedy in which she scored so well in the past. Producing, writing and carrying the leading role is a full measure of work. It will be interesting to see how well Miss Russell fares. She will be aided in the production end by her husband, Fred Brisson.

Liberty Films has purchased "He Ran All The Way" and has earmarked it as the next George Stevens production. No announcement has been made on a starting date for the Sam Ross novel. Stevens is scheduled to start "One Big Happy Family" this month.

Over at Liberty, they are winding up the final details of shooting "State of The Union." This one will be Frank Capra's baby and the plan is to have it ready next fall in much the same manner that "It's A Wonderful Life" took over this year. That is smart planning with a play as powerful as "State of The Union," both story-wise and from the standpoint of popular appeal. It will have double drawing power by reason of the 1948 presidential election.

Nine Westerns On Schedule

RKO is so closely related with releasing for some of the major independents that it sometimes overshadowed its own production plans. Latest move on that score is the decision to shoot nine westerns this year, the largest number of the type ever set by this studio. Four of the series will be Zane Grey stories. "Under the Tonto Rim," is the first of the group to be completed. Jack Gross, Sid Rogell and Robert Sparks are set as producers of the new group. Five of the oaters have been earmarked for top budget production with "Station West" already set for Dick Powell under Sparks' production.

Lili Palmer has been signed by the studio to star in "The White Tower," which Edward Dmytryk will produce and direct in Switzerland, probably in conjunction with J. Arthur Rank. The actress, whose first American appearance was in "Cock and Dagger" for Warners, is now working at Enterprise in "Body and Soul." She will probably do one more American film before returning to Europe for a vacation and to do the Dmytryk picture.

Samuel Goldwyn, getting ready to start "The Bishop's Wife," with David Niven and Teresa Wright, is still working on plans for his production of "Earth and High Heaven." At the moment, he is negotiating with J. Arthur Rank for the loan of Ralph Richardson for one of the key roles in the picture. Joan Fontaine and Gregory Peck are set for the top spots.

**20th CENTURY-FOX**

The tempo in Hollywood, at the moment, is faster than in many months, studios running far ahead on their production schedule. Fox joins the fast workers with a report that 21 of its 24 current serials are set for release this year. All but three are in final stages of shooting and editing. The three remaining to go are "Nightmare Alley," "The Deadly Pereheron" and "Seudda Hoo, Seudda Hay." Three of the 21 are in the list are four re-issues, the same number as the 1946 schedule carried. They are: "Les Miserables," "Stanley and Livingston," "Alexander's Ragtime Band" and "How Green Was My Valley.

Of the pictures scheduled for 1947 release, 60 per cent are from novels. This is the result of the Zanuck emphasis on buying best sellers for picture purposes rather than relying on original stories or older established classics.

In the tentative release schedule, announced last week, "Forever Amber" is marked to reach the public in October and "Cap."
Alice Faye To Return

Alice Faye, absent from the screen for more than a year, is reported to be returning to 20th Century-Fox to star in a re-make of "Berkeley Square," renamed "Miracle from Castle." She will do ten pictures there, which are to be shot all together. Miss Faye was a popular star in the silent pictures, and one of the box-office hits of the entire screen. The new pictures will be produced by Edward Small, who is also handling the new project.

Jennifer Jones has been given the lead in "The Dark Wood." Otto Preminger will produce after he completes "Amber" and "Ring Lardner, Jr.," which are already in production. Joseph Mankiewicz will direct for producer Fred Kohin.

UNITED ARTISTS

The rumor that United Artists is dropping three of its producers comes as no particular surprise to the industry. The ones whose contracts are reported not to have been renewed are Andrew Stone, Sid Schlager and Arnold Pressburger. None of these producers has contributed particularly strong product to the UA schedule and with the added producers which UA has taken on recently, the number of pictures currently in production is large. There is no room for secondary producer, other than that already contracted for.

Presley Edward C. Rafferty announced last week that Hunt Stromberg will produce 9 pictures in the next 3 years for UA under the terms of a new pact.

Hal Roach, who has a solid deal with UA for the release of his comedies and short features, is increasing his original schedule of pictures to a possible twelve features. Four are set for production in the next three months.

Starting its second year next month, Enterprise will have four pictures completed and plans are in work to do the output that is expected in the next year. With $9,000,000 tied up in its first four productions, and none yet in release, Charles Einfeld is working with UA executives on the Spring release of "Arch of Triumph." The plan now is for a fanfare roadshow opening during Easter week.

Loew's in Europe for Enterprise

Meanwhile, Enterprise has completed the details of its deal with Loew's Inc. for foreign release of its product. This is the first time that Loew's has taken over the complete output of another producer for release. This foreign distribution deal is not to have anything to do with Enterprise's UA deal. It merely strengthens Enterprise's releasing situation.

Ginger Rogers is lined up for her second picture for Enterprise, it will be "The Great Answer," the story of a girl's strong faith set in a post-war setting.

Hunt Stromberg has signed Boris Karloff for a role in "Personal Column," now shooting, which has George Sanders, Lucille Ball, Sir Cedric Hardwicke and Charles Coburn in the cast.

Other UA features now before the cameras are: Comet's "Stork Bites Man" (Jockie Cooper), from Lou POLLack's funny little book; California Pictures' "Vendetta" (George Dolenz-Hillary Brooke); Enterprise's "The Other Love" (Barbara Stanwyck-David Niven); Nebenzal's "Heaven Only Knows" (Robert Cummings-Brian Donlevy); Enterprise's "Body and Soul" (John Garfield-Jill Palmer); RKO's "A Miracle Can Happen" (All-Star cast); Harman-Ising's cartoon feature "The Little Prince."

WARNER BROS.

The big news here is the deal concluded in London by Jack Warner by which this company will produce a minimum of six features a year. The London studio, organized by the American studio to the transaction and both English and American personnel will be used in the production of the film.

Warner will exhibit pictures in the same circuit theatres as are used in the past for the English releases. The possibilities of the American studio will further curtail its output of product to absorb the six films made abroad. After the program is fully under way, Jack Warner stated that his company will withdraw from the production phase of the deal and turn over its resources in England to Associated British.

John Van Druten has given up his idea of making "Voice of the Turtle" and Warners has passed on the assignment to Irving Rapper. Van Druten, despite other reasons given, gave up the idea because the censorship problems he felt were too much for them to handle.

Warners were quick to buy the film rights to "Fall of Valor." Charles Jackson's "story of a man who discovers he is a homosexual after years of marriage. They have been paid $10,000 for the rights, which are to be released by UA under the studio's purchase agreement. The film is expected to start for months is still in the trouble stage with no actress set for the leading role and now comes this latest change in the directorial department.

Jackson Story Ditched

Warners have just started its first independent production at the studio with Claude Rains heading a cast which includes Joan Caulfield (borrowed from Paramount), Audrey Totter (borrowed from MGM) and Constance Bennett.

MISCELLANEOUS INDEPENDENTS

All the clamor of protest from the Catholic Church and other organized groups against "Duel In The Sun," seems only to be energizing a more tremendous box-office response than the pictures might ordinarily have had if left on its own. As is typical in these situations the moment the picture was declared immoral, the demand increased in greater length at every theatre where the picture was shown being shown.

Meanwhile Mr. Selznick is busily preparing his suit against his former partners, Mary Pickford and Charles Chaplin. The hearing on the Thirteen Million Dollar suit against the former partners will be heard sometime within the next three weeks.

"Portrait of Jenny," the next Selznick project should go next week according to the present schedule. Joseph Cotten and Jennifer Jones with U-I producing and the film will star Sarah Halliday. Another important story acquisition is the Lillian Hellman play, "Another Part of the Forest." The Selznick schedule are: "Trent's Last Case," which Cotten will do when he finishes "Jenny," and "Tender is the Night" which will be personally produced by Selznick.

Selznick has been budgeted $120,000 for films rights, budgeted at an average of $135,000, ready for distribution this year, according to Robert Lipper, executive vice president of the company. Nine of the films have already been completed. Twelve Hopalong Cassidy films have been acquired for re-issue.
**1946-47 Features**

**Completed (21) In Production (5)**

**NEW PRODUCTIONS**

**THE CRIMSON KEEPER**

Mystery—Started January 13

Cast: Kent Taylor, Doris Dowling, Dennis Hoey, Louise Currie, Bernadene Hayes, Vera Marshe, Arthur Space, Douglas Kennedy

Director: Eugene Forde

Producer: Sol M. Wurtzel

Story: Detective routes out missing key to lost Jewel box.

---

**RELEALEASE CHART**

**1946-47 Features**

Completed (21) In Production (5) (6)

**NEW PRODUCTIONS**

**1945-46 Features**

Completed (50) In Production (0)

---

**1945-46 Features**

Completed (44) In Production (7)

**KEY TO PRODUCERS**

Small (Sml): Rogers (Rgs); Vangard (Van); Crosby (Cby); Bay (By); Prossburger (Ps); Ripley-Grant (RG); Bagwell (Bog); Stromberg (Sing); Lovey (Lv); Cowan (Cw); Stone (Stn); Selnick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (Ll); Eagle-Lion (FLD); Cagney (Cg); Bromo (Bru) California (Cal); Chaplin (Chu).

---

**NEW PRODUCTIONS**

**STORK BITES MAN**

Costar Started January 15

Cast: Jackie Cooper, Gene Roberts, Gus Schilling, Emily Parnell, Stanley Prager, Sarah Selby, Marjorie Beckett

Director: Cyril Endfield

Producers: Buddy Rogers-Ralph Cohn

Story: Veteran and his wife, homeless, housing problem.

---

**RELEALEASE CHART**

**1945-46 Features**

Completed (44) In Production (7)
"Humoresque" . . . Mildred Pierce Has Another Tragedy

It was to be expected that the phenomenal success enjoyed by "Mildred Pierce" would prompt Warner Brothers to hand Joan Crawford another juicy acting plum of the same type. In "Humoresque," she once more suffers for love, this time for the love of a talented young violinist, played by John Garfield who fingers the strings as though he were Mischa Elman himself. A silent film version of "Humoresque" was made some twenty-five years ago, but that stressed the mother-love angle. This modern version concentrates on the attractive dipsomaniac's hopeless love for the young virtuoso. Frustrated by his mother's opposition to their marriage, she walks to her death in the ocean to the accompaniment of his fame-achieving concert with the New York Symphony. This is powerful fare for the feminine trade and the Warner publiciteers haven't missed a bet to highlight this fact in a punch-packed press sheet.

(Continued on Next Page)
EXPLOITATION PICTURE

(Continued from Preceding Page)

1. Asked to pick himself a gift for his birthday, young Paul Boray (Bobby Blake) unhesitatingly chooses the violin recommended by Sid Jeffers (Oscar Levant), much to Mr. Boray's (J. Carroll Naish) dismay.

2. Despite financial pressure, Paul goes through music school showing tremendous promise. Grown-up, Paul's (John Garfield) temper costs him his first job with a broadcasting orchestra, despite Sid's plea to the conductor.

3. Sid takes him to a swank party given by Helen Wright (Joan Crawford), who attempts to escape her unhappy marriage by patronizing young and talented artists. She is impressed by Paul's virtuosity.

4. Helen finances his debut at a concert which is an artistic, if not a financial success, and Paul finds he has two loves—Helen and his music.

5. Despite objections from his family, Paul sees more and more of Helen. When her husband offers her a divorce, Paul asks her to marry him, but she stalls, feeling she may not be good for him.

6. She meets Paul's mother (Ruth Nelson) who convinces her that he is completely devoted to his music and that their marriage would end unhappily.

7. Paul makes his debut as soloist with the New York Symphony, but notes that Helen is not in her box. During intermission, he calls her and during the ensuing argument, Helen realizes the impossibility of the situation.

8. As Paul returns to his successful concert, Helen walks out to the beach and into the breakers to her death. The heartbroken violinist realizes that his music is all that is left to him and assures Sid he will not desert his career.

FILM BULLETIN
Goldwyn has also leased theatres in Jacksonville, Fla., and in Pittsburgh, and has filed authorization notices in state capitals across the country for exhibition purposes.

Selznick's "Duel in the Sun" will open initial toxics at California runs at advanced prices of $5.00 top. The decision to charge advanced admissions in both areas was reached by Robert J. O'Donnell for Interstate Theatres and by Charles P. Skouras for Fox West Coast, it was emphasized by Neil F. Agnew, vice-president in charge of Vanguard distribution.

Meanwhile, Donald Nelson, president of SIMPP, offered the suggestion of one "showcase" theatre in each principal city, without wholesale divorcement, as the remedy that would put the operations of the industry on an equitable basis and eliminate local theatre monopolies. It will be recalled that in its amicus curiae brief, SIMPP held that independent producers are free of any of the monopolistic practices charged against the defendants and asked that they be exempt from any court order.

CLARK FORMS SMALL-BUSINESS UNIT

A small-business unit in the anti-trust division of the Department of Justice was established by Attorney General Tom Clark with authority "to invoke all the power which Congress has conferred to maintain full opportunity and free competition in business." It was considered a foregone conclusion that the new unit would consider the problems of theatre owners.

Assistant Attorney General Wendell Berge disclosed that each request for assistance is treated in confidence and that a small business man need not necessarily have proof of a violation of anti-trust laws before he can present his problem. A letter addressed to the "anti-trust division in Washington is enough to "initiate a study of the difficulty" and determination if the D of J or any other Government agency has authority in the matter.

E. PA. ALLIED MEETS IN PHILLY

Allied Theatre Owners of Eastern Pennsylvania held their ninth annual meeting at the Warwick Hotel in Philadelphia last Tuesday (28th), devoting the majority of the session to a discussion of film terms and the effects of the new decree. During the discussion of the decree, business manager Sidney E. Samuelson expressed the opinion that companies which had sold full season's programs (i.e., Columbia and Universal), could not enforce their 1945-46 contracts if exhibitors did not wish to fulfill them.

A poll in which the one hundred-odd members present were asked, "Which is the worst company to do business with?" resulted in Columbia winning hands down, with Universal second and 20th Century-Fox, third.

Samuelson informed the delegates that 75 new members had been added to the organization during 1946. He exhibited the new plastic membership seals being sent to all Allied members for display in their box offices.

UNIVERSAL 1946 'TAKE' HIGHEST YET

Breaking all records in income from operations, net profits and working capital, Universal Pictures Company, Inc., during the fiscal year ended November 2, 1946, showed a net profit of $4,365,219, as compared with $3,410,928 for the previous fiscal year, J. Cowdin, board chairman, and Nate J. J. Blumberg, president, told stockholders last week in the company's annual report.

Income from operations amounted to $33,934,865, compared with $31,949,428 in the preceding year. Operations in the U. S. accounted for a record $30,809,459 against $28,309,859, and foreign exhibition brought in an all time high of $25,125,445, or 43 percent of the company's total income.

Net working capital was reported as $29,275,965 compared with $23,630,555 a year earlier. Inventories increased $7,553,002 during the year to a total of $21,660,642.

Only Pictures "Of Distinction"

In the report, the executives told stockholders that Universal has effected a basic change in its production policy and now is making only pictures "of distinction," eliminating "B" pictures, westerns and serials from its schedule. This was qualified by the statement that the company does not plan to enter the field of costly "extravaganzas," but that "by continuing strong budgetary controls over expenditures, the cost of production can be held to reasonable levels consistent with the general high cost of providing quality pictures."

With the purchase of International Pictures, the 50 picture average maintained by Universal in previous years will be pared to approximately 25 "top-quality pictures for the current season," being released by Universal under the trade mark of Universal-International Pictures. Part of U's decision to make only top pictures, said the report, stemmed from the recent anti-trust decision requiring changes in the industry's method of selling, which "are likely to have the effect of increasing the cost of marketing pictures."

LOEW'S NET JUMPS 5 MILLION

Loew's, Inc., reported a net profit of $18,691,533, after taxes and all charges, for the fiscal year ended Aug. 31, last, which compares with a net of $13,199,925 for the previous fiscal year.

Total operating revenues for the year ended last August aggregated $188,470,317.29, of which $181,669,541.61 represented theatre receipts, rentals and sales of films and accessories. Operating and general expenses were reported at $140,933,147. Federal income taxes are reported at $8,822,683.13 and excess profits taxes at $3,067,544.08.

The consolidated balance sheet showed inventories at cost of $46,919,780.35 in film productions in process; $9,480,143.64 in pictures completed but not released; $10,489,410.65 in film productions released, less amortization; $6,048,800.54 in books and rights; $169,980.85 in film advertising accessories, and $1,564,246.55 in materials and supplies. The report also listed $5,481,559 cash in foreign countries on Aug. 31, 1946.
That Distinguished Boxoffice Newscaster, M. P. Daily, says:

AH-H-H, THERE'S GOOD NEWS TONIGHT!...

The night you play...

"Ladies' Man"

“In a flow of product overloaded with films intended to thrill, shock, inspire, instruct, to overwhelm one way or another, a fast, light flight of humorous fancy like this is as welcome as recess to a schoolboy—and as popular!”

MADE TO ENTERTAIN — THAT'S WHAT GIVES EVERY Paramount SHOW THAT Paramount "GO!".

MARCH OF DIMES MOTION PICTURE DRIVE JAN. 24—30
THIS CHECKING BUSINESS!
"Where is the leadership in distribution ranks that should certainly heed this justifiable squawk and promptly remove it as a festering sore spot in distributor-exhibitor relations?"
From Editorial, Page 5

A MAN OF CHARITY
Some Observations On Spyros Skouras in "Thinking Out Loud", Page 7

EXPLOITATION PICTURE OF THE ISSUE
New Treatment of This Department, Pages 23-24

Reviews of the New Films
'SEA OF GRASS' OUTSTANDING; ONE OF SEASON'S TOP GROSSERS
'THE LATE GEORGE APLEY' BEST FOR ADULT CLASS AUDIENCES
'SMASH-UP' POWERFUL WOMAN'S PICTURE WILL SCORE AT B. O.
'IT HAPPENED ON FIFTH AVENUE' SURE-FIRE HEART-THROB COMEDY
'THE RED HOUSE' SLOW MOVING PSYCHOLOGICAL MYSTERY
'THAT WAY WITH WOMEN' SPOTTY COMEDY HAS ITS MOMENTS
And Others, Pages 13, 14, 15, 18, 19, 20
"SWELL GUY" TOPS "THE TOP REVIEW"

IN NEW YORK

"SWELL GUY" gets top rating from New York Daily News, which says: — "'SWELL GUY' has tremendous appeal. The picture is a daring production."

"SWELL GUY" is interesting, fresh, tough and masculine. It deserves applause," says PM.

"SWELL GUY" has atmosphere, suspense and considerable emotional strength. 'SWELL GUY' is a sounder and more powerful entertainment than the average motion picture problem drama," says the New York Herald Tribune.

"SWELL GUY" is bitterly, uncompromisingly ironic. It's a full-size portrait of a heel. Don't miss this one." — New York Journal-American.

"SWELL GUY" is an honest picture," says the New York Sun.

IN CHICAGO

"SWELL GUY" is a swell picture."
— Chicago Herald-American

"SWELL GUY" is interesting and unusual. You'll like the performances and its air of realism."
— Chicago Times

"SWELL GUY" is a movie that's unusual. The film will hold your interest by its very difference."
— Chicago Tribune

"SWELL GUY" is above the average movie."
— Chicago News

"SWELL GUY" has the same realistic characterizations which marked 'The Killers.' All performers rate high."
— Chicago Sun
SWELL GUY should do all right with the fans. It is an interesting picture... well made and played.
—Los Angeles Herald-Express

SWELL GUY is a mental jolt. Only a smart guy like Mark Hellinger, who knows that the public is considerably more mature than most producers believe, would have had the courage to make 'Swell Guy'.
—Los Angeles Examiner

SWELL GUY is interesting and mature.
—Los Angeles Daily News

SWELL GUY is a hard-hitting dramatic story.
—Hollywood Citizen-News

IN CINCINNATI

SWELL GUY is an adult movie... daring by screen standards... another good one to the credit of producer Hellinger.
—Cincinnati Post

Mark Hellinger who produced 'The Killers' has rung the bell again.
—Cincinnati Times Star

MARK HELLINGER
who made 'The Killers', presents
SWELL GUY
... Except to the woman who really knew him!

Sonny Tufts... in a NEW role... and Theatre!
Ann Blyth... that daughter of Mildred Pierce

with Ruth Warrick

WILLIAM GARGAN • THOMAS GOMEZ • MARY NASH • JOHN LITEL
Directed by FRANK TUTTLE • Associate Producer EDDIE BLATT • Screenplay by RICHARD BROOKS
Based on a play by Gilbert Emery • Director of Photography Tony Gaudio A.S.C.
A MARK HELLINGER PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE
YBAR
OF
THE
Ymm&f
—say
N.
y.
Critics

CROWDS!

"Long lines sure to continue for many weeks . . .
Metro holds the Music Hall records which should
be surpassed . . . one of the finest pictures of all
time."

—QUINN, Mirror

"May very well come in as winner of the Academy
Award . . . something not to be missed."

—MISHKIN, Telegraph

"One of the year's smash hits . . . stands as one
of Hollywood's most impressive achievements."

—PELSWICK, Journal-American

"Hit the bullseye of popular taste."

—WINSTEN, Post

ACCLAIM!

"Irresistible appeal . . . among the fine achieve-
ments of the cinema."

—BARNES, Herald Tribune

"A movie that will be remembered and loved
for years . . . one of the best pictures I've ever
seen."

—CREELMAN, Sun

"We've got to hand it to Metro . . . wealth of
satisfaction few pictures ever attain."

—CROWTHER, Times

"Going to be a favorite with moviegoers for
many weeks to come . . . a grand picture."

—COHN, Brooklyn Eagle

M-G-M presents "THE YEARLING" starring GREGORY PECK • JANE WYMAN • A CLARENCE BROWN
PRODUCTION • Claude Jarman, Jr. as "Jody" • Clem Bevans • Margaret Wycherly • Forrest Tucker • Photo-
graphed in Technicolor • Screen Play by Paul Osborn • Based on the Pulitzer Prize Novel by Marjorie Kinnan
Rawlings • Directed by Clarence Brown • Produced by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture

AMERICAN BROTHERHOOD WEEK, FEBRUARY 16-23
THIS CHECKING BUSINESS!

Only a few days ago we heard a prominent film executive say, "Exhibitors squawk so much about petty things that it is difficult for us to judge when we should heed them." Our reply was this: "If the film men had heeded a few of the comparatively minor abuses about which exhibitors complained in recent years and corrected them, you probably would not now be embroiled in an antitrust suit with the United States Government that will cost you many, many times what those concessions would have cost. For, whether you believe it or not, it was the complaints of a few independent exhibitors, who were annoyed by some rather petty distributor policies, that spurred the Department of Justice into this action."

One of the most rankling of current distributor practices is this ugly checking business. It is bad enough that there are reported to be cases where checkers have been sent to theatres with instructions to entice the exhibitor into making "deals" to juggle their boxoffice figures and then report them. The answer may or may not be that the film companies cannot be held responsible for any exhibitor's corrupt action, even under such circumstances.

But what of the complaints, long and loud, by all exhibitors against the stupid and oppressive policy of using local checkers? Is this not one of those "squawks" that should be heeded?

For the enlightenment of any film executives interested in the attitude of exhibitors toward this practice, we quote from a letter sent to the trade papers by Frank W. Huss, Jr., president of Greater Cincinnati Independent Exhibitors, Inc. With obvious feeling, Mr. Huss writes:

"The best indication of the existence of a monopoly, although it may not be legal proof in a court of law, is the arrogant manner with which those having the monopoly are able to deal with their customers.

"Hitler had his gestapo, Stalin has his O.G.P.U., but the major film companies have their Confidential Reports. Having set up their private gestapo, the manner in which it operates, the personnel used, the conduct of such personnel when on the property of a third party, is to be judged solely by them.

"If any exhibitor dares to question the authority of this private gestapo by refusing to accept upon his premises a man who might injure his business, he is quickly brought to time by the refusal of all the film companies employing Confidential Reports, Inc. to serve him any film. So his choice is either to submit or go out of business.

"The evils of the use of local checkers in small towns, of checkers living in the immediate neighborhood of suburban houses, are obvious. You might as well publish the figures of your business in the local papers.

"We here in Cincinnati thought we had a legitimate complaint regarding the manner checkers were assigned to our suburban theatres. We therefore wrote a letter dated November 26, 1946, to Confidential Reports, both to the local office and to the New York office...They didn’t even have the courtesy to acknowledge the receipt of our letter.

"The big men, so-called, in this industry have time and again deplored the action of exhibitors and exhibitor groups ‘washing their dirty linen in public’, and running to the Government for legislative relief and law-suits. What is the exhibitor to do when he can’t even get an answer when he writes to them?"

Well, gentlemen, we echo Mr. Huss: what is the exhibitor to do? Where is the leadership in distribution ranks that certainly should heed this justifiable "squawk" and promptly remove it as a festering sore spot in distributor-exhibitor relations?
WORDS CAN'T DESCRIBE THE POWER OF

"PURSUED"

RESA WRIGHT ROBERT MITCHUM in MALCOLM SHERIDAN'S PRODUCTION of WAIN KIRBY'S "PURSUED" wth NINA ANDERSON - DEAH LAZER - ALAN HALE and Introducing JOHN FINDLAY

DIRECTED BY MALCOLM SHERIDAN PRODUCED BY UNITED STATES PICTURES
Spyros Skouras and Sweet Charity

It is seldom that Mr. Skouras is participating in less than two campaigns at any particular time. In his unassuming, genial manner, he rolls happily from Red Cross to March of Dimes to Appeal for Greek War Orphans to American Brotherhood Week to etc., etc., etc. — all the while contriving to manage his multitudinous affairs as head of one of filmdom's largest companies.

There might be those who ask why Mr. Skouras willingly accepts such crushing extra-occupational activities. Can't we find the answer in the man's background?

Like most of the titans of our industry, Skouras came up the hard way, by dint of his ingenuity and labor. His experience in the tough school of hard knocks has left imbedded in his mind and his heart a sympathy for those who struggle and need.

It is fitting and proper, indeed, that a man who has achieved success and wealth devote at least some part of his life to his fellow man. If we are to be able to justify our civilization to posterity and our type of economic system to the rest of the world, this must be so. One Spyros Skouras, by his charity, is doing his bit to repay life and America for the opportunities granted him.

Si Seadler Sees Groundhog Disposed

M.G.M.'s Si Seadler broke into Earl Wilson's syndicated column with this verbal cut-up: "Si Seadler passed on the fact that the Groundhog President of 20th Century-Fox Film Corporation could readily be claimed, and accepted without question, as reason enough for lack of time to devote to active charity work. Yet, this heavy burdened executive is the most indefatigable charity worker in the whole industry.

out by the Republic ad staff under Steve Edwards, Milt Silver, et al. It's a honey . . . A showmanship hype is going to be needed to sustain the high level of production, which is consuming 60 cents out of every customer dollar spent on entertainment, Hank Linet, Universal-International eastern ad manager, declared as he opened a series of five lectures on film advertising and publicity at the New School of Social Research.

Granting proper credit to the late Franklin, his classic quotation: "We must all hang together, or, most assuredly, we shall all hang separately," was sent out by general manager Sidney Samuelson of Allied of E. P.s., as an impressive reminder to the members of the value of exhibitor organization. . . . Steve Broidy, president of Monogram, goes to England in April to arrange a deal whereby the subsidiary, Allied Artists, in association with Pathé, will produce three million-dollar pix for worldwide distribution . . . . His shipboard companions will be W. Ray Johnston, board chairman, and Norton V. Ritchey, Monogram International presy. . . . SIMPP president Donald M. Nelson's recent election as director-at-large to the Motion Picture Export Assn.'s board, marks the first time that the inde producers have direct representation on MPEA's board.

BROTHERHOOD: The Allied board of directors approved the organization's cooperation in the American Brotherhood Week campaign, although, we understand, some of the members did not want to go along on any drive. Prev. Jack Kirsch felt very strongly about the worthiness of this movement and he, along with some of the other leaders, swung Allied's support behind Brotherhood. What has rankled some of the Allied men is that the film heads do not give the inde exhibitors proper recognition for their contributions to various drives. However, while Kirsch is Allied kingpin, these campaigns will get maximum exhibit co-op.

Warner's cute cartoon style featured in its advertising in recent years has been selected by the Commundy Chest for its posters during 1947. Warner artist Otto "Ot" Luther, creator of the unique drawings, is ad-publicity chief Mort Blumenstock's O.K. to do the series for the nationwide charity . . . . Word-play's the thing: Lou Pelegrine, Paramount's trade-press rep came through with a slick title to cop the contest for a name for the company's new amateur dramatic society, the first to be backed by a film company for its employees. The name, Para-Troupers.

A slick bit of ballyhoo was garnered by Eagle-Lion for its "Bedelia" when the first performance audience at the Victoria Theatre, N. Y., was shown two separate endings and the patrons were asked to vote on which it preferred, the winning climax to be shown thereafter. . . . Harold Russell, handles war veteran, who made his first screen appearance in Samuel Goldwyn's "The Best Years of Our Lives," gets Salute Magazine's First Anniversary Award as the veteran "who best upheld the principles for which this country and its allies fought the war." The lad's nomination was the result of a poll of 250 notables because "he brillianly dramatized the ability of the disabled veteran to rehabilitate himself."


UPPED: John Bowles to assistant to George A. Smith, Paramount Western division sales manager . . . Louis Blumberg to assistant general sales manager of Universal's Prestige Pictures department . . . Paul Webster to Warner branch manager in Des Moines. Joseph E. Loeffler to Republic Minneapolis Branch manager . . . William A. Graham to acting branch manager of the 20th-Fox Buffalo exchange, following the resignation of Howard Minsky.

Phil Williams of Fortune Magazine, speaking at an AMPA luncheon tossed some kudos at the trade press, which he called "that valuable link between producer-distributor and theatre operations—not just bringing us together with the important worldwide news of our ever-existing industry but also the sales promotion impact its advertising pages carry in launching new ideas and new productions."
ALLIED BOARD OKAYS DEGREE APPEAL:
TO FIGHT 'LOCAL REGULATION'

Allied States Association will appeal to the Supreme Court as amicus curiae when
the industry anti-trust case is heard in the highest tribunal, it was voted at the mid-
winter board meeting at the Statler Hotel in Washington at the beginning of the month.
The board made it clear that the action will be taken in order to press for complete
divorce of theatre interests by the defendants.

Among the other action taken by the meeting was adoption of a suggestion by
A. F. Myers, general counsel, that a committee be established in Washington to distribute
information on methods of combating the growing local regulation of theatres. Myers pointed out admission tax levies, censorship, parking regulations, child age limitations and other restrictions as growing trends toward state
and municipal regulations that are hurting the industry.

Exchange Information

The clearing house will operate by exchanging information among Allied regions
so that exhibitors can be given the advantage of techniques used in situations where
local regulation has been prevented or eliminated, said Myers. "All exhibitors want to
know what attracts regulation and control," he added, "such as censorship and age
limits. When these cases develop and the exhibitor knows the reason the regulation
was imposed, we will distribute that information to Allied regions." He stressed
that the bulletins will be kept confidential.

The board also agreed to continue Allied's plan to negotiate for the independent
production of 12 features with exhibition to be guaranteed by Allied members. Irving
Dollinger of New Jersey was authorized to give independent producers another 30 days
in which to make their bids handling the features. Distribution will be handled by an
independent distributor, it was stressed by Myers, who commented, "It would not be
wise for us to attempt distribution. That would be as unlawful as if we entered the
field of production."

Although declining to appoint a representative to the 12-man industry-Government
committee studying the handling of Government film requests, the board voted to "con-
tinue to work with the Government as an independent association. Our own reviewing
committee will look at proposed films."

Forum Discussion Postponed

Discussion of participation in an industry-wide forum, advanced originally by
Fred Wehrenberg, MPTOA proxy, was postponed by the board.

Analyzing production costs and profits, Pete Wood of Ohio, told the assembly
that in 1941, 333 features were produced with an average profit of $100,000 per picture.
In 1946, Wood declared, only 221 features were produced at an average profit of $500,000.

Officers re-elected at the meeting were Jack Kirsch, president; A. F. Myers, chairman
of the board; Trueman Rembusch, secretary; P. J. Wood, Rembusch, secretary and
William Ainsworth, secretary. Executive committee for 1947 was renamed, including
Kirsch, Myers, Martin G. Smith of Toledo; M. A. Rosenberg, Pittsburgh; Sidney Samuel-
son, Philadelphia; H. A. Cole, Dallas, and Nathan Yamins, Boston. The Caravan Com-
mittee will continue to function under Samuelson, Cole, Ainsworth and Rembusch.

Decision to hold Allied's national convention next May, possibly in Chicago, was
tentatively set by the board. Invitations to hold the convention have been received from
several cities, it was revealed.

**'BIG 5' PLAN SUPREME COURT APPEAL**

Each of the "Big Five" defendants, as well as the "Little Three," in the industry
anti-trust case will appeal to the U. S. Supreme Court, it was revealed last week, after
the three-judge Statutory Court had denied practically all the relief from their judgment
sought by the eight defendants. An appeal to the highest court seeking complete
divorce was decided upon by the Government almost immediately after the decision
was handed down Dec. 31, and is now in the U. S. Solicitor General's office for approval.

In denying the defendants' petitions, the Court relaxed only slightly, permitting
the defendants until July 1 to terminate pooling agreements, instead of the March 1
deadline previously set. The defendants had requested a two-year stay in these
provisions.

Of the defendants, Columbia was the first to file a petition for appeal to the Supreme
Court. The company challenged the Court's prohibition against block-booking, and its establishment of regulations and restrictions involving the sale of pictures by
auction. Counsel Louis Frohlich denied the Court's opinion that there was "blind sell-
ing," claiming that exhibitors "know in advance what stories, stars, and directors would
make up the season's product." The block-booking practice is "preferred" by exhibitors
as a guarantee of product, counsel added, while assuring the producer of a market.
Abolition of block-booking "discriminates against Columbia by putting it at a disadvan-
tage competitively as against defendant-producers who own theatres," and non-defendant
producers, Frohlich declared.

Counsel for the other two non-theatre-owning defendants are working on their
appeals. The United Artists board of directors, meeting last week, was asked for ap-
proval of intention to go before the Supreme Court, while Universal's attorney, Thomas
T. Cooke, said that he had not yet brought up his appeal plans for board action.

Bidding Up To Exhibitor

Meanwhile, relief that competitive bidding as outlined by the decree was up to the
exhibitor, rather than the distributor, was expressed by both Justice Department spokes-
men and Herman M. Levy, MPTOA general counsel. Admitting that interpretation of
the decree is loose and conflicting, Government officials declared that it was the inten-

(Continued on Page 22)
THE LOCKET
...CHAINED
A WOMAN TO
A TERRIFYING
PAST...

THE LOCKET
...DROVE
HER TO
RUIN ANY
MAN SHE
DARED TO
LOVE...

THE LOCKET
...PLUNGED HER
INTO THE MOST
STORMY LIFE
A WOMAN EVER
HAD!

RKO
PRESENTS

The Locket
Men took their lives in their hands
When they took her in their arms!

From one man's arms to another she fled
—trying to escape the evil memory of
the tragic trinket whose strange power
changed her life...destroyed her loves!
IN

The Locket

WITH

SHARYN MOFFETT • RICARDO CORTEZ • HENRY STEPHENSON

PRODUCED BY BERT GRANET

DIRECTED BY JOHN BRAHM

Written by SHERIDAN GIBNEY

RKO RADIO PICTURES
AD. CAMPAIGN

TYPICALLY

RKO

89,745,975

CIRCULATION

reached through full schedule that includes pages in all the leading weeklies and
monthlies, plus four-color ads in the
Magazine Sections or Supplements of
75 leading Sunday newspapers.

LIST INCLUDES:

LIFE, LOOK,

McCALL'S, COSMOPOLITAN,

TRUE STORY, SATURDAY EVENING POST;

COLLIER'S, WOMAN'S HOME COMPANION,

LADIES' HOME JOURNAL, AMERICAN,

PIC, TRUE, REDBOOK, FAN LIST,

TRUE CONFESSIONS, LIBERTY,

AMERICAN WEEKLY, PARADE,

THIS WEEK, INDEPENDENT

SUPPLEMENTS,
'SEA OF GRASS' OUTSTANDING: ONE OF SEASON'S TOP GROSSERS

Rates • • • + generally

MGM
123 minutes


Directed by Elia Kazan.

In what should be one of the season's best grossers, Metro has created another powerful vehicle for Spencer Tracy and Katherine Hepburn. Certain to be a financial success because of its assemblage of proven box office names, "Sea of Grass" is equally certain to be ranked as one of Hollywood's artistic achievements of the year. This Pandros S. Berman production has all the qualities which have made other Tracy-Hepburn films memorable occasions for discriminating patrons. Deft handling of many delicate scenes by Director Elia Kazan gives further impetus to the many standout performances. Tracy and Hepburn are at their best as Colonel and Mrs. Jim Brewton, but they had to be to outshine the work of the distinguished supporting cast—Melvyn Douglas, Robert Walker, Phyllis Thaxter, Harry Carey, Edgar Buchanan, Robert Armstrong, and others. A dynamic musical score accentuates the story to the proper pitch and the skilled photography adds to the brillianc of the production. Background of the story is the New Mexico territory around the turn of the century. The country is beset with strife between the cattlemen, who want to retain the rolling sea of grass for cattle grazing, and the homesteaders, who want to use it for farming. Hard-bitten cattle baron Spencer Tracy brings Katherine Hepburn from St. Louis to be his wife. Unaccustomed to the primitive life, disillusioned by her husband's ruthless, a rift develops. She goes to Denver, where she meets Melvyn Douglas, an old admirer, leader of the homesteaders and Tracy's mortal enemy. She is wooed again by Douglas, but realizes that Tracy is her true love and she returns to him. She bears a child, her second, which Tracy realizes is not his. They separate again, both children remaining with Tracy. Years pass, and the children are grown to maturity, each bearing a deep hatred—the daughter for the mother she cannot remember, the son for his real father. The boy, Robert Walker, kills a man in a gambling argument, is hunted down and shot by a posse, dying in Tracy's arms. Hepburn, having read of her son's difficulties, rushes to help him, but too late. Arriving in town, she is accosted by her daughter. The girl's protector has been compelled and the pair return to the ranch where they are rejoined by Tracy in a reunion born of tragedy and frustrated love.

THE ARNELO AFFAIR' TENSE, WELL-ACTED MELODRAMA

Rates • • + as top dualler

MGM
87 minutes

John Hodiak, George Murphy, Frances Gifford, Dean Stockwell, Eve Arden, Warner Anderson Lowell Gilmore, Ruth Brady, Ruby Dandridge, Joan Woodbury.

Directed by Arch Oboler.

Writer-director Arch Oboler has progressed far since his "Bewitched," of unal- lowed memory. Altho his current effort re- fects his radio background by stressing dialogue and sound effects rather than visual action, "The Arnele Affair" is a gripping melodrama almost certain to please theatregoers generally. Grosses should be above- average in all situations, best if doubled with a light second feature. It has excitement, suspense, humor, pace, crisp dialogue, super- lor photography and first-rate performances. George Murphy as a devoted husband beset with business cares; John Hodiak as a swash- but ruthless nightclub owner; Frances Gif- ford as a woman innocently ensnared in a web of destructive circumstances, and War- ner Anderson as a slow-moving but efficient man-tracker, all stand out. The film's themes—extra-marital dalliance and circumstantial evidence—offer limitless exploitation angles. Hard-working lawyer George Murphy's devoted wife, Frances Gifford, meets his client John Hodiak, a nightclub owner. Neglected by her husband, she accepts Hodiak's invitation to decorate his club, al- though his intentions are other than platonic. She calls on him, flees in horror when he strikes his discarded mistress Joan Wood- bury. Next morning Joan's murdered body is found by the lake, the wife's compact by her side. To shield himself and force Frances to become his woman, Hodiak threatens to show the police an incriminating note she has written him. She attempts suicide, but is rescued. Detective Warner Anderson pins the murder on Hodiak, shoots him as he tries to flee. Hodiak's dying confession ex- onerates Frances.

'THE LATE GEORGE APLEY' FOR ADULT CLASS AUDIENCES

Rates • • + for naborhords; more in class spots

20th Century-Fox
98 minutes


Directed by Joseph L. Mankiewicz.

Like the Broadway stage play and the Pulitzer Prize novel on which it is based, the appeal of this lavishily-mounted comedy is mostly for sophisticated audiences. However, the film version contains enough romance, comedy and suspense to satisfy the general run of patrons. It is weak for action houses. The action of the picture takes place about 1912, yet the costumes are sufficiently mod- ern and attractive to keep the film from the strict "period piece" category. The dialogue is up-to-date, bright and amusing, and gen- erally satirizes Boston's Back Bay stuffed shirts. Beyond Ronald Colman and, perhaps, Peggy Cummins (whose chief claim to fame thus far is the fact that she is the "ex-Amber" girl), there is no marquee value in the cast, although all get the most from their exacting roles, ably directed by Joseph L. Mankie- wicz. Scripter Philip Dunne, wisely deleting much of the material in the best-seller and the play dealing with Apley's past life, keeps the picture moving rapidly and stresses youthful romance.

Exhibitors should profit by the nationwide popularity of John P. Marquand's novel and the success of the play by Marquand and George S. Kaufman. Stress the acting of star Ronald Colman and newcomer Peggy Cummins. Exploitation possibilities are plentiful in the film's theme: Should Parents Let Children Lead Their Own Lives?

In the title role, Ronald Colman, a dyed-in-the-wool Bostonian fusse-budget, flitters his time away attending board meetings of meddlesome societies. Traditionally opposed to candy or "radical," he resents the encroachment of an electric sign on the Boston common, tries to break up a love match between his son Richard Ney and the daughter of tool-and-die manufacturer Paul Harvey, and sends his daughter Peggy Cum- mins abroad to make her forget Yale graduate Charles Russell, whom he has had dis- missed as a lecturer at Harvard. Later, Col- man, in the role of a lawyer, helps bring him to his senses. Colman contrives to help his niece Vanessa Brown look attrac- tive to Ney and, at their wedding he reunites the long-parted Peggy and Charles.

FEBRUARY 17, 1947

13

REVIEWS in This Issue

Sea of Grass
The Arnele Affair
The Late George Apley
Smash-Up
Suddenly It's Spring
North, 7s tint
That Way With Women
Thirteen
Brasher Doubling
Easy Come, Easy Go
Seven Woes Saved
It Happened on Fifth Avenue
Calendar Girl
Angel and the Bad Man
The Red House
Millie's Daughter
Michigan Kid
The Thirteenth Hour
Cigarette Girl
Over the Santa Fe Trail
Vigilantes of Boomtown

13
14
16
15
15
15
15
19
19
19
20
20
20
20
20
14
14
14
15
18
18
19
20
20
19
20
20
19
20
20
20
'SMASH-UP' POWERFUL WOMAN'S PICTURE WILL SCORE AT B. O.
RATES: • • • generally

Universal-International
103 minutes

Directed by Stuart Heisler.

In "Smash-Up — the Story of a Woman," producer Walter Wanger has brought forth a stark, powerful feminine version of "The Lost Weekend." It will be a real boxoffice winner. Reaching a new peak in her career, Susan Hayward pulls no punches in the characterization of a Tippecanoe, her performance, certain to be compared with that of Ray Milland in "The Lost Weekend," is only slightly less poignant, moving and grim than his. True, "Smash-Up" lacks the punchful, dramatic crescendoes, daring photography and brilliant sound effects of "Lost Weekend," but in their stead it has a tremendous, heart-pulling theme of mother-love bound to find favor with women patrons and any distaste they may feel at seeing one of their sex revealed so scarily and fearlessly as a confirmed alcoholic.

Among the film's faults are some repetitious action sequences, the over-emphasis of certain scenes, the coyly, unreal delineation of occasional reactions by Lee Bowman and Eddie Albert, and, last but not least, the editing: an ugly fighting illness between Susan Hayward and Marsha Hunt is cut out before it barely has started. But, in the main, it is strong, dramatic fare. It boasts magnificent settings and costumes, and several musical numbers among them a potential Hit Parade leader.

That "Smash-Up" is reminiscent of "The Lost Weekend," should prove a valuable asset. Exhibitors need not fear to advertise its similarity to that sensational-successful picture. Alcoholism is mentioned continually in press, pulp and lecture platform as the country's No. 1 problem — showmen will capitalize, not shying away from this exploitation possibility. It is the big angle.

Rising nightclub songstress Susan Hayward abandons her career to wed penniless songwriter Lee Bowman. Aided by radio station executive Carleton Young and Young's secretary Marsha Hunt, Bowman is able to purchase the nation's top crooner, Happy in Bowman's success and preoccupied with their baby, Sharyn Payne, Susan Hayward doesn't resent Marsha's intrusion into her life at first; later, plunged into the round of parties Bowman must attend for publicity purposes, she seeks needed stimulation in drink. Susan's increased tipping augments her jealousy of Marsha, eventually breaks up her marriage. She resumes her career, tries to abstain from the bottle, but in vain. She kidnaps the baby from Bowman, takes it to her home. During a bout with the bottle she drops a lighted cigarette, sets fire to the house. In rescuing her baby from the flames she is severely burnt and rushed to a hospital. There Bowman effects a reconciliation and, it is assumed, Susan's reformation.

'SUDDENLY IT'S SPRING' INGRATIATING ROMANTIC COMEDY
RATES: • • • — except for action and rural houses

Paramount
87 minutes
Paulette Goddard, Fred MacMurray, MacDonald Carey, Arleen Whelan, Lilian Fontaine, Frank Faylen, Frances Robinson, Virginia Gregg, Lucile Boucher, Joan Ruth, Roberta Jonay, Willie Best.

Directed by Mitchell Leisen.

From the opening scene there can be no doubt in anyone's mind that in the closing scene those estranged love-birds, Paulette Goddard and Fred MacMurray, will be reunited in wedded bliss, yet the intervening 80-odd minutes are taken up with such delightful and amusing business that no one minds knowing the inevitable outcome. "Suddenly It's Spring" is just that kind of perfectly escapist fare and it will enjoy substantial boxoffice success in most theaters, least in action houses. It has been handled in that light, gay Mitchell Leisen manner and played to a fare-thee-well by the two stars, as well as personable MacDonald Carey and Arleen Whelan, a most attractive little home-wrecker. MacMurray, particularly, is in his element for comedy to best advantage. Exhibitors who might want to skip the comedy, have a serious exploitation angle in the tussle of two beautiful women for one man. And in the fact that he is seeking a divorce without giving his marriage a chance to succeed. MacDonald Carey, a comer before going into the service, should be featured in all copy.

Fred MacMurray meets his wife and former law partner, Paulette Goddard, a WCAC captain just returning from overseas duty, to tell her that he wants a divorce. Paulette has won a reputation as an army marital relations expert and explains how embarrassing it will be to her to have her own marriage go on the rocks. But MacMurray is under pressure from his sweetheart, Arleen Whelan, and insists upon having Paulette sign the divorce papers. MacDonald Carey, wealthy client of MacMurray's, comes into the scene and falls for Paulette. He proposes to induce MacMurray to divorce his wife, so that he can have her, Paulette stals and both MacMurray and Carey pursue her from New York to Chicago for the same purpose, for different reasons. On Carey's side, it makes himself as obnoxious as possible and, while Paulette sees through his plans, it makes her realize how much he wants the divorce and she signs. Back at the newly-opened New York apart
dent, while MacMurray and his bride-to-be, Arleen, are gathering together his belongings, with the help of Paulette, the husband and wife come across numerous objects that remind them of their earlier, happier days together. They realize, then that they are still in love, as Arleen stamps out in a fury and Carey sees that his hopes of getting Paulette are gone.

'NORA PRENTISS' ABSORBING DRAMA WILL CLICK
RATES: • • • generally

Warner Bros.
111 minutes

Directed by Vincent Sherman.

A fine cast, spurred on by the masterful direction of Vincent Sherman, have turned this variation of the "Way of All Flesh" theme into an emotion-gripping, deeply moving melodrama that has all the elements of an outstanding boxoffice attraction. Ann Sheridan, after a lengthy absence, is back with a performance that lags by several lengths her previous best in the dramatic field. She is accorded first-rate support by Kent Smith, Bruce Bennett, Robert Alda and Rosemary DeCamp. Director Sherman's contribution cannot be underestimated, for in less competent hands, the story (particularly in its latter sequence) might have strained the credulity of discriminating audiences. That it is so absorbing is to the credit of director and cast. James Wong Howe's photography also is an important factor in the film's fluidity.

Miss Sheridan's striking gowns offer good fashion tips and possibilities and her two songs—"Would You Like a Souvenir?" and "Who Cares What People Say"—lend themselves to music counter and window displays. The plot's climatic situation—a man accused, convicted and executed for his own murder on the evidence of a fallacious catch-line and teaser ads, which the Warneraden are capitalizing. Most of the problems presented are those facing many married people, their neighbors, and exhibitors should play up this angle.

Kent Smith, a happily-married, respecta-
table physician, meets and gradually falls in love with Ann Sheridan, nightclub singer employed by likeable Robert Alda. Smith, however, is reluctant to seek a divorce from his austerely wealthy Rosemary DeCamp, because of their two children. When Ann leaves San Francisco to appear in Alda's newly-opened nightclub in New York, Smith is frantic at the thought of losing her. In desperation, when a patient drops dead from heart disease, he changes identification with the corpse, stages an auto wreck in which his own supposed body is burned beyond recognition. He accompanies Ann to New York, lets her think he has lost all contact, and then, under the alias of O. D. Keenan, and with the help of Maude, the husband and wife come across numerous objects that remind them of their earlier, happier days together. They realize, then that they are still in love, and are able to get married.

FILM BULLETIN
WARNER BROS. 84 MINUTES  
Dane Clark, Martha Vickers, Sidney Greenstreet, Alan Hale, Craig Stevens, Barbara Brown, Don McGuire, John Ridgely, Dick Foran, Herbert Anderson.  
Directed by Federick de Cordova.

After a very slow start, this Warner comedy scene by scene by several very amusing sequences. However, it is spotty entertainment that will require support on dual bills. Sidney Greenstreet fans will be disappointed at seeing the last man in an insignificant role; others may enjoy his portrayal of a hen-pecked, retired auto magnate. Martha Vickers as his daughter and Dane Clark as a gas station owner are an attractive romantic pair. A mixed and capable cast containing many favorites furnish good support. Best returns will be realized in naborhood houses.

Play up the novelty of Greenstreet's forsaking heavy roles; the film's exposing of pitfalls awaiting GI's who start their own business, and the picture's comedy high spots which include a night baseball game, a kiln in the shadow and dragonfly battle in a millionaire's mansion. The racket angle can be stressed for action fans.

Although the film contains a brief scene with Sydney Greenstreet secretely finances a gas station operated by society-hating Dane Clark. Unaware of his partner's identity, Clark meets Greenstreet as a gas station owner. Rare scenes of the famous private detective, Philip Marlowe, and it is another exciting mystery that never flags in interest, pace, and suspense. Dialogue is whiplike, comedy is hilarious, and the plot, which is slightly incredible, is fast and furious. 

Directed by John Brahm.

Blackmail robbery and four murders take place in this whodunit, from the prolific and tough pen of Raymond Chandler, whose "Big Sleep" and "Murder My Sweet", as well as the current "Lady In The Lake", established his popularity with filmgoers. "The Brasher Doubloon" carries on the adventures of the famous private detective, Philip Marlowe, and it is another exciting mystery that never flags in interest, pace, and suspense. Dialogue is whiplike, comedy is hilarious, and the plot, which is slightly incredible, is fast and furious. George Montgomery is believable as Marlowe, the likeable, two-fisted amateur sleuth; Nancy Guild is his steady, since she is too tense as an innocent but psychopath suspect. Conrad Janis does well as a pampered society youth gone trigger-happy.

Based on Chandler's novel, "The High Window", the film offers many exploitation possibilities. Exhibitors should stress Chandler's success as a writer of successful films and novels. The psycho-nerotic killer angle is topical and should be played up. Another strong campaign can be developed on comparisons of the film with its novel.

This Paramount feature will probably draw widely varying grosses. As an amusing character study of a sly, gambling old Irish codger, played to the hilt by Barry Fitzgerald, it should satisfy his fans and attract strong returns in predominantly Irish neighborhoods. Elsewhere, its value will be in direct ratio to Fitzgerald's marquee value, since this is definitely his picture. It is below par for action houses. There is a certain matteriness of romance and little physical action, all of the doings centering around antics of the star. Fitzgerald in a role tailor-made for his particular talents receives strong support from Diana Lynn, Sonny Tufts, Dick Foran, Frank McHugh and Allen Jenkins. Exhibitors should profit by Barry's many past successes and his current one in "Wait Until Dark," recently accorded laurels by the press. 

Barry Fitzgerald, penniless from frequent losses in backing the wrong horses, is fearful his pretty daughter Diana Lynn will marry, leaving him to run their boarding house. Allergic to work but a masterful schemer, he plays her two suitors—police man Dick Foran and ex-sailor Sonny Tufts—against each other. At Barry's insistence, Sonny loses his accumulated savings in a poolroom, is unable to go into business for himself and marry Diana. Heartbroken, Diana becomes engaged to Dick. To extricate Barry from mounting debts, Diana paws the ring given her by Dick, to the fortunately freed Barry, but when only to be arrested in a poolroom raid. She sees Dick is more concerned about his career than her happiness, breaks with him and marries Sonny.

GEORGE MONTGOMERY IS REPRIGNED FOR ORGASMIC PERFORMANCE. 
Montgomery's portrayal of Philip Marlowe with Bogart's, Dick Powell's, and Robert Montgomery's.

PRIVATE EYE GEORGE MONTGOMERY RECEIVES A PHONE CALL FROM NANCY GUILD, REPRessed Secretary of Wealthy Dowager Florence Bates, Who Wishes Him to Recover the Brasher Doubloon, a Rare Coin Stolen from Her. Montgomery, Coin-dealer Housey Stevenson, Numismatist and Blackmailer Fritz Kortner, and Underworld Character Jack Conrad Are Murdered. 

Montgomery, coincidentally at the scene of the killings, is suspect. So, too, are Nancy and Florence Bates' Spooled Son Conrad Janis. After taking several beatings, Montgomery pins two of the killings on Janis, proves his mother had slain her late husband, and clears Nancy who for years had believed herself a murderess.

THE BRASHER DOUBLOON' ANOTHER HIGH-SPEED CHANDLER MURDER MELODRAMAt

EASY COME, EASY GO' BARRY FITZGERALD STARRER ENTERTAINING

'SEVEN WERE SAVED' SEA-RESCUE MELODRAMA BELOW PAR FOR PINE-THOMAS

FEBRUARY 17, 1947
"ONE OF THE MOST TERRIFIC WOMAN-APPEAL PICTURES..."

A MAN'S PICTURE!
"...the men will come to the box office..." — Showmen's Trade Rev

A WOMAN'S PICTURE!
"...fine fare for the femme audience." — Film Daily

A HEART PICTURE!
"...touching story...guaranteed to bring out the handkerchiefs..." — Motion Picture Daily

AN AUDIENCE PICTURE!
"...excellent word of mouth..." — Showmen's Trade Rev

A DRAMATIC PICTURE!
"...emotionally stirring..." — Harris

AMERICAN BROTHERHOOD WEEK
FEBRUARY 16 - 23
AN EXHIBITOR’S PICTURE!
“...do well by patron and exhibitor alike.”—Film Daily

A BOX OFFICE PICTURE!
“...extra business at the box office!”—Showmen’s Trade Review
“...definitely box office...”—Film Daily

That Brennan Girl
JAMES DUNN • MONA FREEMAN
(As Ziggy Brennan)
William MARSHALL • June DUPREZ

With
FRANK JENKS • ROSALIND IVAN • FAY HELM • JEAN STEVENS
Story by Adela Rogers St. Johns • Screen Play by Doris Anderson
Musical Score by George Antheil
Producer-Director—ALFRED SANTELL

REPUBLIC PICTURE
'IT HAPPENED ON FIFTH AVENUE' SURE-FIRE HEART-THROB COMEDY

Rates • • generally, except in action spots

Allied Artists Corp.

(Distributed thru Monogram)

115 minutes


Directed by Roy Del Ruth.

If 'It Happened On Fifth Avenue' can be accepted as a sample of its future product, Allied Artists certainly cannot be regarded as one of the side-street film organizations. It "arrived" on Fifth Avenue with its first venture. This offering, which will be physically and thematically distributed by Monogram, is a movie packed with production values, heart interest and comedy — one that is definitely of main stem quality in every phase: direction, story, acting, production, photography, music. It will gross heavily, except in action houses. While it boasts no topnotch marquee names, the cast is liberally studded with popular players. Charles Ruggles, Victor Moore, Don De Fore and Ann Harding give fine portrayals in their respective roles.

Three songs composed by Harry Revel musically advance the gay and imaginative story.

Exhibitors should benefit by exploiting the film's topical theme — the current shortage of homes for ex-GI's. Teaser ads aimed at today's vast army of home-hunters should bear fruit. Cooperation of ministers in spreading the picture's message of good will and understanding might result from a letter circularized among the clergy.

Gentleman-hobo Victor Moore secretly moves into the 5th Avenue mansion of millionaire Charlie Ruggles when the latter winters in the south. Joining him there is homeless ex-GI Don DeFore. Ruggles' daughter Gale Storm runs away from finishing school and, entering the mansion, is mistaken for a thief. She conceals her identity from Moore and Don, poses as a starving waif and moves in. Two of Don's pals and their respective wives and kids also take up their abode in the boarded-up mansion. Later Ruggles and his estranged wife, Ann Harding, separately move in, remaining incognito at Gale's request. Many amusing situations and complications ensue. At end, Ruggles softens, aids the GI's with their housing project; becomes reconciled with Ann and gives his blessing to Don and Gale's marriage.

'CALENDAR GIRL' NOSTALGIC MUSICAL HAS TRITE STORY, BUT EXPLOITABLE

Rates • • in family houses as top dueller; weak for action spots

Republic

88 minutes


Directed by Allan Dwan.

Allan Dwan has succeeded in capturing a 1900 atmosphere in this song-laden musical, but, unfortunately, few of today's filmgoers are old enough to enjoy its nostalgic appeal. Best gosses will be garnered in rural and naborhood houses; weak for action spots. Some novelty has been put into the settings and incidents, but the same cannot be said for the plot, a trite triangle among stereotyped characters. While Jane Frome's acting leaves much to be desired, happily Republic has surrounded her with a strong supporting cast. Songsmiths Jimmy McHugh and Harold Adamson have supplied six numbers, at least two of them outstanding. Direction is labored, comedy of the banana peel on the sidewalk variety.

The film has strong exploitation potentialities. Calendar girl contests, "Gay 1900's" contests, tug-of-war contests, old-fashioned waltz contests, amateur song-writing contests and pretzel-eating contests are but a few of the possibilities the film offers. The title lends itself to exploitation, and exhibitors will do well to exert their showmanship.

Peniless composer William Marshall and wealthy playboy-painter James Ellison come to Greenwich Village from Boston, lodge at Irene Rich's theatrical boarding house. Both fall in love with pretty Jane Frome, daughter of fire department captain Victor McLaglen. Marshall teams up with struggling greeting card writer Kenny Baker and the two collaborate on a musical comedy. Ellison brushes off his patrician fiancée Gail Patrick and in order to ingratiate himself with Jane, uses her as a model for a painting he intends to enter into a calendar competition. Unbeknownst to Jane he alters the painting to a semidute, sends it off and wins the competition. To celebrate, he double-crosses Marshall, takes Jane on a round of the nightclubs, gets her tight and makes advances. McLaglen is enraged when he sees his daughter's undraped form on a calendar, sets out to beat up Ellison, Jane, now aware of Ellison's duplicity and Marshall's true love for her, saves the painter from her father's wrath, goes into the composer's arms and accepts a starring role in his musical, soon to be produced by Broadway impresario Franklin Pangborn.

'ANGEL AND THE BAD MAN' BIG-SCALE WESTERN HAS GOOD CAST

Rates • • in action houses; • • elsewhere

Republic

100 minutes


Directed by James Edward Grant.

In his first production effort John Wayne has turned out a well-mounted, if spotty, suspense-western that will be strong in action houses and above average generally. Lavish settings, magnificent locale and a powerful cast mark the production. The film's high spots — they include a rustler-motivated cattle stampede, a terrific bar-room brawl, an exciting pursuit and run-away of a wagon over a steep cliff, and the inevitable climactic gun-battle — are well staged. Unfortunately, however, James Edward Grant's script and direction are pedestrian in some spots. Action fans will not relish the tedious love scene and the stilted dialogue dealing with psychological motives — an anachronism in a picture depicting the southwestern frontier during the '80s. Portrayals by Wayne, Gail Russell, Harry Carey, Bruce Cabot, Irene Rich, Lee Dixon, Tom Powers and Paul Hurst are topnotch. Photography does justice to the locale, Monument Valley. One song, "A Little Bit Different," is fair. Exhibitors in addition to playing up the action and romance should exploit the proven boxoffice worth of the impressive cast. The title lends itself to a large variety of exploitation stunts. Lobby and front should reflect the frontier motif.

John Wayne, erstwhile deputy marshal now turned outlaw, is wounded in a gun-battle, nursed back to health by a kindly Quaker family. The daughter, Gail Russell, falls in love with him. He yields to her plea not to shoot it out with his sworn enemy Bruce Cabot, bad man and murderer of his foster-father; instead he hijacks a herd of Cabot's rustling, celebrates his victory by visiting a former sweetheart and staging a terrific bar-room brawl, Contrite and sobered, he returns to the Quaker family, becomes their farm hand and oven lays aside his six-gun. Driving with Gail, the unarmed Wayne is shot at from ambush by Cabot. In the ensuing flight, the team runs away, the wagon tumbles over a cliff and Gail is injured. Wayne goes into town to shoot out with Cabot and his henchmen. Gail leaves her sickbed, follows, and persuades him to give her his gun. As Cabot is about to shoot the unarmed Wayne, he and his henchman are themselves shot dead by marshal Harry Carey.
THE RED HOUSE' SLOW MOVING PSYCHOLOGICAL MYSTERY
Rates • • • as top dualler generally
United Artists (Sol Lesser) 100 minutes
Directed by Delmer Daves.

This picture has several faults — and virtues, but it adds up on the minus side. Most filmgoers will find fault with its synthetic plot, unconvincing characterization and tedious pace, particularly the latter. Avid mystery fans, on the other hand, will enjoy its suspenseful and gripping climax. Another in the trend of psychological dramas, "The Red House," progresses slowly and occasionally resorts to expository dialogue instead of visual action. It is almost devoid of comedy, but has a fair balance of romance. Edward G. Robinson is presented in a new role of a character and the action takes place in a somewhat novel locale. In keeping with its backwoods background, interior settings are inexpensive, but the photography carries out the film's somber mood. This will require the support of a comedy or musical feature in most situations. While the mystery and psychological factors predominate, exhibitors can sell romantic situations featuring the attractive Lon McCallister, George Agnew Chamberlain, author of "The Red House," has more than thirty successful novels and plays to his credit — a fact not to be overlooked in obtaining bookstore and library tieups. UA has worked up a series of striking teaser ads. In their campaigns exhibitors will do well to play up the sinister aspects of the picture.

Edward G. Robinson, an introspective director, hires youthful Lois McCallister to help with the chores. Allene Roberts, adopted ward of Robinson and his spinster sister, Judith Anderson, secretly loves McCallister, but he is infatuated with pretty, flirtatious Julie London. In turn, Julie is on the brink of a clandestine romance with wild and handsome Rory Calhoun. Robinson has given Calhoun hunting privileges in return for keeping trespassers off the tract. Despite Robinson's warnings, McCallister enters the woods, is fooled from behind by a mysterious assailant. Later, McCallister and Allene explore the tract and find a mysterious red house. Subsequently, Calhoun shoots Judith Anderson. Before dying she reveals Robinson had murdered Allene's parents in the red house. At end, Robinson, crazed by a guilty conscience, kills himself; Calhoun is arrested for slaying Judith Anderson, and McCallister finds happiness with Allene.

MILLIE'S DAUGHTER' MOTHER-LOVE YARN SHOULD SATISFY FEM TRADE
Rates • • • • or slightly better as neighborhood dualler.

Columbia 72 minutes
Directed by Sidney Salkow.

Despite a "nameless" cast and a typically True Confessions screenplay, "Millie's Daughter" should prove entertaining fare for the ladies. For exhibitors it offers several exploitable angles that should make it a satisfactory dualler, except for deluxe houses. Taken from the Donald Henderson Clarke novel, whose "Millie" of yesterday was the answer to adolescents' prayer for a "spicy" novel, this version bears nothing to prevent it from getting an "unobjectionable for general patronage" rating from the Legion of Decency. However, the popularity of the novel is an important exploitation angle, as is the mother-daughter theme and several other facets of special appeal to the desired side. — Palm Beach fashions, sumptuous furnishings, party plans in the Elsa Maxwell manner and some behind-the-scenes angles of the sub-dub racket. Although the plot never gets melodramatic enough to evoke a tear, it manages to hold up well, considering its "age." This is due principally to the reliable performance given by Glady's George and Sidney Salkow's direction. Salkow keeps things moving, never letting the maudlin become too obvious, injecting touches of humor and eliciting the most from a good supporting cast.

Gay Nelson and Paul Campbell, both newcomers, handle the juvenile romance capably. Miss Nelson is seen as the eighteen-year-old daughter of Glady's George's "Millie," whose other-side-of-the-tracks background has resulted in separation from her mother. Back Bay husband and establishment of a professional party arranger business in Palm Beach. Forbidden to see her mother until she is 21, when she comes into a large inheritance. Gay escapes her strait-laced guardian and joins her mother in Florida. Sont to bring her back is Campbell, son of Miss Nelson's banker, whose attempts to convince her that Millie's sordid activities are not for her, complicates their romance.

When Millie sees her once-innocent daughter turning into a liar and a cheat, she brings about her own arrest, even though she could have side-stepped the charges, in order to show the girl that even Millie isn't smart enough to beat the law. Gay returns to Boston with Campbell and marriage bells in sight. A sizeable cast turns in some neat bits that are good for laughs and some revelations of the "bonuses" and devious methods of arranging a society party. Particularly good are Ruth Donnelly's secretary, Arthur Space as a glistening, effeminate social aide and Paul Maxey's dancing master. William Bloom's production maintains a credible atmosphere.

MICHIGAN KID' SUPERIOR WESTERN IN CINECOLOR
Rates • • • in action houses; slightly less elsewhere.

Universal 69 minutes
Directed by Ray Taylor.

A tightly-knit plot, credible characterizations, several story twists, exciting rides, gun battles, fist fights, humorous situations and dialogue, plus plenty of production value make this Cinecolor western outstanding action fare. In addition, it has a musical number, magnificent scenery and attractive period feminine costumes. Portrayals by Jon Hall, Victor McLaglen, Rita Johnson and Andy Devine are above average. Based on Rex Beach's original, Roy Chanslor's screenplay and Ray Taylor's deft direction combine to make this exciting, amusing and suspenseful screenfare for most audiences. Gossips will be very strong in action houses and well above par generally.

Exploitation possibilities are numerous. Lobbies and fronts should suggest the Old West, either a frontier saloon, cavalry post or small town calaboose. Tieups can be made with bookstores and libraries. Ex-GI's doubtlessly will find much of interest in the picture's theme: the durability of wartime friendships.

At the close of the Sioux campaign, former peace officer and Indian fighter Jon Hall makes a pact with three buddies to aid each other if need arises. The four go their respective ways. En route to Rawhide to take up ranching, Hall aids driver Andy Devine drive off a group of road agents, led by Victor McLaglen, after the latter has killed a wealthy rancher. Dying, the rancher gives Hall a watch to deposit in the Rawhide Bank vault and a letter to be mailed east to his niece Rita Johnson. McLaglen's band robs Rita of the letter and watch, necessary in locating her inheritance. She believes Hall is one of the gang, but a lying cashier accuses them of slaying the bank president during the robbery, and both are jailed. Hall's trooper pals come in answer to his summons, extricate him and Rita. After several exciting complications, Hall brings Victor and his accomplices to justice.
the glove al-
local welter his fights,
pleasant

latest in the "Whistler" series, "The Thirteenth Hour" tells a confusing wildly implausible tale in unimaginative manner. Much of the action consists of Richard Dix skulking hither and yon, either pursuing or being pursued. The rest is a mixture of murder, frame-up, middle-aged romance and turgid that made the script-smiths give up after they had gotten the sorely-bet

MR. DIX into such a welter of trouble that they had to switch to an entirely new theme to get him out. Director William Clemens manages to make more than puppets out of his characters, which speaking his trite lines with a minimum of effort. The intervening spots are motled by a musical score that endeavors without much success to inject some suspense into the proceedings. In ac-

tion spots and where the "Whistler" pre-
viously has proved popular, exploitation based on the murder and frame-up angles, should lift this to average returns. Else-
where, it will be a filler for the lower half.

The first of his troubles begin when Rich-
ard Dix, owner of a small trucking outfit, is forced off the road by a wild driver and crashes into a filling station. He is unjustly

be a glamorous night club singer while her old-drilling boy friend, Jimmy Lloyd, passes himself off as president of the company. Henry K. Moritz's screenplay drags in some additional silliness dealing with a philander-

ing night club owner and a wife-hired detective and two strong brothers of the singer whose identity is assumed by the cigarette girl. The songs, penned by Allan Roberts, are less than very uneasy lines. However, Morgan's own "The More We Get Together" and his old reliable "Wabash Blues" are especially kind to the ears.

Exemplified on the basis of title and the Russ Morgan band, this should attract the younger folks to make it an average sup-
porting dualler in nabobhood theatres.

CIGARETTE GIRL' MEDIOCRE MUSICAL PROGRAMMER

Rates • • as dualler in nabobhoods

Columbia

68 minutes

Leslie Brooks, Jimmy Lloyd, Ludwig Don-
ath, Don Calley, Howard Freeman, Joan Barcroft, Mary Francis Pierlot, Eugene Borden Arthur Loft, Emmett Vogan, David Bond, Paul Campbell and Russ Mor-

gan and his Orchestra.

Directed by Gunther V. Fritsch.

About the best that can be said for "Cigar-
ette Girl" is that it has Russ Morgan and his orchestra and some provocative views of luxurious Leslie Brooks. Otherwise it is mediocere in every department. There is the ancient double masquerade hack of a story — the little cigarette girl who pretends to

be a glamorous night club singer while her old-drilling boy friend, Jimmy Lloyd, passes himself off as president of the company. Henry K. Moritz's screenplay drags in some additional silliness dealing with a philander-

ing night club owner and a wife-hired detective and two strong brothers of the singer whose identity is assumed by the cigarette girl. The songs, penned by Allan Roberts, are less than very uneasy lines. However, Morgan's own "The More We Get Together" and his old reliable "Wabash Blues" are especially kind to the ears.

Exemplified on the basis of title and the Russ Morgan band, this should attract the younger folks to make it an average sup-
porting dualler in nabobhood theatres.

CORN-FILLED MUSICAL WESTERN

Rates • • in western houses and rural

Columbia

65 minutes

Hoosier Hotshots, Ken Curtis, Jennifer Holt, Guy Kibbee, Guinn "Big Boy" Williams, Noel Neill, Holmes Herbert, George Chesebro, Diehl, Frank LaRue, Steve Clark.

Directed by Ray Nazarro.

This musical western ground out by the Columbia mill, is a conglomeration of music, action, and a crib full of corn that should be palatable enough to rural locations, as well as to western houses. But for any other type of audience the unabashed schmaltz supplied by the Hoosier Hotshots and the simon-pure heroics offered by singing cow-

boy Ken Curtis will make them squirm. There is an abundance of what, by stretch-

ing the connotation of the word, is called music, most of it from the four-piece en-
semble of the Hoosier Hotshots. Ken Curtis croons the title theme with a bit of road riding and a fast and funny bit of fisticuffs at the climax for the action addicts, Jennifer Holt and Noel Neill supply more that the average quota of pulpchrifeme for horse operas.

In addition to his pleasant voice, Ken Curtis shows an unusual agility as the cow-
puncher who breaks up a gang that is alter-

nately robbing banks and the medicine show featuring the Hoosier Hotshots and the two girls, Guy Kibbee and Guinn "Big Boy" Williams are satisfactory as his side-
duelers. While Holmes Herbert and George Chesebro literally twirl their mustaches as the villains, who, in the guise of running the medicine show, are actually in caboots with the gang. Peggy gives a good performance as the pupil who, with the help of Ray Nazarro's

VIGILANTS OF BOOMTOWN' BEST OF RED RYDER SERIES TO DATE

Rates • • • • in western action houses

Republic

56 minutes

Allan Lane, Bobby Blake, Martha Went-
worth, Roscoe Karns, Boy Barcroft, Peggy Stewart, George Lloyd, Ted Adams.

Directed by R. G. Springer.

This latest entry in the Red Ryder series is packed with action, comedy and interest.

Fitzsimmons fight, and R. G. Springer has ably directed a good cast. The film has plenty of fights, both inside the squared ring and out, as well as chases, gun-play and cattle rustling. In addition, it has a convinc-
ing and unbothered love story. Perform-
ances are of a high order, especially that of

talented Peggy Stewart, a comer.

The film has plenty of exploitation angles. Exhibitors should endeavor to attract box-
ing fans, possibly through the cooperation of local sports editors, gymnasiums and sports arenas. The popularity of the Red Ryder comic strip syndicated by NEA vir-
tually guarantees assistance from newspapers served by that organization.

The sheriff is unable to quell a riot started by Nevada senator's daughter, Peggy Stew-
art, and her ranch hands as a protest against a bill legalizing prize fights in the state. He deputizes Allan Lane (Red Ryder) who, aided by Bobby Blake (Little Beaver) stops the fracas, but incurs the enmity of Peggy George Turner (Jim Corbett) ac-

companying manager Roscoe Karns arrive to help him for the Fitzsimmons fight. Peggy repeatedly tries to get rid of them, but is stymied by Lane, Bandit leader Roy Bar-
croft, after several vain attempts to kill Lanne, becomes too big a worry for the bout. To stop the fight, Peggy hires some thugs to kidnap challenger Turner instead, they accidentally abduct Lane. He escapes in time to foil Barcroft, Peggy now peni-
tents, apologizes to Lane.

FILM BULLETIN
EAGLE LION FILMS—SUITE 802 1270 SIXTH AVE, NYK—

THE PEOPLE OF AUSTIN, TEXAS WELCOMED THE "IT'S A JOKE SON" WORLD PREMIERE IN TYPICAL TEXAS FASHION. BECAUSE OF OVERFLOW BUSINESS AT THE PARAMOUNT IT WAS NECESSARY TO OPEN THE STATE THEATRE TO ACCOMMODATE CROWDS. AUDIENCE REACTION WAS GRAND. IT LOOKS AS THOUGH EAGLE LION FILMS HAS MADE A GREAT START AND INTERSTATE THEATRES EXTENDS ITS CONGRATULATIONS—

R. J. O’DONNELL

VICE PRESIDENT AND GENERAL MANAGER

INTERSTATE THEATRE CIRCUIT

WORLD PREMIERE ENGAGEMENTS OF EAGLE-LION'S

IT'S A JOKE, SON!

SWEEP TEXAS IN CYCLONE OF BALLYHOO ROLLING UP RECORDS IN AUSTIN, SAN ANTONIO, DALLAS, HOUSTON AND FORT WORTH!

Terrific radio promotions hit 50,000,000 listeners weekly... sensational publicity buildup... nationwide exploitation fanfare—set the rocketing box-office pace for Eagle-Lion's first star attraction!

FLASH!
More than 150 key dates already... and more pouring in!

JUMP ABOARD THE BANDWAGON! BOOK IT NOW!

KENNY DELMAR as SENATOR CLAGHORN in "IT'S A JOKE, SON!"

Produced by Aubrey Schenck • Directed by Ben Stoloff

MERKEL • JUNE LOCKHART • JIMMY CONLIN • DOUGLAS DUMBRILLE

'DAISY' the Dog • and introducing KENNETH FARRELL

Original Screenplay by Robert Kent and Paul Gerard Smith • An Eagle-Lion Films Release
tion of the Court to place the bidding prerogative in the hands of the exhibitors, pointing to the Court's memorandum which noted that "competitive bidding will only be necessary within a competitive area and in such an area where it is desired by the exhibitor."

National Allied's plans, approved by the board, to appear as amicus curiae when the case is heard in the Supreme Court will await the arguments offered by the defendants and the Government in their appeals, it was stated by A. F. Myers, general counsel and board chairman. He praised the New York Court's decision against motions for amendment as another move which will bring the case to a quicker end, expressing belief that the case will be concluded during the October session of the Supreme Court.

**PARAMOUNT UPS 1947 RELEASES**

As the result of requests for an increase in the number of releases by customers and theatre associates to alleviate the current shortage of product, Paramount will release at least as many and possibly more productions during the first nine months of 1947 than in the whole of the 1945-46 season, it was disclosed by Charles M. Reagan, vice-president in charge of distribution. The sales chief made the announcement upon his return from the conference of Paramount studio, home office and British officials in Hollywood last fortnight.

Commenting on the results of the conference, Barney Balaban, president, who returned with Reagan, revealed that during the past 10 months, Paramount had sent important executives to foreign countries for post-war continental problems, as they concern Paramount production, sales and distribution. He added that one of the purposes of the meetings was "to tie in the studio operation, headed by Henry Ginsberg, closer to Paramount's world-wide operations and to coordinate them with future production plans."

Ten completed pictures, the largest number ever to be shown at one time to sales executives in the history of the company, were viewed at the conference.

**VA. MPTO HEARS WRIGHT, LEVY**

Robert L. Wright, special assistant to the Attorney-General, prosecuting the Government's case in the industry anti-trust suit, spent an uncomfortable period on the rostrum at the Virginia Motion Picture Theatre Owners meeting last fortnight, facing charges that Government intervention had created a chaotic condition in the industry. Wright first discussed the decree, then was questioned about the Government's point of view on the decision, hearing accusations that the Government continually emphasized the public interest without regard for exhibitors' interests and that Government aid often undermined the exhibitor's position.

Champion of view that the industry settle its own problems was Herman Levy, MPTOA general counsel, who reiterated that a system of "voluntary" industry arbitration be adopted by all segments of the industry. He disclosed that this would be proposed by the MPTOA at the exhibitor meeting in New York March 10-11, when the formation of the Motion Picture Forum, suggested by MPTOA president Fred Wehrenberg, will be discussed.

Levy also expressed his belief that competitive bidding was meant by the Court to be at the exhibitor's prerogative. He told the group that the Court "sounded the death knell of buying combines, definitely for the defendants and, by induction at least, for all other exhibitors as well."

**'YEARLING' TO BE SOLD AS SPECIAL**

M-G-M will sell "The Yearling" as a special and in accordance with the provisions of the consent decree, it was announced in Chicago by William F. Rodgers, vice-president and general sales manager, during the company's two-day meeting of sales managers and home office executives. Release generally will be in March, it was stated, with bids to be taken as outlined in the decree. Another March release will be "The Beginning or the End," with special plans for marketing the atom-bomb film, it was announced.

Because of unsettled conditions revolving around the decree and a group of new pictures to be made available for marketing within the next few weeks, the company cancelled the proposed five-city trip of 14 members of its field force and concentrate on new selling. The men will receive bonuses instead.

M-G-M will hold four or five regional meetings beginning April in New York, Chicago, San Francisco, Pittsburgh and New Orleans to discuss sales procedure under the decree, as well as selling plans for "The Yearling." Rodgers said, at the close of the two-day confab, The Metro sales chief left for the West Coast to spend the next few weeks looking at new product.
Above, Ray Milland and Albert Dekker are engaged in a battle to the death with knives. To the left, Barbara Stanwyck, owner of a thriving saloon, has what she believes is the last laugh at the expense of Milland, who had cast aspersions on her morality.

"CALIFORNIA"...It's Big!

Starting in this issue, FILM BULLETIN offers a new presentation of our popular Exploitation Picture of the Issue section. This is an effort, in concise, comprehensive form (on the following page) to give showmen a quick-glance look at the campaign on a particularly exploitable piece of film merchandise. To Paramount's epic-proportioned Technicolor hit, "California", goes the honor of introducing the new format of this department.

Exhibitors can take their cue in approaching this picture from the remarks in the front of the press book. They are told: "Don't make the mistake of treating this simply as another big Western spectacle. It is much more than that — it's a new kind of outdoor picture, employing a basically different production conception and adding a fresh music technique to Technicolor."

This is true. But there are also all the solid ingredients that lend themselves to exploiting a film of this type. It has vast scope, an abundance of really terrific action of all sorts, throat-drying suspense, romance and drama. Certainly, this is the type of picture that calls for a big campaign — and that is exactly what the Paramount advertising staff have given it, as you can see from the brief outline on the following page.

(Turn Over)
Paramount Puts Big Push Behind "California"

IT TAKES only a glance at the press book on "California" to make one realize that Paramount’s "box-office" men, under the guidance of Curtis Mitchell and Stanley Shuford, have developed a campaign that is right in the groove as to the picture’s scope, color and excitement. From the West Coast and the East Coast and by all the Paramount publicists in between, "California" is being given one of those big-scale pushes that sums up to a vast pre-sold audience wherever it plays. It is in the lap of the individual exhibitor to turn this material to advantage in his local situation.

ADVERTISING

The newspaper campaigns in New York City and Monterey, Cal., where the film had its eastern and western premieres, were expertly handled. The ads used in the dailies in both cities are among the most actionful, both as to pictorial and copy matter, to appear in some months and were undoubtedly responsible for getting the picture off to a flying start. Reproduced at the bottom of the page are a few of them and it should be noted that the press book abounds with small ads that are striking.

NATIONAL MAGAZINES

Full-color 2-page spreads were run in LIFE and LOOK, as well as color pages in the Saturday Evening Post and Colliers, giving the picture over 50,000,000 circulation in these media to date. The photo below is one of the many candid action stills which magazines like LIFE and LOOK have been running. This one comes from LOOK’s special movie edition of last week.

PUBLICITY & EXPLOITATION

Tie-ups with travel bureaus, railroad offices, airlines, ship lines, etc., are a dead cinch for this show. The Rivoli in N. Y. worked a promotional with American Airlines involving the use of neo-art displays. (See photo below.)

A coast-to-coast broadcast on the "Vox Pop" show from Monterey, first capital of California, was part of the west coast premiere program on January 15, giving "California" a terrific air plug. Stars Milland and Stanwyck, as well as other celebrities, participated in the broadcast.

The press sheet recommends this inexpensive, yet effective, "gold nugget" giveaway stunt that should make every recipient a potential ticket-buyer. Just get a quantity of pebbles and dip them in gold paint. Put in envelopes with imprint on front or on inserted cards.

Capturing the vast scope and sweep of the picture is this spectacular front covering the New York Rivoli. It can serve as a model for smaller scale front on any size theatre.

Crowding the press book are a sheaf of stunts and ballys, all within the range of the average theatre. There is the idea of a railroad ticket to "California" which lends itself to many variations and, directional signs reading, "Turn Here..." or "Straight Ahead..." for California at the Blank Theatre.

A nice variety of radio aids and suggestions are offered to those exhibitors who use the airlines to advertise.

For newspaper promotion, you have a special mat of an outline sketch of Milland and Stanwyck in an outdoor scene. Readers with art talent are urged to envision them in a Technicolor setting and to color in the drawing to win free tickets. In addition, there is a cross-word puzzle made up of titles of previous Ray Milland pictures.

The accessories are particularly striking, taking full advantage of the romance, the action and Technicolor. The stills are unusual in the abundance of actionful candid shots, particularly those like the one on the preceding page of the sensational knife fight between Milland and Albert Dekker. There is nothing "posey" about them.
COLUMBIA

Charles Vidor is not accepting the recent court decision holding his Columbia contract valid. He has filed for a new action in an effort to end the deal and to obtain $5,000 a week for the remainder of the term of the contract. If he cannot get a reopening of his trial before Judge Ben Harrison, the man who passed the original verdict, he will appeal to a higher court. It is to be hoped that this tempest in a teapot will settle quickly and without the notoriety that accompanied the first effort.

Bennie Zeidman, who has been executive supervisor of B product at Columbia for the past 18 months, is terminating his stay with the company as of March 15, when his contract expires. Zeidman is planning to set up his own company to make ten pictures budgeted up to $250,000 each. Leaving with Zeidman are Reuel O'Hara and Maurice Hanline, his assistants and Producer Richard Goldstone.

QUICKIES TO BE MADE BY UNITS

Meanwhile, this studio has already completed plans by which all of its lower budget production will be made by separate units rather than by a central executive group among a group of individual producers. All the units will be directly responsible to the front office. Sam Katzman, Rudolph Flothow and Wallace MacDonald will head three of the producing units. Ted Richmond and Robert Johnstone are tentatively set for units also. Katzman will continue to work on higher budget films and John Haggott, wind ing up his work in the Zeidman unit, is being boosted to higher budget films, also.

Gene Autry is officially working at Columbia studios. Armand Schaefer, president of the Autry company, has set up offices and has already purchased "The Strawberry Roan" for the first Autry picture. No production will start, however, before May 1, since Autry will be busy with his rodeo and his Republic litigation until that time.

Three more pictures are slated for February starts and a total of twelve all told for the next three months. In addition to those now in work, "The Mating Call," "The Man From Colorado," and "The Vigilantes" will come in February.

New starter on the lot is "Major Denning's Trust Estate," a William Bloom production, with newcomers Gloria Henry and Paul Campbell featured with Harry Davenport.

EAGLE - LION

This company has been busy signing up sound box-office names for several of its forthcoming pictures. Virginia Mayo has been borrowed from RKO to star in "Out of the Blue," a comedy-mystery to start soon. Richard Basehart, the actor Eagle-Lion planned to build to stardom, will have the male lead. He is currently working with Lewis Hayward and Joan Leslie in "Repeat Performance."

Richard Whorf, John Hodiak and Sylvia Sidney have been signed for "Love From A Stranger." Whorf and Hodiak are on loan-out from MGM, Miss Sidney comes from the Cagney company. This one starts next month and it will be given full concentration by the studio.

Bryan Foy, just returned from a trip through the south and southwest had some interesting comment to make about the state of business. His prime purpose in the trip was to get the reaction of exhibitors to the potential present and future of the film business. Said Mr. Foy, in part: "I talked to hundreds of exhibitors and they all told me that entertaining pictures are still packing them in at theaters. Goldwyn to star in "Out of the Blue," a comedy-mystery to start soon. Richard Basehart, the actor Eagle-Lion planned to build to stardom, will have the male lead. He is currently working with Lewis Hayward and Joan Leslie in "Repeat Performance."

Richard Whorf, John Hodiak and Sylvia Sidney have been signed for "Love From A Stranger." Whorf and Hodiak are on loan-out from MGM, Miss Sidney comes from the Cagney company. This one starts next month and it will be given full concentration by the studio.

Bryan Foy, just returned from a trip through the south and southwest had some interesting comment to make about the state of business. His prime purpose in the trip was to get the reaction of exhibitors to the potential present and future of the film business. Said Mr. Foy, in part: "I talked to hundreds of exhibitors and they all told me that entertaining pictures are still packing them in at theaters. Goldwyn to star in "Out of the Blue," a comedy-mystery to start soon. Richard Basehart, the actor Eagle-Lion planned to build to stardom, will have the male lead. He is currently working with Lewis Hayward and Joan Leslie in "Repeat Performance."

RICHARD WHORF, JOHN HODIAK AND SYLVIA SIDNEY HAVE BEEN SIGNED FOR "LOVE FROM A STRANGER." WHORF AND HOIDIAK ARE ON LOAN-OUT FROM MGM, MISS SIDNEY COMES FROM THE CAGNEY COMPANY. THIS ONE STARTS NEXT MONTH AND IT WILL BE GIVEN FULL CONCENTRATION BY THE STUDIO.

Bryan Foy, just returned from a trip through the south and southwest had some interesting comment to make about the state of business. His prime purpose in the trip was to get the reaction of exhibitors to the potential present and future of the film business. Said Mr. Foy, in part: "I talked to hundreds of exhibitors and they all told me that entertaining pictures are still packing them in at theaters. Goldwyn to star in "Out of the Blue," a comedy-mystery to start soon. Richard Basehart, the actor Eagle-Lion planned to build to stardom, will have the male lead. He is currently working with Lewis Hayward and Joan Leslie in "Repeat Performance."

RICHARD WHORF, JOHN HODIAK AND SYLVIA SIDNEY HAVE BEEN SIGNED FOR "LOVE FROM A STRANGER." WHORF AND HOIDIAK ARE ON LOAN-OUT FROM MGM, MISS SIDNEY COMES FROM THE CAGNEY COMPANY. THIS ONE STARTS NEXT MONTH AND IT WILL BE GIVEN FULL CONCENTRATION BY THE STUDIO.

Bryan Foy, just returned from a trip through the south and southwest had some interesting comment to make about the state of business. His prime purpose in the trip was to get the reaction of exhibitors to the potential present and future of the film business. Said Mr. Foy, in part: "I talked to hundreds of exhibitors and they all told me that entertaining pictures are still packing them in at theaters. Goldwyn to star in "Out of the Blue," a comedy-mystery to start soon. Richard Basehart, the actor Eagle-Lion planned to build to stardom, will have the male lead. He is currently working with Lewis Hayward and Joan Leslie in "Repeat Performance."

Bryan Foy, just returned from a trip through the south and southwest had some interesting comment to make about the state of business. His prime purpose in the trip was to get the reaction of exhibitors to the potential present and future of the film business. Said Mr. Foy, in part: "I talked to hundreds of exhibitors and they all told me that entertaining pictures are still packing them in at theaters. Goldwyn to star in "Out of the Blue," a comedy-mystery to start soon. Richard Basehart, the actor Eagle-Lion planned to build to stardom, will have the male lead. He is currently working with Lewis Hayward and Joan Leslie in "Repeat Performance."

Bryan Foy, just returned from a trip through the south and southwest had some interesting comment to make about the state of business. His prime purpose in the trip was to get the reaction of exhibitors to the potential present and future of the film business. Said Mr. Foy, in part: "I talked to hundreds of exhibitors and they all told me that entertaining pictures are still packing them in at theaters. Goldwyn to star in "Out of the Blue," a comedy-mystery to start soon. Richard Basehart, the actor Eagle-Lion planned to build to stardom, will have the male lead. He is currently working with Lewis Hayward and Joan Leslie in "Repeat Performance."
PARAMOUNT

A recent meeting of the top men of this studio here in Hollywood, resulted in an announcement that Paramount will release during the first nine months of the year, "as many and possibly more productions than were released for the 1945-46 season." The group of executives who gathered for the meetings looked at ten pictures which are ready for immediate release. This is more product, according to President Barney Balaban, than the studio has ever had assembled at one time for release at that rate. Several made films tied together more closely the studio operation, under Henry Ginsberg, and Paramount's worldwide operations both in production and distribution. With emphasis on the number of pictures ready for release and already scheduled to be released during the coming year, no comment was made on the possibility of a reduction in future production plans. Paramount has not, as did Metro, announced a specific cut in the number of pictures to be made, but it had been the general opinion within the industry that there will be such a reduction. Now we hazard the guess that Paramount might start a trend toward a general increase in the volume of pictures to be produced by all the majors.

Meanwhile, rumors that Paramount is moving to dispose of 500 of its theatres have been dispelled by President Balaban in a statement in which he said that no action would be taken in this field until the final court decision was handed down. At present, the company has active plans for development of theatre holdings in Europe.

LEISEN GETS NEXT HUTTON STARTER

Mitchell Leisen will direct the next Betty Hutton starter to be called "The Sainted Sisters." Cast with Miss Hutton will be John Lund and Stirling Hayden, both on the build-up program here. Val Lewton will produce as his first chore for Paramount.

Actor Lund was thinking seriously of refusing the role even though it might mean suspension for him. This serious young actor, who scored so solidly in "To Each His Own" (his fan mail shot up immediately after the first-run release), was terribly embarrassed at an audience reaction to the sneak preview of "The Perils of Pauline" in which he played as Miss Hutton's leading man. Now the picture is in Technicolor, and because Miss Hutton felt that Lund's natural blonde hair clashed with hers, he had to have his dyed brown. The audience was articulate in its comment and Lund feels that he should have a better break in the follow-up to his first film.

Actor Hayden, who just wound up a role in "Blaze of Noon," is another of the Paramount hopefuls, as is McDonald Carey, who ran a secondary role up to prominence in "Suddenly It's Spring." The story department would be wise to hustle up some suitable material for these lads. This studio is mighty proud of its eight Academy nominations for this year's Academy Awards. The best chance of coping a major "Oscar" is generally believed to be for Olivia De Havilland's performance in "To Each His Own."

Al Haddad is slated to go into "Desperating Smith," his first big outdoor vehicle, which will be in Technicolor.

"Road To Rio" (Crosby-Hope) is the only picture working on the lot with nothing set for at least two weeks.

PRC

"The Big Fix" is the final title on the picture which was originally called "It's All In The Game," then "The Pay-Off."

With 20 pictures on the season's schedule already completed and two in production, the studio's producers are planning six more features to go before the cameras by the end of March. With the completion of this group of films, the company will be six months ahead of its release schedule. Included in the list are: Jerry Briskin's "Hollywood Hi," Ruth Herbert's "Girls Camp," Ben Stoloff's "Mattawan," a "Gas House Kids" epic, an Al Lewis western and "Gangway for Murder" with Belmont S. Gottlieb producing.

REPUBLIC

This studio, also well ahead of its 1946-47 production schedule, has started one new film as two others wind up. The new starter is "The Finger Woman" which William J. O'Sullivan is producing. With the picture will be significant because it will bring Dale Evans to audiences in her first role away from Roy Rogers and Trigger. Her talents and looks (she dances and sings as well as many top musical stars in the business) have not been exploited to their full potential in these roles. It is Wise judgement on the part of Mrs. Yates and her staff to send Miss Evans out in a "feeler" picture to catch audience reaction to her riding alone. On the success of "The Finger Woman," will undoubtedly rest the future plans for Dale Evans. In the cast with her are Janet Martin, Warren Douglas, Adele Mara, Douglas Fowley and Grant Withers.

ROKO-RADIO

When Dore Schary took over as v. p. in charge of production at RKO, his only official statement was that he would have an announcement on future production plans to make within a short time. One of his first acts was to sign William J. Fadiman, former head of the Metro production department, to serve as his executive assistant. This is a good sign for Fadiman and his efforts should aid Schary considerably in running the studio. He will be in charge of all stories and writers and will work closely with the new production chief on all details.

Meanwhile, the studio cutting rooms have sixteen features in process. Among those being edited are: "Magic Town" (James Stewart-Jane Wyman, "The Farmer's Daughter" (Loretta Young-Joseph Cotten), "The Bachelor and the Bobby-Soxer" (Cary Grant-Shirley Temple), "The Woman on the Beach" (Joan Bennett-Robert Ryan), "Honeymoon" (Shirley Temple-Guy Madison), "Out of the Past" (Robert Mitchum-Jane Greer), and "They Won't Believe Me" (Robert Young-Susan Hayward).

Goldwyn's Theatre Company

Samuel Goldwyn has formed a new company, Samuel Goldwyn Pictures, Inc., for the purpose of leasing stories in which to show "The Best Years Of Our Lives" on a road-show basis. RKO is reported to be working with Goldwyn on this new deal and will let Goldwyn use some of its theatres wherever possible. Since the release is not scheduled until January 1, 1948, it is important that Goldwyn have a strong set-up of first run houses for his road-show plans. By leasing the theatres and setting his own price scales, Goldwyn will be avoiding any violation of the decree in the anti-trust suit. The decree states that no distributor can set minimum prices but makes no stipulation about an independent producer leasing a theatre and setting his own fare. Minimum four week leases will be taken. This move by Goldwyn may set the pace for other producers who have been worrying about road show engagements under the rulings of the decree. Mr. G., shrewd business man that he is, might also have in mind that this move puts some pressure on first-run exhibitors to go for his film terms.

RKO nabbed one of the most popular current novels, "Mr. Blandings Builds His Dream House," by Eric Hodgins, for a reported sum of $200,000. Cary Grant and Myrna Loy are slated for the top roles.

SELMICK - S. R. O.

Rumor of the week was that David O. Selznick had completed a deal for distribution with RKO. This news has been expected for some time, but so far the deal has not been confirmed, only rumored. If it goes through, it will probably be on a basis where RKO will permit SRO to use its distribution facilities with SRO handling its own sales through the RKO set-up.

"The Paradine Case" continues in production. And Selznick has sent off the first unit of his company working on "Portrait of Jenny," including Jennifer Jones, Joseph Cotten and Producer David Hempstead. The company will work in New York where practically all of the picture will be shot.

20th CENTURY-FOX

With the fanfare, stimulated and spontaneous varieties, still rolling loudly on "The Razor's Edge," Darryl F. Zanuck has set himself his chore for 1947. His one personally supervised stint for the year will be "Gentleman's Agreement," a novel which Simon and Schuster will bring out in March and which will then go to the Dollar Book Club for a printing of 550,000 copies. Mr. Zanuck has given some indication of the importance of this production by signing Moss Hart to do the screenplay. Elia Kazan will direct. No casting has been mentioned as yet. With Moss Hart playing hard-boiled, every studio in the business, Mr. Zanuck has picked himself quite a plum in signing the playwright-producer-director.

More of Documentary Type

Encouraged by the success of the Louis de Rochemont documentary technique of on-the-spot film making ("House on 92nd

FILM BULLETIN
Cagney Productions got itself a scoop in the signing of director Henry Koster to handle Saryon's "The Time of Your Life," in which Jimmy Cagney will star.

UNIVERSAL - INTERNATIONAL

With "The Secret Beyond The Door," a Diana Production, (Joan Bennett-Michael Redgrave) in work, the studio has announced that from here on in, there will be one a week starting for the next eight weeks. Next to come in this increased schedule is Mark Hellinger's "Brute Force", with Burt Lancaster, Charles Bickford, Hume Cronyn, Ann Blyth, Ella Raines and Yvonne De Carlo. Joseph Sistrom then starts "For The Love of Mary", with Deanna Durbin and John Dall, Irving Pichel directing. "Black Velvet", with Vincent Price, Ella Raines and Edmond O'Brien is slated. S. P. Eagle's "Delusion, Walter Wanger's "Lost Love" and Douglas Fairbanks' "The Exile" follow. Michael Todd is down for "Great Son" and Joseph Sistrom has a second in "Thunder on the Hill" in Technicolor, with Robert Siodmak directing and Joan Fontaine starring.

This is the beginning, at least, of the activity that was predicted when U.I was born.

A deal was made with M-G-M for U-I to borrow Ava Gardner for the fem lead opposite Fred MacMurray in "Singapore". This from Seton I. Miller's original.

WARNER BROS.

Three features are in production and the studio has plans for starting seven more during the remainder of February and March. To go are: (Dennis Morgan-Jack Carson), "Voice of The Turtle" (no casting set), "The Forty-Niners" (Errol Flynn), "Whiplash" (Dane Clark), Treasure of Sierra Madre" (Humphrey Bogart) and "Nothing But the Night," a Milton Sperling production.

As reported here some time ago, Ida Lupino has made an outside deal, She has formed a producing unit with Benedict Bogeaus to be called Arcadia Productions. Plans call for one picture a year for the next three years. First to go will be "The Queen's Necklace." The company plans to produce other films besides the three in which the actress will star. Conjectures are already beginning to flow on what Warner players, directors and technicians may be sent to England to participate in the company's deal with Associated British Pictures for the production of six WB features over there.

The Most Complete Production News is found in FILM BULLETIN'S Production Section

FEBRUARY 17, 1947
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc. appeared. "Rel." is the actual release date; "Pos." 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 releases are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**COLUMBIA**

### 1946-47 Features
- Completed (31) In Production (3)
- Completed (14) In Production (0)
- Completed (3) In Production (0)
- Completed (44) In Production (0)
- Completed (15) In Production (0)
- Completed (4) In Production (0)

### Westerns

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westerns</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Serials

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 1945-46 Features

### Westerns

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Serials

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### NEW PRODUCTIONS

**MAJOR DENNINGS TRUST ESTATE**

**Romantic Drama—Started February 3**

Cast: Ginger, Henry, Paul Campbell, Harry Davenport, Mark Dennis

**Director:** Robert Gordon **Producer:** William Bloom

**Story:** An old man loses his belongings in a horse box. Children of the family help him bring his belongings to victory and winning.

### RELEASE CHART

**COLUMBIA**

**EAGLE-LION**

### 1946-47 Features

Completed (4) In Production (1)

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### IN PRODUCTION

**Completed (4)** In Production (1)

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RELEASE CHART

**COLUMBIA**

### EAGLE-LION

### 1946-47 Features

Completed (33) In Production (2)

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### IN PRODUCTION

**Completed (27)** In Production (6)

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RELEASE CHART

**COLUMBIA**

### METRO-GOLDWYN-MAYER

### 1946-47 Features

Completed (33) In Production (2)

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RELEASE CHART

**COLUMBIA**

### EAGLE-LION

### 1946-47 Features

Completed (4) In Production (1)

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### IN PRODUCTION

**Completed (27)** In Production (6)

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RELEASE CHART

**COLUMBIA**

### METRO-GOLDWYN-MAYER

### 1946-47 Features

Completed (33) In Production (2)

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### IN PRODUCTION

**Completed (27)** In Production (6)

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Grade</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RELEASE CHART
### New Productions

**The FINGER WOMAN**
Melodrama with-March Started February 6
Cast: Dale Evans, Janet Martin, Warren Douglas, Adele Mara,
Ralph Dunn, Grant Williams, Grant Williams

Director: George Blair
Producer: William O'Sullivan

Story: Counterfeiting of rare books involves night club singer. She helps solve the crime.

### Release Chart

**In Production**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Completed</strong> (68)</td>
<td></td>
<td>L. B.</td>
<td>12-11, 11-9</td>
</tr>
<tr>
<td><strong>In Production</strong> (118)</td>
<td></td>
<td>L. B.</td>
<td>11-23, 12-13</td>
</tr>
<tr>
<td><strong>On Hold</strong> (10)</td>
<td></td>
<td>L. B.</td>
<td></td>
</tr>
</tbody>
</table>
'CALIFORNIA'  
PARAMOUNT  
Outdoor scenes are strikingly beautiful and the action is as  
exciting as the most rabid Western fan could wish...  
Keeps the attention of the Rivoli audience riveted on the screen."  
— CAMERON, N. Y. DAILY NEWS.  
'Real whooper-doofer: of a Western in which neither the horses  
or the actors are spared. All the elements of rough-and-tumble  
drama...tumbling across the screen at a smooth velocity...  
Sure, the gold is not pure in 'California,' but it glitter is with  
a quite believable sheen."  
— CROWTHOR, N. Y. HERALD TRIBUNE.  
Has tried to be everything to all possible spectators, I am  
afraid, however, that no one will be happy except on scores  
of size, effort, color and satisfactory performances for all  
within the strict limitations of the roles."  
— WINSTEN, N. Y. POST.  
Represents the Technicolor Western movie in its most opulent  
Splendor...all these cushy frills, the audience is really  
not much better off than it would be at one of the inexpensive  
little Westerns ground out by Roy Rogers or Gene Autrey."  
— COOK, N. Y. WORLD TELEGRAM.  
"Conventional and mildly diverting horse opera, has only the  
trappings and one of the spirit of a first-rate frontier melo-  
drama...Gun-play fails to arouse much more excitement."  
— GUERNSEY, N. Y. HERALD TRIBUNE.  

'THE PERFECT MARRIAGE'  
PARAMOUNT  
Potpourri of comedy, farce and drama...is a singularly shape-  
less and unrewarding entertainment...Abundance of dialogue,  
but most of it is willow...Might have gotten by with a slim slice  
of fun presented in a bantering style throughout, but it turns  
disastrously serious."  
— PRYOR, N. Y. TIMES.  
"Lacking poignancy in either humor or meaning, The Perfect  
Marriage" is merely a tawdry, drawn-out examination of a few  
domestic trifles."  
— GUERNSEY, N. Y. HERALD TRIBUNE.  
"Such intent obviously was to make both of these themes  
very funny. It would be ill meant to blame Loretta Young,  
David Niven and the rest of a well intentioned cast for the  
failure."  
— COOK, N. Y. WORLD TELEGRAM.  
"Domestic drawing room comedy that would be as light and airy  
as a butterfly -- and it is -- only this butterfly is a mounted  
and dust has settled upon its glass case."  
— AGER, P.M.  
"Boy and girl act mighty silly in the ensuing petty quarrles,  
reconciliation, and further bickering...With the further  
forced intrusion of romantic interludes with other persons, 'The  
Perfect Marriage' isn't what it's cracked up to be."  
— THIRER, N. Y. POST.  

'13 RUE MADELEINE'  
20TH-CENTURY FOX  
"Twilight's brief but tender tribute to the Office of Strategic Services...  
Fascinating film form has been used magnificently in '13 Rue  
Madeleine' to make it one of the memorable screen chapters of  
the war."  
— BARNES, N. Y. HERALD TRIBUNE.  
"This one is the real thing...Will stir excitement and admiration  
through everyone who sees it. They (the makers of 'The House on  
22nd Street') have worked with the same zeal and achieved the  
same convincing tone of complete authenticity."  
— COOK, N. Y. WORLD TELEGRAM.  
"Drift into full-blown melodrama after a neat documentary  
approach is not the only disconcertment in the picture...Too  
bad that Producer Louise de Rochemont and Twentieth Century-  
Fox, which have given us some fascinating pictures in the semi-  
documentary line, should have let this one get away from them."  
— CROWTHOR, N. Y. TIMES.  
"So good is the framework of 13 Rue Madeleine, and it casts  
such a valid spell that when a recognizable movie actor in-  
vades its stark, documentary presentation, one almost shouts  
'Throw him out! He's an actor! This is real!...Only when the  
plot takes over do they stand revealed shrunken to the dimensions  
of actors and nothing else, nothing more romantic."  
— AGER, P.M.  
"Season's most deeply exciting, grimly real picture...As hard  
and precise as a gem, as rough as a street-walker and its  
kicks go straight to the solar plexus. It's Cagney and documentary  
spy fiction at their best. No realist will ask for more."  
— WIN. STEIN, N. Y. POST.  

'DEAD RECKONING'  
COLUMBIA  
"Bogart adherents are sure to flock to Low's Criterion for his  
latest, 'Dead Reckoning,' but they are likely to grow restless  
over the strange confusions and aimless wanderings of the story  
with which their man has been saddled."  
— COOK, N. Y. WORLD TELEGRAM.  
"Cumulative effect of the new Humphrey Bogart slug 'em-love-em  
and leave 'em picture at Loew's Criterion is all on the good  
side of enjoyment...For those with a taste for rough stuff  
'Dead Reckoning' is almost certain to satisfy. All others are  
hereby cautioned to proceed at their own risk."  
— PRYOR, N. Y. TIMES.  
"Bokey saves the mystery film by giving one of his good tough-  
guy performances."  
— CAMERON, N. Y. DAILY NEWS.  
"Chief asset is the performance of Humphrey Bogart as grim  
visaged hunter in a cat-and-mouse melodrama...Despite all  
his efforts, however, the new film at the Criterion relaxes its  
grip too soon and dumbs it off to a tedious ending full of romantic  
cliches, confused and wordy situations and barely believable actions."  
— QUINN, N. Y. HERALD TRIBUNE.  
"Despite a noticeable deadness of writing in both dialogue  
and scene invention the picture might pass muster for the  
uncritical."  
— WINSTEN, N. Y. POST.  
"Lucky for us Bogart won't learn. For the sake of 'Dead Reck-  
oning' and all the carbon copies that preceded it and all the  
carbon copies to come, thank heaven he won't. If there must be  
a Dead Reckoning, let Bogart keep on taking them."  
— AGER, P.M.  

SINBAD THE SAILOR  
RKO RADIO  
"Lofty Technicolor, flowery language and lavish settings...Swash- 
bulcker extravaganza."  
— THIRER, N. Y. POST.  
"One can only hope that Fairbanks would laugh and cheer and weep  
with joy if he could see that handsome agile boy of his carrying on  
the family tradition...Told with a relish for excitement and for  
laughter."  
— COOK, N. Y. WORLD TELEGRAM.  
"It is quite a pleasure — and quite a reminder, too — to watch  
young Mr. Fairbanks cut loose in a gymnastic role. But,  
unfortunately, the somewhat bookish writers who prepared his  
lengthy script...have relied more on words than on deeds."  
— CROWTHOR, N. Y. TIMES.  
"Artistically done up to delight the eyes, if for little else...  
Should appeal to the young folk."  
— HALE, N. Y. DAILY NEWS.  
"Phanciful hodge-podge of costumed panoply which has less genu-  
ine excitement than a horse opera. Escapist nonsense embellished  
with lively incident galore."  
— BARNES, N. Y. HERALD TRIBUNE.  
"The Hollywood Sinbad is completely earthbound. It is full of  
hichflown, overstuffed language...The action also flops...  
The adventures RKO has given Sinbad are pretty commonplace."  
— PECK, P.M.  

'LADIES' MAN'  
PARAMOUNT  
"I cannot at the moment recall a more dispirited yet dogged en-  
terprise. 'Ladies' Man' persists for 91 minutes, every last one  
of them sweated out by it and me."  
— AGER, P.M.  
"Song and dance interludes are the brightest in a sorry show...  
Imagination and sustained zest are qualities which are pitibly  
lacking in 'Ladies' Man'...Blundering and witless screen musical."  
— BARNES, N. Y. HERALD TRIBUNE.  
"Corny from the bottom to the eth. The chuckles in this comedy  
are widely spaced and hardly keep pace with its tedium."  
— WEILER, N. Y. TIMES.  
"For people who taste runs to Bracken radio programs more  
than to the other recent Bracken pictures."  
— COOK, N. Y. WORLD TELEGRAM.  
"You are reminded to how funny Bracken has been in pictures  
where the situations have had a more substantial foundation.  
He looks just as funny now, but he isn't."  
— WINSTEN, N. Y. POST.  

FEBRUARY 17, 1947  
33
The first of four "modernized" regional sales meetings planned by United Artists, where all available product will be shown to the sales staff, will take place in Buffalo, Feb. 22-24. It was announced by J. J. Unger, UA general sales manager. Subsequent meetings will be held in Pittsburgh and El Paso, Feb. 27-Mar. 2, and Chicago, March 6-9, all to be attended by Unger, Gradwell L. Sears, vice-president in charge of distribution, and Edward C. Rafferty, president.


**EXHIBS GIRL FOR TAX BATTLES**

Exhibitors in several areas throughout the country were up in arms about municipal and state legislation that was tending to throttle their business.

In California, Donald W. Knapp, operator of the Rialto theatre in San Bernardino, successfully sued the city for unfair imposition of admission taxes, calling the levies discriminatory and unenforceable. He cited cases of other business in the city which grossed more than $4,000,000 and were taxed only 10 cents, while his theatre's gross of $3,827 for a similar period netted a tax of $274. Superior Court Judge Charles C. Haines decided that the admission taxes collected must be refunded, the admission tax law was unconstitutional and enjoined the city from collecting further taxes under the law. The ruling is expected to serve as a model for use in other cities.

In Boston, a Motion Picture Co-ordinating Committee to keep tabs on all Massachusetts legislation matters pertaining to the film industry was formed following a meeting of 50 circuit heads and exhibitors called by Allied Theatres and independent theatre owners. The committee will keep careful check via state-wide agents on all adverse legislation, new admission tax proposals, censorship, etc. Frank Lydon was unanimously voted chairman of the group.

New Jersey Allied mapped its campaign against proposed sales taxes on amusement and motion picture censorship measures at their annual meeting in Trenton. The group was aroused when political leaders announced their intention to sponsor an amusement tax and agitation for censorship was renewed after the showing of "The Outlaw" in Atlantic City last summer.

**TOP MEN AT 20-FOX SALES MEET**

At Twentieth Century-Fox' first postwar national sales convention at the Hotel Astor in New York, Feb. 17-19, Thomas J. Connors, vice-president in charge of distribution, will outline new sales procedures and other vital problems to an assembly that will include all company district and branch managers in the U. S., as well as sales executives and sales department heads at the home office. Separate divisional meetings to discuss special problems of individual territories are also scheduled.

President Harold P. Skouras will address the meeting giving the sales managers a first hand report of his recent visit to the company's Hollywood studios, and outlining plans for the 1947 lineup.

Attending from the home office are executive vice-president W. C. Michel, Treasurer Donald Henderson, Asst. Treasurer and Comptroller W. J. Eadie; general counsel Otto Koegel; general sales manager W. J. Kupper; director of advertising and publicity Charles Schlaifer; counsel John Caskey; and sales managers W. C. Gehring, A. W. Smith, Jr., Howard Wolber, Harry Balcone, Jack Bloom, Edwin H. Collins, Martin Moskowski, Peter Levathes and Jack Sichelman.

**Cincy Exhibs Check Checkers**

Putting the shoe on the other foot, a group of Cincinnati exhibitors has called upon Confidential Reports, Inc., distributor checking agency, to furnish complete information on their checkers so that the list can be submitted to a bonding agency.

The exhibitor group, Greater Cincinnati Independent Exhibitors, Inc., headed by F. W. Hass, Jr., has been critical of the assignment of local checkers by CRI and has devoted several recent meetings to the checking situation. In a letter to the local CRI office, the association asks the name, address and daytime occupation of checkers, as well as a list of all employees of CR for submission to a bonding agency. "CR insists in their contracts that their employees have the right to enter the theatre boxoffice. Why should a theatre owner be forced to admit a perfect stranger, about whom he knows nothing, to his boxoffice where the cash money is kept?" the letter demands. It also insisted that a signed copy of the checking report signed by the theatre manager be left with the theatre.

**BRITISH IN WORST FUEL CRISIS**

British production, exhibition and technical film work came to a virtual halt as the nation's grave fuel crisis reached the dimensions of a national emergency. Theatres were operating part of the time in certain sections, but virtually all production and laboratory work was at a standstill as abnormally cold and snowy weather precipitated the country's worst fuel crisis in recent memory.

Distributors' London offices were operating by candlelight and hoping that essential services to theatres may be continued. Of the theatres operating, most of them are forbidden to open before four p. m., while the others remain closed because they cannot be heated.

---

**UA SETS FOUR SALES MEETINGS**

(Continued from Page 22)
There is only ONE Exhibitors' Independent trade paper

Film BULLETIN

... and 85 percent of the theatres in the U. S. are INDEPENDENTS!
HAKESPEARE's swoon-provoker had his hands full just trying to pitch a little "woo" with one innocent femme... and then the poor guy lost his book on "porch climbing"... and had to trade his banjo for a harp.

Now, you take The PRIZE BABY! There's a lover who compares to Romeo like a P-38 compares to the horse-and-buggy! The kid's got class!

He pitches his line to anyone close enough to SEE him... and what he doesn't sell on SIGHT... he gets over with an EAR-enticing line that brings back Jane Q. Public, her pa, her ma, and the whole family... just to find out what the kid's got to sell!

Of course, Romeo's handicap was that Shakespeare was born too early... but The PRIZE BABY is living in this wonderful age... that gives him TRAILERS and ACCESSORIES... to back up his play... to do a job of convincing... that opens Jane Q. Public's EYES... and makes her want to LISTEN, while he woos her... to your Box Office!

Yeah... when it comes to wooing your public... you can count on The PRIZE BABY! He's the Great Lover of the industry!
BROIDY'S FRANK EXPLANATION

RELATIONSHIP BETWEEN MONOGRAM AND ALLIED ARTISTS IS EXPLAINED
Page 7

"SHORT SUBJECTS"
Read the New Column of Chatter About People You Know
Page 9

REPUBLIC'S "CALENDAR GIRL"
Exploitation Picture of The Issue
Pages 20-21

Reviews of the New Films:

21 FEATURES COVERED IN THIS ISSUE!

"... Because in no other trade paper do I find such reliable and accurate reviews. I have learned to rely exclusively upon FILM BULLETIN for my information about new pictures."

—From an exhibitor's letter.
TRADE ON
THE STORY

IT RATES TOP TIME IN ALL SITUATIONS AND FIGURES

"Producer Walter Wanger presents with understanding, intelligence and without preaching or other undue underscoring a narrative portrait of an alcoholic. It is a fine picture, and appears guaranteed to do tremendous business. It rates top time in all situations and figures to set records both as to grosses and satisfied customers.

"There is far reaching power in the theme and impact as well as taste and discrimination in the handling given it."
—WILLIAM R. WEAVER, MOTION PICTURE HERALD

SHOULD DO GOOD BIZ

"... a highly interesting and capable job that should do good biz in all situations ... exhibs will capitalize from good word-of-mouth, especially from the distaffs."
—VARIETY

SHOULD BRING BETTER THAN AVERAGE BUSINESS

"... a strong dose of fascinating drama ... should entertain in all types of audiences ... good marquee names and potent exploitation possibilities should bring better than average business."
—SHOWMEN'S TRADE REVIEW

ONE OF THE BEST

"Walter Wanger has one of the best pictures he has made in recent years with a subject as hot as 'The Lost Weekend.' This must be labeled, unofficially, as a 'Female Lost Weekend,' and the comment will probably be similar, as well as the success of the film."
—THE EXHIBITOR

"Smash-Up is gripping drama!"
—HOLLYWOOD REPORTER

WALTER WANGER presents

SUSAN HAYWARD · LEE BOWMAN
MARSHA HUNT · EDDIE ALBERT

Smash-Up
The Story of a Woman!
CRITICS CALL IT

STORY OF A **Smash Hit!**

**SHOULD RAKE IN BIG “TAKES”**

“This Wanger production stands to go places all along the line; realistically socks its message across and should rake in big ‘takes’."

—FILM DAILY

**GOOD FOR SUBSTANTIAL GROSSES**

... a strong, dramatic attraction ... known in the trade as a woman’s picture. The Type is persistently good for substantial grosses, and so is this one.”

—MOTION PICTURE DAILY

**DESTINED FOR TOP GROSSES**

“It appears inescapable that this Walter Wanger production is destined for top grosses!”

—BOXOFFICE

**FOR SMASH BOXOFFICE**

“Smash-Up is gripping dramatization of the story of a female alcoholic. It will hold an audience, especially feminine contingent—and it looks like a certainty for smash boxoffice.”

—DAILY VARIETY

with **CARL ESMOND • CARLETON YOUNG • CHARLES D. BROWN**

screenplay by **JOHN HOWARD LAWSON** • Additional Dialogue by Lionel Wiggam • Original Story by Dorothy Parker and Frank Cavett • Directed by **STUART HEISLER** • Associate Producer Martin Gabel • Produced by **WALTER WANGER**

A UNIVERSAL-INTERNATIONAL PICTURE
...expert and po  

Angel and the  
BADMAN  

Starring  
JOHN WAYNE  
GAIL RUSSELL  
with  
HARRY CAREY - BRUCE CABOT  
IRENE RICH - TOM POWERS  

Written and Directed by  
James Edward Grant - JOHN WAYNE  

A REPUBLIC PICTURE
ent box office..."
says Film Daily

and more rave reviews

uper' Western of three-dimensional calibre amply stocked with

M. P. DAILY..."'Angel' stand-out... Wayne does his best job

'Stagecoach'" VARIETY..."Interesting and exciting entertain-

SHOWMEN'S TRADE REVIEW..."Safe box office bet any-

e" DAILY VARIETY..."Something different and interesting

t general public" INDEPENDENT..."A big-time, big-scale

action" HOLLYWOOD REPORTER..."Tender and touching...

exciting fabric that includes gun-duels, horseback pursuits and

it fights" M. P. HERALD..."Should ride into the better grosses

...satisfy the ladies" THE EXHIBITOR

BIGGER AND BIGGER IN...

BALTIMORE

SECOND WEEK!
THESE ARE THE WORLD'S NEEDIEST WAR ORPHANS! THEY NEED YOU NOW!

The Motion Picture Industry has accepted the humane privilege of saving, through adoption, 15,000 orphans of war-ravaged Greece.

$80 will provide for a war orphan and will sustain and clothe the child for one year.

ALL motion picture industry personnel—in theatres, in home-offices, in branch film distribution offices and in Hollywood studios are urgently invited to form “$80 SAVES A GREEK WAR ORPHAN” Clubs and thus adopt one or more GREEK WAR ORPHANS for one year.

NO THEATRE COLLECTIONS ARE REQUESTED . . . although outside contributions are desired. Local merchants and suppliers to this industry may participate with generous contributions to YOUR CLUB.

FORM YOUR CLUBS NOW! START COLLECTING NOW!

MOTION PICTURE INDUSTRY'S APPEAL FOR THE WAR ORPHANS OF GREECE
in honor of SPYROS P. SKOURAS—March 8th to April 8th
BROIDY'S FRANK EXPLANATION

It is not always easy for a reporter to elicit a frank and direct answer from a film executive about his company's policies as they affect exhibitors. Some film men seem to operate on the theory that they are accountable only to themselves — and the less their customers know, the better.

Of course, we do realize that there are hazards in speaking plainly. The reply to a question might be misconstrued, or, even if quoted correctly, misinterpreted. And there is the danger of having the statement arise at some future time to haunt the issuer. Yet, candour is a virtue that must have its rewards, and we believe there is a case at hand.

Considerable speculation exists in the trade, particularly among exhibitors, about the relationship between Monogram and its new subsidiary, Allied Artists Productions, Inc. The conjecture about this corporate parent and offspring, and how they would deal with their customers, and vice versa, was bound to increase when Allied Artists released its first picture, "It Happened On Fifth Avenue", and it turned out to be a film of unquestionable major stature.

The trade paper: reviewers, ours among them, were advised at the preview that "It Happened On Fifth Avenue" was neither a Monogram picture nor a Monogram release. The Editor of FILM BULLETIN was curious, so he despatched an inquiry to Mr. Steve Broidy, president of Monogram, who is also president of Allied Artists Productions, and, most uncommonly, he received a refreshingly honest answer. And here it is:

"I am in receipt of your letter of February 8, requesting clarification of the relationship between Monogram and Allied Artists.

"Lou Lifton was correct in advising you that 'It Happened On Fifth Avenue' is neither a Monogram Picture nor a Monogram release. Also, this will be the case with all future Allied Artists pictures.

"Allied Artists Productions, Inc., was formed recently as a subsidiary of Monogram, to handle pictures costing approximately $1,000,000 or more. There were several considerations which entered into our decision to organize the new company.

"Monogram is frank to acknowledge itself as the producer of good 'B' pictures. They have been so regarded both by exhibitors and the theatre-going public. Every season we have turned out a number of films which were in a considerably higher bracket than our average output.

"Now that certain of our product is to be of a definite 'A' quality, on a par with the releases of any studio in the industry, we were confronted with the necessity of overcoming a situation which bears importantly on their reception. We decided that there must be a new brand name, with a differentiation between the old and the new.

"In detail, these facts impelled us to form the new subsidiary:

"1. Audiences have been prone to look upon all Monogram pictures as B's, even though they might be very good B's.

"2. Exhibitors, accustomed to Monogram's low rentals, have been reluctant to accept our new product at prices commensurate with their worth or cost, or with rentals paid for other films of questioned A quality.

"3. Various important stars have been unwilling to appear in Monogram films, because they felt that working in pictures of an established B producer would involve a potential reduction in their Hollywood standings.

"These, then, are the reasons for the formation of Allied Artists, for only thus could justice be done to our new high-budget pictures. The physical distribution of Allied Artists films will be handled by Monogram exchanges and sales executives, but otherwise the two companies will be entirely separate.

"I feel it is superfluous for me to repeat the statement which I have frequently made that Monogram will always keep faith with its customers. As an example, let me point out that 'Black Gold', a recently completed Cinicolor picture, came in at a cost which virtually doubled the original budget. In order to launch this picture properly and to retrieve our investment in it, it may be necessary to release it through Allied Artists.

"If this is done, I want to assure you that the picture will be delivered to every exhibitor who has contracted for Monogram’s program. It has always been a vital principle with our company to honor fully all its obligations. This principle guides us today even more actively than before.

"With kindred? personal regards,

Sincerely yours,

STEVE BROIDY."

Mr. Broidy is to be congratulated for displaying such complete frankness in this explanation. Neither Monogram nor Allied Artists will suffer as a result of his candour. He has merited the confidence of all exhibitors.
'THE BEGINNING OR THE END' IMPRESSIVE, EXPLOITABLE A-BOMB SPECTACLE

Rates • • • generally

Metro-Goldwyn-Mayer

26 minutes


Directed by Norman Taurog.

Producer Sam Marx lavished time and money on this semi-factual account of the atomic bomb's development and the result is a ponderous and important film, more interesting than entertaining. The picture, already well-publicized, is surcharged with exploitation potentials and should register strongly at theatre box-offices on this basis. Serious-minded and juvenile patrons, however, will resent the extraneous romanticic counterparts, the kittenish behavior of Robert Walker and Tom Drake, and the episodic dialogue and prechments spoken all-too-oratorically by most of the huge and well-known cast. Photography and montages are of a high order, sound and music excel, but the latter is of such vital importance to civilization in general, it is a great pity the producer and director deserted from its force and dignity by interposing cawing love interest, synthetic melodrama and unnatural "theatre" into its filming. Nearly two hours long, the picture has some suspense and excitement, but there can be little suspense when most films in recent years in which the outcome at Hiroshima, there will be little excitement when most of the action takes place in well-regulated laboratories, conference rooms and other necessarily-prosaic locales.

M-G-M, in order to protect its investment in this top-budget feature, has is and is giving it a full-scale exploitation campaign. Time, the film, a natural for ballyhoo, will need all it can get. Atomic energy control is international front page material and will be for a long time to come, giving shownews a wealth of promotion angles few pictures can offer.

Aided by youthful Tom Drake, American-bom Hotchkins, and Chet Carstairs (Robert Walker) who has been elected to the prestigious D-Bomb, President Roosevelt (Godfrey Tearle) authorizes expenditure of $2,000,000; General Groves (Brian Donlevy), put in command of the titanic project, sends Major Robert Walker as his aide to observe the successful test to isolate heretofore unknown plutonium atoms. The way is cleared for the vast Oak Ridge project. Problem upon problem is being solved in the intricate interplay of persons of science, industry and war. Drake sees little of his bride Beverly Tyler, Walker even less of his sweetheart Audrey Totter, both have gone to Washington to help the President's aides. Vice-President Truman (Art Baker) succeeds him, orders the A-bomb to be tested in New Mexico. The test successful, the new president makes his fateful decision to drop the deadliness of missiles onto Hiroshima. In assembling the A-bomb at Tinian Island, Drake suffers severe radio-active burns, dies to save the lives of 40,000 U.S. troops stationed there. Later, the Emperor Gay and two other B-29's thunder over Hiroshima, witness the city's destruction by the world's mightiest weapon. Walker returns to Washington and inside the hollowed Lincoln Memorial gives Beverly her dead husband's farewell letter to her and her unborn baby. The letter contains a message to all mankind, conveys the hopes and promise of a fine, new world rising from the ashes of the old, and soaring on the wings of this new great giant of science.

'THE PRIVATE AFFAIRS OF BEL AMI' SLOW, DULL CHARACTER STUDY

Rates • • • for adult audiences; slightly more if exploited

United Artists

115 minutes


Directed by Albert Lewin.

Here is a dull piece of film, Pedestrian pace and stilted dialogue make this overlengthy change of a melodrama going for most filmgoers. Box-office returns will be just about fair in the early runs, but unfavorable word-of-mouth will affect sub-runs adversely it might do better where heavily exploited. The script by director Al Lewin is episodic and, save for the final sequence, lacking in suspense and action. Patrons expecting risque situations — Guy de Maupassant authored "Bel Ami" and only disappointed. Despite the recent campaign by women's groups attacking the film's cynical attitude toward their sex. Of the large and moderately popular cast, George Sanders, Ann Dvorak and Frances Dee stand out; save for their looks, Angela Lansbury and Susan Douglas have little to offer. Settings are lavish but reflect an unattractive period: Paris in the 1880's. Photography is undistinguished; most of the extras obviously include painted background.

Play up the Sanders' knavish role. Circularize film appreciation groups, French language and literature study classes, art and music students, Max Ernst's widely-publicized painting, "The Temptation of St. Anthony," and noted composer Darius Milhaud. Scores, both featured in the film, indicate tieups with galleries, art and music schools. de Maupassant's name should assure cooperation from libraries and book dealers.

Penniless, but ambitious, George Sanders obtains a newspaper job through the efforts of his friend, John Carradine, and when the latter dies, marries his widow, Ann Dvorak. With her aid, he attains success. Later, hungry for more power, he divorces her, clamarizes his new married status, masquerades as the same woman's husband, and marries, with the aid of his publisher, Hugo Haas. He then casts aside both Katherine and Angela Lansbury, his devoted mistress, in order to wed Katherine and Hugo's teen-age daughter, Susan Douglas, for her dowry. At end he is killed in a duel, motivated by Katherine and Warren William, whose political career he has ruined.

'MY FAVORITE BRUNETTE' PLENTY OF LAUGHS IN BOB HOPE COMEDY

Rates • • • except in action houses

Paramount

87 minutes

Bob Hope, Dorothy Lamour, Peter Lorre, Lou Costello, John Hoyt, Charles Bost, Reginald Denny, Frank Puglia, Ann Doran, Willard Robinson, Jack LaRue.

Directed by Elliott Nugent

This Bob Hope comedy should give box-office values to the consistent results in all but the strongest action houses. And even in those situations business should be above par, because this comedy has more action and suspense than many picture comedies. Hope is in less his impersonation of a tough private "eye", extracting every possible laugh from the many amusing situations. He is abetted no end by a first-rate cast which Alan Ladd and Bing Crosby join for spot appearances.

Dorothy Lamour is an eyeful as the harassed brunette for whom Hope gets into a contest with Peter Lorre, while the menace, gives the picture added value for many theatres. Paramount's exploiters have worked out a contest co-op with Pepsi-Sox, handsome prizes being offered for the best jingles on the title. The idea of Hope playing a tough guy lends itself to amusing copy comparing him to such characters as Bogart, Cagney or Ladd et al. Action houses should give Peter Lorre prominent billing and play up the mystery.

As the picture opens, Hope sits in his death cell awaiting execution in the gas chamber for murder. He tells his story to some reporters. A baby photographer, Hope always yearned to be a detective. He gets his chance when Alan Ladd, the dick next door, asks him to keep an eye on his office while he is out of town. Almost immediately, Dorothy Lamour enters the office and, mistaking Hope for the real detective, persuades him to help find her wealthy uncle, a baron who had been kidnapped shortly after he arrived in this country on a secret mission. Hope is soon enmeshed in a series of escapades as he runs afoul of conspirators Peter Lorre, Frank Puglia, Jack LaRue and Ann Doran, who are after the map which Dorothy has entrusted to the bewildered embryo sleuth. Framed with a murder rap, Hope finally succeeds in getting a record of Lorre's confession that he did the killing, only to lose the record at the crucial moment. Just as he is to pay the supreme penalty, Hope is saved for the arms of his lovely brunette client.

MORE REVIEWS starting PAGE 22 —

REVIEWS in This Issue

Title Page

Beginning or the End 42

Private Affairs of Bel Ami 8

My Favorite Brunette 8

Pursued 22

Farther from the Son 23

Sail Harold Biddlebloom 22

It Happened in Brooklyn 23

Kramer 26

Our Man Out 26

Dime Novel 26

Fabulous Dorsey 26

Trail Street 26

Devil Thumbs A Ride 26

Bobbins and Ballyhoo 26

Beat the Band 26

Fear In the Night 26

Danger Street 26

Big Town 26

I Cover Big Town 26

Jungle Flight 26

Dangerous Venture 26

Lone Hand Texan 26

FILM BULLETIN
Y ou Gotta Sow to Reap

BLUE CHIPS: Steve Edwards, Republic's up-and-coming ad chief, was relating a thud-der day about how a 364-seat theatre in Fargo, N. D., played "I've Always Loved You" for 19 days! There is a picture that featured the classical music of pianist Arthur Rubinstein and would normally be rated a real dud for the hinterlands. Yet, mind you, some guy out in Fargo went to work on the show and got it the town's longest run since "Gone With the Wind"! As Steve makes the point, showmanship is still a game that pays off in blue chips.

MAMMY?: Wonder if Ben Grimm remembers? One of our boys was chewing the fat recently with a couple of others from the old Universal of Uncle Carl Laemmle's time when one of them came up with this from his memory book. At a staff meeting one day a discussion was on about U's westerns when Grimm popped up with the revolutionary suggestion that they ought to make a western in which the heroine has a mother! Come to think of it, this old hoss opry fan can't recall one with that odd twist. She always has a daddy — a kindly old sot or a wicked one but never a mother.

OCCASIONS: That popular dean of New England showmen, Edward M. Fay, will be honored May 5 at a Golden Testimonial Dinner staged by the Independent Exhibitors of Rhode Island affiliated with the Allied unit of New England. The shindig, chairmauned by Meyer Stanzler, will be held at the Sheraton-Biltmore in Providence...Lita Warner, daughter of the late Sam Warner and adopted daughter of the Harry M. Warner, was wedded recently to Dr. Nathan Hiatt...First Lieutenant Marjorie M. Sweigert, of the U. S. Army Nurses Corps and daughter of the Earl Sweigert (he's the Para, sales exec), was married Saturday to Capt. Howard D. Reinert, Jr. in the chapel of Fort Myer, Va., where the couple are both stationed...Nymon Kossler, supervisor and ad mgr. of several Lee Brecher houses, is celebrating his 17th anniversary with the circuit...Columbia's Sey Roman is the proud pappy of a 7 lb. ind.

RUMMY?: Charles M. Sievert, who makes with words about Advertising in the N. Y. World-Tribune, devoted a recent stick of type to the accusation that admen are notorious tipplers. He quoted this crack made by a mug whose friend opened his desk and pulled forth a fifth: "No, let's go out and get one. I want to drink like a gentleman, not an advertising man." That's a helluva note. All of the movie advertising men we know would rather bend an elbow at a bar any day — that is, those who haven't yet acquired their ulcers from overwork trying to make bad pictures look good and good ones look better.

UP AND ABOUT: Herman Gluckman has been named pres. of the recently formed NU-Screen Corp. He served on the War Activities Comm. throughout the war...Wolfe Cohen, v. p. of WB International, leaves Wed. (15th) for a five-week tour of S. America...Henderson Richey is due back at his M-G-M ad chief from a Southern sojourn...Harry Goldberg, WB Theatres ad chief, has gone to the West Coast for conferences with John McManus, Doug George...Steve Edwards announced the appointments of Mary Stephens and Marvin Needleman to the press book dept. under ad mgr. Dennis Carlin...Bernard Lewis has been upped from pri. mgr. to exec. dir. of Motion Picture Productions to exec. asst. to production chief Hal Horne, according to announcement by prexy Armand S. Deutsch...Max E. Youngstein has been appointed consultant to the m.p. div. of the American Cancer Society...Charles M. Reagan promoted Edward Maloney to sales mgr. of Paramount's Boston branch...Eagle-Lion prexy Arthur B. Krim announced the appointments of Arthur B. Johnson as chief fiscal officer on the West Coast and A. E. Boltlinger as controller of the company.

16MM: The narrow gauge film field continues to expand. With U-I actively engaged in developing this market, other distributors are eyeing the activities closely. Pathe has named Lloyd Lind head of Pictorial Films, its 16mm subsidiary and will go after wider distribution of PRC and E-L pix in foreign countries...Moviepix, Inc., prominent in the 16mm field for years, has acquired world rights to 10 Pathe reissues and 5 shorts, both in 35mm and 16mm. Ben Goldberg, prexy of this outfit, is arranging distribution deals with independents here and abroad.

PLUGGING 'EM: Bill Ferguson's exploiters are out to let the world know "This is the year of the YEARLING" with pavement and fence stencils mailed to every exhibitor. Meanwhile, John Joseph has announced that the staggering sum of $850,000 will be spent to advertise U-I's "The Egg and I"...Nora Prentiss might keep her mouth shut, but the Warner boys are talking plenty loud about the picture with that cute teaser campaign...Those clunks, Crosby and Hope, don't miss any bets to publicize themselves. Paramount News No. 33 has them doing an amusing take-off on their recently acquired baseball interests...Wometco's Sonny Shepherd put on a sizzling campaign on behalf of "The Sin of Harold Diddlebop" at the Miami Beach Lincoln, according to word from Alec Moss.

NEAT TIMING: Al Rylander advises that the International Clockmakers Association wound up and selected Columbia Pictures actress Evelyn Keyes as their "Clock Girl," because of her beautiful "face," graceful "hands," terrific "stems," wonderful "timing." She is, the Clockmakers agree, a gal worth "watching" every "second."

A Heart That's Colossal

The men who perform the jobs come from all ranks of the industry. There are leaders like Spyros Skouras, Tom Connors, Barney Balaban, Jack Kirsch, Bob O'Donnell, John J. O'Connor, Ned Depinet, Bert Sanford, J. Robert Rubin, Jack Cohn, Charles Sours and dozens of others. And they, in turn, give their right, and left, hand men to guide and inspire. Charles Schlafier, Barret McCormick, Ben Serkowich, Maurice Bergman, Paul Lazarus, Jr. and all the others unstintingly add to their normal duties the tasks of publicizing the drives for contributions, for understanding, to all these worthy causes.

But the big heart of filmdom beats not alone in the breasts of those at the top. Down through every film organization, out into the branch offices, in every place where there is a theatre, film men and exhibitors alike can be counted on to pitch in and do their share for charity.

Yes, Dr. Clinchy, for all its squabbles within the ranks, this is a great industry with a heart that's really — forgive the word — colossal!
U. S. APPEAL SAYS BIDDING HITS INDIES; 
ASKS DIVORCENCE; DEFENDANTS FILE APPEALS

In a strongly-worded appeal from the Statutory Court's opinion and decree, the Department of Justice told the U. S. Supreme Court that the competitive bidding system would "harm the independent producers, distributors and exhibitors more than it would the major defendants" and asked the nation's highest tribunal to grant the "traditional" remedy of divestiture of producer-controlled theatres.

The Government's appeal, filed on February 21, was followed by appeals last Wednesday (26) on behalf of the five theatre-operating defendants. The so-called "little three" had filed their appeals earlier.

Striking at the very basis of the special expediting court's ruling, the Government appeal declares: "If the district court is right in its assumption that the untried and unforeseeable competitive bidding relief is an adequate substitute for the traditional divestiture relief, and complete prohibition of future agreement among the guilty defendants, then a proceeding under...the Sherman Act has become an instrument for protecting an established monopoly from either effective judicial or legislative correction."

Altogether, the D of J listed 25 errors in the Statutory Court's judgment, riddling the decree and the opinion on which it was based.

A joint statement of jurisdiction was filed by the Big Five, with RKO, Warners, Loew's and 20th Century-Fox joining in their appeal to the Supreme Court, while Paramount filed a separate appeal.

The joint statement by the five major defendants pointed to four "substantial questions" raised by the lower court's opinion: (1)—"The court was wrong in holding that it lacked the power to continue the arbitration system; (2)—"There is nothing in the anti-trust laws which prohibits" admission price-fixing; (3)—"there is no justification for the ban on co-ownership of theatres by defendants with independent exhibitors; (4)—"the bar against further theatre expansion by the defendants "stands as a barrier to healthy growth on a competitive basis."

Paramount listed 47 errors in the district court's opinion, while the other four companies noted 35 errors.

Previously, Universal and United Artists asked the Supreme Court to dismiss all charges against them, and Columbia petitioned for reversal of the competitive bidding, single sales and arbitrary refusal provisions of the decree.

MYERS SEES BIDDING 'DISCREDITED'

Competitive bidding is "thoroughly discredited" by the "numerous pot shots" taken at the system by the Government's Supreme Court appeal, in the opinion of A. F. Myers, general counsel of Allied.

While refusing to speculate on how the Supreme Court will decide, Myers, in a bulletin to the organization's leaders, expresses the belief that its decision will "roll back the clouds of uncertainty and clear the way for a brighter era."

The issue of divestment, he says, "is dished up in so many ways that the high court cannot fairly escape making a clean-cut decision, one way or the other."

The appeal papers filed by the Government vindicate Allied's long-standing principles, the bulletin declares.

ALLIED HITS U-I FREE TRAIN SHOWS

Charging that Universal is "putting motion pictures in the class of premiums and give-aways," a recent bulletin from Allied States Association attacked the free showing of "Swell Guy" on the Chesapeake & Ohio Railway's crack train, the George Washington.

Questioned by FILM BULLETIN, a spokesman for Universal termed Allied's concern unfounded and asserted that it was a publicity stunt that will "pay off in heavy box-office dividends to every exhibitor who plays the picture."

Terming the event "revolutionary," the Allied bulletin, with tongue obviously in cheek, went on: "Universal evidently feels that giving away movies as a virtue since it has made 'Swell Guy' available to the C & O before offering it to exhibitors."

"Not only is the C & O to have priority of run, but, also, apparently, it will be granted more favorable terms. Since it charges no admission fee, it probably does not have to play on percentage. And if it does not pay on percentage, it presumably will be spared the attentions of Confidential Reports and its vivid collection of checkers."

"It is not known whether the C & O will demand clearance over all the cities and towns along its route. If it plays on pre-release that may be unnecessary. Exhibitors in towns served only by the C & O will have no outlet for their feelings. Others probably will travel on the Baltimore & Ohio."

In a more serious vein, the bulletin expressed the belief that this Universal-C & O tie-up "may be regarded as an experiment" and voiced its confidence that "far-sighted film executives will not supply their productions on 16 mm. to be shown in competition with the established theatres — and in any event not for free shows."

(Continued on Page 19)
COLUMBIA

Interesting story on the upcoming “The Man From Colorado,” Charles Vidor’s next production, is that Glenn Ford didn’t know until a week before shooting started whether he would be the heavy or the hero of the piece. Originally, he was given the hero role but at almost the last minute, Charles Vidor got William Holden from Paramount and after discussion, it was decided that Holden should have the hero spot while Ford was transferred to the villain’s garb. Until the decision was made, Ford went on studying and working on both roles. Now, it’s set and production rolls this week.

Martin Mooney, who recently left RKO, has been handed a “B” unit on the lot. He is scheduled for six films for the year with a profit participation clause in his contract.

Aurty Sets First

Gene Autry has set his first film under his new Columbia deal. “Strawberry Roan” is scheduled for a May 1 start. It will be filmed in color and is the first of four scheduled to be made this year.

Don Hartman, newly signed to a producer’s berth at Columbia, starts his first about the 20th of this month. It is almost certain that “I Found A Dream” will be his initial. It is to be shot in Technicolor with the studio dickering with Ginger Rogers for the leading role.

Martin Gosch has asked for a release from his production contract to return East for a play production. The producer’s stage effort will be “The Gentleman from Athens” for which he plans to enlist a Hollywood cast.

Helen Deutsch, who had the difficult task of winding up “The Guilt of Janet Ames,” was rewarded by a story purchase in which the studio bought a yarn she wrote five years ago called “But Is It Love?” The story is being put on her production schedule.

Franchot Tone’s first production effort with Raphael Hakim, “The Lady Knew How,” started this week. Lucille Ball co-stars with Tone. “The Vigilantes,” a 15-chapter serial with Sam Katzman as producer on an independent basis, is the second new one on the production schedule.

EAGLE-LION

With “Repeat Performance” heading towards wind-up, this studio put “Out of The Blue” into work last week. At the last moment, there was a switch in casting which took Richard Basehart out of the leading role and put George Brent in. Reason for the shift may well be that Basehart is still working in “Repeat Performance” with Louis Hayward and Joan Leslie. This actress, incidentally, has formed her own production set-up aided by money from James Allen, an Oklahoma oil man. “The Hands of Veronica,” a Fannie Hurst novel soon to be published, will be the first for the unit. Miss Leslie will star.

The company has instituted a request in the Superior Court here to restrain the use of the name American Eagle Films from being used. Basis of the plea is that this company has spent $150,000 publicizing its name and that $1,000,000 has been spent in modernizing the PRC studios to house its production efforts in the future. Final claim was that the studio plans ten pictures for its first year at a budget of $10,000,000. All of this, claim the company, makes it unfair for another film producing company to use a title with the word “Eagle” in it.

METRO-GOLDWYN-MAYER

This studio has been the victim of the rumor mongers these past weeks with all gossip being proved completely untrue. Most persistent among the false talk was that Louis B. Mayer was about to resign as head of the studio. There is, of course, absolutely no truth to this story which seems to be a perennial one. It crops up every now and then, for no particular reason, and is each time proved untrue.

Metro’s studio last week set itself quite a precedent by paying $110,000 for an original story in screenplay form called “This Is Love.” The vehicle was purchased for Robert Taylor and will be put on the production schedule shortly. Arthur Hornblow, who is still on the book with “Cass Timberlane,” has been handed “The Day Before Spring,” one of the studio’s most expensive properties which will be made as an important musical. Latest dope on “Timberlane” is that Spencer Tracy, set for the title role, is greatly interested in the script of “If Winter Comes” and may decide to do this instead of, or at least, before the Timberlane story.

Pasternak Gets Another

Producer Joe Pasternak, always one of Metro’s busiest men, has just added another script to his list. This one is “Brothers of the East Side” which will be prepared for Margaret O’Brien with Danny Thomas scheduled for a top spot.

Arthur Freed, who last week started “The Pirates,” is preparing another musical for early starting. This one is called “Easter Parade” and will be based on the Irving Berlin song of that title. Tentative cast is Judy Garland, Frank Sinatra, Gene Kelly, Kathryn Grayson and Red Skelton. Mr. Berlin will work with Freed on this one, composing the entire score and several new numbers for the film.

The studio has nabbed the latest Louis Bromfield novel in close competition with several of the producing companies. Closest competitor on the book, “Colorado,” was Michael Curtiz. No production plans have been announced as yet.

Fifteen Cutting

With fifteen pictures in the cutting room (five of which are in Technicolor) and three on the sound stages, things are looking up at Metro. Three films scheduled for starting this month: “Good News,” a musical with Gloria de Haven, June Allyson and Peter Lawford; “If Winter Comes,” and “Virtuous,” neither of which have had casts set yet although Spencer Tracy seems likely for the former. Plans are being hastened to resume at least a semblance of the production schedule which kept six or seven films going on the lot constantly. No one expects the peak reached last year to be resumed (the announced schedule rules that out) but the studio cannot afford to function with only two or three films in work either.

Arthur Freed put his Technicolor production of “The Pirate” into work last week with Judy Garland and Gene Kelly starred. “The Hucksters” (Clark Gable-Deborah Kerr) and “Song of The Thin Man” (William Powell-Myrna Loy) continue towards wind-up.

MONOGRAM

Only new starter on the lot is “Louisiana,” with Governor Jimmie Davis and Marguerite Lindsay in the leading roles. “The Gangster” (Barry Sullivan-Belita) continues in production. “Tragic Symphony,” the Allied Artists production based on the life and music of Tchaikowsky, wound up with about a two week shooting schedule. Very little was reported off the set of this film, but it seems incredible that the film could have been completed so rapidly.

Prexy Steve Brody last week approved the purchase of “Five Steps To Heaven” for a future Gail Storm starrer. Jeffrey Bernard will produce.

PARAMOUNT

With only two films in production (from the Pire-Thomas unit), the studio has set dates for starts on three pictures for some time this month. First to go will be “The Big Clock” with Ray Milland and Charles Laughton in starring roles. Mitchell Leisen is readying his production of “Sainted Sisters” with Betty Hutton, John Lund and Stirling Hayden. “Whispering Smith,” an outdoor western with Alan Ladd starred, will be the third March starter. This film will be done in Technicolor with Leslie Fenton again directing.
Preview reaction to the first of the "Big Town" series produced by Pine-Thomas has been so good that the producers are planning to put into work immediately a third on the same theme. This title is called "Big Town After Dark," "Saddle Pals," "Crime Passionelle" with Vera Balston and John Carroll, "Along the Oregon Trail," a Monty Hale western, "Heaven For Jenny," an Allan Dwan Production, "Song of the Golden West," with Roy Rogers and company, and Mike Frankovich's production, "The Black Widow," complete the list.

Andy Devine, who is making his debut as a Republic player, in the currently shooting "Springtime in the Sierras," with Roy Rogers, has signed a five-year contract with the studio. He replaces Gabby Hayes in the Rogers films permanently and is scheduled for eight each year. Hayes, it was said, decided he didn't want to make more than two films a year so the studio obtained Devine to take over the spot.

New Western Series

First of a new series of action westerns with Phil Ford directing goes before the cameras next month. Allan Lane will be starred in the recently purchased yarn called "Wild Frontier." The studio states that this will be the only action-series of the year since Autry and Rogers films are classed as musicals.

Three title changes reported this week: "Cantal Man" has been converted to "That Man of Mine;" "Lightnin' Strikes Twice" goes to "Blackmail" and "The Finger Woman" (just completed) will be released as "The Trespasser."

If "Farmer's Daughter," which Schary produced before he took over his executive spot here, is indicative of the future, the excitement is well-founded. This fast moving romantic-comedy which presents good entertainment as well as a sugar-coated but nonetheless important message is sure fire. Loretta Young, Joseph Cotten, Ethel Barrymore, Charles Bickford give performances that are perfect. There is a brisk, clean and sharp tempo in the writing and the directing. All audiences will enjoy the film. The more intelligent audience will enjoy its honesty as well as its entertainment. This is product that Producer Schary can be proud of and that Executive Schary ought to try to emulate in his plans for RKO production.

"Best Years" Oscar Bet

Samuel Goldwyn is basking in the earned glory falling to his "The Best Years of Our Lives." Every possible critic, professional and otherwise, is being quoted in the barrage of advertisement hitting local papers. At the moment, the film stands as the one with the best chance to win the Oscar as the best picture of the year; it has produced a nominee in the Best Actor's division (Frederic March), one in the Best Actress (Joan Blondell) of the Best Director's category (William Wyler); in three other divisions, the film has nominations, too. That's the record this year for one single picture and Mr. Goldwyn is to be congratulated.

James Stewart, a nominee in the Best Actor division, for his performance in "It's a Wonderful Life," has been offered a new five-year contract at $500,000 to star in and direct "Moonrise," which is about to be Marshall Grant's first independent production. Stewart's importance was greatly enhanced by his performance in the Liberty film and at the moment he can have his choice of a long list of tempting offers. It is to be hoped that he will choose wisely career-wise. Chances are that while he may accept an occasional outside deal, the major portion of his time and talent will be given to Liberty Films.

Peterson Rejoins Schary

Edgar Peterson, Dore Schary's assistant when he was at Vanguard, has been signed to a five-year contract which will put him in the same spot at RKO.

"Close-up," the first film to be made entirely in RKO's New York studio, goes into work shortly with Jack Gross assigned as executive producer.

Milton Bren has set "The Road to Carmichael's," as his next bi-lingual picture to be made in Mexico both in Spanish and English.

Adrian Scott, who recently returned from a picture making stint for RKO in England, has been signed to a new producer-director contract by the studio.

SELZNICK - S. R. O.

"Portrait of Jenny" (Joseph Cotten-Jennifer Jones) is under way in New York with the company grabbing its snow scenes first while the weather holds.

The hub-bub over "Duel In The Sun" has subsided somewhat, although the picture has not as yet received the official approval of the Legion of Decency. Meanwhile, Jennifer Jones was nominated for her performance in the film, although it is the only nomination given this much-exploited film. The contrast between the reception accorded "Duel" and "Best Years of Our Lives" raises one question: Is it possible that the insistence by certain industry heads that pictures must have Sex to be successful is slightly over-accented?

Most recent story purchase by Mr. Selznick is "Rupert of Hentzau," once a great silent film, which the producer plans for his two newest discoveries, Louis Jourdan and Valli. Both players get their initial introduction to American films in "The Paradise Case."

SCREEN GUIDE

This outfit continues to grind out its "quicklies." One new one in work: William Berke's "Shoot To Kill" is being carried by an almost unknown cast headed by Russell Wade.

Newest recruit to Screen Guild is Fortune Films Corporation. This newest company is headed by Bert M. Stern and Harry Handel of Pittsburgh. They have contracted for three films a year.
20th CENTURY-FOX

This studio is topping its own record by setting sixteen films into Technicolor for 1947. In addition to those already completed and those in work ("Forever Amber" and "Captain From Castle"), the list so far includes: "Senda Hoo! Senda Hay!", "Chicken Every Sunday," "The Black Rose," "Dancing in the Dark," "The Ballad of Furnace Creek," "Green Grass of Wyoming," "Wabash Avenue" and "Ramona.

George Peck has been named for the leading male role in Darryl F. Zanuck's production for 1947, "Gentleman's Agreement." In the role, Peck will portray a gentle newspaper man assigned to do a series of stories on anti-semitism. To get "color," Peck poses as a Jew. It is through his experiences with people he knows slightly, with his friends and with the woman he loves that the story comes into focus. Mr. Zanuck is to be congratulated for approaching this controversial subject with the full force of his production capacity.

The 1946 Zanuck production fared not too well in the Academy nominations for which it was aimed. It was named as one of the five nominees in the "Best Picture" division. But Clifton Webb and Anne Baxter were the only performers who merited a nomination. He landed in the "Best Supporting Role by an Actor" division and Miss Baxter got the same spot among Supporting Actresses. At this writing, Miss Baxter has a good chance of coming out winner but Mr. Webb in company with Claude Rains, Charles Coburn and William Demarest will have only a slight chance of victory.

George Seaton, who just wound up a director chores on "Miracle On 34th Street," has been handed a new contract which will make him producer, writer and director all at once.

UNITED ARTISTS

The long and troubled suit between David O. Selznick and United Artists (Mary Pickford-Charles Chaplin) was settled with Selznick getting $2,000,000 for his share (Vanguard) of United Artists. His original counter-suit had been for $3,000,000 for alleged violation of a distributing agreement. This settlement should lay the ghost of the UA-Selznick wrangle for all time. At first glance, at least, it would seem that Mr. Selznick came out almost unscathed. He has his new SRO releasing company which is flourishing. UA will continue to release his pictures up to and including "Since You Went Away."

Samuel Bischoff's first move as a new independent producer was to set plans for the production of "The Pitfall" to star Dick Powell and to make arrangements for its release through UA. The producer has now purchased a second story, this one called "Intrigue," which will serve as a starring vehicle for George Raft. Sidney Lanfield has been signed to direct "The Pitfall" which is scheduled for an early production start.

Scheafer Distribution Chief

George Scheafer, formerly an executive with RKO, Paramount and United Artists, has been signed by Charles Einfeld as vice-president in charge of distribution. Scheafer will handle his duties for Enterprise from a New York office.

Enterprise pulled the first post-war premiere junket on its initial production, "Ramrod," with huge success. The chartered train which took most of Hollywood's press to Salt Lake City, Utah, for a four-day stay was only one of the minor expenses of the enterprise. The whole performance ran the company better than $20,000. United Artists is planning a concerted drive to follow through on this initial exploitation in the Enterprise program.

John Garfield and Lilli Palmer, currently at work in Enterprise's "Body and Soul," are planning a picture together in England next summer. It is not known whether Enterprise will participate in this venture or not.

The Studio Size-ups

Wolfgang Reinhardt, now working on the current Garfield-Palmer starrer, has five other films on his schedule for Enterprise. Reinhardt is scheduled for the two Ginger Rogers films to be made for Enterprise, "Wild Calendar" and "Maggi July." His other three films are "The Black Hat," "Cattle Kate" and "Red and Black.

Hal Roach has set $1,000,000 for the budget on "Mr. Wilmer," his next production.

Bergman in "Joan"

According to an announcement from the East, Ingrid Bergman, Walter Wanger and Victor Fleming have concluded a deal whereby the actress will star in Wanger's production in Technicolor of "Joan of Lorraine." Fleming will direct. This will be Wanger's first in his new deal with Hal Roach. Wanger and Miss Bergman have an agreement to film "The Ballad and the Source," also. This announcement will undoubtedly set to stirring other producers' plans for filming of stories on the famed Joan of Arc. David O. Selznick has a script all prepared which he had been planning for Jennifer Jones. Gabriel Pascal has a script of George Bernard Shaw's "St. Joan" which it is reported will go to Deborah Kerr since Pascal has a share of her contract. It is doubtful if the Selznick piece will ever come off but the Pascal production may well go soon. The Bergman-Wanger filming is scheduled for June.

Irv Reis has signed a four-year contract with the company to direct two pictures a year. William Dozier is responsible for the deal and Reis will be working closely with him.

WARNER BROS.

Alex Gottlieb has been handed his next two assignments at this studio. "Dancing with Tears" and "Land I Have Chosen" are both on his schedule. The latter is the Elia Murin story which the studio bought two years ago for $75,000.

Jerry Wald has had a trio set for his production schedule also. "Johnny Belinda," "Flamingo Road" which will star Ann Sheridan, and "Young Man With A Horn" for which Wald is trying to get James Stewart will fill the Wald schedule for the next six months. Mike Curtiz's next will be "Serenade" and he has handed the leading role to Ann Sheridan.

The studio started two new films last week. "Voice of The Turtle" went with Ronald Reagan, Eleanor Parker and Eve Arden. "Wallflower" got the start from Producer Alex Gottlieb with Joyce Reynolds and Robert Hutton. Miss Reynolds will be remembered as the girl who retired after her marriage about two years ago. No producer has been assigned as yet to "Voice of The Turtle." This unusual procedure was not explained but it is assumed that the difficulty of casting this film has had some effect on the popularity of who would guide the production. Up until practically the day before shooting was scheduled to start, Eleanor Parker, who had been handed the role when Jean Arthur turned it down, had insisted she did not want to do the part. Her reason for objecting was the watered-down script. It is questionable whether, after all the money spent on film rights and the months of conjecture about who would do the acting roles, Warners will really come up with the hit they anticipated on this one.

MARCH 3, 1947

UNIVERSAL - INTERNATIONAL

The studio has set an advertising budget of $50,000 to cover the exploitation program for its $250,000 for the current production week. The campaign will cover newspapers, magazines, radio and trade papers with a complete coverage of the picture which will be the first that U-I will be selling from its own advertising unit.

Walter Wanger, who has recently formed another independent unit which will release through United Artists, has announced that he will make three more films at U-I and that there may be even more. Definitely set are: "Lost Love" which will star Susan Hayward with Martin Gabel and "Red Jacket" which will direct; and a third property as yet unnamed. "Lost Love" is scheduled for a March start.

Activity Buzzing

The heightened activity on this lot continues as Mark Helling, head of "Study Force" has his production last week. With thirty-five writers on work at twenty-nine scripts and two more films already set for March startings, this studio is going to hit stride by late Spring.

The company is planning a re-issue of eight Universal pictures within the next few months. Among the old ones which will go out through regular release channels are: "One Hundred Men and a Girl," "Magnificent Obsession," "I Stole a Million," "Destry Rides Again."

250,000. Next to come on the Nebenzal schedule will be: "Mayerling," "A Dream of Butterfly" and "International Love Affair." Nebenzal has plans afoot for a stock company to handle writers, directors and actors. He plans his program for 1947-48 to run from twelve to fifteen million dollars.
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. "Nos." is the release number. "Release" 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 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (O) denotes Cinecolor.

**NEW PRODUCTIONS**

**THE LADY KNEW HOW**

**Romantic Comedy—Started February 17**

**Cast:** Franchot Tone, Lucille Ball, Edward Everett Horton, Milt Iralo Rasumny, Gene Lockhart

**Director:** S. Sylvan Simon

**Producers:** S. Simon, Raphael Hakim

**Story:** Advertising executive and his wife exploit a manny investor for fast money.

**THE VIGILANTES**

**Serial—(T)—Started February 17**

**Cast:** Ralph Byrd, Ramsey Ames

**Director:** Wallace Fox

**Producers:** Sam Katzman

**Story:** An Inter-State gang use an island girl in the costume of a pirate to dale Porter music.

**PRODUCTION & RELEASE RECORD**

**March 3, 1947**

**EAGLE-LION**

1946-47 Features Completed (4) In Production (2)

**OUT OF THE BLUE**

**Comedy—Started February 24**

**Cast:** George Brent, Virginia Mayo, Ann Dvorak, Carole Landis, Turhan Bey

**Director:** Leigh Jason

**Producer:** Isadore Goldsmith

**Story:** Suspended murder involves artist and friends until murder turns out to be a false alarm.

**METRO-GOLDWYN-MAYER**

1946-47 Features Completed (35) In Production (3)

1945-46 Features Completed (27) In Production (0)

**THE PIRATE**

**Musical (T)—Started February 17**

**Cast:** Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, Jerry Bergen, Ellen Ross

**Director:** Vincente Minnelli

**Producer:** Arthur Freed

**Story:** An Inter-State gang use an island girl in the costume of a pirate to dale Porter music.

**PRODUCTION & RELEASE RECORD**

**March 3, 1947**

**PRODUCTION & RELEASE RECORD**

**March 3, 1947**
MARCH 3, 1947

Features

Completed (1) In Production (0)

NEW PRODUCTIONS

SHOT TO KILL
Murder Mystery—Started February 11
Cast: Russell Wade, Susan Walters, Edmund MacDonald, Douglass Blackstock, George Rodgers
Producer-Director: William Berke
Assistant: Byron Roberts
Story: Crooked district attorney tries to take over town but a newspaper man stops him.

RELEASE CHART

Completed

1946-47 Features
Completed (3) In Production (1)

FEATURES

SELENIUS, S. R. O.

PORTRAIT OF JENNY
Drama—Started February 15
Cast: Joseph Cotten, Jennifer Jones
Director: William Dieterle
Producer: David Hempstead
Story: An artist and his imagined love.

RELEASE CHART

Completed (3)
Completed (3)
Completed (0)

IN PRODUCTION

Paradise Cove, The
Culhane, The
Duel in the Sun (T)

Completed (0)
Completed (1)
Completed (0)

20TH-CENTURY FOX

1945-46 Features
Completed (3)
Completed (6)
Completed (3)

RELEASE CHART

Completed

IN PRODUCTION

Duel in the Sun (T)

Completed (0)

UNITED ARTISTS

1945-46-47 Features
Completed (48) In Production (4)

KEY TO PRODUCERS
Small (Sml); Rogers (Rga); Vanderschmidt (Van); Crosby (Cby); Bill Boyd (Bby); Pressburger (Pbr); Ripley-Montier (Rim); Bogosian (Bga); Stromberg (Smg); Levey (Lev); Cowan (Cwn); Sein (Sel); Selznick (Sel); Nebenzahl (Neb); Lewis (Lws); Low-Englin (LEng); Egle-Lion (Gfg); Cagney (Cag); Bronston (Brtn); California (Cal); Chaplin (Cph)

NEW PRODUCTIONS

ATLANTIC
Adapt Drama—Started February 18
Cast: Maria Montez, Monte Press, Dennis O'Keefe, Milda Madlava
Director: Arthur Ripley
Producer: Seymour Nebehn
Story: A cruel and amorous queen of a lost continent fuses wandering man.
Al Horwits, Universal publicity manager, who is credited with promoting the "Swell Guy" tie-up with the Chesapeake & Ohio, told FILM BULLETIN that the showing on the trains was staged as a novel world premiere for purely publicity purposes. He said that the audience of some 50 people was invited. The stunt is regarded in industry advertising circles as one of the most effective ever staged.

Horwits declared that 16 mm. Universal pictures to be exhibited on the C & O in the future will be four or five months after general release.

NEW DISTRIBUTING CO. TO HANDLE SELZNICK

National Film Distributors, Inc., a new national company for the physical distribution of films, has been set up in 21 exchange centers and has consummated a deal with Selznick Releasing Organization to handle its product starting with "Duel In The Sun." SRO will do its own selling, president Neil Agnew stated, in announcing that the deal had been closed with NFD by general sales manager Milton S. Kusell.

The new distributing outfit is headed by president James P. Clark and secretary Clint Weyer, who head the National Film Carriers Association. SRO and other film companies who might use its service will be provided with vaults and inspection, as well as shipping facilities.

The 21 distributing centers will be located in the following cities: Atlanta, Boston, Buffalo, Cincinnati, Chicago, Cleveland, Dallas, Denver, Detroit, Des Moines, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia. Pittsburgh, St. Louis, Salt Lake City, San Francisco, Seattle and Washington. More offices will be established, if required.

A meeting of the National Film Distributors will be held in Chicago March 7-8 to formalize the organization, according to Weyer.

CONNORS INSTRUCTS AIDES OBSERVE DECREE

20th Century-Fox division, district and branch managers were instructed by Tom J. Connors, vice-president in charge of distribution, to abide by all the rules and regulations set forth in the Statutory Court's decree on selling methods, as the closing note of the company's first post-war national sales meeting in New York. President Spyros P. Skouras previously had expressed the view that the sales staff must conform to the spirit as well as the letter of the decree.

Skouras told the meeting that the 1947 program of twenty features would require the heaviest budget in the company's history and that the product would follow the pattern of recent years, concentrating on best-sellers, outdoor pictures and musicals in color and the realistic type of feature on the order of "13 Rue Madeleine" and "Boomerang."

Charles Schlaifer, advertising and publicity director, outlined the advertising program for the year, stating that planned openings of pictures in key situations would be designed to have the maximum impact not only in the immediate area, but throughout the country.

Schlaifer said that he and members of his staff would take periodic tours into the field for conferences with exhibitors and advertising men. Zone exploitation men will be brought together from time to time in an effort to make the point of sale advertising as effective as possible.

FINDICK AND CHAPLIN TAKE OVER U. A.

The long-disputed fight for control of United Artists has ended with settlement of all differences outstanding between Mary Pickford and Charles Chaplin, on one side, and David O. Selznick, on the other. With Selznick relinquishing the one-third stock interest held by his Vanguard Films, Miss Pickford and Chaplin now own the company completely.

The myriad suits and counter-suits pending between the parties were dropped and Selznick probably will now devote himself exclusively to his recently formed Selznick Releasing Organization.

RALPH CLARK NEW PRC SALES CHIEF

With PRC President Harry H. Thomas stepping out of his post as general sales manager to devote more of his time to the company's production activities, Ralph H. Clark has been named sales chief by Thomas, effective today (3).

Clark is a veteran of both the distribution and exhibition branches of the industry. After a period in theatre operation, he became sales manager of Warner Bros. for the Far East, Australia and New Zealand, returning to this country in 1942 to become a member of Ben Kalmons's sales cabinet. Recently, he has been with International Pictures.

Declaring that production problems have been requiring more and more of his time at the studio, Thomas stated that "In the four months I have just spent there, I have been able to get properties, personnel and material into a form that is beginning to take shape."
"Calendar Girl" Contest A Smash Ballyhoo

Republic has backed a sock title with a whopping exploitation promotion that will guarantee exhibitors a wide pre-sold audience for "Calendar Girl". Ripe box-office returns should be in the offing for showmen who follow through on this great stunt arranged by Steve Edwards and his Republic ad staff.

The high point of the campaign is the contest tie-up with Brown & Bigelow, whose calendars go into millions of homes and offices. Here is a ballyhoo that is hard to top, one of the best in years.

THE CONTEST

The full campaign is described in the honey of a press sheet prepared for the picture, but following is an outline of the facts about the contest to find America's Calendar Girl:

Republic and Brown & Bigelow are sponsoring it on a nation-wide basis.

Republic offers $1000 in twenty cash prizes. First prize $250; two seconds of $100 each; five of $50 each and twelve prizes of $25 each.

Brown & Bigelow offers the winner fame. Her portrait will be painted by one of America's top-ranking calendar girl artists and used on millions of calendars.

Cooperation should be sought from local newspapers and merchants. The audience can participate in the selections.

800 Brown & Bigelow calendar salesmen are out plugging the campaign from coast to coast.

Theatres will select their local "Calendar Girl" through committees and/or audience participation. Photographs of local winners will be forwarded to Republic and the national contest winners will be selected by Brown & Bigelow. The deadline for local contests is August 1, 1947.

AUDIENCE PARTICIPATION

The sweetest part of the contest campaign, we believe, is the opportunity to ring in the audience. The press book tells you exactly how to go about it.

STAGE CONTEST FINALS

After your judging committee has selected the best five or ten photo entries, invite these girls to appear on your stage for a local "finale," and let your audience choose the winner.

PICTURE CONTEST JUDGES

Here's a slant with a special twist to spur bigger grosses! Pick your local judging committee from your audience a week before the "Calendar Girl" is chosen. You can make a big night of it when you choose the judges, another when the winning girl is selected.

HAVE AUDIENCE BALLOTS

You can vary your slant, like this: Have the ten best photos picked by your committee prominently displayed in your lobby. Provide ballots for patrons so they can vote for the girl whose photo will represent your town in the national "Calendar Girl" judging.

TIE-UPS

Local newspapers should be a cinch to promote for a tie-up in publicizing this contest. Most editors will regard photos and stories on a stunt like this first rate copy. Photographers will be interested in joining the campaign in return for billing on the screen or in the lobby.

Merchants have a chance to join this three-ring ballyhoo by having their office or factory or sales staffs choose their own "Calendar Girl".

The Kenny Baker show on ABC's 175-station hookup every Monday is available for tie-ups.

Decca Records is cooperating to promote tie-ups with their stores, since Kenny Baker is a Decca recording artist. Use your local music shops.

Here are several striking newspaper ads from the press sheet.
"CALENDAR GIRL"
She's An Exploitation Honey!

This nostalgic, song-laden musical is a novelty picture that lends itself to a real bounty of exploitation stunts, which Republic is capitalizing to the limit. The pressure that exhibitors put behind "Calendar Girl" will be rewarded, particularly in family audience theatres. For a full-scale ballyhoo campaign, take a gander at the opposite page.
'Pursued' Gripping Outdoor Psychological Drama

Rates • • • generally

Warnor Bros.
101 minutes

Teresa Wright, Robert Mitchum, Judith Anderson, Dean Jagger, Allan Hale, John Roderick, E. E. Clifton Young, Ernest Severn, Charles Bates, Peggy Miller, Norman Jolley, Lane Chandler, Jack Montgomery, Ian MacDonald.

Directed by Raoul Walsh.

Mystery and suspense abound in this superbly photographed and capably acted drama, which will enjoy substantial box-office success generally. Telling performances are registered by Robert Mitchum as a man harassed by vague nightmares of his unknown past; by Teresa Wright as his sweetheart who married him while plotting his murder; and by Dean Jagger as his vengeful nemesis. The story, narrated in retrospect occasionally becomes slightly confusing, but for the most part maintains interest. Follows the current trend of psycho-neurotic overtones, it nevertheless contains plenty of the elements that hold the attention of action fans. Raoul Walsh's direction is up to his usual high standard, although one regrets he has not chosen a less personalized theme, since a more scope would have given the picture epic proportions. Music, sound effects and locales are especially noteworthy. Play up the psycho-analytical angle — Can Dreams Affect the Future? — for adults; emphasize the bitter blood feud angle for action fans. Much of the action hinges on a pre-1900 silver dollar and a pair of glistening western spurs — feature them in the advertising. Try also to attract the patronage of physicians, ministers and others possibly interested in psychic phenomena.

In a deserted New Mexico shack Robert Mitchum tells Teresa Wright why he expects to be killed at any moment. His story goes back to when he was three years old, hiding under a trapdoor as a gunfight raged eveready. He is rescued by Judith Anderson, taken to her home and reared as a brother of John Rodney and Teresa. When eight, Mitchum is shot at by Dean Jagger.

In '88, Jagger persuades him to enlist, and when Mitchum's bashful nature prevents him from shooting against him, Mitchum returns a wounded hero, has a bitter argument with Rodney, leaves, promising to return for Teresa. Rodney amuses Mitchum, is himself killed, Teresa and Judith turn against Mitchum. Jagger needles Teresa's admirer to shoot Mitchum, but the latter kills the youth in self-defense. This touches Harold for a few bucks, determined to avenge Rodney's death by killing Mitchum. She cannot — she loves him. Jagger and his clan, intent on killing Mitchum surround his homestead in a boyhood ranch, in typed there later by Teresa. It is while waiting for Jagger's inevitable arrival, he tells her the story of his life as a pursed man. The clan arrives and Mitchum surrenders to save Teresa from possible injury. As Jagger is about to Lynch Mitchum, Judith arrives. Teresa tells her mother she knows Jagger's hatred dates back to an illicit romance between Judith and Mitchum's father. As Jagger starts to hang Mitchum, Judith shoots her brother Jagger dead. Released, Mitchum rides off with Teresa.

'Farmer's Daughter' Sparkling With Human Comedy Drama

Rates • • • generally

RKO Radio
97 minutes.


Directed by H. C. Potter.

Combining fine acting with an intelligent script, a brilliant production job by Dore Schary which emphasizes workmanlike photography and moving musical score, and inserting the ever pertinent theme of Americanism and representative democracy, RKO has turned the bell with its "Farmer's Daughter." This delightfully human comedy-drama is sure to score with family and class audiences alike. Groves will be well above average everywhere strongest in family houses. Emphasis to the warm story of a farm girl who goes to Congress is ably lent by the capable talents of Loretta Young, Joseph Cotten, Ethel Barrymore, and an outstanding supporting cast.

For exploitation purposes the story of a simple young farm girl being elected to Congress is limitless possibilities. In addition, the portrayal of crooked politicians and subservive elements lend themselves to strong copy. Americanization groups, Veteran's organizations, press and pulpit should co-operate in spreading the film's two-fold message. But even the poignant story and warm human appeal alone can be sold to make "The Farmer's Daughter" a clicker. Loretta Young is an Americanism lending American farming family to study nursing. En route to Capital City she's gyppe of her earnings by disolute journeyman painter Rhys Williams. Penniless upon her arrival, she becomes maid at the mansion of politically powerful Ethel Barrymore and her son, able young Congressman Joseph Cotten. There, her candor and intelligence endear her to all but newspaper columnist Rose Hobart, eager to run against Baker. Her campaign is progressing favorably when Williams turns up and sells Baker a scandalous version of how he and Loretta spent the night when she was en route from the farm. Baker, upon the story and Loretta, crushed, returns home. Ethel gets Baker drunk, learns he has hidden Williams in a lodge guarded by fellow members of his campaign. Cotten, Loretta and her three brothers go to the lodge and, after a terrific battle, drag Williams to a radio station where he recants. Loretta is elected, weds Cotten.

'The Sin of Harold Diddlebock' Harold Lloyd Returns in Spotty Comedy

Rates • • generally as top dweller

United Artists
80 minutes.


Directed by Preston Sturges.

Harold Lloyd, so long absent from the screen, will delight his former fans with this comedy, but it is spotty entertainment. Opening with footage from "The Freshman" and employing "Safety Last" technique in its two most hilarious sequences, the feature unfortunately slow, is burdened with dialogue and in need of pacing. Production director-writer Preston Sturges contributes excellent slapstick to the film, but it lacks pace and heart interest. In neighboring and small towns, where Lloyd is remembered as a great comedian of yesterday, "Diddlebock" should get good grosses. Elsewhere, it will be slightly above average. Lloyd divides acting honors with a remarkably-trained lion, while a good cast is wasted in inconsequential bit parts. Although an inferior example of Sturges' talent, this film should amuse average theatregoers. Trick photography is of a high order.

The picture offers many exploitation angles. Plug Lloyd as one of the screen's greatest comics. Guarantee patrons the thrilling scenes when they see the thrill and fright scenes. Appeal to oldsters by stressing the film's theme: Life Begins in the Seventies, after all; advise them to see What Happens to Grid Stars After Graduation. Lobbies, fronts and ushers' garb should reflect the circus motifs. Use cardboard "Harold Lloyd spectacles" as throw-aways.

Freshman water carrier Harold Lloyd wrecks victory from defeat in his college's championship grid tilt, is promised a job by fanatic old grad Raymond Walburn. Upon graduating he contacts Walburn, is promised a great future and starts as a bookkeeper. Twenty-one years later Harold, older, stouter, down-at-heel and still a bookkeeper receives a gold watch and his discharge from the firm. Crushed, he gives his employer's ballot to a Ramadha, one of seven sisters loved by him, an engagement ring in case she ever meets the right man. Outside, sharpshooting horseplayer Jimmy Coochin touches Harold and Walburn, leads him to a bar. A lifetime tetotaller, Harold gets higher than a kite, buys gaudy raiment, shoots up long shots and, after a day of celebrating, finds himself broke and owner of a bankrupt circus. Forced for the first time to use his brains, Harold cleverly loads his circus, earns a partnership with Walburn and wins Frances.
"IT HAPPENED IN BROOKLYN" DISAPPOINTING SINATRA MUSICAL

Rates • • • or slightly better on star's popularity

Metro-Goldwyn-Mayer
105 minutes

Directed by Richard Whorf.

After this overlong musical gets off to a lively, amusing start, it then bogs down in a mire of interminable, albeit well rendered and presented, song numbers. Sinatra's singing is pleasing, as is Miss Grayson's; their spoken dialogue, however, is delivered as though read directly from Isobel Lennart's uninspired script. Peter Lawford, drawing as many squeals as Sinatra from the boy-boxers at the sneak preview, is well cast as a shy English youth, but goes completely out of character during the film. Durante does his best with a thankless role, giving the picture its few bright moments. Richard Whorf's direction lacks sparkle and must be blamed for the film's inadequacies. Production quality is satisfactory; songs, music and photography are up to M-G-M standard.

Play up popularity of the cast's principals. Arrange radio and music counter tie-ups featuring Sinatra, Grayson and Durante and records and albums. The film has several themes suitable for exploitation: opportunity in the U. S. for youthful talent, GI unemployment, housing shortage, friendliness in American cities, international goodwill, etc. A talent contest for amateur musicians should prove effective. Don't overlook the classic music appeal to adult patrons, as well as that of little to the juveniles; the film has more than its share of both.

Homesick GI Frank Sinatra returns to his beloved Brooklyn after four years overseas, finds it less friendly than he'd remembered it. He meets and falls in love with pretty Kathryn Grayson, music teacher at a public school janitoried by Frank's friend, Jimmy Durante. Jimmy takes Frank in as a free boarder, helps him land a song-plugging job in a big store. There, Frank sends music sales soaring, persuades the owner to publish a song written by himself and his recently-arrived British friend, Peter Lawford, and to stage a concert for youthful and hitherto-unrecognized musical talent. The concert succeeds in giving many youngsters longed-for opportunity. Frank relinquishes Kathryn to Peter, her real love, and goes in search of a pretty Brooklyn nurse he'd met in England.

"RAMROD" IMPRESSIVE WESTERN FULL OF VIOLENCE, SUDDEN DEATH

Rates • • • generally, more in western spots

United Artists
91 minutes
Veronica Lake, Joel McCrea, Charles Ruggles, Preston Foster, Don DeFore, Arleen Whelan, Donald Crip, Ian McDonald, Lloyd Bridges, Rose Higgins, Chick York, Sarah Padden, Nestor Paiva, Cliff Parkinson, Trevor Bardette, John Powers, Ward Wood, Hale Taliferro, Wally Cassell, Ray Teal, Jeff Corey.

Directed by Andre de Toth.

This film pulls no punches. It is grim realistic and moving. Although occasional scenes of brutality, characteristic of the frontier in the 70's, may shock the squeamish, their impact is softened by the romance running through the picture. An unusually well-balanced cast gives flawless performances, especially good are Don DeFore as a drifting saloon tramp; Donald Crip as a hard-bitten sheriff; Veronica Lake as a ruthless schemer; Preston Foster as a merciless cattle man, and Joel McCrea as a ramrod, or ranch foreman. The picture maintains an even pace, save toward the climax where a complicated man-hunt has induced director de Toth to sacrifice action for suspense. Dialogue throughout is crisp and sparse. Exhibitors should play up the film's rugged cast. Let ads prepare patrons for scenes of violence and sudden death, balanced by others of self-sacrifice and romance. Feature it as a picture of thrills and chills, of men who lived and died as they loved—dangerously.

The film's title, "Ramrod," lends itself to an effective teaser campaign.

Preston Foster, foreman for cattle baron Charles Ruggles, threatens to kill Ian McDonald if he brings sheep into the cow country. Defeated, he flees, leaving his ranch to his fiancée Veronica Lake, Ruggles' spirited daughter. Defiantly she tells Foster and Ruggles she'll operate her own ranch, made on their free grazing land. She hires Joel McCrea as foreman. Foster has her ranch burned down by McCrea and his pal Don De Fore so Foster's line can be a horse for Veronica. During McCrea's absence, Foster's men administer a fatal beating to one of Veronica's cowhands. De Fore avenges his death by killing one of Foster's men. Sheriff Duncan is killed trying to arrest Foster for swindling Veronica's herd. McCrea avenges his old friend's death by killing two of Foster's men, is himself wounded. Pursued, he is hidden by his secret admirer, Arleen Whelan, and later spirited away by De Fore to an abandoned mine. Through Veronica, Foster's men come to McCrea's whereabouts, set out after him. De Fore leads them off the trail, is shot in the back by Foster. At end, the wounded McCrea shoots it out with Foster, kills him and, renaming Veronica, weds Arleen.

"ODD MAN OUT" BEST JAMES MASON THRILLER TO DATE

Rates • • • where Mason has following; above in class and art spots

Universal-International
115 minutes

Directed by Carol Reed.

This latest J. Arthur Rank import, almost flawless technically, is a natural for class theatres, plus the many houses where James Mason's previous successes have scored. From a general box-office standpoint it has but two faults, both characteristic of British films: the pronounced accents (Irish, in this case) of its players, and (save for Mason) a cast virtually unknown to U. S. audiences.

But Mason has become a strong marque name and the picture should gross well above average in all locations, even action houses, since it depicts one of the grimmest and most relentless manhunts ever filmed. Performances from those co-stars Mason and Robert Newton down to the most minor bit player, are excellent. Production quality is satisfactory; photography is of a high order, and music and sound are above par. Producer-director Carol Reed has packed the two-hour-long feature with considerable suspense, occasionally interpolating intelligent and unobtrusive comedy relief, and intermittently speeding the film's sometimes too- leisurely pace with scenes of tremendous action.

For the general patronage, play up Mason's role as the heroic fugitive in the tense and exciting manhunt. Capitalize on the many successes of both star and director; exhibitors may assure their patrons "Odd Man Out" tops all their previous respective efforts. Circulate theatre-appreciation groups and drama-study classes, informing them of this opportunity to see the splendid performances of the world-famous Abbey Playhouse and Usher Group actors.

James Mason, escaped convict and leader of an underground group, is badly wounded when he and his colleagues hold up a mill to get funds for their organization. The escape car driver panics, and the bleeding Mason is left behind. The mill cashier, shot by Mason, dies. Rewards are posted and a citywide dragnet is spread by the police. Growing slowly weaker from loss of blood, Mason hides until night arrives. He's aided in turn by two housewives, a cab driver, a bird-dealer, a drunkenPredicateendent, and a mad artist, Robert Newton. His accomplices, betrayed by an informer, are shot fleecing the police; his pal, Robert Beatty, is killed while decoying a detachment of constables off the scent. Hounded from haven to haven, Mason stumblesthrough the snow, hunted without mercy. At end, escape cut off at the last moment, in a powerful dramatic climax, he dies in the arms of his sweet-heart, Kathleen Ryan.
THE FABULOUS DORSEYS’ ROUTINE NAME-BAND MUSICAL

Rates • • • • as top dueller; better for bobby-box spots

United Artists
88 minutes


Directed by Alfred E. Green.

This one is made-to-order for five-bans, but not much for other audiences. In addition to the Dorsey Brothers and Paul Whiteman, the cast boasts many top-flight swing musicians and vocalists as guest stars. No less than fifteen musical numbers, twelve of them proven hits, are effectively presented. However, their excellence contrasts sharply with the mawkish and sentimental plot wherein they’re thread. Business will depend largely on the exhibitor’s ability to attract the youthful crowd. Many oldsters will be bored. The photography is so lowkey, particularly in scenes of a jam session, it is difficult to see the performers.

United Artists’ publicity are giving the picture a strong send-off in its early runs, but it will need the best efforts of sub-run exhibitors if returns are to be good. Arrange co-op advertising with local merchants: Fabulous Values in Shoes, Kitchenware, Clothing, etc. The titles of the songs in the film lend themselves to tie-ups with florists, jewelers, confectioners, florists, milliners, decorators, paint dealers and others. Radio stations, particularly those on the network, presenting the Dorsey’s, should work with them on a promotion of the Jimmy subtitles. Royalty arrangements are in advance of the picture’s run. Radio spot announcements are a big boost to patronage.

Arthur Shields, co-credited and music teacher, intains his two teen-age sons, Tommy and Jimmy, practice faithfully in order that they may become successful musicians. One night he lets them play in a hot-ticks astound Shields, delight the crowd. Later they start their own band, employ their childhood playmates, and Jimmy, as assistant and composer William Lundigan wants to wed her, but Janet is intent on keeping peace between Tommy and Jimmy who continually disagree on their band at a local dance. Their unexpected success at the dance, both of them with a painted arguement, the boys split, go their separate ways. They attain great success, but their bitter feud sores their mother, Sara Allgood. Allied by Paul Whiteman, they score a reconciliation, gets a Carnegie Hall presentation of Lundigan’s “Dorsey Concerto” and wins the pianist-composer.

TRAIL STREET’ ABOVE-PAR WESTERN HAS ADULT APPEAL

Rates • • • • generally; more in action houses

RKO RADIO
84 minutes


Directed by Ray Enright.

This superior western should appeal to most audiences — young and old, male and female, high — and low brow. A popular and seasoned cast attracts itself creditably; Randolph Scott, Scott Ryan, Ann Jeffreys and Madame Meredith give exceptional performances, and “Gabby” Hayes excels himself. The film has speed, romance, suspense and action, is full of production quality, Settings, costumes, photography and sound leave nothing to be desired, and several songs by Miss Jeffreys are lifting and pleasant. Stick editing helps the picture to maintain an exciting pace throughout.

There are many exploitation angles. Exhibitors should declare in their theatre’s thouroughfare as “Trail Street” and put up signs on lamp posts to that effect. Circularize schools and historical societies to let them know the film portrays authentic incidents of the post- Civil War era. A display of frontier relics in store windows and theatre lobby should prove effective. Play up the connection, portrayal of “Batt” Masterson, famed U.S. marshall of Dodge City.

In 1880, lawless drovers in Kansas, rushing to ship their cattle, devastate farmlands and ruin crops. Bitter clashes between farmers and cowmen ensue, many farmers leave the state. Law agent Robert Ryan, to get an instalment law and order, has in his stable to “Gabby” Hayes send, for his old pal, U.S. marshall Randolph Scott. Scott arrives, saves Ryan’s life at the hands of cattle baron, Harry Woods, jails him and forces the cowmen to turn in their guns while in town. Scott rescues Ryan from being lynched for murdering a farmer, deputizes “Gabby” and sends him after the real killer, Woods. The cowmen leave, return fully armed and storm the jail, the police station and the theatre. Ryan’s gin, “Batt” Masterson, famed U.S. marshall of Dodge City.

The Devil Thumbs a Ride’ GANGSTER YARN FOR ACTION HOUSES

Rates • • • • • for action spots; lower slot dueller elsewhere

RKO Radio
62 minutes


Directed by Felix Feist.

“The Devil Thumbs a Ride,” which RKO turned out while nobody was looking, won’t ride very far on the box-office gravy train. The gangster angle gives this added value for action houses, where it should draw a bit above average grosses. Elsewhere, it will serve only as a lower slot dueller. The story in the writing and direction and handling of a notch above mediocre, and the acting convincing only in all too brief spots. Lawrence (“Dillinger”) Tierney is the only name used in the film. Other players struggle to do a workmanlike job and succeed well enough to give the story some pluck. But: it is not conviction.

The gangster “full-time he does not pay” angles should be exploited. Plug Tierney as the screen’s new “tough guy.” Warnings against hitch-hiking can be developed as a campaign directed to girls and to motorists. Killer Tierney robs a theatre manager and kills him while doing so. A genial chap when he isn’t working, Tierney gets a lift on the highway from traveling salesman Ted North. Picking up two feminine hitchers, they are inveigled by Tierney to go to the lake resort home of a friend of his brother. While there, the killer has been identified by a gas station attendant who accompanies the police in the hunt. The policeman and the man, thinking a man attack becoming a full-scale battle. “Woods” ride, Steve Brodie, kills saloon-keeper Billy House and Anne Jeffreys, dance hall enterainier, is himself slain by Scott. At end, the farmers return, help Kansas become a rich wheat state.

BLONDIE’S HOLIDAY HAS PLENTY OF CHUCKLES

Rates • • • • • • as dual-supporter in family houses

Columbia
67 minutes

Penry Singleton, Arthur Lake, Larry Simms, Margie Raye, Barrett Clark, James Cagney, John Williams, Charlie Hall, Helen Westlock, Alyn Lockwood, Eddie Acuff, Tim Ryan, Anne Nagel, Rodney Bell.

Directed by Abby Berlin.

Rapid pace, humorous situations and creditable performances by the dependable “Blondie” cast, make this one of the better recent entries in this long-lived series. It is a good second feature for family houses. Although somewhat routine in that it follows the pattern of its predecessors, it contains more action and story twists than previous releases based on Chie Young’s popular comic strip. Abby Berlin’s direction is adequate, despite his use of too many “dub” shots. Pay up the last success enjoyed by the comic strip, one of the oldest and most widely-read of any distributed by King Features Syndicate.

When Arthur Lake has his boss, Jerome Cowan, land a contract to build Grant Mitchell’s new bank, he’s promised a weekly raise of $25.00. Penny Singleton, his wife, helps Lake’s former rival, Jeff York, of the raise without mentioning the amount. Suddenly finds she’s obligated her husband to pay for the forthcoming high school reunion dinner. The bank deal falls through and Cowan and Mitchell learn Lake contemplates playing the hunches. Now, a jobless, he falls in with a local whose wife’s earning on a long shot. The horse wins, but the poolroom is raided and Lake goes to jail. At end he’s released by Mitchell, who has helped escape the money. He lands the contract gets his job back, plus a bonus big enough to pay for the reunion dinner.

FILM BULLETIN
BEAT THE BAND PEPPY MUSICAL PROGRAMMER FULL OF RADIO TALENT

Rates @ @ + as dualler; less in action houses

RKO RADIO
67 minutes
Frances Langford, Ralph Edwards, Phillip Terry, Gene Krupa, June Clayworth, Mabel Paige, Andrew Tombes, Donald McBride, Mira McKinney, Harry Harvey, Grady Sutton.

Directed by John H. Auer.

Based on George Abbott's Broadway musical comedy hit, this RKO programmer is sprightly, melodious and entertaining. Not strong on names, "Beat the Band" will probably be best suited as the lower half of dual bills, for which it is an above-average item. Its lack of marquee names is compensated for, however, by many excellent musical numbers, among them Frances Langford's three new songs, "I've Got My Fingers Crossed," "The Kissing Web" and "I'm Lovin' Gene Krupa's "Drum Boogie" and "Dr. Gillespie," and two spectacular production numbers, "Couldn't Sleep a Wink Last Night!" and "Steam Is On the Beam." Of the principals, Miss Langford's renown as a radio entertainer, the nationwide popularity of Ralph Edwards' "Truth or Consequences" air program, and Gene Krupa's success as a drum expert. Hold contests for amateur songstressesses and drummers, respective winners to get a week's engagement on your stage or radio for two weeks, respectively.

Young band leader Phillip Terry, called into service, leaves sufficient money to keep his band together. His father, "Professor" Andrew Tombes, and band manager Ralph Edwards lose the money at the track. Edwards books the non-existent band into the swank Savoy-Perkins. Tombes, a former voice teacher, gets a letter and $3,000 from a former pupil to train her daughter for opera. Edwards persuades Terry to purchase Tombes and the swindled band, leaves on learning of Terry's deception. Barred from the swank Orchid Room, the band fulfills its part of the contract by playing in the steam-filled boiler room. The music and Frances's song float through the ventilators of the Orchid Room, creating a sensation. Terry wins Frances.

F'EAR IN THE NIGHT' NOVEL APPROACH TO MURDER

Rates @ @ + as dualler

Paramount
72 minutes
Paul Kelly, Ray Scott, DeForest Kelley, Ann Doran, Robert Emmett Keane, Jeff York, Charles Victor.

Directed by Maxwell Shane.

Showing that a high budget is not an essential of good picture making, Paramount's team of Pine-Thomas have turned out a low-cost mystery thriller whose novel approach and sustained suspense puts many a higher priced feature to shame. Directorwriter Maxwell Shane must be commended for a well-paced scenario which plays on the imagination with a theme that sometimes borders on the supernatural. This will be a good dualler in all locations, particularly in action houses. If exploited it might hit the top spot. The fact that the murder was committed by a man in a hypnotic stupor can be exploited to create great interest. Dreams and delusions tend to account for many anarrow-arresting catchlines: "CAN A MAN ACTUALLY KILL IN HIS DREAMS?" etc. Get a statement on the subject from a psychiatrist.

DeForest Kelley, a bank clerk with no criminal tendencies or background, dreams he has committed a murder; goes to his brother-in-law, Detective Paul Kelly, for assistance. Kelly, skeptical of DeForest's story, does dispense of it lightly at first. However, when his brother-in-law leads him to the scene of a recently committed crime, the detective renews interest in the case. Kelly learns that Kelley's next door neighbor in his hotel was the husband of the man murdered in Kelley's dream. The clouth also discovers that this wealthy businessman (the neighbor in the hotel) was jealous of his wife's lover and had him killed by Kelley while in a hypnotic state, after which the jealous husband committed suicide.

The real murderer is killed in an auto crash while fleeing the police.

DANGER STREET' HODGE-Podge OF MELODRAMA AND COMEDY

Rates @ @ as dualler for action and minor naborhood houses

Paramount
66 minutes
Jane Withers, Robert Lowery, Bill Edwards, Elaine Riley, Andrey Young, Lyle Talbot, Charles Quigley.

Directed by Lew Landers.

This little Pine-Thomas programmer has plenty of pace, but it is never quite sure which direction it is going. It wavers constantly between comedy that isn't so funny and melodrama that is moderately exciting. "Danger Street" will fit into the lower notch on dual bills in action and lesser naborhood houses. The performances are quite adequate for this calibre picture and the usual can be said for the screen's production value. Jane Withers entitles this to a bit more marquee space than it otherwise would merit.

When publisher Paul Harvey advises editor Robert Lowery that he is going to sell Flick Magazine, Lowery offers a thousand dollars more and invites the staff to help him raise the money and join him in a television venture. When the bookkeeper, comes through with the last few thou and dollars and they soon learn that he took the money from Harvey's funds. Lowery and his side-kick, photographer Jane Withers, get an opportunity to save Raker from jail by obtaining pictures of wealthy young society queen Elaine Rite (and selling them to a rival magazine). Disguised as maid and butler, they get into her home and obtain some pictures, one of them being of the society girl's dashing fiance, Charles Quigley. Kissing another girl, Lowery and Jane deliver the pictures to the rival publisher and he is murdered before he can publish them. Lowery and Jane return to Elaine's home and shortly thereafter Quigley is found murdered. By using a ruse, Jane traps the real killer just as it seems that Lowery will face the charge.

BIG TOWN' NEAT PINE-THOMAS PROGRAMMER

Rates @ @ + as dualler in action spots; OK as supporting dualler in naborhoods

Paramount
66 minutes
Philip Reed, Hillary Brooke, Robert Lowery, Byron Barr, Veda Ann Borg, Roy Gordon, Charles Arnt, Frank Feston, Thomas Jackson, Eddie Parks, Nana Bryant.

Directed by William C. Thomas.

Pine-Thomas continue to turn out neat little action programmers, and this one is one. Based on the radio program of the same name, "Big Town" follows the format of the air program and subordinates the love interest, an asset to a feature aimed at middle audiences and action houses. It maintains a satisfactory pace, has several novel situations, is adequately acted by a cast of competent, if relatively-unknown players, and contains moderate production quality. Action to occur to Big Town, to pull his illustrated Press out of the red. Enroute, Reed's train is wrecked, he takes pictures and sends them on a night plane and phones in the story. The Press buries the story and pictures; the opposition sheet, The Chronicle, front-pages the yarn. Undaunted, Reed rejuvenates The Press, puts new life in the staff. He and attractive reporter Hillary Brooke show up the rival paper, by capturing a feminine bandit, scoop the Chronicle. They prepare a sensational expose and expose the park, but the advertising department kills the story. A murder suspect, Byron Barr, is cleared by Hillary; against her protests, Reed effects his retribution and kills himself. Conscience-stricken, Reed and Arnt resolve to use The Press only as a weapon to oppose greed and opposition in Big Town.
'I COVER BIG TOWN' ACTIONFUL NEWSPAPER MELLER

Rates • • + as bill topper in action houses; OK for supporting spot generally

Paramount
63 minutes


Directed by William Thomas.

This Pine-Thomas programmer, a credible melodrama based on the popular radio program, "Big Town," should get a favorable reception in action houses. Naborhood theatres should find it a satisfactory supporting feature. Performances are smooth and convincing, with Robert Shayne, Vince Barnett and Frank Wilcox offering strong support to the attractive co-stars, Phillip Reed and Hillary Brooke. Whitman Chambers' original screenplay and co-producer Thomas' direction are in the snappy tempo. The picture has plenty of plot incident, a minimum of dialogue and good production values.

Wherever possible, exhibitors should avail themselves of the current popularity of the radio program on which this is based. In addition to tie-ups with local radio stations, showmen might obtain press cooperation from editors, since the picture shows to what extent a newspaper may assist in stamping out crime in a community.

When Big Town's new police chief Robert Shayne and his men let murderer Louis Jean Heydt escape their dragnet, Illustrated Press managing editor Philip Reed campaigns to have him ousted. Chronicle reporter Robert Lowery, by means of aysthese, listens in on police reporter Hillary Brooke's phone call to Reed, scoring continuing beats. Architect Frank Wilcox and his wife Mona Barrie are arrested for the murder of a blackmailer. Sharing Wilcox's cell is Heydt, apprehended when Lowery double-crosses Hillary by turning over eavesdropped information to the FBI. Heydt and Wilcox effect their escape, hide in the latter's office. Tipped off by comic bookman, once Barnett, Hillary takes Reed, Chief Shayne and an accountant to examine Wilcox's books. Wilcox's partner, Leonard Penn, has embezzled the firm's funds, murdered the blackmailer and planted evidence to throw suspicion on Wilcox. Penn is arrested and Heydt killed while trying to escape.

'JUNGLE FLIGHT' LUKEWARM ACTION DUALLER

Rates • • for action houses; supporting dualler in naborhoods

Paramount
60 minutes

Robert Lowery, Ann Savage, Barton McLane, Robert Kent, Douglas Fowley.

Directed by Peter Stewart.

This is a routine entry in the Pine-Thomas program series for Paramount. The well-worn yarn of the pilot who flies to make enough money to take care of his pal's widow is entwined with a Latin-American background, a murderer from the States who pursues his divorced wife, and some good flying shots to make "Jungle Fight" a lukewarm hour of entertainment. Action fans will find enough here to engage them, but for others it will be a rather dull hour before the main feature. High spots of the film are some excellent aerial photography shots and a lusty hand-to-hand encounter between the murderer and the pilot hero. The cast, led by Robert Lowery, does a creditable job with the stereotype material at hand.

Barton McLane as the boss of the mining camp lends spice to the proceedings and Ann Savage's blond charm is also a welcome asset.

Ex-Navy fliers Robert Lowery and Robert Kent run a commercial air line through the jungles of Central America hoping to save enough to return to Texas where Kent's family is waiting for him. Attempting to recoup a gambling loss suffered by his partner, Kent loads his ship too heavily, crashes, and is killed. Lowery determines to help Kent's family and begins to work in earnest, sending the widow half the profit. Meanwhile, a blonde singer appears on the scene, and hitches a lift from Lowery as he attempts to run away from her divorced husband, wanted for murder. Working as a cook at the mining camp, she falls in love with Lowery. After he forces his policeman-captor to a crash landing in the jungle, the husband is finally brought to capitulation by Lowery.

'DANGEROUS VENTURE' BELOW AVERAGE HOPALONG CASSIDY' WESTERN

Rates • • for action spots

United Artists
50 minutes


Directed by George Archainbaud.

This is below par for the "Hopalong Cassidy" series. Although it has plenty of shooting and action, "Dangerous Venture" is handicapped by a complicated plot, stereotyped characterizations, feeble humor and adolescent dialogue. Fortyt star William Boyd and the supporting cast give little verisimilitude to their respective roles. Only Rand Brooks, as Boyd's youthful pal, is credible. Doris Schroeder's scenario is strictly a scissors-and-paste affair of unlikely situations and hackneyed twists. Photography and sound are average. Popularity of the series will draw above average grosses in action houses.

Exhibitors may benefit by exploiting the admitted popularity of Boyd and the theory embodied in the film that a tribe of Ghost Indians, descendants of the ancient Incas, still perform their mysterious age-old rites in a treasure-laden New Mexico mountain hideaway. Their human sacrifice ceremonies might also be played-up to advantage. Bill Boyd, aided by his pals Andy Clyde and Rand Brooks, saves Indian youth Neyle Morrow from lynching, the lad having been accused by Harry Cording and Francis McDonald of aiding and abetting a Ghost Tribe in rustling cattle. Boyd suspects Cording's men, disguised as Indians, are the real culprits. Boyd, Clyde and Brooks go as guards with a scientific expedition headed by Douglas Evans and Betty Alexander. The expedition is waylaid by Cording's men, forced to give up its search. Evans, in cahoots with Cording, joins the gang and resumes the quest. At end, Boyd routs the heavies, saves Morrow and Clyde from the tribe's sacrificial pyre, and enables Betty to obtain the long-hidden treasure for display in a museum.

'THE LONE HAND TEXAN' PLEASING STARRETT-BURNETTE WESTERN

Rates • • in western houses

Columbia
51 minutes

Charles Starrett, Smiley Burnette, Mary Newton, Mustard and Gravy, Maude Prickett, George Chesebro, Robert Stevens, Bob Cason, Jim Deihl, George Russell, Jasper Weldon.

Directed by Ray Nazarro.

Plenty of riding, shooting and fist fights, plus five songs by Smiley Burnette, accompanied by Mustard and Gravy, make this a certain pleaser for juvenile and western fans. Starrett does well in a dual role. Smiley handles his comedy and songs adequately, and Mary Newton is well cast as a feminine heavy. Production quality is commensurate with the film's moderate budget. Elderly rancher Fred Sears, driving for oil on his property, is attacked by masked marauders who wreck his unfinished well. Charles Starrett, cowboy and Texan Robin Hood sometimes known as the Durango Kid, comes to his aid, enlisting the services of two-listed wildcarder Robert Stevens to gather a crew to work Sears' project. When masked road agents rob the stagecoach of Sears' much-needed equipment, Starrett persuades the townspeople in public meeting to help finance the well's completion. George Chesebro, foreman of wealthy and unscrupulous Mary Newton, disguises himself as the Durango Kid, robs the money, shakes off his pursuers and escapes to the Newton ranch. Starrett arrives, shoots it out, exposes the plot and recovers the money, enabling Sears to bring in a gusher.

FILM BULLETIN
SCHAEFFER HEADS ENTERPRISE DISTRIBUTION

George Schaefer, prominent industry executive, has been elected vice-president in charge of distribution for Enterprise Studios and will direct the company's sales activities in this country and abroad.

Schaefer, a former president of RKO and vice-president of Paramount and United Artists, was national chairman of the War Activities Committee.

Upon assuming his new position, Schaefer declared that "getting the ultimate 10 percent of a picture's potential gross means more to a company's financial welfare than exceeding its production budget by that figure." Rising costs, he added, make it necessary to get "every possible box-office dollar."

KIRSCH RE-ELECTED ILL. ALLIED PRESIDENT

Jack Kirsch, recently re-elected president of National Allied, was again named president of the Illinois unit at its seventeenth annual meeting in Chicago last week. He was elected for a three-year term.

Also elected, for one-year terms, were Van Nemikos, vice-president, and Benjamin Banovitz, secretary-treasurer. In addition to the following directors: Lou H. Harrison, Arthur Davidson, James Gregory, Verne Langdon, Samuel Roberts, Richard Salkin, John Semadale, Charles E. Nelson, Jack Rose, Harold Gollos, B. Charuhas, Joseph Stern, Howard Lubin, Albert Bartelstein, Ludwig Susman.

Harry Nepo was again appointed to the post of Sergeant-at-Arms.

INDUSTRY FIGHTS N. Y. AD BILL

Advertising and distribution executives are vigorously opposing the Condon-Wilson advertising bill recently passed by both houses of the New York State Legislature and awaiting Governor Dewey's signature. The measure, advocated by the State Board of Regents, would empower the censor unit to revoke the license for any film because indecent or immoral advertising copy or display is used.

Howard Dietz, vice-president and advertising-publicity director of Loew's; Mort Blumenstock, Warner vice-president and advertising chief; Glendon Allwine, Gordon White and Sidney Schreiber, representing the MPA, and Stanleigh Friedman, Warner counsel, comprised a delegation that called on Charles Breitel, Governor Dewey's counsel, to ask a veto of the measure.

MAJORS DISTRIBUTE RED CROSS SUBJECT

The eight major distributors are cooperating to service the Red Cross short, "Call To Action!", to some 15,000 theatres throughout the country during Red Cross Month, March 1-31, it was announced by Tom J. Connors, chairman of the Distributors Committee. Independent and circuit theatres are joining in promoting the campaign by showing the 7-minute subject, which reviews the wartime responsibilities of the Red Cross. However, there will be no audience collections as in previous years.

According to Peter G. Levathes, assistant to Mr. Connors, close to 3000 prints have been made available to the 31 exchanges handling the reel in order to complete the national showing within this month. First-run houses started running "Call To Action!" the latter part of last week.

UNIVERSAL TO REISSUE FOUR TWIN BILLS

Universal Pictures will reissue eight of its top pictures of recent years during the next few months in the form of four double feature programs, William A. Shelly, vice-president and general sales manager, announced.


PARA. TO SELL 6 ON ONE CONTRACT

Paramount will use a single contract form to cover all six of the current Pine-Thomas features being offered, it was announced by Charles M. Reagan, v.p. in charge of distribution. However, Reagan, pointed out, the decree requiring pictures to be sold individually and theatre-by-theatre will be observed in handling all transactions. The purpose is merely to simplify sales procedure and the terms for each picture will be negotiated separately.

The six features involved are "Big Town," "Seven Were Saved," "Fear In the Night," "Danger Street," "I Cover Big Town" and "Jungle Flight."
The PRIZE BABY'S got it...and your theatre can get it...by building up that S. A....the SALES APPEAL that brings entertainment-seeking patrons to your Box Office!

It's just a matter of putting on a big "front" with eye-socking ACCESSORIES...enticing your patrons with the irresistible lure of eye-and-ear-arresting TRAILERS...and being up-to-the-minute...with the latest news about your coming attractions!

It's S. A. that wins patrons...and if you put your best foot forward...with that unbeatable combination...of TRAILERS and ACCESSORIES...you can count on getting them to make a "date"...to meet you at your BOX OFFICE!
ECONOMY

"...Down through the years, production costs have increased in direct ratio to Hollywood's prosperity. The more revenue returned there, the higher go the cost of pictures; extravagance and waste increase, the unions want more for their share, and so the cry comes back to the sales department — 'get more!' This is a vicious circle that gives sales managers high blood pressure and exhibitors higher film rentals . . . A little economy certainly won't harm the studios; the big question is what form it will assume."

From Editorial by MO WAX, Page 5

Reviews of the New Films:

'HIGH BARBAREE' WEAK STORY BOLSTERED BY STRONG CAST
'THE IMPERFECT LADY' FAIRLY SATISFYING PERIOD MELODRAMA
'BUCK PRIVATES COME HOME' FUNNIEST ABBOTT-COSTELLO YET
'THE ADVENTURESS' BRITISH SPY MELODRAMA HAS SUSPENSE, HUMOR
'BLAZE OF NOON' AIRMAIL SAGA ONLY MILDLY ENTERTAINING
'THE GUILT OF JANETAMES' CONFUSED PSYCHOLOGICAL DRAMA
The "ANGEL" flies high
In San Francisco, 3 weeks
In Denver, hold-over
In Baltimore, 3 weeks
In New Orleans, move-over
In Oklahoma City, hold-over

Harry Arthur and the BAD week in his M

Flash news from the "ANGEL" Record crowds jam Broadway's Gotham Thea
flies high in St. Louis!
holds John Wayne's ANGEL MAN over the second big Missouri Theatre, St. Louis!

New York, to see ANGEL and the BADMAN

JOHN WAYNE · GAIL RUSSELL

Angel and the BADMAN

with
HARRY CAREY · BRUCE CABOT
IRENE RICH · TOM POWERS
Written and Directed by
James Edward Grant · JOHN WAYNE
Production
WHAT 'MILDRED PIERCE' DID

"NORA PRENTISS"

DOES BETTER!!

PRACTICALLY EVERY ONE OF THE 73 ENGAGEMENT UNDER WAY IS 'WAY AHEAD OF 'PIERCE'! Warner!
ECONOMY

There is no more dread word in the lexicon of Hollywood than "economy", ye' it is being bandied about quite freely these days out on the gold coast. There have been straws in the wind to worry the film moguls — the drop in first-run grosses and the lowering of admission prices by the Paramount on Broadway. A little economy certainly won't harm the studios; the big question is what form it will assume.

Hollywood is a bottomless pit that can absorb untold wealth. We have heard distribution men say that producers are seldom, if ever, satisfied with the revenue obtained for their pictures, and the pressure is forever being applied to the salesmen to get more and more and more.

Down through the years, production costs have increased in direct ratio to Hollywood's prosperity. The more revenue returned there, the higher go the cost of pictures; extravagance and waste increase, the unions want more for their share, and so the cry comes back to the sales department — "get more". This is a vicious circle that gives sales managers high blood pressure and exhibitors higher film rentals.

Sara Salzer, who sizes up the production scene for FILM BULLETIN, has something to say about the economy move in this issue and expresses the hope that any slashing to be done will not be performed on the throats of the "little people" in production. The distribution branch, too, might be spared, since it has really never obtained its proper share of the revenue it extracts from exhibitors and pours back into the film makers' coffers. Certainly, there is plenty of latitude in which to effect savings in the operations of the studios.

Let's start by paring down the abundant deadwood that clutters every major film plant and runs that money-consuming ogre, "overhead", up to 35 to 50 percent of the cost of each picture. Couldn't much of the waste be eliminated by more careful preparation of scripts, and by dropping directors and producers who accomplish nothing more valuable than to provide additional proof of their incompetence with every film they handle? The studios also might profit considerably by discontinuing the practice of paying fabulous prices for novels and plays, then completely altering them beyond recognition at further cost.

There has been an appalling amount of evidence in the past few years that two or three million dollars do not a good picture make. And, while no one can deny that costs have risen, it has become increasingly apparent of late that the reputedly higher outlays are nowhere to be seen in the finished product.

Whatever economies Hollywood may adopt, let them be calculated to cut where the cutting will do the most good. And, what about passing on some of the savings to exhibitors? Theatremen will be facing problems, too. Their operating costs are way up and more conservative times will require them to spend more on showmanship to bring in a tougher-to-sell public. Advertising is one item that must be favored on every exhibitor's budget in the months to come. The entire industry, as a matter of fact, should redouble its efforts in the field of showmanship to ward off any box-office lull.

MO WAX
No More Nagging For L. B. Mayer

GEES-EEE: There has been a lot of speculation ever since Hollywood about the reason for Louis B. Mayer's sale of his fabulously valuable stable of racing horses. Mayer had become one of the country's leading bloodstock owners and breeders and was quite wrapped up in the sport, so his decision to retire from the game surprised turfdom. However, movie people think that the answer lies in some recent M-G-M productions being completely off the beam and requiring extensive reshooting. They point to the Greer Garson picture, "A Woman of My Own," "The Show-Off" and "Merton of the Movies," all of which had to be put back into production for the re-shoot treatment within recent months.

DON'T LOOK NOW, BUT...: One of the major distributor outfits appears destined to get a thorough overhauling in the sales and advertising departments before many moons have passed. The blame is being placed in the wrong quarter, however. In our opinion, the fault rests squarely on the shoulders of top management that let production policies drift in a rut throughout the flush past five years. From here on in, you can look for an increase in the flow of product from all major studios, as we mean all. Dropping off of first-run grosses and, consequently, shortening of runs, means very definitely that more product will be required. Hollywood's shrewd operators figure to spend less on new pictures, promo giveaways, and give them strong advertising campaigns. An indie film outfit is headed for an upheaval, too...Legalds outside the industry are almost unanimous in agreement that the Statutory Court's decree will be tossed out — lock, stock and competitive bidding — by the Supreme Court. So don't rush in to bid against your competitor, buddy.

HERE, PRINCE!: Seems as if Barbara Hutton, the million dollar baby from the five-and-ten cent stores, can't get away from actor-husbands. The ex-Mrs. Cary Grant's current spouse, Igor Troubetskoy, a real livestringer, has been offered one of the leading roles opposite Ginger Rogers in Enterprise's "Wild Calendar." He will make up his noble mind when producer David Lewis comes to London this week to discuss the offer. Practically everyone in the industry hopes he says no. ADD ROYAL NOTE: Producer Lewis made the voyage aboard — you guessed it — the Queen Elizabeth.

OPERATION COLOSSAL: The curtain will open just about the biggest flesh-and-blood İyi Covass story that has been mounted on a topflight screen and radio stars race the footlights Wednesday (19th) in Hollywood's Downtown Paramount Theatre for benefit of the Damen Runyon Memorial Fund for Cancer Research. Enticed and organized by Bob Hope, "My Favorite Brunette" premieres as part of the show, the shining lists Al Jolson, Danny Kaye, Van Johnson, Red Skelton, Jimmy Durante, Gene Kelly, Edgar Bergen, Burns and Allen, Dorothy Lamour, Eddie Cantor, Betty Hutton, Jack Benny, Dinah Shore, Cary Grant, Benny Goodman's Sextette and the Victor Young Orchestra. What, no Mickey Mouse?

NO MORE HEIL: It must have been thrilling to have been at the Varosi Szinthat theatre in Budapest when Warners' "Casanova" premiered there recently. Doubts about the pro-Austrian sentiment of the Hungarian people, whose government cast its lot with the Nazis in the recent holocaust, were shattered by the spontaneous outburst of applause in a particularly stirring scene. The sequence, as we all remember, is in a cafe in which German officers stand up and sing the "Heil Hitler" song; their voices are overpowered by first startled, then the surging overwheming strain of the "Marseillaise" as loyal Frenchmen unfeel their hearts. Sparked by the emotional impact of the scene, the report tells us that the audience broke out into denouncing applause and refused to be quieted until the projectionist had stopped the picture, and re-ran the sequence.

UP AND ABOUT: Arthur W. Kellogg, who returned to this country after a European trip that took him to England, Italy and France to survey production facilities, returns to his old company, United Artists, as a vice-president and in an executive capacity... Ray Miller has been named executive vice-president of the Selznick Releasing Organization; it was disclosed by SRO proxy Neil Agerew. Kramer re-
signed from the UA board to join SRO... Milton S. Russell, SRO sales chief, planned to Hollywood last week to set up new sales offices in L. A., Chicago, New York and Cleveland... Ward H. Goldenson, v.p. in charge of Paramount theatre operations, and Edward L. Ryan, Para Theatres Serv. Corp., flew to the Coast to discuss dissolution of the only Paramount theatre pooling agreement left, that with Fox Western Coast.

PLUGGING EM: Warner exploitors are going to see that "Pursued" gets plenty of advance publicity, where it counts — not less than four trailers have been prepared, three of them as "teasers" leading up to the regular two-minute features, in addition to television options that are ready for air play. And it's all free to wide-awake showmen...Doin' what comes naturally, M-G-M world premiered its "It Happened in Brooklyn" at Loew's Metropolitan in the Beloved Borough. A gigantic stage show featured Brooklyn's first word premiere— M-G-M stars Lautz Melcher, Kathryn Grayson, Tom Drake in the flesh and lots more. The sponsor: First Families of Brooklyn — that cross-country journey of three Fifth Avenue busses for the premiere of Allied Artists' "It Happened on Fifth Avenue" in Hollywood, was delayed in El Paso just long enough to kill two birds with one stone. Responding to a plea for aid in a charity rodeo sponsored by the city's C. of C., the trio of double deckers supplied free top deck rides for ticket buyers around the downtown area. Of course, people just couldn't help seeing the gigantic banners plugging "Fifth Avenue.

MEDAL FOR JACK L.: Friday, March 14, was a big day for Jack L. Warner. With full-fledged military immunities, the nite's creative producer received the Government's highest award to a civilian, the Medal for Merit, presented by General of the Army H. H. Arnold in behalf of the President of the United States, at March Field in a ceremony loaded with dignity and dignitaries. The distinguished award covered the industry leader's services to the War Dept. in the recruiting and organization of movie personnel for the armed forces, for the production of training and recruiting films and for his efforts in providing entertainment for soldiers overseas. Warner heard himself cited as few men in our industry can boast, a glowing tribute from the highest executive in the land to one of the highest executives in the motion picture industry.

THUMBNAIL FEATURE SELLING: Eagle-Lion's ad-pulp exploiter staffed by Max E. Youngstein have evolved a novel selling technique to sell exhibitors who are from Missouri. Termed "Tradeview," the selling approach backs up the salesman's persuasion with a five-minute argument on film featuring the most sensational scenes from the film. Employee A. W. Severson can carry a print of the Tradeview in his briefcase when he arrives to see a prospect, so that he can take the exhibitor up to his projection room and run off the thumbnail feature. First of films to use Tradeview is "The Adventure," which incidentally, will get its national release on March 14, despite unsolicited general trade advice received by sales chief A. W. Severson to withhold release of the Deborah Kerr starrer until after the M-G-M release of "The Hucksters" in which Miss Kerr stars with Clark Gable.

COMING AND GOING: El-ex, Alfred W. Schwalberg, Max E. Youngstein and Arthur Jeffrey entertained for Boston for the big premiere of "The Adventurers" last Friday (11th)... Bernard Lewis arrived in Movietown Thursday (6th) to take up his new charge as executive assistant to Hal Horne, v.p. in charge of production for Story Productions... Jerry Zigmond, Joseph Deitch and Eugene Street,Para home office theatre execs, made the East-West trip to attend distribution finale of the company's theatre advertising agreement with FWB-Frisco... 30th-Fox ad-pub director Charles Schlaifer and Rodney Bush, exploitation mgr., leave New York today (17th) for a swing through the Southern territories to get a look at new exploitation of "Crossing Kalmanson. WB sales topper, is on a trip to St. Louis and points midland and southwest.

OCCASIONS: Last Tuesday's gala opening at the Pantages Theatre in Los Angeles to celebrate "The Best Years of Our Lives" boasted probably the most distinguished audience in history. Headed by President and Mrs. Truman (seeing the picture for the third time), the list included Senators Tydings, Connolly, Vandenberg, McMahon, Mead, U. S. Supreme Court justices Frankfurter and Burton, Attorney General Clark and right on through the cream of official Washington. The preem, a benefit sponsored by the Washington Committee for National Civilian Rehabilitation, within the local Council on Children, is another evidence of the heart of show business in assisting this venture in behalf of civilian rehabilitation.

FILM BULLETIN
"Say, Junior, you've got a hit in this 'Easy Come, Easy Go' And without Crosby!"

"Sure, I never missed him. Nor did the bobby-sockers who stood 'mid sleet 'n storm to swoon over me at the Paramount in the great city of New York."

"Let me read ya what the imminent critics say: 'The Great Fitzgerald on His Own At Last!' * 'A triumph for Fitzgerald!' **

"I'll have to see 'Easy Come, Easy Go'. Diana Lynn and Sonny Tufts are favorites of mine."

"'Tis a fine young couple they are. Which serves to remind me of what the New York Post said: 'Fitzgerald's actin' is of rare calibre'."

"That's a great build-up for our next picture together—the one I wanted to make ever since 'Going My Way'."

"Ah, 'Welcome Stranger'! Mark me words, 'twill be a terrific hit—in spite of a certain party—seeing that it's got 'huge and satisfyin' gobs of Barry Fitzgerald', jist like th' New York Mirror said in praisin' me latest hit."

"NEW YORK PM
**DAILY VARIETY"

"EASY COME, EASY GO"

Barry Fitzgerald • Sonny Tufts • Diana Lynn

with DICK FORAN-FRANK McHUGH-ALLEN JENKINS-JOHN LITEL-ARTHUR SHIELDS-FRANK FAYLEN

Produced by Kenneth MacGowan • Directed by JOHN FARROW

Screen Play by Francis Edward Faragoh, John McNulty and Anne Froelick • Based on sketches by John McNulty
United Artists
89 minutes
Gregory Peck, Joan Bennett, Robert Preston, Richard Ney, Carl Harbord, Jean Gille, Earl Smith.

Directed by Zoltan Korda.

Many ingredients stack up to make this a potential money maker. A powerful story of elemental passions; telling performances by a strong cast headed by three stars of proven drawing power; thrilling scenes of big game hunting actually photographed in Africa; a tight, suspense laden script based on Ernest Hemingway’s Cosmopolitan magazine short story, and the deft direction of Zoltan Korda. Gregory Peck, in the role of a professional big-game hunter, gives the picture one of today’s foremost marquee names. Robert Preston’s character study of a weakling-turned-hero is outstanding as is Joan Bennett’s portrayal of his hard-hearted wife. The weakness of the ending, which is anti-climactic and indecisive, is a fault which will not detract too much from the film’s appeal to all classes of patrons.

Play up the eternal triangle angle, the popularity of the stars, and the novel and authentic locale — the Dark Continent’s big-game country. Stress the tense situations, the dynamic drama of hidden passions that drive a beautiful woman to murder her husband.

Society sportsman Robert Preston and his beautiful wife, Joan Bennett, arrive in Nairobi. The professional big-game hunter Gregory Peck to guide them on a lion hunt. Contemptuous when her husband bolts in panic before his first lion, she taunts him unmercifully and throws herself at Peck. Her scorn mounts when Preston, aware of her infidelity, gives vent to his rage by attacking two native servants. Next day Preston redeems himself in Peck’s esteem by his marksmanship. Later, the no-longer-exalted Preston and Peck clean up two charging water-buffalo, most dangerous of beasts when aroused. His wife, filled with hatred because she now knows she can never again dominate her no-longer spineless spouse, kills herself by a shot in the back. Peck, in love with the woman, reports the death as accidental. Feeling Preston will always stand between her and Peck, she tells Peck she wanted her husband dead. Their love fortified by her confession, she goes into the courtroom to stand trial.

'PROFESSIONAL' SHOT

'The Macomber Affair' Gripping, Adult Triangle Drama

Rates ⚫⚫⚫ generally

High Barbara
The Macomber Affair
Buck Privates Come Home
The Imperfect Lady
Blaze of Noon
Undercover Maisie
Framed
Guilt of Janet Ames
Carnegie Hall
The Years Between
Lawn of the Lash
The Adventures of Don Juan
Lost Honeymoon
Untamed Fury

'High Barbaree' WEAK STORY BOLSTERED BY STRONG CAST

Rates ⚫⚫⚫ — generally; less in action houses

Metro-Goldwyn-Mayer
91 minutes

Directed by Jack Conway.

The tremendous popularity of Van Johnson and June Allyson insures a large turnout of their countless admirers, but even those audiences will find little to rave about in this pedestrian boy-and-girl romance, told in tedious retrospect. Unfavorable word-of-mouth will rundown grosses in sub-run houses. Based on a novel by Charles Nordhoff and James Norman Hall, "High Barbaree" is episodic, its dialog adolescent, its climax contrived and inedible. Under Jack Conway’s direction, both stars and supporting players give stereotyped performances.

As in most M-G-M releases, production value is above average, settings and photography of a high order.

Exploit the drawing power of Van Johnson, June Allyson and, to a lesser degree, Thomas Mitchell. Claude Jarman Jr., Henry Hull. Take advantage of the popularity of Nordhoff and Hall, co-authors of many sensationally successful novels and films. Stress the romantic angle — the story of a girl’s unyielding love for her childhood sweetheart. The film’s pivotal theme — Faith — suggests helpful cooperation from clergymen and editors. Arrange tieups with libraries and bookshops handling the several best-sellers by Nordhoff and Hall.

The USN flying boat High Barbaree sinks a Jap sub, is itself mortally disabled — transmitter gone, crew dead, engines useless, food and water low — its sole survivors Lt. Van Johnson, pilot, and Lt. Cameron Mitchell, navigator. As days pass, Van recounts his life story. In flashbacks his sea-faring Uncle Thomas Mitchell has seen the beautiful South Pacific island, High Barbaree, unmarked on any chart. Johnson believes in the island. Uncle Thomas takes him and June Allyson, his childhood sweetheart, on a canoe trip, lands in jail, and June and Van take a circus job to bail him out. Later she and her family moved away, but not until the two kids swear to reach High Barbaree together some day. Shelving his ambitions to become a doctor, he gains an executive post in an aircraft firm, is engaged to the boss’ daughter, Marilyn Maxwell. June returns, a USN nurse. He realizes he loves her, leaves, and enlists to study medicine. The war arrives, he enlists, becomes a Navy pilot. He meets June serving aboard Uncle Thomas’ transport, both swear eternal love, he takes off on his ill-fated patrol. Now, in a semi-coma, he sees High Barbaree in all its legendary beauty. He comes out of his coma, finds himself in June’s arms. Uncle Thomas’ ship has rescued him.

'Buck Privates Come Home' FUNNIEST ABBOTT-COSTELLO YET

Rates ⚫⚫⚫ or better generally

Universal-International
77 minutes

Directed by Charles T. Barton.

By far the most hilarious comedy ever made by Abbott and Costello, this side-splitting mirthquake should bring in unprecedented returns. It has jet-propulsion pace, uproarious slapstick, time-proven gags and sure-fire heart appeal. At the press screening, an audience of hard-boiled newspaper critics was nearly in hysterics at this 77-minute answer to a showman’s prayer. Credit director Barton with milking every titter, guffaw and belly-laugh embodied in the workmanlike script by Messrs. Grant, Feldman and Lates. What if the situationa are ludicrous, the characterizations broad, many of the gags familiar to Abbott-Costello film and radio audiences — patrons will be too busy laughing to care.

Get behind this one with all you’ve got. Play it up as the best Abbott-Costello comedy to-date — funnier even than "Buck Privates." Give ticket prizes for the best impersonation of Lou Costello, Bud Abbott. Stress comedy side of the topical angle — the problems awaiting returned GIs.

Bud and Lou try to smuggle 6-year-old Frenchie home by way of the U.S. Their plan fails and nurse Joan Fulton reluctantly hands her over to the immigration officials for deportation. Beverly manages to escape, meets the now-discharged Bud and Lou, helps them flee from former sergeant Nat Pendleton, now a cop about to arrest them for peddling without a license. She takes the pair to Joan’s home, where in a crowd, midget auto racer’s hopped-up car is in hock for an $8,000 repair bill. To enable Tom to race in $20,000 Gold Cup Stakes, Bud and Lou enlist financial aid from their former buddies. Fired from the force for failure to catch the pair, Pendleton tries to stop them from retrieving the now debt-free car. Outwitted, he follows them to the race track, arrests Bud and Tom, Lou, whose new horse, driven in his life, finds himself at the wheel of the speeding racer, pursued by a bevy of police. Ensues a hilarious chase through city traffic, a horse race, a busy flying field and into a theatre. Lou loses the race, but an auto magnate, impressed by the car’s performance, orders 20 cars and 500 engines, and arranges a haven for Beverly.

F I L M  B U L L E T I N
THE IMPERFECT LADY' FAIRLY SATISFYING MELODRAMA

Rates • + generally

Paramount

97 minutes
Ray Milland, Teresa Wright, Sir Cedric Hardwicke, Virginia Field, Anthony Quinn, Reginald Owen, Melvile Cooper, Rhys Williams, George Zucco, Charles Coleman, Miles Mander, Gordon Richards, Edmund Breon, Frederic Worlock, Michael Dyne, Joan Windfield, Lillian Fontaine.

Directed by Lewis Allen.

This is a fairly convincing melodrama set against a British background of the late 19th Century. The pace set by Director Lewis Allen is proper and steady, but never fast or exciting enough to be more than moderately engrossing. Ray Milland, far ahead from his "Lost Week-end" role, seems rather stiff in the part of a liberal candidate for Parliament who tosses aside the traditional policies of his rich and pompous family. However, his unsteadiness is compensated for by Teresa Wright and Sir Cedric Hardwicke, who both give support to their portrayals of Milland's wife and brother. Class audiences particularly will enjoy the clash of backgrounds and social fashions, and action, the film should find interest in the unsolved murder case and the attempts to convict an innocent man.

Exploitation potentialities reside in the question "which is dearer, a reputation or a man's life," and the attempts of a girl of humble origin to overcome social barriers. Point up is the fact that Milland is an Aca

BLAZE OF NOON' AIRMAIL SAGA ONLY MILDLY ENTERTAINING

Rates • + generally as duet-topper for family and action trade

Paramount

90 minutes

Directed by John Farrow.

What might have been an epic of the air-mail lines is, unfortunately, just another flying feature. The film, thanks to stunt flying by Paul Mantz and excellent photography effects, has a good deal of suspense, a pleasing romance, considerable humor and a novel background. However, it is slow-moving.

UNDERCOVER MAISE' LAUGH-HELDEN-CROWN-PLEASER

Rates • + as dualler generally

Metro-Goldwyn-Mayer

90 minutes

Directed by Harry Beaumont.

One of the best of the "Maisie" series to date, this hilarious comedy-melodrama will prove a welcome addition to any double bill. Patterned after the old cycle of FBI thrillers, it lets the audience see rookie cops in training, then shows how this instruction may be used to advantage by a lady cop in getting out of tight spots. Thanks to Thelma Robinson's fast-moving and humorous script, plus Harry Beaumont's expert direction, Maisie's talents are displayed to their fullest. The rest of the capable, moderately well-known cast gives her commendable support. Production quality is satisfactory, photography excellent.

Play up this as the best "Maisie" to date, and capitalize on it. The film exposes two rackets: fake spiritualists and crooked contractors aiming to fleece GI home-seekers. Police and press should be glad to cooperate on this two counts, plus the rookie cop training angle. Gypped of her savings and jewelry by a novel hitch-hike racketeer, Ann Sothern goes to the police, is persuaded by detective lieutenant Barry Nelson to join the cops. Following an intensive, wearying course of instruction, she passes her examination, and is assigned to Nelson's squad.

FRAMED' STRONG MELODRAMA IN REALISTIC VEIN

Rates • • • generally

Columbia

83 minutes

Directed by Richard Wallace.

Richard Wallace's deft direction of this powerful story, dealing with a murder plotted by a married man and his mistress, has resulted in an engrossing and suspenseful melodrama. Despite its grim realism and sordid characters, "Framed" is not offensive and will have wide appeal, although it is strictly adult entertainment. In locations where strong film fare is preferred, this should be a strong grooser, abetted, as it is, by the popularity of Glenn Ford since his "Gilda" performance. There is no other marquee strength, but Janis Carter, Barry Sullivan and Edgar Buchanan offer competent support. Production values are good.

Exploitation angles abound in the title and theme. Stress the strong dramatic elements of the plot and feature the characters involved. Go to town on Glenn Ford, comparing this role to the one he played in "Gilda." We've found a daver even worse than "Gilda!" Down-and-out mining engineer Glenn Ford arrives in town, a total stranger, and is befriended by pretty Janis Carter, cafe waitress, who takes him to a hotel room and pays a $50 fine imposed on him for a traffic accident. He falls in love with her, unaware she's the mistress of Karen Morley's banker-husband Barry Sullivan, to whom Ford bears a marked resemblance. Janis and Sullivan plan to murder Ford, making it look like an accident, and then decamp with $225,000 of the bank's funds. Realizing she loves Ford, Janis kills Sullivan instead, and convinces Ford that, drunk at the time, he had slain him to save Edgar Buchanan, whose house was burned down while he was on leave. Ford, in turn, goes to the police, and whileencvans show him the body, he is arrested and charged with the killing. Ford finally pins the crime on Janis, turns her over to the police.

MARCH 17, 1947
THE GUILTY OF JANET AMES' CONFUSED PSYCHOLOGICAL DRAMA

Rates • • • as full-topper generally

Columbia
82 minutes
Directed by Henry Levin.

Confused and confusing, this disjointed and occasionally-ridiculous entry in the Psychological Drama Sweepstakes is definitely an also-ran. Save for the saving power of its co-stars, Rosalind Russell and Melvyn Douglas, it has little to recommend it to most filmgoers. For exhibitors, it offers the stars and fair exploitation angles which might be capitalized to attract slightly above average grosses. However, its reception generally will be lukewarm, at best, and grosses will suffer as the result of unfavorable word-of-mouth. Production quality is good, settings reflecting the story's neurotic overtones, while eerie photographic and sound effects will help hold the interest of some spectators. It should be coupled with a comedy or musical feature.

Stresses the popularity of co-stars Rosalind Russell and Melvyn Douglas, the timeliness of its theme, but even their presence cannot carry it through the psychoneurotics — and the film's problem angle: Do Wives Really Love Their Husbands? Offer ticket prizes to the patron nailing down the best solution to this intriguing problem, and to the writer of the best 50-word letter on My Most Guilty Moment. If possible, obtain the cooperation of psychiatrists, physicians, editors and clergymen in publicizing the growing need of finding a cure for persons suffering from postwar maladjustments.

THE YEARS BETWEEN' BRITISH ENOCH ARDEN DRAMA

Rates • • • as dualler generally; more

Universal-International
88 minutes
Directed by Compton Bennett.

Latest of U-I's, Arthur Rank imports, this prestige Pictures drama should appeal to feminine patronage here. In class and arty theatres, "The Years Between" should attract good grosses; elsewhere it will serve as a strong dualler. Based on a play by noted novelist Daphne Du Maurier, it depicts the tragic resulting when a woman's husband, reported "killed in action," returns — a modern Enoch Arden — to find her in love with another man. Under Compton Bennett's direction a capable cast, its stars moderately well known to U.S. filmgoers, acts with characteristic British restraint. English accents are not marked. Production quality is good; photography and music, by the London Philharmonic Orchestra, of a high order.

Capitalize on the renown of novelist-playwright Daphne Du Maurier. Angle campaigns at feminine patronage: How Long Should a Woman Prove Faithful to a Dead Husband?

One week after going to war, Capt. Michael Redgrave, M.P., is reported killed in action. For three years his widow Valerie Hobson treasures his memory fanatically. Her faithful servitor Flora Robson, aided by neighboring gentleman-farmer James Mcrawn, brazenly hopes to marry her mind by taking her husband's seat in Parliament. She does so, achieves success politically, falls in love with McKeehinie. On the eve of their wedding, Redgrave returns, sick and invalided, his "death" planned by Intelligence so he could land in Europe and organize the underground movement. He demands his wife relinquish her seat in Parliament to him, like most returned veterans, he wants his job back. Torn between her love for McKeehinie and her duty toward Redgrave, she returns to her husband.

'CARNegie HALL' TREAT FOR CLASSIC MUSIC LOVERS; POISON FOR OTHERS

Rates • • • for class houses: weak elsewhere

United Artists
124 minutes
Directed by Edgar G. Ulmer.

"Carnegie Hall" is strictly for the leg- nette trade and classical music lovers, and it will be shunned like the plague by the filmgoers, particularly by action fans. It contains nearly twenty orchestral and vocal selections by Tschaikowsky, Beethoven, Schumann, Mendelssohn, Hayden, Delibes, Chopin, and Mozart, with a couple of Tin Pan Alley numbers thrown in for levelling. Supporting the moderately well-known film players are a dozen renowned conductors, singers and musicians, for the most part unknown to picture-goers. The story is full of holes, the acting uninspired, photography mediocre and makeup inferior. Except in highbrow communities, exhibitors will do well to give this a wide berth.

Play up the theme of world-famous concert lights, the presentation of music, written by master composers and played by the country's greatest orchestras, and the authentic showing of one of the nation's best known landmarks, Carnegie Hall. Circularize music-appreciation groups, schools, colleges and music teachers, vocal and instrumental.

Marsha Hunt, youthful charwoman in Carnegie Hall, weds temperamental pianist Hans Year, an alcoholic. Following Year's death, she brings up her son, William Prince, to be a concert pianist — their sole diversion, listening to the many great artists playing Carnegie Hall. He falls in love with Martha Driscoll, vocalist with Vaugh Monroe, and joins the latter's dance band, despite the tearful protests of his dominating mother. Years later, following a quarrel with his wife, he effects a reconciliation with her and his long-estranged mother by conducting and playing his own concert at Carnegie Hall.

'Law of the Lash' Poor LaRue-St. John Western

Rates • • in western houses

P&RC Pictures
53 minutes
Directed by Ray Taylor.

This low-budget, below-par western has little to recommend it, save Al La Rue's feats with a cattle whip. Al St. John strives to force his narrative into his role, but the rest of the performances are sub-standard. The plot has neither situations, twists nor suspense, and the sparse action is poorly motivated.

Prospector Al La Rue learns from the victims of a stagecoach hold-up that one of the robbers, a left-hander, has pocketed three rings. Later, in the general store of John Elliott and his daughter Mary Scott, he reserves her from "Lefty" Lee Roberts' attention, deducing him to be one of the bandit gang headed by Jack O'Shea. Roberts trails La Rue to his prospector's shack, tries to kill him but is captured. Set free from Al's bonds La Rue, with help, leads the gang headquarters. La Rue follows and the timely arrival of the sheriff's posse enables La Rue, a federal marshal in disguise, to round up the renegades.
The Pleasure Treasure of the Ages!

Morocco....where men went to forget...and Scheherazade made them remember forever...to sing her name...to sigh her fame!

Thrill to the best loved music of RIMSKY-KORSAKOFF
"SONG OF INDIA" - "FANDANGO"
"ARABESQUE" - "FLIGHT of the BUMBLE BEE"
"HYMN to the SUN" - "CAPRICE ESPAGNOL"
"SCEHERAZADE"
UNIVERSAL-INTERNATIONAL presents

Song of Scheherazade
don't say it...sigh it!
in Technicolor!

Yvonne de CARLO
Brian DONLEVY
Jean Pierre AUMONT

with EVE ARDEN
PHILIP REED - JOHN QUALEN

Writtten and directed by WALTER REISCH
Director of Photography: HAL MOHR, A.S.C.
Associate Producer: EDWARD DOODS
Produced by
EDWARD KAUFMAN

and CHARLES KULLMAN
STAR OF THE METROPOLITAN OPERA CO.
COLUMBIA, UNIVERSAL FILE STAY FOR COMPETITIVE BIDDING: PARA POOLS END

The competitive bidding boycott loomed larger as two of the companies who are parties to the decree handed down in the industry anti-trust case, Columbia and Universal, filed last-ditch applications for a stay of the controversial procedure set by the statutory court for selling after July 1.

Columbia’s plea also requested a reversal of single sales and contended that in view of the eight years consumed since the suit was filed, originally, the time gained in effecting the "draconian" provisions before a U. S. Supreme Court ruling, would be insignificant. Columbia attorney Louis Frohlich noted that should the Supreme Court reverse the District Court on bidding and single sales, the company would suffer "great additional costs" in reverting to its policy of selling a year’s product in advance, after setting up the new selling machinery.

U Asks Temporary Exemption

Universal’s application, in addition to a stay in competitive bidding, asked temporary exemption from those injunctions of the N. Y. court which forbid the performance of existing contracts or invalidate certain provisions thereof. U attorneys pointed out to the Supreme Court the opposition to the bidding system by exhibitor organizations and the Government’s objection that it is "unenforceable."

CSA Supreme Court Appeal

Two other companies, Paramount and United Artists, have appealed the competitive bidding procedure, but have not asked for a stay.

Most of his testimony was related to the current Hollywood strike, in which he scored the American Federation of Labor executive council for failure to settle the long-standing jurisdictional dispute. He recalled the near-solution last summer which was dissipated by AFL reluctance to enforce the principles agreed upon at that time.

Little Red Influence

There is little evidence that the strike is Communist-inspired, Johnston told the committee, although there are bound to be Communists in Hollywood, just as elsewhere, he added. As to the extent of Red influence in the dispute, he indicated that there must be very little, since Communists have not asserted any apparent power in the industry itself. He pointed to the fact that Communists, here and abroad, are constantly criticizing the motion picture industry, with foreign Communists fighting importation of Hollywood product into their countries.

The MPA proxy emphasized that this strike is a prime example of the jurisdictional dispute which sorely needs Congressional action.

(Continued on page 18)

MARCH 17, 1947
'THE ADVENTURESS' BRITISH SPY MELODRAMA HAS SUSPENSE, HUMOR

Rates • • + as duller generally; better in class spots

**Eagle-Lion**

98 minutes

Deborah Kerr, Trevor Howard, Raymond Huntley, Michael Howard, Norman Shelley, Breffni O'Rourke, James Harcourt, Liam Redmond, W. O'Gorman, Garry Marsh, Tom Macaulay, David Ward, Olga Lindo, John Salew, Harry Hutchinson, Tony Quinn, George Woodbridge, Humphrey Heathcote, Katie Johnson, Gerald K. Caw, Everley Gregg, Kathleen Boutall.

Directed by Frank Launder.

This Eagle-Lion importation from J Arthur Rank's British studios has plenty of suspense, action and laughs. Save for much-publicized Deborah Kerr, none of the cast is known to U. S. audiences, but will give superior performances and their easily-intelligible Irish brogues are pleasant to hear. Almost the entire action takes place in Eire and exterior locales are exceptionally beautiful, interiors picturesque and convincing. Photography is superior; musical score, played by the London Symphony Orchestra, is good. As British films go, this one should garner fairly good grosses generally. It has elements of popular entertainment.

Sell Deborah Kerr, now in Hollywood for M-G-M's 'The Hucksters,' who was given a big play in a recent issue of Time. Let Irish-Americans in your community know the film was shot for the most part in Eire, and shows that country's natural beauty in all its lovesickness. Send to your mailing list cards reading: 'Meet me at the Blank Theatre tonight. (Signed) The Adventuress.' Feature the music by the London Symphony.

Deborah Kerr, English-hating daughter of an Irish patriot, unable to enlist in the Irish Republican Army, joins forces with Raymond Huntley, Nazi agent. Fatally wounded while trying to effect the escape of a fellow spy, the dying Huntley tells her to dispose of his body, then give certain information to an agent she's to contact aboard a train. The plan miscarries and Deborah, pursued by police and enemy agents, goes to the Isle of Man and locates a coded message revealing Allied D-Day plans. Suddenly realizing its possession by the Nazis will lead to slaughter of countless Irish soldiers, she burns the message. Captured by the spy ring, she and her sweetheart, Trevor Howard, are tortured, smuggled back to Ireland. There, Howard effects her escape, later weds her.

'LOST HONEYMOON' MARITAL-MIXUP COMEDY IS A 'SLEEPER'

Rates • • + or better, except for action houses

**Eagle-Lion**

71 minutes


Directed by Leigh Jason.

Here's a potential sleeper, second of Eagle-Lion's productions, 'Lost Honeymoon,' is crammed with amusing situations, sparkling dialogue and maintains an unfailing pace. Sparked by Leigh Jason's deft direction and Joe Field's hilarious screenplay, Franchot Tone gives one of the best comedy performances of his career. Tom Conway proves an admirable foil for Tone, and Ann Richards is adequate as the latter's heart interest. While production values are modest, the film's general good humor and clever playing will delight audiences and send them out talking. This might very well build up to a strong grosser, especially in family houses.

Exhibitors can exploit to a fare-thee-well the idea of a man losing his memory and forgetting his wife and their twins, and editors may capitalize on the film's springboard — amnesia, temporary loss of memory. Hold a GI Foreign Brides Night, offering free admission to couples married overseas. Cooperative newspaper ads may be based on the idea: 'It's a Lost Honeymoon if the Bride Doesn't Buy her Trousseau at Blank's.'

In Rochester, N.Y., ex-GI and successful architect Franchot Tone is being given a bachelor dinner on the eve of his marriage to Frances Rafferty, his boss' daughter, when Ann Richards arrives with 3-year-old twins and insists they're his Tone has no recollection of having married while abroad, but admits he'd had amnesia overseas. His pai, Dr. Tom Conway, says it's possible he got married during his spell. Tone gets drunk, tries to reinstate amnesia by running head-on into a lampost. He wakes in a cell; the dailies' headlines read: British Bride and GI Reunited in Jail. Charles Kolb, Frances' father irately cancels the wedding, fires Tone. Charged with traveling under a false passport, Ann is ordered deported. Kolb relent's, re-sets a wedding day. By now Tone, fond of the twins and recognizing their resemblance to him, doesn't want to wed Frances. When a photo from England proves he's the twin's father, he reigns another amnesia attack, is picked up by the police. Dr. Conway takes Tone to Frances' home for the wedding, but Tone says he doesn't know Frances. The wedding definitely off. Tone frantically races to reach Ann before she leaves. En route, he's knocked unconscious in an auto accident, again lands in hospital. He comes to, a twin in each arm. proudly tells the smiling Ann: "I just got twins."

'UNTAMED FURY' UNUSUAL FEATURE WITH PLENTY OF THRILLS

Rates • • + as dualler support; better if exploited in action spots

**FRC PICTURES**

58 minutes


Directed by Ewing Scott.

This interesting and frequently exciting feature has enough novelty and entertainment to make it a welcome addition to any double bill. Action and ballyhoo houses can exploit it to bring surprising grosses. Produced in its entirety apparently in Florida's treacherous swamps, it depicts the brutal passions of the half-savage native whites, creatures so primitive they use their own children as bait in hunting and killing alligators. Against this startling and authentic background, producer-director Ewing Scott has portrayed a tense and thrilling triangle drama full of conflict and action. The chief avers no names well known to filmgoers, but the players acquit themselves creditably. Photography and locales are of a high order.

Play up the film's many exciting moments; the use of a live boy as alligator bait; the tensey thrilling 'gator hunts; the several fights between rival lovers in 'gator-infested swamps, and the death grapple between two lifelong enemies in a treacherous quicksand. Warn patrons to be prepared for shocks — follow through by having an usher dressed in nurse's uniform stationed in your lobby; if possible, an ambulance suitably placarded might wait for potential passengers at the entrance. The film is a sensational one, the exploitation campaign pointedly. Gaylord Pendleton, returns as a civil engineer to the Okefenokee swamplands, determined to build roads, drain the swamps, get rid of the alligators, erect clean new houses, a school, a church and a hospital. The natives resent his desire for a change, in their way of life and, led by Pendleton's lifelong, untutored and half-savage enemy, Mikel Conrad, make his hostility felt. Pendleton saves Conrad's sister, Mary Conway, from being killed by an alligator, but he is run out of the village and his equipment thrown into the swamp. Pendleton returns, beats Conrad in a fight and forcibly hires him as a guide. Conrad treacherously tries to drown Pendleton, is himself rescued from a 'gator by the engineer. Later, the villagers shoot at Pendleton's crew. Pendleton dismisses the crew, continues his survey single-handed. Conrad follows the unarmed Pendleton, shoots at him. Pendleton falls from his boat, grapples with the overpowered 'gator as a shield. Pursuing, Conrad slips into quicksand, is rescued by Pendleton. At end, peace is declared.

FILM BULLETIN
WHERE CAN YOU DO SO MUCH FOR SO MANY FOR SO LITTLE!

The Motion Picture Industry AGREES and WILL ADOPT

15,000 GREEK WAR ORPHANS

$80 WILL SAVE THE LIFE OF ONE GREEK WAR ORPHAN FOR 1 YEAR!

ALL INDUSTRY WORKERS ARE URGED TO ADOPT OR HELP ADOPT A GREEK WAR ORPHAN BY JOINING AN "$80 SAVES A GREEK WAR ORPHAN" CLUB!

All personnel in theatres, Home Offices, Branch Film Distribution Offices and Hollywood Studios are NEEDED to join a club!

START A CLUB TODAY!—START COLLECTING TODAY!

Use the convenient club roster for mailing contributions

Make Checks and Money Orders Payable To. GREEK WAR ORPHANS FUND and mail to. Treasurer, Greek War Orphans Fund, Room 408, Paramount Building, 1501 Broadway, New York 18, N.Y. Or Your Exchange Area Chairman

MOTION PICTURE INDUSTRY'S APPEAL FOR THE WAR ORPHANS OF GREECE
in honor of SPYROS P. SKOURAS—March 8th to April 8th
RKO's new production chief Dore Schary has come up with one of the season's film delights in this amusing, yet significant, comedy drama of a simple young girl—a farmer's daughter—who stumbles into politics, beats a smear campaign and wins a seat in Congress, as well as the heart of the Congressman she loves. "The Farmer's Daughter" is going to set hearts aglow wherever she goes.

In the scene above, Loretta Young, fresh from the country, has taken a maid's job in the home of Congressman Joseph Cotten and his aristocratic, autocratic mother, Ethel Barrymore. Serving them is Charles Bickford, the butler, who is like a member of the family. To the left, Congressman Cotten carries his bride, Congresswoman Loretta, across the threshold of the House of Representatives.
EXPLOITATION PICTURE

RKO Making "The Farmer's Daughter" a By-word Again!

With a title as well known as Mickey Mouse, backed by a carefully planned advertising, publicity and advertising campaign, this sparkling film from the RKO Radio studio is sure to make boxoffices sing a merry tune. "The Farmer's Daughter" has nothing to do with the famous, or infamous, stories that have made the rounds since the first traveling salesman hit the road. It is a scintillating tale of a wonderful young lady who wins the heart of a whole city, and one man in particular, through her inspiring adventure in true Americanism.

The press, the clergy and veterans organizations can be relied upon to give this a sock break, wherever enterpriseexhibitors will reach out for this kind of cooperation. Women's groups, a strong point in family trade, should be solicited to go all out for the picture, which has a serious theme added to which there are plenty of laughs, ample action and three topnotch names to make it ideal entertainment for every element of moviegoers.

PRE-SOLD BY MAG ADVERTISING

S. Barret McCormick, together with his advertising, publicity and exploitation box-officers, have paved the way for an excellent public reception with a heavy array of clever

In the FILM BULLETIN review of the picture, attention was called to the opportunity to enlist the cooperation of all civic-minded and patriotic organizations, the clergy and the press. We repeat that one of the strongest groups to get behind "The Farmer's Daughter" is the women's group that has the most influence in your community. Start off by sending them material to acquaint them with the story line, then arrange for a screening. The theme of a woman fighting a political machine in the cause of democracy should have tremendous appeal to the clubwomen. The same applies to all the veteran groups.

By all means, get plenty of copy into the

SOLICIT SUPPORT

ads in national magazines — LIFE, LOOK, SATURDAY EVENING POST, WOMAN'S HOME COMPANION and fan magazines — which have pre-sold millions on the title, cast and a sampling of the unusual story.

In addition, "The Farmer's Daughter" has come in for telling radio plugs over ABC stations coast-to-coast tied in with the Boscul Tea programs. This meant that not only have countless radio listeners heard the plugs, but that tie-ups with merchants handling Boscul Tea is a certainty and a "must." These merchants will display photos and accompanying copy, including your play-dates.

Sales promotion through every medium, newspapers and billboards included, has been consistent for several months and it is a foregone conclusion at this reading that RKO's "Farmer's Daughter" is as well-known as the drummer's stories about the lass used to be.

A group of teaser ads are offered in the press book. They stress the title and the comedy angle.

MARCH 17, 1917

Here are several of the newspaper ads illustrated in the press book.
NEWS DIGEST (Continued from Page 13)

EXHIBITS ON WARPATH AGAINST TAXES

Taxes on theatre admissions harried exhibitors in every part of the nation and exhibitor organizations girded for a battle to overcome discriminatory local taxation. The only glimmer of optimism in the tax situation was the indication that the Treasury would review the 26 per cent Federal Admissions Tax, along with other emergency taxes, on March 14, when hearings on the Treasury appropriation for the next fiscal year come before the House Appropriations Committee. The purpose of the review is to correct any inequities that may be found. The Senate has approved indefinite extension of the wartime excise taxes.

Exhibitors in New York state, facing a maximum 5 percent admissions tax levy, as outlined in Governor Dewey’s program which would give cities and counties of over 100,000 population the power to assess motion picture theatre up to 5 percent, were actively battling the measure as “discriminatory.” With indications that passage of the bill in the State Senate and Assembly was highly probable when it comes to a vote, possibly early this week, theatremen prepared to carry the fight to county and city governments to stave off the proposed levy.

Tax “Unfair”

Expressing their willingness to carry a “fair share” of the tax burden, the Metropolitan Motion Picture Theatres Association, questioned the “fairness” of a tax on “millions of patrons in the lower income brackets to whom the movies are the chief and almost only means of necessary, healthful relaxation and recreation, at a higher rate than the wealthy purchasers of mink coats and numerous other purely luxury items would pay” under the Albany proposals.

Jesse Stern, president of Unaffiliated Independent Exhibitors, called a city amusement tax “the final nail in the exhibitor’s coffin, especially since it comes at a time when grosses are sharply off from the average of the past few years. Faced with the necessity of reducing admission prices, Stern said, exhibitors could not afford to absorb an extra admissions tax.

N. J. Allied Fights On Screen

Allied Theatre Owners of New Jersey will take to their screens the fight against a bill in the State Legislature to permit imposition of sales or luxury taxes, including that on theatre tickets. Proxy Edward Lachman warned members of the Legislature that theatre owners would use their screens to “urge every theatregoer in New Jersey to call on his representative in the State Legislature to stop this latest outburst of the big spenders in government.”

In St. Louis, a five per cent amusement tax was one of four tax measures proposed by the Citizens’ Tax Commission to fight the opposition of theatre interests, the proposal comes before the Mayor with the Commission’s comment that after defeat of the former admission measure on the grounds that the public could not absorb a five per cent increase, admission prices were increased by an amount exceeding the proposed tax.

NO PRINTS — LATE PLAY DATES — COLE

Lack of prints is being used as an excuse to push play dates back, according to a “large number” of complaints received by Col. H. A. Cole, president of Allied Theatre Owners of Texas, who, in turn, has written to each of the “Big Five” distributors asking for an explanation.

Cole expressed his understanding of the difficult Technicolor situation, but doubted that black and white prints are hard to get. Pointing to the company’s “quick profit” statements, Cole suggested investing in more prints, pointing out that “quicker play dates would mean better money for the exhibitor and better film rentals for you,” thus more than paying for themselves.

ZORN BLASTS JOHNSTON OFFICE

The Johnston Office has “failed utterly in its main task and purpose... better public relations,” according to president Edward G. Zorn, in an address before the Central Illinois meeting of United Theatre Owners of Illinois. Charging that the Johnston Office did not “furnish the leadership in the distribution ranks that would have removed the friction in distributor-exhibitor relations,” which has resulted in the anti-trust case, Zorn cited several grievances which have not been cleared up by the Johnston Office and in certain cases, have actually been aggravated, he said.

Zorn noted that Confidential Reports was the result of producer-distributors “ignoring the anti-trust case and banding together in a mutually owned checking company with the questionable name.” He blasted the MPA’s failure to curb publicity that establishes “Hollywood as the Picture Business, and that it consists of nothing but glamoar, fabulous riches and loose morals.”

Attacks Crime Pix, Over-Advertising

He further blasted the succession of crime, horror, and sex pictures; over-advertising and extravagance in copy which make ads worthless; and the resulting taxes, boycotts, censorship and increased film rentals as the exhibitor’s share of Hollywood’s “folly, braggadocio and immorality.” And, declared Zorn, the Johnston Office has permitted these conditions to develop.

Zorn, who owns the Crescent Theatre in Pontiac, also cited the case of a speaker sent by MPA to Pontiac, ostensibly for public relations, who “slanted everything in favor of the producers” and then quoted him as saying “...but the exhibitors are not doing too badly, as they all manage to go to Florida every winter.”

Zorn concludes with a plea for a strong National Exhibitors Organization which can speak for the exhibitor.

(Continued on Page 28)
**STUDIO SIZE-UPS**

**COLUMBIA**

Virginia Van Upp, the producer who left "The Guilt of Janet Ames" in mid-production because of poor health (which might be the answer to the muddled picture that resulted), is back on the lot again after six months in Mexico and Latin America. She has already put into work a story with a South American setting, starring Rita Hayworth, which is pencilled in for a late-Spring start. No comment was made on the details of Miss Van Upp returning to the lot, but it is assumed that all problems have been satisfactorily settled.

Columbia has won in the suit with Andre de Toth and it looks as though Mr. de Toth will have to fulfill his seven-year exclusive contract with the studio unless an outside settlement is made. de Toth, who signed with Columbia in 1945, made one film ("None Shall Escape") and then, according to the studio, refused to make any further films. The studio brought suit and the situation has been in the courts all this time. Now, it looks like Mr. de Toth will have to work for Columbia, after all.

The Franchot Tone-Sylvan Simon production unit has set "Double Take" for its next production, with Janet Blair and Janis Carter, assigned the feminine roles. The unit is now winding up its first picture, "Her Husband's Affair," formerly known as "The Lady Knew How."

Three new films started on this lot: "The Man From Colorado" (Glenn Ford-William Holden-Ellen Drew), in Technicolor; "Swing the Western Way" (Jack Leonard-Mary Dugan) and "Keeper of The Bees" (Gloria Henry-Michael Duane). With three others already in production, this trio boosts the working total to six, an upswing from recent months.

**EAGLE - LION**

Studio chief Bryan Foy has taken over as his personal chore—the nearly-completed "The Red Stallion." $300,000 has been added to the budget and the film now is reported to cost $1,500,000. Some re-cutting and some additional shooting has been authorized by Foy. Guy Kibbee is being added to the cast which already includes Noreen Nash, Robert Paige, Jane Darwell, Ted Donaldson and Willie Best. A fight scene between a horse and a bear is being expanded with additional footage. With this revision, the film should be ready for release by June.

Chuck Reisner, a veteran of MGM's directory department, has signed a term contract with Eagle-Lion. Reisner wound up a seven-year termer with Metro last week and moved right over with Mr. Foy. His first assignment is "Corkscrew Alley" which will star Richard Basehart, E.L.'s nominee for 1947 stardom. Production goes May 1.

With the news that the advertising and publicity departments of Eagle-Lion and PRC have been combined in New York, the rumor rash breaks out again. Now it is being said that PRC will be maintained only on a month to month basis as Eagle-Lion is on firm footing and that the absorption process will then be effected. In Hollywood, Ben Stoloff, right hand man to Foy, has been assigned to produce PRC's high budget films, which is also regarded as a significant move. Studio heads continue to deny any merger plans, so the rumors remain just rumors.

Meanwhile, the studio started one of its most important pictures this week with Richard Whorf directing Sylvia Sidney, John Hodiak and Ann Richards in "Love From A Stranger." This is a re-make of the murder-mystery yarn of 1926 in which Ann Harding and Basil Rathbone were starred.

**METRO-GOLDWYN-MAYER**

Despite this studio's earlier announcement of a curtailment of its production schedule for 1947, the release is being upped to thirty films instead of the twenty-four sold last year. Twenty-two features will go between April 1 and November 30. All of these will be Hollywood made films, but the studio is planning to continue its policy of handling one or two foreign releases, as it did last year, as well as two reprints.

Despite firm agreement a few months back that there would be no more huge figures paid for Broadway plays or musicals, MGM has dug into its war chest to cover the tidy sum of $650,000 for "Annie Get Your Gun," the Irving Berlin smash hit musical. This, of course, is a percentage deal, as most such deals are, but it is still a lot of money for one investment. Naturally, it will get the full MGM super-deluxe musical treatment. Judy Garland has been named for the Ethel Merman role, but with production at least a year off, much can happen in casting plans between now and the starting date.

Irving Berlin has completed his initial job on "Easter Parade" for Producer Arthur Freed and has headed east again. He will return shortly to take up residence here until the film is completed. "Parade" is another of Arthur Freed's all-star musicals with Garland, Sinatra, Gene Kelly, Kathryn Grayson and Red Skelton already set.

Some time back this column reported that Mervyn LeRoy's first job upon his return to Metro was the re-cutting and partial re-filming of "A Woman of My Own," the Greer Garson starrer. LeRoy has completed his job. It is said that the picture in its original form was headed either for the shelf or for Miss Garson's personal files (she offered to buy it from the studio). At this writing, however, the executive office has approved the LeRoy revision and the picture will be released shortly.

Merton of the Movies, the other recent victim of bad direction, is back in for almost complete re-shooting. It is reported that only about 1,000 feet of the original film will be saved. That indicates another 7,000 feet to be made. The film thus far has cost approximately $2,000,000.

Gloria De Haven has been dropped from the cast of "Good News," the musical scheduled for starting last week. The role has been handed to Pat Marshall, whom L. B. Mayer signed from the New York cast of "Day Before Spring," June Allyson is starred.

**MONOGRAM**

President Steve Brody, whose forthright letter in the last issue of FILM BULLETIN clarified the Monogram-Allied Artists situation perfectly, reported this week on the backlog which the two companies now have in completed films. Allied Artists has three ready to go: "It Happened On Fifth Avenue," "Tragic Symphony" and The Gangster," produced by the King Bros. Monogram has Jeffrey Bernard's "Black Gold" (according to Mr. Brody's report, this should have to go through Allied Artists because it so far exceeded its original budget), Walter Mirisch's "The Fall Guy," Jack Wrather's "The Guilty," "Violence," High Conquest," "Hard Boiled Mahoney," "Trailing Danger" and "Six-Gun Serenade" and two unitled westerns, one with Johnny Mack Brown, the other with Jimmy Wakeley. "Louisiana," the picture starring Governor Jimmie Davis, is also wound up.

Meanwhile, production plans for both companies are being stepped up, President Brody says. "Scareheads" (formerly "The Big Scoop"), a Jan Grippo Bowery Boys production; "A Guy Named Joe Palooka," a Hal Chester production; Jack Wrather's "High Tide" and Dick Irving-Sid Luft's "Kidroy Was Here" are all scheduled for start before April 15.

Scott R. Dunlap has been named to handle production on "The Hunted" which has been moved up on the production schedule. The company bought the story from The King Brothers. Belita will be starred. It is rumored that the difference of opinion between Belita and the King Brothers in the current "The Gangster" caused the change in production plans. Dunlap, of course, will continue as executive assistant to Mr. Brody, this chore being just an additional task in his work schedule. Jack Bernstein will direct. Production starts next month.

Roddy McDowall has been signed by Lindsay Parsons for two features over a 3-year period. The former Metro juvenile star will also act as associate producer on the pictures in which he will appear.

**MARCH 17, 1947**
PARAMOUNT

This studio is quite excited about having nabbed Jean Arthur, the elusive actress, for a role in “Foreign Affairs” which will be a Brackett-Wilder venture. Miss Arthur, who has not made a picture in two years, established herself as a star at Paramount, but has not made a picture on this lot since 1937. Regardless of the fact that Miss Arthur has never been ranked as one of the top money makers of the business, she has always been in demand by all the major studios. Warners recently tried to get her for “Voice of the Truife,” without success. So, Paramount feels it has plucked a plum.

Sterling Hayden, spotted here some time ago as one of Paramount’s “boys to watch,” has been signed to a new term contract as a result of preview audience enthusiasm for him in “Blaze of Noon.” He goes into a starring role in “The Sainted Sisters” with Betty Hutton.

Claude Binyon, a producer-writer at the studio since 1931, asked for and received his release from his contract. He has one more film to do, “Restless Angel,” with Paulette Goddard starred. No reason was given for the termination of this long and successful alliance.

Hal Wallis will start “For Her to See” in the Denham studios in England on May 12. This project, which has been in the planning stage for months, is now all set to go with Ray Milland and English actress Ann Todd co-starred. Wallis, Joseph Hazen and their staff leave for England early next month to get the picture rolling.

Lone new starter on the Paramount lot is “The Big Clock” starring Ray Milland, Charles Laughton and Maureen O’Sullivan. John Farrow is directing and it was his effort that is bringing Miss O’Sullivan (his wife) back to the screen after years of retirement. Milland will leave for England as soon as this film is completed for the Wallis picture.

PRC

As mentioned earlier in this column (see Eagle-Lion) Ben Stoloff has taken over as supervisor of all the top-bracket PRC product from here on in. All pictures running from $350,000 up will have the Stoloff guidance. Four of these higher budget films have already been completed and Stoloff made no immediate announcement for future plans for his unit.

Stoloff will have no participation in the PRC regular budget product, which, it is assumed, will continue to be produced as it has been up to now.

With “Silent Voice” and “Gangway for Murder” wound up, the studio has no production starting for the next week or so.

REPUBLIC

Big news from this outfit is the deal H. J. Yates closed with Charles K. Feldman. Involved are several valuable story and personal properties. Lewis Milestone, who recently completed “Arch of Triumph” for Universal, will produce and direct John Steinbeck’s “The Red Pony,” in Technicolor, starting May 15. This may be followed by a Technicolor production of Ben Hecht’s “The Shadow” and there is a possibility of the long-run Broadway hit, “The Glass Menagerie” (1945 Pulitzer Prize play), being produced by the Republic-Feldman alliance.

RKO-RADIO

Six months ago there were fifteen producers under contract to this studio. Today there are 28. This is indicative of what can be called “The Schary Plan.” It means, of course, that company plans expansion in quality and quantity with Mr. Schary keeping a sharp personal eye on the former.

Richard Goldstone, of MGM, is the most recent producer to be added to the list which now includes Dudley Nichols, Edward Dmytryk, Adrian Scott, Irving Asher, Phil Ryan, J. Robert Bren, John Larkin and John Paxton (former studio writers), Stephen Ames, Jack Gross and Sid Rogell.

Dmytryk’s pact making him a producer-director goes into effect immediately and his first assignment under the new deal will be “The White Tower” which he will make in the Swiss Alps. He recently returned from England where he made “So Well Remembered” for RKO. He leaves again next month to begin his new assignment.

Dudley Nichols’ next chore will be “Mourning Becomes Electra,” the Eugene O’Neill play. Rosalind Russell will star with Michael Redgrave set to do the lead (as reported here weeks ago) and Raymond Massey and Katina Paxinou in important character spots. Picture is scheduled to start next week.

Cary Grant has been set in “Weep No More” as his next RKO stint. The studio is trying to get Alfred Hitchcock to direct. This one will not go for some time since Grant is now at work in Goldwyn’s “The Bishop’s Wife” and has “Mr. Blanding Builds a Dream House” to do for RKO before he can go on to “Weep.”

An important deal of Schary derivation is the package deal just set between the studio and Hal Wallis. The studio took over film rights to “The White Swamp” and also contracted for the services of Elizabeth Scott and Burt Lancaster as co-stars, as well as director Byron Haskin and cameraman Leo Tovar. This is the entire unit of the “I Walk Alone” filming which Wallis recently completed.

“The Amazing Mr. Hammer” (Pat O’Brien-Anne Jeffreys) which was filmed under the working title of “Riff-Raff.”

Henry Fonda has two films ready to go. “The Long Night” is the Hakim-Litvak film completed some time back and now “The Fugitive,” a Merian C. Cooper production is also ready. Cooper is working with President Rathvon to try to avoid conflicting openings on these two Fonda films.

George Stevens has postponed his initial chore for Liberty Films to work with RKO producer Harry Parsons on “I Remember Mama.” Irene Dunne and Barbara Bel Geddes will be co-starred in this film, which is based on one of the biggest Broadway hits in recent years. Oscar Homolka has been signed to re-create his stage role for the picture. Stevens was to have started “War Knight,” Ethel Hill’s sketch of her long-shot horse which won the Santa Anita handicap last year. Miss Hill is an MGM writer, but the film rights to this story were sold to Liberty Films. This one will come next on the studio’s schedule.

“Crossfire,” which went into production last week here, is perhaps the most courageous attempt yet to fight racial hatred by means of commercial entertainment. It is a story of a detective who ferrets out the killer of a Jewish man and finds him to be an ex-service man working in an organization of ex-service men whose purpose is fomenting of racial discord. Adrian Scott is producing and Edward Dmytryk directs. Robert Young plays the detective and Robert Mitchum and Robert Ryan portray two of the suspects.

Samuel Goldwyn’s company went back to work last week with the start of “The Bishop’s Wife.” Goldwyn has assembled a strong cast for this comedy in the persons of Cary Grant, David Niven and Loretta Young. William Seiter directs.

SELZNICK - S. R. O.

With the new SRO set-up functioning at full force and lining up playing spots for “Duel In The Sun,” the Selznick organization is also thinking in terms of future releases for the commitments they make now. Eleven pictures are planned to follow “The Paradine Case” and “Portrait of Jennie” as quickly as they can be turned out.

“So In Love,” with Shirley Temple as the star, is already set. “Rupert of Hentzau” will star Joseph Cotten. Others to come include: “Tender Is The Night,” “Tess of the D’Urbervilles,” “Dark Medallion,” “The Scarlet Woman,” “Little Women” (which was dropped from the schedule last Fall), “Trent’s Last Case,” “Sarah Bernhardt” (for which Selznick would like to get Greta Garbo), “Conspiracy,” “Intimate Notes,” and “Benedict Arnold.”

No word is given as to how long a period this production schedule covers, but it is certain that unless the Selznick tempo is speeded up considerably, these pictures, if they are all made, will take at least three years.

The “Portrait For Jenny” company, having wound up its exterior scenes in New York, heads for Cape Cod for more shooting and then, in all probability, will return to Hollywood to wind up on a sound stage at the studio. Selznick, now in New York, will decide on the wind-up of the film this week.
20th CENTURY-FOX

With "Forever Amber" winding into its last few days of production, according to studio reports, it stands as one of the most expensive productions ever completed on the lot. Costs are reported to range in the realm of $5,000,000, at least $1,000,000 over "Wilson," which has held the high-cost record until now. "Amber," has been in production for five months, besides the six months of preparations which preceded actual shooting time. More than a month of filming was abandoned when Linda Darnell took over the leading role from Peggy Cummins. That casting change cost the studio $500,000. It is planned to release the picture in the early Fall. There seems to be a moral sticking right into the faces of all concerned. Producers should realize that a book like "Forever Amber" is not worth bothering with in the first place. As it stands now, there is little in the finished version that is actually a part of the novel. The whole thing had to be rewritten to escape the blue pencil of the Johnston Office. It is true that the exploitation value in the name itself is not to be belittled. But for $5,000,000 it should be possible to get a topnotch and worth-while screen-play out of the industry's own writers. It is not time yet to predict what box-office reaction to this film will be. It is safe to wager that a tremendous publicity campaign will have to be invoked to spark the "sensation-seekers" in the movie-going public. Some names and figures are in the plans. Should there be this problem to be faced; if the picture is off-color, it will run afoul of the censors; if not, the book-readers will be disappointed.

Close on the heels of the story of "Amber" and its costs, comes word that the new watchword at the studio is "Economy," with a capital "E." Executives are on route here for sessions and rumor has it that studio personnel will be sliced. Let us hope that the slicing will be done where it will show in the books, not among small job-holders whose combined salaries can make very little difference in the overall cost of studio expenses. The slicing of little people is the usual routine in studio retrenchments and seems so ridiculous in the face of larger extravagances.

"Scudder Hoo, Scudda Hay," a Technicolor drama got under way last week, but was quickly in for a delay in shooting when June Haver was taken ill, then was married. The picture, however, is now back on the production schedule.

UNITED ARTISTS

Charles Einfeld has set a budget of $2,500,000 for "Wild Calenda," which will be a Ginger Rogers starring film. Picture is scheduled to start shooting April 22. This comes close to the initial-budget set by the Enterprise company on "Arch of Triumph," which finally ran close to a gaudy $4,000,000.

Speaking of Enterprise, their recent premiere-trek to Utah to exploit "Ramrod" stood up as a strong example of picture public relations, regardless of the picture's value. The company spent a small fortune on exploiting and executing this "star-trek" and while it was obviously to spark the picture, it did a lot of good for the box-office generally. The value derived from such a stunt can be estimated by the reaction of people as carrying motion picture stars passed through small towns in the early hours of the morning. A crowd of people gathered at 5:30 a.m. at a station of one town of 5,000 people, making one realize how hungry movie-goers are for glimpses of anyone associated with Hollywood.

A campaign like this doesn't make "Ramrod" a solid entertainment piece, but it does do a credible job of public relations for picture makers and sellers, as well as for the State of Utah. That is why the remarks of some members of the Utah Legislature after the premiere were in such bad taste. These men obviously knew that if they talked about Hollywood they could break the wire services. If they had chosen to talk on anything from atomic energy to rent control on which they are supposed to be informed, no one would have given them an inch of space in any paper. But because they harangued Hollywood, they broke into print.

Ben Bogeaus has borrowed Dorothy Lamour from Paramount for the starring role in his next film, "Lulu Belle." The picture will be made as a "dramatic musical." It was a successful dramatic play of some years back written by Edward Sheldon and Charles MacArthur.

Pleased with sneak preview reaction to "The Macomber Affair," the company and producer Bogeaus have upped their original advertising campaign to $250,000. The original campaign, now running in magazines nationally, sparked the star names. The follow-up campaign goes after attention with emphasis on the dramatic power of the picture. Bogeaus is also preparing his plans for pre-release exploitation on "Christmas Eve" (Robert Cummings-Michele Morgan) and "A Miracle Can Happen" (all-star) both of which are ready for release.

Walter Lantz, veteran cartoon producer, will release future product through UA on a five-year pact. He is slated to deliver 11 cartoons per year and when the Technicolor situation eases up.

UNIVERSAL - INTERNATIONAL

Walter Wanger was the subject of rumors recently, with talk of his joining United Artists offset by rumors that he wanted to renew his Universal-International contract, if possible. The producer has three to go on his U-I pact and one more to come from Diana Productions, in which his wife, Joan Bennett, participates.

Meanwhile, Wanger has incorporated EN productions for the making of "Joan of Lorraine," which will star Ingrid Bergman. Miss Bergman, her husband, Victor Fleming and Wanger are participants in the corporation. The unit is setting up offices at the Hal Roach studios here which may have given rise to the rumors that Wanger was dickering with United Artists for a deal. The producer firmly denies any potential deal for a releasing unit for the EN production. Producer Maxwell Anderson has been signed to prepare the screenplay for "Joan."

Robert Montgomery surprised the industry last week when he signed a producing-directing deal on a long-term basis with Universal-International. It is well known that Metro-Goldwyn-Mayer would have liked to keep Mr. Montgomery on the lot, but apparently the U-I deal was one which was more to the actor-director's liking. His last at Metro was "Lady In The Lake." He had been with that studio since 1929.

William Doyle's Rampart Productions will make two features for U-I, one of which will star his wife, Joan Fontaine. The first probably will be "Possession," with Dana Andrews co-starred. The other Rampart film will be adapted from Stefan Zweig's "Letter From An Unknown Woman."

With three new films started, U-I hits a production total of five in work, its highest since the company came into being. Three new films are: "Jeopardy" (Edmund O'Brien-Ella Raines), "Singapore" (Fred MacMurray-Ava Gardner) and "For The Love of Mary" (Deanna Durbin-John Dall). Continuing in production are: "Brute Force" (Burt Lancaster-Ann Blyth) and "Secret Beyond The Door" (Joan Bennett-Michael Redgrave).

WARNER BROS.

"John Loves Mary," a current Broadway success, has been added to the backlog of story material at this studio. Warners have long specialized in acquiring (even at exorbitant cost) properties that had achieved success on Broadway. "Life With Father" has already been completed in Technicolor. "Voice of The Turtle" is now in production. "Christopher Blake" and "Lady Windermere's Fan" are two more from the current Broadway crop which will ultimately be put on film.

Charles Hoffman was finally set as the producer on "The Voice of The Turtle" after it had been in production for more than a week.

Robert Buckner, who has been with the studio for more than twenty years, left the studio last week after a row with Jack L. Warner. It was rumored that the reason for the rift was "Life With Father," which Warner claimed was over budget on time and money.

New starter this week was "Two Guys From Texas," a Technicolor musical with Dennis Morgan and Jack Carson continuing their exploits. Looks like these "two guys" are shaping a series. "Two Guys From Milwaukee" did so well at the boxoffice, the studio was quick to follow through with the same men and the same formula in a new setting.

MARCH 17, 1947
March 1, 1947

**NEW PRODUCTIONS**

**LOVE FROM A STRANGER**
Mystery Drama—Started March 3

Cast: Sylvia Sidney, John Hodiak, Ann Richards, Isabel Elson, Ernest Cassatt, John Howard

Director: Richard Whorf
Producer: James Geller

**Story:** A smooth psychopathic killer marries a girl with new wealth. She discovers he has murdered four previous wives for their money and threatens his plan to destroy her.

**RELEASE CHART**

**Title—Running Time**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
</table>

**Metro-Goldwyn-Mayer**

1946-47 Features

1945-56 Features

**RELEASE CHART**

**Title—Running Time**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
</table>
Robert A. H. Hickey

Fascinating Harlequins

Details under title: Master Minds

Flight

Details under title:LOGGER-LEGGED

Honeymoon

Details under title: A 3000-MILE MARATHON

Long Night

Details under title: A WILD WEST TOWN

Napole Town

Details under title:WINDY WYOMING

Man About Town

Details under title: OUT OF THE PAST

Out of the Past

Details under title: Hilton-Granger

Seven Keys to Baldpate

Details under title: Decay-WHITE

So Well Remembered

Details under title: SOUTHWEST

Terror and the Huntress

Details under title: WOOD MOUNTAIN

They Won't Believe Me

Details under title: YAOU-MAYONG

Thunder Mountain

Details under title: HALL-LESLIE

Under the Texas Sun

Details under title: BENNETT-RYAN

WOMAN ON THE TITAN

Details under title: Desirable Woman

SPECIALS

Six Years of Our Lives, The (172)

Last Year's Love, The

It's A Wonderful Life (129)

What's Wrong With Me?

Secret Life of Walter Mitty (1)

Song of the Damned

Slinka The Sailor (131)


dates: 1945-46

BLOCK NO. FOUR

Deadline at Dawn (83)

From Here To Eternity

Gambler's Choice (68)

Hang On Little Tree

Falcon's Alibi, The (62)

Hold That Line

FREESIE

Along Came Jones (90)

None But That

Heartbreak (168)

Kid From Brooklyn, The (134)

Nagle Man (166)

Stronger, The (95)

Terror Man (98)

SILVER SCREEN

Details under title: Romance Features

Features Completed (9) in Production (9)

RELIEF CHART

1946-47

Bella San Fernando

Details under title: BENNETT-DAVIS

Bonnie Billie

Details under title: JONES-AGAP

Girl Pilot

Details under title: WOOD-Wを迎

My Dog Dick

Details under title: JESS;FORD

Queen of the Amazon

Details under title: MORTON-LOVEY

Rommel Girls

Details under title: HENDERSON-WAYNE

Rolling Home

Details under title: PATTERSON-HYDE

Shat To Kill

Details under title: WAD-WALTERS


dates: 1946-47

RELIEF CHART

1946-47 Features Completed (13) in Production (2)

RELIEF CHART

1945-46 Features Completed (29) in Production (4)

20TH CENTURY FOX

1946-47 Features Completed (29) in Production (4)

NEW PRODUCTIONS

SCUDDA HOO SCUDDA HAY (T)

Drama—Started February 24


MARCH 17, 1947

FOURTH CENTURY FOX

1946-47 Features Completed (29) in Production (4)

NEW PRODUCTIONS

SCUDDA HOO SCUDDA HAY (T)

Drma—Started February 24


MARCH 17, 1947

FOURTH CENTURY FOX

1946-47 Features Completed (29) in Production (4)

NEW PRODUCTIONS

SCUDDA HOO SCUDDA HAY (T)

Drma—Started February 24


MARCH 17, 1947

FOURTH CENTURYFOX

1946-47 Features Completed (29) in Production (4)

NEW PRODUCTIONS

SCUDDA HOO SCUDDA HAY (T)

Drama—Started February 24


MARCH 17, 1947

FOURTH CENTURY FOX

1946-47 Features Completed (29) in Production (4)

NEW PRODUCTIONS
"FATHER" WOWS 'EM!
BOSTON, BALTIMORE, MINNEAPOLIS, N. Y., BIRMINGHAM.
ALL REPORT SOCKO BIZ WITH RIOTOUS FILM VERSION
OF MAGGIE AND JIGGS IN "BRINGING UP FATHER"!

63 MILLION READERS!
For 34 years America's funniest comic strip! Published
in over 300 papers! No wonder it's a smash!

"MAGGIE" ON NATIONWIDE TOUR!
Renie Riano, who plays Maggie, visits 89 cities! Above she's
greeted by mayors of St. Louis, Mo. and Lake Charles, La.

BROADWAY RUN JAMS TIMES SQUARE!
Jiggs and Maggie impersonators on street and other stunts
send business zooming to 189% at N.Y.'s Laff Movie Theatre!

EXPLOITATION NATURAL!
Colleens as usherettes, shamrocks for
mailers, corned-beef 'n cabbage tie-ups!

MONOGRAM presents
"JIGGS and MAGGIE"
"BRINGING UP FATHER"
STARRING
JOE YULE and RENIE RIANO
WITH CARTOONIST
GEORGE McMANUS

Produced by BARNEY GERARD  Directed by Eddie Cline
WALSH URGES STRIKE INVESTIGATION

Urging the House Labor Committee to investigate the Hollywood strike situation, Richard P. Walsh, IATSE president, in a wire to chairman Fred A. Hartley disclosed IA support of Congressional legislation banning jurisdictional strikes, if such a measure can be "constructive and workable."

Walsh averred that he and other IATSE officials were ready to testify before the Congressional committee. His action was taken after Oscar Schatte, Carpenters Union executive, had appeared before the Committee and inferred that Walsh's union was responsible for the violence which has cropped up periodically in the Hollywood dispute. Denying Schatte's charges as "misleading and prejudicial," Walsh offered to resign as president of IA "if anyone can prove that Biolo has any connection with IATSE...The same goes for George Browne."

The IA chieftain also revealed that despite popular impression that the Hollywood strike affected the majority of studio workers, only 3000 have actually gone on strike, with about 25,000 remaining on the job. He forecast a settlement with "most of the other crafts" before the end of the week, excluding carpenters and painters, which comprise about 2500 members. Fifteen hundred building service employees were ordered back to work and 400 striking electricians were expected to return by the week-end, Walsh declared.

SCHAEFER ACQUIRES 350 U REISSUES

A deal whereby George J. Schaefer, Enterprise vice-president in charge of distribution, would acquire U. S. and Canadian re-issue rights to about 350 Universal features, shorts and serials, was scheduled to be consummated by the end of last week. In announcing the deal, Schaefer disclosed that about $1,500,000 was involved, with Universal receiving a percentage of box-office grosses after a certain figure. George J. Schaefer, Jr., his son, will be in charge of the new organization.

The product involved includes all but about 60 pictures which Universal produced since 1933. Distribution will be handled, in all probability, by franchise holders in key cities, except in New York, Boston and Philadelphia, where the organization may set up its own exchanges.

Schaefer also revealed that Enterprise was conducting a poll, in view of new selling methods, to determine how "Arch of Triumph" should be sold. The survey will determine whether mass audiences will pay advanced prices for the film. He noted that the survey was the first of its kind. As to reports that Enterprise was in financial difficulties, Schaefer pointed to four completed pictures as evidence that such rumors were wholly without foundation.

BRODERS TO DISTRIBUTE 40 UA'S

Two theatre owners, Jack and Paul Broder, have acquired the rights to 40 United Artists features and 13 "Hopalong Cassidy" westerns in a deal which involved "several hundred thousand dollars" and will distribute the films through 30 key city exchanges. The pictures were acquired on a 10-year lease for U. S. and Canada.

Ten exchanges will be owned outright, the Broders explained, ten others will be partially owned or controlled and the balance would function on a franchise arrangement. Paul Broder, Detroit theatreman, will handle the New York office, while Jack, who operates theatres in Los Angeles, will control the Western territory from that city.

PRC "THOMAS SALES DRIVE" SET

PRC president Harry Thomas' birthday, April 23, will launch the company's "Harry Thomas Sales Drive for 1947," which will run through August 30 with contests and prizes in the offing for PRC salespeople. The company's Spring Specials will form the basis of the drive: "Born to Speed," "Devil on Wheels," "Untamed Fury" and current Philo Vance films.

General sales manager Ralph H. Clark told district managers that increased budgets, intensified advertising and quality production "presage a crop of pictures you and I will be proud to sell." Clark also announced the appointment of Harold S. Dunn as assistant general sales manager. Dunn, industry veteran who survived Japanese internment following his capture in China while serving as Warner sales representative, joined PRC early this year.

COLUMBIA HALF-YEAR NET UP

Columbia's net profit for the 26 weeks ended Dec. 28, 1946, was $1,560,000, compared with $1,295,000 for the same 26 weeks the year before. Operating profit, before estimated provision for Federal taxes, was $2,480,000. This compares with $2,250,000 for the final six months of 1945. Federal taxes for the final half of 1946 were estimated at $920,000 compared with $555,000 for the similar period in 1945.

FELIX JENKINS DIES

Felix A. Jenkins, 20th Century-Fox secretary and a member of the board of directors, died in Mountainside Hospital, Montclair, N. J., on March 4, after a long illness. He was 57.

A graduate of the University of Virginia Law School, Jenkins joined the legal department of 20th-Fox in 1928. Surviving, in addition to his widow, Mrs. Annette R. Jenkins, are four sons, Daniel, Felix, Peter and Henry.
"THE SEA OF GRASS"
M-G-M

"A rambling literary original...Although it is heavily bolstered with stars, the offering is a diffuse and disappointing film...Tracy and Miss Hepburn charge sequence after sequence with persuasive drama..."Sea of Grass" should have been left between book covers."—BARNES, N. Y. HERALD TRIBUNE.

A thoughtful study of life on a remote cattle range toward the close of the last century...Through this story runs a tragically funny romance, as effective as it might be because of the shortcomings of Katherine Hepburn...Spencer Tracy is as sound an actor as ever in the role of the colonel...The main credit for the picture probably belongs to Elia Kazan, its director...Wherever the final credit belongs, the whole achievement is a considerable one."—COOK, N. Y. WORLD TELEGRAM.

"A lengthy and episodic plot...The austere performance which Mr. Tracy gives as this man of imponderable emotions is impressive and dignified...But Miss Hepburn's performance as his helmsmate is so rigidly attitudinized that her scenes are distressingly pompous and false...To the credit of Elia Kazan, it must be said that his direction has pace, but the writers and the others have betrayed him."—CROWThER, N.Y. TIMES.

"A film of considerable underlying significance...A production of absorbing visual grandeur at times and an opportunity for characteristics of memorable intensity and importance by Spencer Tracy and Katherine Hepburn as well as by several players...Consequence, the basic story...What robs it of greatness, however, is its failure to fix and remedy fixed on a point of focus for itself."—McMANUS, PM.

"THE YEARLING"
M-G-M

"Technicolor film which provides such a wealth of satisfaction as few pictures ever attain...Purity and zest flow through the whole film...Played with abundance of tension and great richness of graphic detail...Cheerful and inspiring."—CROWThER, N. Y. TIMES.

"Picture of beauty, artistry and deep feeling...There are passages when the accent is rather too heavy on sentiment, but on the whole the picture has an authority and emotional compulsion which places it among the great achievements of the cinema."—BARNES, N. Y. HERALD TRIBUNE.

"Full of wonderful elements, each one a dramatic, mirthful or whimsical cameo. But they are detached gems, stirring their audience momentarily, but never building to any strong, cumulative dramatic impact...Has lavished a trifling much of everything upon us."—COOK, N. Y. WORLD TELEGRAM.

"Dazzles with its opulence and perfection. Though missing greatness, Sidney Franklin, Clarence Brown and Company will not have to censure having hit bullseye of popular taste. Its trick is the spectacular wrong from a simple tale of poor backwoods folk."—WINSTEN, N. Y. POST.

"THAT WAY WITH WOMEN"
WARNER BROTHERS

"Endless chain of old comic situations with sentimental overtones...It simply isn’t possible to take “That Way With Women” seriously, even as comedy."—WINSTEN, N. Y. POST.

"Apparently the Warners were hard put for a vehicle in which to show Dana Andrews. The romance is plainly manufactured and aspects of character so obviously lurking in the old genre are consequently skipped...Something to be deplored."—CROWThER, N. Y. TIMES.

"The format might still be good for another successful comedy, but not with the unique performances and commonplace direction of this rough, uninspired sketch...Definitely a used vehicle for laughter, and it has not been sufficiently repaired and repelled momentarily to make it an attractive cinema buy."—N. Y. HERALD TRIBUNE.

"LADY IN THE LAKE"
M-G-M

"Technique tends to overshadow the melodrama rather than to heighten it. But the trick is worked with such finesse, and so imaginative an execution, and so effective as it might be because of the intriguing departure from the motion picture convention...Gives a new vividness to old melodrama routines."—GUERNSEY, N. Y. HERALD TRIBUNE.

MARCH 17, 1947

"DEFINITE DIFFERENT and affords one a fresh and interesting perspective on a murder mystery...Novelty begins to wear thin...Plot isn’t lacking in complications, romantic and otherwise."—PYOR, N. Y. TIMES.

"It isn’t so much the mystery as the method involved in production which makes the picture a thoroughly intriguing murder thriller...The technique certainly has come off...It’s a novel departure from the actression kind; it’s apt to be a carbon-copy for many a movie season."—THRIRER, N. Y. POST.

"New and disturbing...Chandler stock of wares — fear, treachery, murder, revenge, etc...Slicked and shined and worked over each item with infinite care until it glows its most utterly, utterly horrendous."—AGAR, PM.

"SUDDENLY IT’S SPRING"
PARAMOUNT

"Good...No matter how you slice it, thick, thin, or in the next county, sex cannot be tossed aside as the sum total of its presentation. It has an appeal all its own, and so this picture..."—WINSTEN, N. Y. POST.

"Offers a lesson in how to fix up second hand movie material. It demonstrates what a cast of gay people, an amused director and a few lively gags can do for a farce never more than a stagger or two away from collapse into silly nonsense."—COOK, N. Y. WORLD TELEGRAM.

"This moth-eaten bundle of horse feathers, in which Paulette Goddard and Fred MacMurray are rudely stuffed, is no more than a slick with pretensions, just another of those husband-wife things."—CROWThER, N. Y. TIMES.

"Full of laughs of a saucy, but not over-sophisticated sort and well worth dropping in on...It has Fred MacMurray at his funniest best. It has Paulette Goddard in a WAC uniform for outdoors and slinky, black negligees and things for inner moments. And it has a script gently jesting at all our wartime maudlinity about girls at home running out on the boys overseas."—McMANUS, PM.

"EASY COME, EASY GO"
PARAMOUNT

"A character comedy, that whatever its shortcomings, has at least the grace, the good will and the sound judgment to dedicate itself to Barry Fitzgerald...Gleams and twinkles sufficiently to project its own amiability. There’s a nice feeling about it."—AGAR, PM.

"Ridiculous style of farce as anciently established in vaudeville skits about the Kellys and the Callahans. If this is your notion of humor and your notion of Third Avenue life — you may find it occasionally entertaining. This observer did not."—CROWThER, N. Y. TIMES.

"Rather pallid comedy...Promises to capture and sustain a mood of hilarity...With Paulette Goddard and Fred MacMurray in that sort of comedy that the film flounders through a conventional continuity, leaving its performers well out on a limb."—BARNES, N. Y. HERALD TRIBUNE.

"Parade of Irish skits that have been in mothballs since the days of vaudeville and burlesque...Barry Fitzgerald mellowing the proceedings with the charm of his wrong side of the tracks blarney...Barry never has had a more severe strain imposed on his beguiling airs and never has he responded with more generously or graciously."—COOK, N. Y. WORLD TELEGRAM.

"SWELL GUY"
UNIVERSAL

"Sonny Tufts does pretty well by the role...Weaknesses inherent in the plot are covered to some extent by his well-conceived performances."—WINSTEN, N. Y. POST.

"In spite of a rather good performance by Mr. Tufts — and in spite of a quite appealing portrayal of the compromised girl by Ann Blyth, there is precious little in this story to attract any serious concern."—CROWThER, N. Y. TIMES.

"Not as good as the ‘Killers’...Not too far short and it is providing pretty good entertainment...Sonny Tufts has been directed into the first substantial characterization of his career...Smaller excellence raise ‘Swell Guy’ well out of the routine of Hollywood entertainment."—COOK, N. Y. WORLD TELEGRAM.

"Interesting movie, fresh, tough, and masculine...Because it sets out to explore precarious new territory, it repays attention and deserves applause...Tufts is one of the very few bad boys to be found both in the movies and in life."—AGAR, PM.
"COLD WAVE CHILLS B'WAY GROSSES
BUT "BEDELIA" SMASH..."

Headlines VARIETY

Figures Don't Lie...

when
MOTION PICTURE DAILY says:

"Bedelia"

(THE WICKEDEST WOMAN WHO EVER LOVED!)

Figures to Ring Up A TERRIFIC GROSS!

On Broadway and Main Street—"BEDELIA" is BOX OFFICE!
Ed Emanuel says, of the Harrisburg and Reading (Pa.)
Twin World Premieres, "Proves beyond doubt that
'BEDELIA' will do outstanding business!"

ANOTHER BOX-OFFICE HIT FROM EAGLE-LION!

WALTER WINCHELL says:
"Taut and Throbbing Cinema!"

LOUELLA PARSONS says:
"BEDELIA' is a b-a-a-a-d girl!"

VIRGINIA VALE says:
(Syndicated columnist)
"BEDELIA' is better than 'LAURA'!"
A Prediction:

COMPETITIVE BIDDING WILL FAIL!

Reviews of the New Films

'THE EGG AND I' HILARIOUS COMEDY SURE TO PLEASE ALL AUDIENCES
'CARNIVAL IN COSTA RICA' LAVISH BUT BORING TECHNICOLOR FILM
'LOVE AND LEARN' MEDIocre CARSON COMEDY BRIGHTENED BY SONGS
'GREAT EXPECTATIONS' DICKENS MASTERPIECE IS MAGNIFICENT FILM
'STALLION ROAD' SURE-FIRE EQUINE CLASSIC FOR ALL AUDIENCES
'APACHE ROSE' SUPERIOR ROY ROGERS WESTERN FIRST IN TRUCOLOR
And Others, Pages 9, 10, 25, 26
TOPPERS IN THE EASTER PARADE!

MGM's "THE YEARLING" in TECHNICOLOR
Gregory Peck • Jane Wyman
Claude Jarman, Jr.

MGM's "THE SEA OF GRASS"
Spencer Tracy • Katharine Hepburn
Robert Walker • Melvyn Douglas

MGM's "IT HAPPENED IN BROOKLYN"
Frank Sinatra • Kathryn Grayson
Peter Lawford • Jimmy Durante

MGM's "THE SECRET HEART"
Claudette Colbert • Walter Pidgeon
June Allyson • Lionel Barrymore

MGM's "TILL THE CLOUDS ROLL BY" in TECHNICOLOR
Van Johnson • Judy Garland
Frank Sinatra • June Allyson
Robert Walker • Kathryn Grayson
Van Hefflin • Dinah Shore
Lucille Bremer • Lena Horne
Angela Lansbury • Tony Martin
Virginia O'Brien

MGM's "LADY IN THE LAKE"
Robert Montgomery
Audrey Totter • Lloyd Nolan
Tom Tully • Leon Ames
A PREDICTION

Although the distributor defendants in the monopoly case have been most vociferous in their public protests against competitive bidding, certain of the sales executives are tripping over themselves in their haste to institute the system.

Small wonder, too, for as this provision of the decree is written and as it figures to be operated by the film companies, competitive bidding promises to be a bonanza for them. Some one has been harsh enough to remark that if the Government had sued the independent exhibitors, instead, the verdict could hardly have proved more favorable for the distributors.

The early straws in the wind indicate that the system already is being turned to the advantage of the majors and against the exhibitors. This publication has heard from several independent theatre men, who report that film salesmen are employing the rumor-technique of mentioning "competitive bids" by other independents for their runs as a lever to hoist their film prices. One exhibitor tells us he has been receiving "warnings" that a long-closed theatre, a failure with every type of policy, will be reopened and is bidding for his run. There appears to be no limit to the tactics that can be devised under this system to batter down exhibitor resistance.

A recent bulletin from Allied, written by counsel A. F. Myers, cites a number of violations of both the spirit and the letter of the bidding provision which have come to his attention. Mr. Myers, on the basis of information he has at hand, comes to these conclusions:

"(1) The system is being used primarily to stir up antagonism among independent exhibitors with a view to securing still higher film rentals.

"(2) The distributors are ignoring all provisions written into the decree for the protection of the exhibitors.

"(3) Where the competition is between an independent and a large circuit, the independent either will not be afforded the opportunity to bid or will be granted the privilege under the most discouraging conditions.

"(4) Even after an offer has been made to an independent, the pictures are subject to be withdrawn at any time and licensed to the circuit."

The bulletin observes, further:

"The only legitimate purpose of competitive bidding, and the purpose which the court had in view was to end situations where preferred runs were arbitrarily withheld from independent exhibitors who were qualified and justly entitled to enjoy or at least share those runs. As it is being administered, the system cannot possibly accomplish that purpose. The great circuits are being protected in their local monopolies and the only competition that is being stimulated is between independent exhibitors in order to raise film rentals."

Even before any evidence was available of the manner in which competitive bidding would be administered, there was little room for doubt that the mass of exhibitors (independents) and the public were destined to suffer, not benefit, by this provision of the decree. And how it can be interpreted as supporting the anti-trust laws of our country appears to be a secret shared only by the learned judges of the Statutory Court.

FILM BULLETIN makes this flat prediction:

COMPETITIVE BIDDING, AT LEAST AS PRESENTLY ORDERED BY THE COURT, WILL NOT STAND UP, EITHER IN PRACTICE OR IN LAW!

It has a chance to work as a corrective for monopolistic first-run situations, but, generally, it appears doomed to failure. It is our belief that the Supreme Court will knock it down.

Before the distributors rush to inaugurate this dubious court-decreed practice and before independent exhibitors start bidding against their fellow independents, they had better pause to reflect the chaotic conditions they will face if this prediction comes true.

MO WAX
CRITICAL CRITIC: Bosley Crowther, the N. Y. Times film critic, has lots of people wondering why he is so bitter about American movies. He hardly ever has a kind word to say for one and seems to feel that anything from abroad is better than Hollywood's best product. While most of the N. Y. newspaper reviewers lean backward to favor foreign pix, Crowther really goes overboard for the imports. His "best" list for 1946 was laden with foreign spectacles.

NO AMITY HERE: UA is having a bit of headache with the foreign version of "The Private Affairs of Bel Ami" bucking their current release. In Reading, Pa., the two pix ran against each other during 1947. We're woont at Keeney's Plaza, while Loew's was playing the domestic brand. The Folks handled by Mike Levinson and Ed Finney, who have 17 imported features being dubbed for distribution in this country. After batt'ing around the house several weeks in a new title and staking it from a scheduled trade screening date, M-G-M finally came up with "Dark Delusion" as the permanent label. If you ask us, they should have left well enough alone.

WB-U SPLIT: In what is reported to be retaliation for Universal - International's signing of producer Robert Bogue and Warner Bros. theatres throughout the country have indicated that they will play no U-I product after current bookings. This will seriously affect Uni - Internationals where Warners control all first-run spots with the exception of two operated by William Goldman, in Pittsburgh and in Cincinnati. U-I is trying to line up independent houses to break into Warners in naborhoods, at least. Incidentally, in one of their first moves on a competing footing, U-I licensed its "Egg and I" and "Song of Scheherazade" first-run to the Home, Oklahoma City, in competition to Warner houses.

WANNA BET?: Some producer publicity items sitarle us. For instance, a release from the William Cagney office tells us that the producer has scheduled three productions for "comple tion during 1947," We're woont to make a sizable wager that Cagney doesn't complete two, let alone three, of the pix. And we'll bet there are no takers in the Cagney organization, either.

"Hello, Were Here:" Monogram's Jackie Cooper-Jackie Coogan starrer, finally will be booked. As a booking slogan, "If you can see only one picture, see "Hello, Were Here,", would hit like it hits. Although the studio deserves credit for scoring a "beat" in cobbling up the title which had become a national byword, the hitch is that Hilly seems to be on his way out and may be "gone by the time the picture is released."

PLUGGING 'EM: Those enterprising exploiters at 20th-Fox, guided by Charley Slaifer, are going to make sure that anyone who twirls a radio dial is going to know about the re-release of "Alexander's Ragtime Band." The list of air shows plugging its pix reads like a Who's Who of Lon Radio Theatre, Bob Hope Show, Bing Crosby, Duffy's Tavern, Eddie Cantor and the Victor Borge-Benny Goodman Show... Mort Blumenstock's WB box-office men have arranged a tieup with Chicago's disc jockeys for a special exclusive screening for plattermen, titled "The Secret Showing of Nora Prentis' Secret," who in turn will use the pix's campaign slogan, "If you want your Nora Prentis, would you keep your mouth shut?" as basis of stunts and special mentions on their programs.

FP AND ABOUT: Howard LeSieur, UA's ad mgr., moves up to the newly created post of assistant to studio head; publicity director Paul N. Lazarus, Jr. Francis Winkkus leaves the copy chief spot to step into advertising management... Edward T. Dickinson, Jr., will take charge of the development and distribution of educational films for United World Films, in which he has been appointed as vice-president by Matthew Fox, UA board chairman. It's quite a jump for George H. Ornstein who joined United Artists last March as special assistant to the company president; and just one year later was named assistant to Gradwell Sears, UA's vice-president in charge of distribution... Charles Reed Jones, formerly national ad man, has been appointed as director of public relations, head of the m. p. division for March of Dimes, has been named special representative by Jules Lively on his forthcoming UA release, "New Orleans."

STUNTS: Republic's "Calendar Girl" search in Baltimore, was a sock hop for the film's opening in that town. Working with the school for the "Red Headed Woman," as part of the national Calendar Girl contest, the Mayfair Theatre's campaign has gal and almost everyone else in the Baltimore area in a tizzy competing for the lucrative prizes... Eagle-Lion exploiter Max Miller contrived a cute for the "Helena" opening in Philadelphia, which had 16,000 calling cards circulated around hotels, bars and office buildings. Hotel clerks and bartenders would slip a card to anxious guests, preprinted with a message to give to "Us." On the back, in a hunchmaloo script, was written, "Yikes! Mom phoned in to say hello and tell me you'll see me at the Aldine Theatre on Wednesday, March 19. How can you forget me? You know the kind of girl I am. Good luck!"

FOR LAUGHS ONLY: Bob Hope's risibility-ticking talents copped two more awards from a pair of tough audiences. The Paramount star was the recipient of a 50-pound anvil, conferred by the "Blacksmiths," fun-making group of the national American Public Relations Association. He will also reign as Laugh King of America during National Laugh Week which starts April Fool's Day, an honor bestowed on the comedian in a poll of 300 of the nation's top humorists and gagwriters conducted by the National Laugh Foundation... Pete Smith's "I Love My Wife, But..." will have a special preview to inaugurate the aforementioned chuckle period, which ends, officially, March 8, 1948.

MERCY MEMOS: Barney Balaban's appeal for support in the annual UA drive, of which he is the film division's national chairman, left no room for doubt. "The Jews of Europe," he said, "are completely dependent upon us for their very survival. The Jews of America and their Christian friends must carry the awful responsibility of determining the fate of more than a million of their brethren." The Paramount proxy made his plea at the Phila. UA film division dinner last Wed. (26), which was captained by Jay Emanuel... Peter G. Lavates, head of Red Cross national committee chairman Tom Connors, reports socko exhibitor co-op in the current industry campaign with the 3000 prints of the official Red Cross short, "Call to Action" nearing the 100% booking level. Typical is Loew's Exchange, handling the film in the NY area, where over 900 bookings are set and every operating theatre in the territory has pledged to play the mercy reel.

MOVING AROUND: Ben Kalmenon, WB sales chief, arrived at the airport for a trip to Cali. for fall meetings with Jack L. Warner and regional sales execs... Adolph Zukor, Paramount board chairman, ended a two-month absence from the company's home office last week when he arrived in New York from Tucson, Ariz., for a round of business conferences with George E. Samuelson, general mgr. Allied of E. Penna., is on a swing around the exhibit units in the middle west, with return to his desk in Philly scheduled for May. Former 20th-Fox top man, Thomas Keal, who plans to the Coast on the 20th for his annual visit to the studio, also is due back next Mon. (7th)... Ben Goetz, head of M-G-M production in England, arrives in NY from the coast April 4, enroute to London... Norman H. Moray, WB shorts sales head, is on a tour of Warner exchanges in the Pacific Northwest, following a week of studio conferences with production chief Jack Warner and Gordon Hollingshead, shorts production topper.

THE TRAVELERS: Sypros Skouras, 20th-Fox proxy, and Murray Silverstone, 20th-International and Inter-America topman, are in a Good Neighbor trip of the company branch in Latin America, accompanied by the Mrs. . . . Rodney Bush, 20th exploitation mgr., took to the field, the South, that is, for an extensive survey of local theatre and advertising conditions, to be gleaned from confabs with exibitns and admen in each city, as they apply to the company's new "point-of-sales" advig. Ad-publicity director Charles Slaifer had to cancel the Southern swing when decision to go to Canada. He's overseeing the annual campaign, assigned to Slaifer's talents to begin the smash ad-pub campaign for the prejudice pic... Producer Benedict Bogues and actress wife Dorothy Mack, who closed Bell Girls, 20th-Fox, are on a shortie tour of three of his forthcoming... Steve Brody, Monogram president, made the East Coast in two stages—first to Chicago for the quarterly board meeting, thence to NY for conferences... The L. D. E. on the line on the phone every 15 minutes for the three month's tour of London and the Continent, Mrs. D. may do a series of articles for FILM BULLETIN on the production situation abroad.

FILM BULLETIN
In a Blaze of Mighty Action, RKO Gives You The Giant Drama of a Nation's Crossroads!...
The lusty story of those lawless days when frontier Kansas roared—when badmen ruled and women had no say—when it took a fearless two-gun fighting man to tame a town wilder than Dodge City...Big "Bat" Masterson, the famous U.S. Marshal whose shooting arm wrote history in the making of a mighty State!
TRAIL STREET

starring

RANDOLPH SCOTT · ROBERT RYAN
ANNE JEFFREYS · GEORGE “GABBY” HAYES
MADGE MEREDITH · STEVE BRODIE · BILLY HOUSE
RKO AD GUNS ROAR!

-Blasting out the big news about a great action entertainment to the readers of the

88,421,433 CIRCULATION

of National Magazines like Life—Look—Saturday Evening Post—Cosmopolitan—True—22 Pulp Favorites—Fan Publications... with full-color comic-strip type ads in the Magazine Sections of Supplements of 101 important Sunday Newspapers!

TRAIL STREET
THE EGG AND I, HILARIOUS COMEDY SURE TO PLEASE ALL AUDIENCES

Rates ★ ★ ★ + generally, slightly less in action spots

Universal-International
108 minutes
Claudette Colbert, Fred MacMurray, Marjorie Main, Louise Allbritton, Percy Kilbride, Richard Long, Billy House, Ida Moore, Donald MacBride, Esther Dale, Elisabeth Risdon, John Berkes, Vie Poteil, Fuzzy Knight, Isabel O'Madigan, Dorothy Vaughan.

Directed by Chester Erskine.

Exhibitors are being presented with a shiny, bright gold Easter egg by Universal-International. The movie version of "The Egg and I" follows closely the hilarious plot of Betty MacDonald's sensational best-seller and figures to match the tremendous popularity enjoyed by the book. It is laced to the bone with amusing incidents, gags, and human interest that sum up to solid entertainment for all classes of audiences. Some caring critics may find an overabundance of gags and slapstick in the early scenes, but the spectators at the trade screening in New York seemed to be having a rollicking time almost every minute. Fred MacMurray delivers one of his top comedy roles as the ill-fated farmer, while Claudette Colbert lends sympathy, as well as humor, to the role of his game city-bred wife. Through the supporting cast are people to add immensely to the hilarity of individual sequences, special mention going to Marjorie Main, Billy House, Percy Kilbride and Donald MacBride. "The Egg and I" will be happily received by standing-room audiences in all situations, except, possibly, the action houses.

The tremendous popularity of Miss MacDonald's book renders the film an exploitation natural as regards bookshop and library tie-ups. Garb theatre staff in farm costumes, dress front and lobby to simulate county fair atmosphere. A simple but effective stunt is to display a quantity of live chicks in an incubator, with the net prizes to patrons guessing the number of chicks displayed.

Newlyweds Fred MacMurray and Claudette Colbert forsake city life to raise eucalucks on a hopelessy rundown farm. Following months of nightmarish existence, they convert the ramshackle place into an attractive farm, only to lose all but one of their buildings in a fire. Aided by friendly neighborhood good-natured folks, the future looks bright, until Claudette, discovering she's pregnant and eager to tell Fred the glad news, learns he's apparently two-timing her with attractive, predatory, wealthy lady-farmer Louise Allbritton. She immediately packs up and goes home to mother Elisabeth Risdon, returning Fred's letters to him unopened. The baby's arrival softens her toward Fred. She returns to their farm, is enraged to learn he's living at Louise's. Confronting him there, she leaves his living room, having bought the place to enable her to live comfortably. Reconciliation follows.

'CARNIVAL IN COSTA RICA' LAVISH BUT BORING, TECHNOMIC MUSICAL

Rates ★ ★ + generally name values

20th Century-Fox
95 minutes

Directed by Gregory Ratoff.

Despite such assets as the popularity of Dick Haymes, a well-balanced supporting cast, lavish Technicolor, brilliant costumes, several立项 songs and native dances, this sums up to a boring film. Packed with all this production quality, it is handicapped by a repetitious and tiresome plot, hackneyed situations, banal dialogue and meaningless dance numbers. Cesar Romero is miscast, but, aided by Celeste Holm, manages to inject some much-needed comedy into this dated and old-fashioned extravaganza. Vera-Ellen and J. Carrol Naish are wasted on their respective roles. Much of the blame for the film's deficiencies can be laid to Gregory Ratoff's direction, which lacks organization and even a modicum of imagination. Stress the exoticism of the Spanish locale, the colorful costumes and dances. Garb house staff in Central American costumes, dress front and lobby to reflect the film's carnival or fiesta atmosphere. Tie-up with music dealers and radio stations handling Dick Haymes recordings. Arrange counter and window displays with various types of shops whose merchandise shows a Latin-American influence.

J. Carrol Naish and Anne Revere, parents of Vera-Ellen, arrange Pedro de Cordoba and Mimì Aguglia, parents of Cesar Romero, for a marriage between their respective offspring, who have never met. Terrified of risking his father's displeasure, Cesar dares not tell him he's in love with American entertainer Celeste Holm. Instead, he tries to queer himself with Vera-Ellen by feigning hypochondria. Dick Haymes, a tourist, arrives in Costa Rica for the fiestas, falls in love with Vera-Ellen. Complications result when the two pairs of parents see their offspring at the carnival, paired off with Celeste and Dick. At end, Cesar elopes with Celeste, and Dick persuades Vera-Ellen's mother, a fellow-Kansan, to let him marry her daughter.

'LOVE AND LEARN' MEDIocre COMEDY BRIGHTENED BY SONGS

Rates ★ ★ + as double bill fare, except for action houses

Warner Bros.
83 minutes

Directed by Frederick de Cordova.

Aided by a moderately popular cast and several立项 songs numbers, Jack Carson does his comic best to put this one over. His efforts, unfortunately, are fruitless and would be a better vehicle. Frederick de Cordova's routine direction adds little to an unimaginative and hackneyed scenario, which is brightened only by Carson's charactery and the song numbers. Carson's popularity and success in previous comedies should insure fair returns, except in action spots where it will be weak. Robert Hutton, Martha Vikkers and, to a lesser degree, Janis Paige, should also prove helpful. On a double bill, with a good dramatic or action feature, "Love and Learn" will please average audiences in most situations.

Take advantage of the popularity of co-stars Carson, Hutton, Vikkers and Paige. Use the film's three pleasing song numbers as a basis for tie-ups with radio stations and music dealers. Cooperative newspaper ads may be based on the slogan: "You'll 'Love and Learn' to Shop Advantageously at Blank's."

Struggling song-writers Jack Carson and Robert Hutton visit Danseland, meet wealthy Otto Kruger's impetuous and pretty daughter Martha Vikkers, posing as a hostess and the bandleader's girl Carson spurs Hutton into making a play for her and the two fall in love. Still incognito, she gives the boys jewelry to pawn to finance publication of their songs. Next day's headlines tell of a beautiful, blonde gem thief on the loose. They surmise she's the crook, are horrified until a later edition runs a picture of the just-appeared thief. Martha now gives her father's $1,000 check to the newspaper's reporter. She's aware that Hutton's sister and secretly wants to guarantee publication of his music. Hutton rushes to her apartment, finds she's checked-out accompanied, according to the landlady, by a rich, elderly man. Unaware it's her father, Hutton anxiously returns to his midwest home. Carson tricks Hutton into returning. At end, Hutton learns Martha's and Kruger's true identity, prevents her elopement with former suitor Craig Stevens, wed's her himself.

MARCH 31, 1947

REVIEWS in This Issue

The Egg and I 9
Carnival in Costa Rica 9
Love and Learn 9
Great Expectations 10
Stallion Road 10
Time Out of Mind 10
Apache Rose 25
Backlash 25
Tarzan and the Huntress 25
Hard-Boiled Mahoney 25
King of the Wild Horses 25
Code of the West 23
West of Dodge City 25
Range Beyond the Blue 29
'GREAT EXPECTATIONS' DICKENS MASTERPIECE BECOMES MAGNIFICENT FILM
Rates • • • generally; more in class and arty houses

Universal-International
11: minutes
Directed by David Lean.

Here is, unqualifiedly, one of the greatest films made in England, or, for that matter, any other country. This J. Arthur Rank import is recommended without hesitation to all types of theatres, although grosses will vary from outstanding in class and arty houses to satisfactory in action houses. Abounding in production quality, the film reproduces with startling authenticity the England of Dickens' time. Sets and costumes are realistic, photography and locales are superb, and sound is used with superlative dramatic effect. Based on Dickens' greatest work, the film is crammed with action, suspense, melodrama, romance and thrills. David Lean's inspired direction, from the shock opening in the first scene, to the thrilling fadeout, maintains the sweep, pace, movement and heart interest of the novel. A brilliant cast, unfortunately unknown for the most part to the S. audience, supplied fine performances. Worthy of special mention are John Mills, Francis L. Sullivan, Finlay Currie, Martita Hunt and two youthful finds, Anthony Wager and Jean Simmons.

Get behind this one to the limit. Keynote your campaign on: One of the Greatest Novels Become a Great Film! Circularize students and teachers of literature and English history, film appreciation groups, literary societies, etc. Showmen catering to juvenile and action-spot patronage should play up the film's many thrills - a relentless man-hunt for two escaped felons - a jilted bride wrecks mad vengeance on mankind through a beautiful girl - a crazed recluse burns to death in her eerie mansion - a doomed killer defies the hangman, and an escaped convict battles the police for his life in a mid-channel boat crash. The film is sensational - let your campaign be likewise.

Blackbeard to the rescue John Mills is adopted by lawyer Francis L. Sullivan and sent to London to live in luxury, his prince-like income supplied by an unknown benefactor, escapee convict Finlay Currie whom he'd befriended years before. Mills again aids the fugitive to flee, but is taken prisoner by the police, led by an informer, give chase. The police galley pursues the convicts. Finlay's caravan, the police boat. The packet runs down both rowboat and galley, the informer's bicycle is killed and Currie fatally hurt. Mills learns Currie has a long-lost daughter, surmises she's Martita's adopted niece Valerie. He visits Martita, berates her for her deception. As he is about to leave, Martita, still wearing the age-old bridal finery in which she was jilted, is burned to death. Later Mills returns to the police station and finds Valerie there, beginning to live as Martita had, and for a like reason - she has been jilted when her rich fiancé,Scoped of a similar type, deserted her.

Mills tells her of his love, takes her out into the sunshine to start their new lives.

'SSTALLION ROAD' SURE-FIRE EQUINE CLASSIC FOR ALL AUDIENCES
Rates • • • generally; better in rural locations

Warner Bros.
97 minutes
Directed by James V. Kern.

Here is a picture destined to bring increased good will and box-office returns to exhibitors in all classes of theatres, especially country. It is a heart-stirring and thrilling story about horse-lovers for all lovers of human-interest entertainment. It is entitled to "Smoky," "Flicka," and similar money-makers. A strong cast headed by Ronald Reagan, Alexis Smith and Zachary Scott, does full justice to the workmanlike script adapted by Stephen Longstreet from his popular novel; excellent support is vouchsafed by the remaining players, particularly two youthful performers, Patti Brady and Nino Pepitone. The film has plenty of action, suspense, romance, tears. It is not just horse playing. It is the story of a rising metre maid's journey to glory. In directing this moving narrative of equines and human beings, James V. Kern has maintained a well-balanced ratio of laughter and tears.

Exploitation angles are numerous. Capitalize on the popularity of Reagan, Scott and Miss Smith. Have your theatre's street officially proclaimed "Stallion Road" and post signs bearing that name on lighting standards along the thoroughfare. Where possible, obtain cooperation of local humane societies, academies, bookstores, stables, riding academies, harness dealers, dude ranch outfitters and pet shops.

Successful novelist Zachary Scott, guest at the breeding farm of his friend and ex-coach, veteran Bone, Reagan, falls in love with Alexis Smith, owner of an adjoining ranch, herself enamored of Reagan. Competing for Reagan's attentions is beautiful, predatory, already-married Peggy Knudson, furious because Alexis, astride Sultan's Pride, has stolen her horse from a show jumping contest. A few days later Sultan's Pride, being ridden by Reagan, bucking and treating Alexis' herd of cattle, threatened by deadly anarchists, ignores Alexis' summons, is ostracized by her and all the other horse breeders. Told to leave and end her marriage to Reagan, Alexis plunges into a controlled experiment to find a serum to fight the new anthrax that has killed Sultan's Pride and is threatening all live stock. Later, anthrax sweeps the range. Urged by the horse breeders, he uses his unproved serum which, of course, liquifies his horses. But the horse recovers but Reagan, kicked while administering the serum, comes down with anthrax. Daringly, Alexis treats Reagan with his own serum, saving his life. Scott, now aware Alexis loves Reagan, relinquishes her to his friend.

'TIME OUT OF MIND' SLOW-MOVING PSYCHOLOGICAL DRAMA WILL DISAPPOINT
Rates • + on names generally

Universal-International
86 minutes
Directed by Robert Siodmak.

Although this psychological drama was produced and directed by the knowing hand of Robert Siodmak, of "Spiral Staircase," "Dark Mirror" and "The Killers" renown, it is disjointed, pedestrian, spotlitly acted and frequently anti-climactic. Based on a novel by the late Rachel Field, the film is devoid of humor, lacks proper characterization, and is overburdened with talk, resorting to expository dialogue when pictorial action could have been utilized to advantage. Phyllis Calvert, a British importation, is physically attractive but shows little talent as an actress. Robert Hutton is listless and unconvincing as a frightened composer. On the credit side of the ledger, however, are excellent performances by Ella Raines, Eddie Albert and Leo G. Carroll. Production values are of high caliber. Grecch should be slightly above average in first-runs, but mass audiences will be disappointed and returns will prove disappointing as the results of unfavorable word-of-mouth. Excellent music, the psychological overtones and the sombre mood of the film make it particularly suitable to horror houses.

Stress the previous successful films made by producer-director Siodmak; the advent of the hit "Dark Mirror," "Phyllis Calvert," the currently popular theme of psycho-neurosis, and the film's magnificent musical content. Rachel Field's popularity as a novelist should assure library and bookshop cooperation.

Phyllis Calvert, a servant, borrows $2,000 from the other Eddie Albert to enable Ella Raines and her brother Robert Hutton, promising composer, to go abroad and escape from the rich donor of a father, ship captain Leo G. Carroll. Following Carroll's death of a broken heart years later, Ella and her brother return, Hutton marries to Helena's daughter. Helena's vengeful attempt to disrupt the concert and Hutton, winning acclaim as a composer, declares his love for Phyllis.

(More Reviews on Page 25)
SUPREME COURT HEARS STAY APPEALS

Associate Justice Stanley F. Reed of the U. S. Supreme Court was scheduled to hear appeals for stays from certain provisions of the Statutory Court decree in the industry anti-trust case last Friday (28th), with the facts to be laid before the rest of the high tribunal the next day and a decision on these to be handed down on Monday, March 31. The appeals concerned the competitive bidding and arbitration provisions of the decree.

Motions to effect a postponement in the competitive bidding provisions until the Supreme Court rules on the decree were submitted by Columbia, Universal and United Artists, who were joined in their appeals by American Theatres Association and the Confederation of Southern Associations, as the latter two filed a joint application. The two exhibitor groups contend that damages will be incurred by theatremen under the new system, though they are innocent parties to the decree.

The five theatre-owning defendants filed a stay appeal for the industry arbitration system, asking that arbitration tribunals act only on clearance disputes during the interim before a final decree ruling. If granted, the postponement will give an extension to the 31 arbitration tribunals and the AAA appeal board which the New York district court ordered be dissolved as of April 1, except for disposition of cases filed before and pending.

According to reports, Government attorneys were understood to be planning to oppose all appeals for stays from any provisions of the district court's ruling.

BIDDING USED TO RAISE RENTALS — MEYERS

The only competition that is being stimulated by competitive bidding is between independent exhibitors in order to raise film rentals, according to examples of the new selling system which have come up, says A. F. Myers, Allied board chairman and general counsel, in a bulletin which bitterly denounces distributors' use of the method to extract higher film rentals.

Noting that the theatre-owning distributors are so anxious to see competitive bidding established as a "welcome substitute for theatre divorce...that they are putting it into effect before the decree becomes effective," he pointed to examples coming to his attention which "indicate that the distributors cannot restrain their curiosity even to attain a highly advantageous long-term objective."

Myers listed four charges to be deduced from the evidence brought before him: (1) The system is being used primarily to stir up antagonism among independent exhibitors with a view to securing still higher film rentals; (2) the distributors are ignoring all provisions written into the decree for the protection of the exhibitors; (3) where the competition is between an independent and a large circuit, the independent either will not be afforded the opportunity to bid or will be granted the privilege under the most discouraging conditions; and (4) even after an offer has been made to an independent, the pictures are subject to be withdrawn at any time and licensed to the circuit.

M-G-M LISTS 45 FOR PRODUCTION IN '47

M-G-M plans to put into production during 1947 45 features and 48 short subjects, according to an announcement by Louis B. Mayer, studio head, last week. Of the group, eight will be musicals, culled from outstanding stage properties and leading composers and song writers, while some of the other top-budgeted productions will be adapted from best-selling novels and literary classics, Mayer disclosed.

The production chief also reported that expanded plans for production in England have been completed with Ben Goetz, M-G-M British studio head. "Young Bess" and "The Private Life of Henry Esmond" starring Margaret O'Brien, will lead off the UK features. (For complete details of the production schedule, see Studio Size-Ups in this issue.)

Among the novels scheduled for '47 production are three current best-sellers: "The Hucksters," starring Clark Gable and Deborah Kerr; Sholem Asch's "East River," with Gene Kelly and June Allyson, and J. P. Marquand's "B. F.'s Daughter," starring Katherine Hepburn. The second and third year winners of M-G-M's annual novel contest will also face this year's cameras, "Before the Sun Goes Down" and "Return to Night," while the first winner, "Green Dolphin Street," starring Lana Turner and Van Heflin, is in the editing stages.

The shorts program will have sixteen cartoons in color; ten Pete Smith specialties; six John Nesbitt Passing Parade Specialties; twelve Fritz Patrck Talkatalks and four two-reel dramas.

Calling M-G-M's present roster of stars and featured players the greatest in its history, Mayer announced 28 of the former and 67 of the latter, all of whom will appear in forthcoming productions. He also listed 18 producers under contract; 13 top novelists and playwrights; 18 directors and a host of writers, including many of the foremost in the country.

N. J. ALLIED PRESSES TAX FIGHT

Indignant representatives of more than 400 New Jersey theatres took action last week to fight the proposed State Sales Tax Bill which would affect amusement admissions throughout the state. The group organized the Federation of New Jersey Theatres at a meeting in Trenton called by the Allied Theatre Owners of New Jersey, which has taken the lead in fighting the proposed legislation, including also Atlantic Theatres, Fabian Theatres, Loew's, Inc., Hunt Theatres, FOA, Paramount Theatres, RKO, Walter Reade Theatres and Warner Bros.

N. J. Allied proxy Ed Lachman, presiding, reported backing by the N. J. Taxpayers Ass'n of the Federation's aims, with added support coming from labor organi-

(Continued on Page 16)
NEW YORK RECORD CROWDS JAM GOTHAM THEATRE, BROADWAY, TO GREET JOHN WAYNE’S FIRST PRODUCER-STAR PICTURE "ANGEL AND THE BADMAN"
NEW YORK REVIEWS “ANGEL AND THE BADMAN”

“...mightily enjoyed by the Gotham audiences...”
John T. McManus - PM

“...pleasant...different...refreshing.”
Otis L. Guernsey, Jr.
NEW YORK HERALD TRIBUNE

“...off-formula Western...hard-riding, fighting, shooting, and sапопlied cussing...an excellent cast...considerable entertainment for the family trade.”
Lee Mortimer, DAILY MIRROR

“...exciting sequences in the film and one particularly thrilling chase.”
Kate Cameron, DAILY NEWS

“Superior to usual Western...different from and a notch or two superior to the normal sagebrush saga.”
The NEW YORK TIMES

“Even a Western can pull out some surprises, as ANGEL AND THE BADMAN proves at the Gotham. The accent is on action...plenty of worthwhile stuff. Gail Russell, excellent in her silent scenes.”
Eileen Creelman, NEW YORK SUN

“Actor Wayne gives a good performance...”
Rose Pelswick, NEW YORK JOURNAL-AMERICAN

“Good Western, entertaining comedy romance.”
CUE MAGAZINE

JOHN WAYNE · GAIL RUSSELL
"THE ADVENTURESS" ... And A New Star!

The lovely, refreshingly photogenic young lady seen above in a variety of moods is Deborah Kerr (rhymes with star), from England. Miss Kerr is currently undergoing one of the most intensive publicity build-ups of the century in preparation for her debut in an American film, M-G-M's "The Hucksters," in which she will co-star with Clark Gable.

Meanwhile, Eagle-Lion is releasing "The Adventuress," an exciting melodrama from J. Arthur Rank's British studios, with Miss Kerr in a role that will go far to convince audiences in this country that she is not only a delightful personality, but a fine actress, too. On the opposite page, you will observe some of the ways and means by which E-L is capitalizing star and story.
Eagle-Lion Exploits Deborah Kerr
And Excitement of “The Adventuress”

HAVING come up with a sensational scoop in Deborah Kerr, the Eagle-Lion boxofficers, under the direction of Max E. Youngstein, are not letting any grass grow under their feet in exploiting it. Not that the star is the film’s only asset, for it is, according to the FILM BULLETIN review, “a splendid British spy melodrama with suspense and humor.”

With her face having appeared on the cover of TIME (Feb. 10 issue), Miss Kerr is already known to millions of Americans and her fame will increase as production on “The Hucksters” progresses. But exhibitors must not neglect the click title and the thrilling story in exploiting “The Adventuress.”

PRESS BOOK

The Press Book is a campaign kit that exhibits shrewd workmanship. Since none of the players, aside from Miss Kerr, are known to American audiences, the concentration has been put on the star and on a number of tried and true stunts that are sure-fire attention-getters.

The newspaper ads, several of which are reproduced below, get across the star value and the story’s suspense and dramatic highlights. They are particularly striking and should be used extensively.

In Boston, where the picture had its premiere, the newspapers played up Miss Kerr’s blog. For that campaign, the “little black book” and street stunts were used to good effect, as were spot radio recordings. The women’s pages of all newspapers should be a cinch in featuring a captivating young actress.

Theatres catering to action-minded audiences and those in the hinterland should feature the elements of melodrama, mystery, espionage and suspense that make up the story.

LITTLE BLACK BOOK’

Deborah Kerr and the rest of the cast are on the trail of a little black book which contains secrets that might shake the world. Eagle-Lion’s exploiters have featured this throughout their campaign. It can be used in teaser form in newspapers, on the screen, around the theatre in advance. The long shadow illustrated here can be utilized for blow-ups, tack cards, etc.

The Press Book offers a full page of stunts on this phase of the campaign. Study it and use one or two of the ideas as far as possible in advance of your playdates.

One of the greatest publicity breaks in years was the appearance of Deborah Kerr on the cover of TIME (Feb. 10). The article pointed out that “Kerr rhymes with star.”

PUBLICITY & EXPLOITATION

Go after the maximum space for the lavish quotes given the picture and Miss Kerr by the columnists like Parsons and Hopper, as well as TIME. Their opinions carry weight with many moviegoers.

Scan the Press Book and select one of the exploitation stunts presented therein. You might like the WANTED tack card idea, or the Rhyming Contest that utilizes TIME’s line that “Kerr rhymes with star” (which is a part of a catchline and should be used everywhere).

Another good idea is the one of lining up Miss Kerr’s photograph with those of other famous star discoveries, such as Ingrid Bergman, Garbo, Vivien Leigh, Greer Garson, et al, and asking the public to compare.
zations and civic and governmental groups throughout the State. George Gold, of New York, was named Director-Chairman of the Federation, outlining plans for a campaign to acquaint theatre patrons and general public with the need for combatting the tax legislation. Screens in the 400 theatres, serving four million persons, will be one of the mediums used in the campaign.

A five per cent admission tax bill in St. Louis was killed as local exhibitors marshalled their forces in opposition to the measure, led by Fred Wehrenberg, MPTO president. During the campaign to doom the legislation, 70 Unicards from citizens protesting the tax had been sent to the Board of Aldermen, it was revealed by James Arthur, representing the Fanchon & Marco-St. Louis Amusement Circuit, city's largest.

Throughout the rest of the country, however, proposed tax legislation affecting theatres was rampant. Measures have been introduced in State Legislatures proposing enactment of admissions taxes or increases in the present rates in New York, Delaware, Iowa, Maryland, Oregon, Rhode Island, Oklahoma, Texas, Maine and Wisconsin.

**U-I, RANK, SCHLESINGER IN ALLIANCE**

A three-way distribution and exhibition deal between Universal, J. Arthur Rank and the Schlesinger group of South Africa was announced simultaneously in London, New York and Johannesburg, providing for the exhibition by the Schlesinger interests in Africa, south of the Equator, of all films produced by U-I and by the Rank group. Under the terms of the deal, Universal and Rank acquire an interest in African Consolidated Theatres, Ltd., and African Consolidated Films, Ltd., Schlesinger subsidiaries, while the latter will acquire interests in Britain and America.

The Schlesinger group, which controls distribution to over 400 theatres, while operating a sizeable number itself, also announced plans for the future development of production in South Africa, with "large modern production studios" to be constructed at Johannesburg, with Universal furnishing that Rank is "become interested in African Film Productions Limited thereby making available the vast film production resources of those two groups."

**B & K APPEALS JACKSON PARK DEGREE**

The decree in the Jackson Park case in Chicago would force the defendant exhibitors out of business and would stifle Windy City competition instead of promoting it, it was contended in an appeal brief filed by Balaban & Katz in the Federal Circuit Court of Appeals.

The decree requires B&K to restrict their Loop first-run houses to single features with a maximum of two weeks per feature, subsequent-runs to one week, eliminates clearance between first- and second-runs and permits the Jackson Park to license films ahead of B & K's Maryland Theatre.

"**MESSAGE**" FILMS UNPOPULAR — BERGMAN

Pictures with a "message" and those that emphasize "vital issues and questions" have met with meagre success in their reception by the public, Maurice A. Bergman, Universal-International Eastern ad-publicity director, declared during a discussion over the Columbia Broadcasting System on the topic "Is the Influence of the Movies Good or Bad?" The U-I executive upheld the former, while Bosley Crowther, N. Y. Times film critic, assayed the latter.

Bergman forecast that Hollywood will be the first to recognize and comply with the public's desire for films "of a more revolutionary nature" once the public "indicates its pleasure" in seeing such films. Granting that "it has never been proved just how much influence any motion picture has upon the public," Bergman pointed to the industry's production code, which compels producers to "constantly demonstrate that the bad are punished and the good triumph" as a factor in his argument. He replied to the charge that it is the movies' "obligation to devote its resources to changing the public taste to the degree that the movies will have more influence in raising the standards of entertainment," with the question, "Who could decide what is good and what is bad?"

Crowther contended that of some 350 entertainment films made in Hollywood each year, approximately only 20 are substantial as serious drama or as worthwhile diversion, maintaining that the influence of "cheap movies...is bad, and that a bane of our civilization is that commercialism floods the market with such films." He minimized the box-office returns as a gauge for public opinion, saying that people go to movies by force of habit.

**MONOGRAM SETS 32 FOR NEW SEASON**

Monogram’s 1947-48 program will have 32 features and 16 westerns, it was revealed by president Steve Brody at a board of directors meeting in Chicago last week. In addition, there will be four Allied Artists productions during 1947 and six AA big-budgeters in 1948, Brody declared.

The number of features is the same as that for the current season, but the westerns have increased by two, explained by Brody. "The popularity of good Western films is increasing steadily" pointing to the "top-budget Western pictures now being released by major companies." In addition, budget on the eight Johnny Mack Brown and eight Jimmy Wakely westerns has been increased by 50 per cent, with $100,000 earmarked for advertising-publicity.

Total advertising budget for 1948 will be increased to almost $3,000,000, including Allied Artists product, Brody stated.

Monogram board members at the meeting, presided over by Brody in the absence...
COLUMBIA

**Cohn-Vidor Feud Rages**

The Cohn-Vidor feud continues to blaze. Latest upshot has Vidor being taken off "The Man From Colorado," Henry Levin replacing him as director. Vidor said he was removed because he was "too slow," but noted that Levin had been given a new association.

The ousted director asserted that Glenn Ford was put into the picture because it was thought that they would quarrel and said a girl was sent to the set daily to log everything he did. The studio, in announcing the switch, made the perfunctory comment that "Columbia was dissatisfied with the progress being made by Mr. Vidor, Yesterday marked the 22nd shooting day of the film and the company is 13 days behind."

It is incredible that men responsible for hundreds of thousands of dollars in a single picture can behave like angry little boys. This feud has already adversely affected one picture, "The Guilt of Janet Ames," and lessened its value financially. Both Actor Melvyn Douglas and Rosalind Russell commented that "The Guilt of Janet Ames" was a horrible experience for them. Now, it would seem it's spilling over into another, and this a Technicolor picture with a name cast that means high production costs.

Up to a point, the didos of eccentric producers and directors may be considered by the more tolerant in the industry as lending a spot of color. But when these shenanigans begin to effect the product involved, the whole thing has overstepped the bounds of reasonableness. What can possibly be gained, except the triumph of one man's personal spite over another. It's ridiculous.

Jon Hall has been signed for "The Prince of Thieves," from a Dumas story, which will be produced by Sam Katzman.

Nothing new on the production schedule at this writing. With one western, one serial and one programmer wound up since our last report, three features continue in work: "Assigned To Treasury" (Dick Powell-Signe Hasso), "Her Husband's Affairs" (Lucille Ball-Phanchot Tone) and the distressed "The Man From Colorado" (Glenn Ford-William Holden).

EAGLE-LION

**Bebe Daniels Pacted As Producer**

**Bebe Daniels** has signed a three-year contract with this company to serve as producer. The former actress has just completed a stint with Hal Roach, where she produced "The Fabulous Joe." She is now negotiating for two properties to work on in her new position.

Vera Caspary, author of "Bedelia," "Laura" and "Out of The Blue" (currently shooting at Eagle-Lion) has signed a ten-year contract with the studio calling for one story a year. She will receive a flat sum for each story, plus five per cent of the profits. The studio already has her first draft on a new story, "Madeleine," which is scheduled for early production.

The studio has just purchased film rights to "Missouri Legend," a play which was produced on Broadway some years ago by Max Gordon and Guthrie McClintic. The writing team of Fields and Chodorov wrote the screenplay and the deal calls for Fields to produce with a participation percentage deal for the writer-producing team. The studio is dickering with Robert Mitchum for the leading role.

Despite amalgamation of the PRC-Eagle-Lion advertising offices in New York and other straws in the wind that seemed to indicate the absorption program was on again, it is still said that PRC will continue as an autonomous organization in active production.

Production chief Bryan Foy has come up with a good story buy in Alvin Deutsch's "Catch Me Before I Kill," which appeared in the Woman's Home Companion. The controversial article deals with juvenile criminals who are potential killers if neglected.

**M-G-M**

**Mayer Announces '47 Program**

A TOTAL OF 45 features, two of them to be filmed in England, are scheduled for production by M-G-M within the forthcoming year, according to an announcement by studio chief Louis B. Mayer last week. This does not mean, however, that that number will be released within the year, since it had previously been stated that Metro will distribute no more than thirty features this season.

Mayer’s announcement included the titles of the feature list and the stars of most. He declared that the emphasis in story material will be on important literary works, pointing particularly to three current best-sellers in the year’s program: Frederic Wakeman’s "The Hucksters" (now shooting), with Clark Gable and Deborah Kerr; Sholem Asch’s "East River," with Gene Kelly and June Allyson, and J. P. Marquand’s "B. F.’s Daughter," in which Katherine Hepburn will star. A previous best-seller, Sinclair Lewis' "Cass Timberlane," will star Spencer Tracy and Lana Turner.

Three winners of M-G-M’s annual novel contest will be filmed during the year. The first, "Green Dolphin Street" is being edited and may be released shortly. Lana Turner and Van Heflin have the top roles. The other two prize-winning stories, "Before the Sun Goes Down" and "Return To Night" are slated for later production starts.

J. P. Marquand’s "So Little Time" will have an all-star cast. "Speak To Me of Love," adapted from Marjorie Sharp’s novel, "The Nutmeg Tree," will co-star Greer Garson and Walter Pidgeon.

"Three O’Clock Dinner" (Lana Turner), "Homecoming of Ulysses" (Gable), "Red Danube" (all-star), " Lust for Life" (Spencer Tracy), "Angels Flight" (Gable), "The Kissing Bandit" (Kathryn Grayson, Frank Sinatra) and "Robinson Crusoé," in Technicolor, are slated to be started within the coming months.

Other features to be filmed during 1947 include: "Big Jim" (Wallace Beery); "Daddy Is A Wolf" (Walter Pidgeon-Jane Powell-Lauritz Melchior, Xavier Cugat); "Brothers of the East Side" (Margaret O'Brien-Van Heflin); "Killer McCoy" (Mickey Rooney); A. S. M. Hutchinson’s novel, "If Winter Comes"; "Chimes of Bruges" (Greer Garson); "The Fortunes of Richard Mahaney" (Garson-Peck); "Family for Jock" (Claude Jarman, Jr-Lasalle); "Coquette" (Lana Turner); "Move Over, This Is Love" (Robert Taylor); "Three Musketeers" (Robert Walker); "Life of Monty Stratton" (Van Johnson); "Bedeviled" (Robert Taylor); "House Across the River" (Hepburn); "International Venus" (Esther Williams); "Brothers Karamazov" (Tracy-Taylor-Heflin); "Tod Sloan" (Rooney); "On An Island with You" (Esther Williams-Peter Lawford) in Technicolor; "Life of Her Own" (William Powell).

Among the musicals to be made is the current Broadway sensation, "Annie Get Your Gun," which will star Judy Garland. Another Irving Berlin musical will be "Easter Parade," with a cast including Judy Garland, Frank Sinatra, Gene Kelly and Red Skelton.

This studio's adaptation of "The Music Man" is currently shooting, with Judy Garland and Gene Kelly heading the cast. "Good News," an old Broadway success, also is before the cameras. June Allyson and Peter Lawford have the leading roles.

Musical to follow are "The Good Old Summertime" (Sinatra-Kelly); "The Story of Rodgers and Hart" (all-star); "Cabbages and Kings" (Kelly-Allyson) and "Reunion in Vienna" (Kathryn Grayson), to be filmed as an opetta.

Present plans call for expansion of the company’s British production, Mayer declared. Ben Goetz, in charge of M-G-M’s English studios, has five stages ready for operation and indications are that the "Young Bess" and "The Secret Garden" (Margaret O’Brian) will lead off production there.

A program of 48 short subjects was also announced for production during 1947. This studio has re-established its faith in top player Van Johnson by handing the actor a new seven-year contract which runs at $5,500 a week on a 52-week year. In addition to this...
healthy contract, the star was handed a bonus of $100,000. This is Johnson’s fourth contract with the studio, the earlier three having been torn up consecutively as his box-office strength soared. This latest contract was negotiated just before the scandal broke, but while publicity was slaming the Johnson name around columns.

Only new starter on the lot is “Good News,” Arthur Freed’s Technicolor version of the old musical with June Allyson and Peter Lawford heading the cast.

MONOGRAM

32 Features, 16 Oaters for ’47-48

A PROGRAM OF 32 features and 16 westerns will be delivered by Monogram during the 1947-48 season, according to a statement issued last week-end by president Steve Broidy, following a board of directors meeting in Chicago. Allied Artists, Monosubsidiary, will make six high-budget features in 1948, compared to the four to be delivered this year.

Broidy’s statement furnished no information about Monogram’s planned feature product for next season, but he did assert that Pine-Thomas, a producer of the two western series, the Johnny Mack or Brown’s and Jimmy Wakely’s, would be stepped up to meet the demand for good sagebrushers.

The advertising budget for both Monogram and Allied Artists will be increased to almost $300,000 for the coming year, Broidy said.

“Black Gold,” which was produced by Monogram, will definitely be released by Allied Artists, it was announced. Steve Broidy assured all exhibitors who have Monogram contracts that the picture will be delivered to them.

Exploitation on “It Happened on Fifth Avenue,” the first Allied Artists release, reached a peak here last week when three Fifth Avenue double-decker buses finished a cross-country trek from New York. The busses covered with banners exploiting the film stopped en route in dozens of cities and towns. The climax came when the busses were photographed with a number of the beautiful young girls in from each well known Hollywood landmarks as the Brown Derby restaurant and the Ambassador Hotel with the hope that the wire services would pick up the story.

With three new features, none top flight, started almost simultaneously, this studio is humming at a fast production pace. They are: “High Tide,” a Jack Wather production, with Lee Tracy heading the cast; Jan Grippi’s latest Bowery Boy’s piece, “Scarheads,” and “Kidroy Was Here,” the first Dick Hyland-Sid Luft production, with Jack Hulbert and Jackie Cooper topping the cast. Also scheduled to go is another Jimmy Wakely singing western, “Song of the Saddle.”

PARAMOUNT

Trend Toward Inde Product

WITH ONLY ONE of its own productions in work presently, a policy of more independent product for Paramount release seems to be going into effect. At the moment, the studio has a backlog of 12 independent pictures, almost one-half of the total product. Pine-Thomas has seven of this group, Hal Wallis three, one each from Cecil B. DeMille and the Bob Hope picture. Since this policy has proved profitable and effective for the company thus far it is to be strengthened in the coming months. The trend toward independent units is a healthy one.

Their plans to do at least three million-dollar productions annually in addition to their usual schedule of “fast and quick” pieces. These two shrewd production men, who started just seven years ago, based their decision on a careful check of theatre owners, chain and independent.

Middle-budget product appears to have little value to most exhibitors, they report. Testreens want either topnotch films or dual bill fare. The demand for flat-rental pictures is still high, they say, as the product the films are good ones and not too long. Testreens are looking for 65-minute features with exploitable stories and provocative titles to run as second features. On this basis, the producers feel that their policy of the usual quick ones with a special touch is bound to be a profitable one.

Pine and Thomas are aware that rising production costs are the nightmare of the business these days and they hang fast to their theory that pre-shooting editing is at least one answer to keeping costs down. They see no purpose in shooting extra footage and then going back and cutting it out. “A smart showman should be able to tell in advance whether he needs a scene and not have to wait until after it’s shot to decide,” says Bill Thomas.

Hal Wallis has just about set the cast for his first British film, “So Evil My Love.” Geraldine Fitzgerald has been signed for the third top role joining Ray Milland and English Ann Todd. Production starts in mid-summer. Miss Fitzgerald was handed $75,000 for her eight-week job.

PRC

Three Slated for April

ALL QUIET HERE with no production going. But confirming the statement from the Eagle-Lion office here that PRC will continue to be an autonomous production organization, the studio announced plans for three pictures for April shooting.

REPUBLIC

Stock Boosted By Feldman Deal

THE DEAL WITH Charles K. Feldman Group Productions has this outfit in a highly enthusiastic frame of mind. There is no doubt but that the transaction by which Republic takes over certain valuable properties from Milestone’s “Red Pony,” Ben Hecht’s “The Shadow” and the Pulitzer Prize Play, “Glass Menagerie,” as well as a front-rank director like Lewis Milestone, gives this company a position of prominence it has never enjoyed before.

At the moment Republic has 31 story properties scheduled for high-budget filming here. The adventure into this field does not mean that Republic has any plan of abandoning or cutting down its effort on its bread-and-butter merchandise. It merely means that it is adding to the sound basis it already has the “trimmings” which will make it a strong competitor in the coming market.

In addition to the Feldman project, Frank Borzage has one of these “class” productions in work. Allan Dwan has three in preparation. Edmund Grainger has two and Alfred Santell has one. John Auer has the currently shooting Raitan-Carroll picture, “The Outcast” and another to go later, Joe Kane will contribute one to the higher-budget group.

The studio has decided to take Allan Lane out of the “Red Ryder” series and build him for straight western roles. In the “Ryder” series, his own name was submerged, but now he will be billed. The eight films already completed in this series will carry revised titles. And after these releases, Lane will be given better roles. Mr. Yates probably has his eye on the future, when Autry leaves, and plans to build the newcomer to fit the niche.

Two new starters this week: John Auer’s “The Outcast” (John Carroll-Vera Raiston) and W. Lee Wilder’s independent production of “Complex” (Albert Dekker-Linda Stirling).

RKO

Goldwyn-Kaye To Part

DANNY KAYE and Sam Goldwyn are splitting their association with the next film to be their last together. Kaye had a five-year pact with the producer which ends this year. Neither has made a formal announcement, but it is assumed that Kaye will either go into the independent field himself or else make himself available for free-lance work.

Goldwyn, the white-haired boy of the industry at the moment with nine of the top Academy Oscars in his stable, has been having director trouble on “The Bishop’s Wife,” William Seiter was relieved of his chore last week without any reason given. At this writing, Howard Hawks seems to be the best bet to replace Seiter. Meanwhile, production has halted. The rumor is that when production resumes there may well be a change in casting, too, with Cary Grant and David Niven switching roles. At the moment, Grant is scheduled to play the fancy gentleman who comes to earth to help Bishop David Niven straighten out his marriage with Loretta Young.

The producer still plans to make his scheduled three pictures for the year despite the shut-down on “Bishop’s Wife.” Still to come are “That’s Life,” the Kaye picture, and “Earth and High Heaven,” the latter being the story of racial prejudice. Gregory Peck was announced for the lead in this, but he is also slated for 20th-Fox’s “Gentleman’s Agreement,” on the same theme. He cannot do both roles, so it will be interesting who gets him.

Only new starter on the lot is “Fighting Father Dunn,” with Pat O’Brien starred. This new one gives the lot a busy five features shooting.
A total budget of $1,100,000 has been set to cover this company's first four major releases. The world premiere of "Arch of Triumph" will be held in Paris this summer with a portion of the Hollywood press being invited to go along. "The Other Love" will wait until a premiere in December. Selznick had its big ballyhoo opening in Utah. "Body and Soul" opens in Madison Square Garden in New York.

This can be attributed to the Charles Einfeld influence. Einfeld is convinced that pre-release publicity is invaluable to any picture. He has aligned a publicity staff that is perhaps the best in the business and it is their job, aided by a million-dollar budget, to get Enterprise product sold. If the pictures sell better because of this hyped program, the cost will be gotten back many times over.

Mary Pickford and Charles Chaplin, who seem to have buried the hatchet, are hard at work together to bring the UA prestige back to where they think it belongs. These two are now the sole owners of the company and, according to present plans, the production staff will remain as it is now. In addition to her work in the UA organization, Miss Pickford is proceeding with plans for her own company, Allied Artists, (watch for a name change there) with partner Lester Cowan. Completely new to the screen play "One Touch of Venus" has been approved by the producers and they have set a budget of $2,500,000 for the picture. The casting calls for five star names and 12 handmaiden of Venus who will be chosen via a nation-wide beauty contest program. The Tmethnicolor contract is set. So, at last, it seems as though the picture really might be made.

Shooting are Seymour Nebenzal's "Atlantis" (Marla Montez-John Hall), "To the Ends of the Earth" (Aumont-Dennis O'Keefe) and "The Little Prince," the Harman-Iasig color in color.

**UNIVERSAL-INTERNATIONAL**

**Production Humming Now**

THIS IS ONE of the busiest major studios in town with six pictures in production. When this amalgamation of money and resources was first achieved some months back, there was a lull in activity that many people felt was significant of what the future for the company would be. But now, the executives seem to have hit their stride and things are humming.

The newest starter is Walter Wanger's "The Lost Love," starring Robert Montgomery and Susan Hayward. This marks a strange reconciliation, with Cummings coming back to the studio where he had so much contract litigation when he tried to get out of an old Universal pact. However, the set-up is practically all new for Cummings and the only familiar things are the sound stages and the lot which thus far has not been changed much by the new regime.

Other films continuing in work are: "Secret Beyond The Door" (Joan Bennett-Michael Redgrave), a Diana Production; "Portrait of Jenni" (Burt Lancaster-Carlotta Montez-John Ford); a Mark Helinger Production; "Jeopardy" (Edmund O'Brien-Ella Raines); "Singapore" (Fred MacMurray-Ava Gardner) and "For The Love of Mary" (Deanna Durbin-John Dall).

For future activity, the scene looks good too. Ronald Colman has been signed by Kanin Productions to star in "The Art of Murder." George Cukor will direct.

Robert Montgomery has set his first production on his new deal. It will be, "Lights Out," the story of a blind war veteran. Montgomery will star and direct. Joan Harrison will produce.

**WARNER BROS.**

**Seven Features Shooting, Cutting**

**WITH TWO NEW** starters on the lot, last week, and one more to come this week, Warners will have seven features in production and three cutting as of the end of March. Of the two new films, "Whiplash" (Dana Clark-Alexis Smith) and "The Treasure of the Sierra Madre" (Humphrey Bogart-Walter Huston), the latter is an all-male cast with the exception of a few very minor female characters. Jeffrey Lynn, former Warner star, will mark his return to films after a long military service stretch in this picture.

Other films in work are: "Voice of The Turtle" (Eleanor Parker-Ronald Reagan), "Wallflower" (Joyce Reynolds-Bob Hutton-), "The Unfaithful" (Ann Sheridan-Zachary Scott) and "The Unsuspected" (Claude Rains-Joan Caulfield), a Michael Curtiz production, wound up last week.

**SCREEN GUILD**

**4 In Production, New Peak**

**WITH FOUR PICTURES** in work and two more scheduled for starting before April 15, this company has attained the top production peak since its inception.

"Western Barn Dance" is Jack Schwarz' second production for SG. Max King has "Killer Dill" working with Anne Gwynne and Frank Albertson in the top roles. The Screen Art Pictures company (Maury Nunn-Carl Hittleman) have "The Case of the Baby Sitter" and "The Hat Box Mystery" both in work. Tom Neal, Allen Jenkins, Virginia Sale and Pamela Blake head the casts in both of these.

According to Robert Lippert, distribution chief for the company, this is the tempo at which the company will function from here on in.

**SELZNICK**

**2 Minutes Cut From ‘Duel’**

AFTER ALL THE commotion about the "immorality of "Duel In The Sun" (which by pure coincidence, of course, boosted box-office tremendously), exactly two minutes have been cut from the picture to assuage the Legion of Decency. It is hard to tell from this point, whether the whole situation was a ridiculous joke on the Legion or whether this minute cutting will really lift the film to the calibre the Legion deems fit. The only thing that is obvious and certain is that the columns of stories that ran in newspaper print have hyped the box-office demand to a degree where the picture is still filling houses to capacity at road-show prices.

This is the first time in many years that a Selznick picture entered in the Academy race has not garnered at least some top awards. No comment was forthcoming from studio spokesman on the disappointment.

With "The Paradise Case" (Gregory Peck-Ann Todd) winding up here and "Portrait of Jenny" (Joseph Cotten-Jennifer Jones) moving along in New York, the Selznick lot seems to be hitting along nicely.

**20th CENTURY-FOX**

**‘Amber’ Finally Completed**

AFTER EIGHT MONTHS of work, the controversial "Forever Amber" is in the Technicolor lab and will be released early in the Fall. What it will be like as entertainment is difficult to say, but one thing is certain: the advertising department will have a field day on this campaign.

The movie that's coming up this week was "The Ghost and Mrs. Mui" (Rex Harrison-Gene Tierney). Harrison goes right into preparation for "Foxes of Harrow" which he wants to complete by June so he can head back to England for a vacation and perhaps another picture there. Gene Tierney, who has worked steadily for the past year and one-half, has gone to New York for an unlimited stay.

The lone new starter is "The Kiss of Death," with Victor Mature, Brian Donlevey and Patricia Morison. This one is being filmed in authentic backgrounds (like "Boomerang," etc.) in New York.

**UNITED ARTISTS**

**Enterprise Shuts Down**

ENTERPRISE, HAVING completed its first year of production, shuts down this week for a two-month period to resume in mid-May on the four pictures remaining on the 1947 schedule. It is reported that there is nothing unusual in this shut-down, that it was planned earlier by studio heads. But some people are wondering if it isn't due to the fact that Enterprise has so much money tied up in expensive film — and no returns coming in yet. Production will resume with Harry Sherman's next, "They Passed This Way," and "Wild Cadence," the Ginger Rogers starrer. Then there will be "The Black Hat," with Charles Boyer, and one starring Norma Shearer to wind up the year.

This writer saw "The Other Love" recently. The ending is being reshoot, which should be an advantage to the film. In our opinion, Enterprise will have to wait for "Arch of Triumph" to cause its first serious ripple in the motion picture scene. "The Other Love" won't do it.

**March 31, 1947**
COLUMBIA

1946-47 Features
Westerns
Completed (35) In Production (5)
Completed (14) In Production (0)
Completed (3) In Production (0)
Completed (44) In Production (0)
Completed (15) In Production (0)
Completed (4) In Production (0)

NEW PRODUCTIONS

RELEASE CHART

1946-47 Features
Completed (37) In Production (2)
Completed (27) In Production (0)

GOOD NEWS (T)
Musical—Started March 11
Cast: June Allyson, Peter Lawford, Joan McCracken, Pat Marshall, Ray McDonald, Me Tornio
Director: Charles Walters
Producer: Arthur Freed
Story: A re-make of the college musical success of the twenties

METER-GOLDSWIG-MAYER

1946-47 Features
Completed (22) In Production (3)
Completed (8) In Production (1)

40 Productions
30 Features
8 Westerns
In Production

Cinecolor
20th CENTURY-FOX

1946-47 Features
Completed (21) In Production (4)

KISS OF DEATH
Drama—Started March 6
Director: Henry Koster
Producer: Fred Kohlmar
Story: Gangster comes out of jail wanting to go straight but fails.

SECOND CHANCE
Drama—Started March 14
Cast: Anita Gillette, Louise Currie, Dennis Hoey, Larry Blake, Ann Doran, John Eldridge, Paul Guilfoyle, Betty Compton
Director: James Tinling
Producer: Sol Wurtzel
Story: Not available.

RELEASE CHART

Mystery—Started March 22
Cast: JOHN WAYNE, LYNNE POST, JAMES CAGNEY, ADELINE HARRISON
Director: Lewis Milestone

FREE FEATURES
Completed (9) In Production (4)

RELEASE CHART

WESTERN BARN DANCE
Western—Started March 11
Cast: Ernest Tubb, Loré Irving, Helen Boyce, Frank McGlynn, Charles Williams, Earl Hodges, Phil Arnold, Frank Brisco
Director: Ben Milje
Producer: Jack Schwarz
Story: Guitar playing boy runs away from home after barn burns. He meets up with an old actor and actress and they all find success in Hollywood but return to the home town.

THE CASE OF THE BABY SITTER
Mystery—Started March 22
Cast: Tom Neal, Allen Jenkins, Virginia Sales, Pamela Blake, Keith Richards, Eddie Kane, Lonna Andre, Crane Whitley, Mickey Simpson
Director: Lambert Hillyer
Exec. Producer: Maury Nunes
Producer: Carl Hittleman
Story: Not available. See next issue.

KILLER ELI
Mystery—Started March 7
Cast: Anne Gwynne, Frank Albertson, Stu Erwin, Mike Mazurki, Midburn Stone, Dorothy Granger
Director: Lewis Milestone
Producer: Max King

THE HAT BOX MYSTERY
Mystery—Started March 14
Cast: Tom Neal, Allen Jenkins, Virginia Sales, Pamela Blake, Edward Hong, Leonard Penn, William Ruhl
Director: Lambert Hillyer
Exec. Producer: Maury Nunes
Story: Detective, girl friend and stooge solve camera murder.

COMPLETED

1945-46 Features
Completed (21) In Production (4)

RELEASE CHART

KISS OF DEATH
Drama—Started March 6
Director: Henry Koster
Producer: Fred Kohlmar
Story: Gangster comes out of jail wanting to go straight but fails.

SECOND CHANCE
Drama—Started March 14
Cast: Anita Gillette, Louise Currie, Dennis Hoey, Larry Blake, Ann Doran, John Eldridge, Paul Guilfoyle, Betty Compton
Director: James Tinling
Producer: Sol Wurtzel
Story: Not available.

RELEASE CHART

Mystery—Started March 22
Cast: JOHN WAYNE, LYNNE POST, JAMES CAGNEY, ADELINE HARRISON
Director: Lewis Milestone

FREE FEATURES
Completed (9) In Production (4)

RELEASE CHART

WESTERN BARN DANCE
Western—Started March 11
Cast: Ernest Tubb, Loré Irving, Helen Boyce, Frank McGlynn, Charles Williams, Earl Hodges, Phil Arnold, Frank Brisco
Director: Ben Milje
Producer: Jack Schwarz
Story: Guitar playing boy runs away from home after barn burns. He meets up with an old actor and actress and they all find success in Hollywood but return to the home town.

THE CASE OF THE BABY SITTER
Mystery—Started March 22
Cast: Tom Neal, Allen Jenkins, Virginia Sales, Pamela Blake, Keith Richards, Eddie Kane, Lonna Andre, Crane Whitley, Mickey Simpson
Director: Lambert Hillyer
Exec. Producer: Maury Nunes
Producer: Carl Hittleman
Story: Not available. See next issue.

KILLER ELI
Mystery—Started March 7
Cast: Anne Gwynne, Frank Albertson, Stu Erwin, Mike Mazurki, Midburn Stone, Dorothy Granger
Director: Lewis Milestone
Producer: Max King

THE HAT BOX MYSTERY
Mystery—Started March 14
Cast: Tom Neal, Allen Jenkins, Virginia Sales, Pamela Blake, Edward Hong, Leonard Penn, William Ruhl
Director: Lambert Hillyer
Exec. Producer: Maury Nunes
Story: Detective, girl friend and stooge solve camera murder.

COMPLETED

1945-46 Features
Completed (21) In Production (4)

RELEASE CHART

KISS OF DEATH
Drama—Started March 6
Director: Henry Koster
Producer: Fred Kohlmar
Story: Gangster comes out of jail wanting to go straight but fails.

SECOND CHANCE
Drama—Started March 14
Cast: Anita Gillette, Louise Currie, Dennis Hoey, Larry Blake, Ann Doran, John Eldridge, Paul Guilfoyle, Betty Compton
Director: James Tinling
Producer: Sol Wurtzel
Story: Not available.

RELEASE CHART

Mystery—Started March 22
Cast: JOHN WAYNE, LYNNE POST, JAMES CAGNEY, ADELINE HARRISON
Director: Lewis Milestone

FREE FEATURES
Completed (9) In Production (4)

RELEASE CHART

WESTERN BARN DANCE
Western—Started March 11
Cast: Ernest Tubb, Loré Irving, Helen Boyce, Frank McGlynn, Charles Williams, Earl Hodges, Phil Arnold, Frank Brisco
Director: Ben Milje
Producer: Jack Schwarz
Story: Guitar playing boy runs away from home after barn burns. He meets up with an old actor and actress and they all find success in Hollywood but return to the home town.

THE CASE OF THE BABY SITTER
Mystery—Started March 22
Cast: Tom Neal, Allen Jenkins, Virginia Sales, Pamela Blake, Keith Richards, Eddie Kane, Lonna Andre, Crane Whitley, Mickey Simpson
Director: Lambert Hillyer
Exec. Producer: Maury Nunes
Producer: Carl Hittleman
Story: Not available. See next issue.

KILLER ELI
Mystery—Started March 7
Cast: Anne Gwynne, Frank Albertson, Stu Erwin, Mike Mazurki, Midburn Stone, Dorothy Granger
Director: Lewis Milestone
Producer: Max King

THE HAT BOX MYSTERY
Mystery—Started March 14
Cast: Tom Neal, Allen Jenkins, Virginia Sales, Pamela Blake, Edward Hong, Leonard Penn, William Ruhl
Director: Lambert Hillyer
Exec. Producer: Maury Nunes
Story: Detective, girl friend and stooge solve camera murder.

COMPLETED

1945-46 Features
Completed (21) In Production (4)

RELEASE CHART

KISS OF DEATH
Drama—Started March 6
Director: Henry Koster
Producer: Fred Kohlmar
Story: Gangster comes out of jail wanting to go straight but fails.

SECOND CHANCE
Drama—Started March 14
Cast: Anita Gillette, Louise Currie, Dennis Hoey, Larry Blake, Ann Doran, John Eldridge, Paul Guilfoyle, Betty Compton
Director: James Tinling
Producer: Sol Wurtzel
Story: Not available.

RELEASE CHART
### UNIVERSAL-INTERNATIONAL

#### 1946-47 Features
- Completed (31) In Production (6)
- In Production (6)

#### 1945-46 Features
- Completed (48) In Production (6)
- Westerns (7) Completed (7) In Production (0)
- Serials (4) Completed (4) In Production (0)

#### THE LOST LOVE
**Drama—Started March 12**
**Cast:** Robert Cummings, Susan Hayward, Agnes Moorehead, Joan Loring, Frank Puglia, John Archer
**Director:** Martin Gabel
**Producer:** Walter Wanger
**Story:** 

**Synopsis:** Review of valuable love letters, finds his own love in a house of mystery and memories.

**JEOPARDY**
**Old-Time Details Issue 3/17**
**Story:** Industrialist tricks his attorney into killing his former partner. The attorney tracks down the evidence to convict the industrialist.

### NEW PRODUCTIONS

#### TENDRESSE DE SIERRA MADRE
**Drama—Started March 18**
**Cast:** Dane Clark, Alexis Smith, S. Z. Sakall, Jeffrey Lynn
**Director:** Low Selzer
**Producer:** William Jacobs
**Story:** Artie turns prizemine to make money.

#### RELEASE CHART
**Title—Running Time**
- In Production
  - For The Love of Mary
  - for the Love of Mary
  - Secret Beyond the Door
  - Suspense
  - Gift Force
  - Brief Encounter (85)
  - Back Precinct Come Home (77)
  - Carrolls Under the Massacre
  - Dark Mirror, The (85)
  - Unknown Number (90)
  - One Handed Woman (85)
  - I Slide a Million (78)
  - I Slide a Million (78)
  - My Heart Goes Crazy (1)
  - I'll Never Get Married
  - Michigan Kid, The (62)
  - The Old Colossus
  - Odd Man Out (118)
  - Pacific Avenue (104)
  - Steve Grey
  - Telling-a-Tale (92)
  - Under the Title of Law Takes a Holiday
  - Some of Her Other Titles (106)
  - Star Kiss to Women (78)
  - Speed Beyond the Door
  - Swift Guy (87)

#### DETAILS
- Dalva Benni

### WARNER BROTHERS

#### 1945-46 Features
- Completed (31) In Production (5)
- Completed (22) In Production (0)

#### NEW PRODUCTIONS

#### TREATRE DE SIERRA MADRE
**Cast:** Humphrey Bogart, Walter Huston, Tim Holt, Barton MacLane
**Director:** John Huston
**Producer:** Henry Blanke
**Story:** Goldmining in Mexico brings lust, greed and murder.

#### WHIPLASH
**Drama—Started March 18**
**Cast:** Dana Clark, Alexis Smith, S. Z. Sakall, Jeffrey Lynn
**Director:** Low Selzer
**Producer:** William Jacobs
**Story:** Artie turns prizemine to make money.
'APACHE ROSE' SUPERIOR ROY ROGERS WESTERN IN TRUCOLOR

Rates • • • in western spots; OK dueller for naborhoods

Republic

75 minutes


Directed by William Witney.

In addition to plenty of hard riding, six-gun battles, fistic combat and four-lifting song numbers, "Apache Rose" has other assets calculated to appeal to filmgoers. Production quality is superior, evidenced by lavish sets and costumes, all enhanced by Trucolor; dances and fiesta routines are well staged; Gerald Geraghty's scenario contains more than the usual amount of humor, both in situations and dialogue, and the storyline locale is novel — at times the film becomes almost a sea-going western. William Witney's direction defies at least two conventions: six-guns are actually shown to be empty after firing a half-dozen shots, and for the second time, at least in this writer's recollection, hero and heavy battling for their lives have their sombreros knocked off! A capable cast gives Rogers adequate support. Dale Evans, Olin Howlin and Minerva Urecal inject judicious comedy relief into their respective roles.

Capitalize the fact this is Rogers' first western in color. When basic dealers handling records by Roy Rogers and Bob Nolan's Sons of the Pioneers. Screen magazines' fictionizing of "Apache Rose" should obtain newstand cooperation.

Wildcat oilman Roy Rogers joins forces with tugboat skipper Dale Evans when the latter's suitor Russ Vincent is about to lose his ranch's valuable oil rights to gambling ship operator George Meeker. Disguising himself as Vincent's newly-arrived cousin Danny DeMarlo, Dale leads Meeker's would-be kidnappers on a wild goose chase, is captured, but later rescued by Roy and Olin Howlin, Vincent's foreman. Subsequently Rogers, with the aid of Meeker's office aboard the gambling ship and, after a knockdown and drag-out battle, recover $143,000 of Vincent's IOU's, lost in crooked games. At end, Meeker's office is demolished, but Roy, aided by oilmen and ranch hands, overpowers the kidnappers in a terrific battle in the surf.

'BACKLASH' WEAK MURDER MYSTERY LACKS SUSPENSE

Rates • • in naborhood and action spots, less elsewhere

20th Century-Fox

66 minutes


Directed by Eugene Forde.

This low-cost who'dunit quickie will get by in action and minor naborhood houses, but discriminating audiences will find little entertainment in its synthetic, confused plot and stereotyped performances. There is little suspense and no humor to relieve the dull proceedings. The cast lacks marquee names, and the best that can be said for Richard Travis, John Eldredge, Douglas Fowley and Larry Blake is that they turn in adequate portrayals. On the credit side of the ledger is some superior photography.

Since the film doubtlessly will be relegated to the local theatres, slot on double bills, exhibitors will confine their campaigns — if any — to inexpensive and routine angles. Radio spot announcements, title teasers ("Beware of 'Backlash'") via heralds, snipes and cards may prove helpful.

Criminal lawyer John Eldredge aids his client Douglas Fowley, wanted for murder, to escape a police dragnet. Later his wrecked car is found, in it a bullet-ridden body, supposedly his own. Detective Larry Blake is assigned to the case. Suspicion points in turn to Eldredge's wife Jean, his law partner Robert Shayne, Jean's suitor district attorney Richard Travis, Fowley and the latter's sweetheart Louise Currie. Blake uncovers various clues indicating that Jean has tried twice to poison her husband, his partner has embezzled from the firm, Fowley has slain Eldredge when the latter tried to hijack the loot of a recent robbery. Blake discovers Eldredge has faked his own murder, purposely casting suspicion on his wife whom he has suspected of infidelity. At end, he corners Eldredge, kills him in self-defense.

'TARZAN AND THE HUNTRESS' AMONG BEST SERIES TO DATE

Rates • • • in action houses; good dualler elsewhere

RKO Radio

72 minutes

Johnny Weissmuller, Brenda Joyce, Johnny Sheffield, Patricia Morison, Barton MacLane, John Warburton, Wallace Scott, Charles Trowbridge, Maurice Tauriun, Ted Hecht, Mickey Simon, Cheta the Chimpanzee.

Directed by Kurt Neumann.

This above-average Tarzan story should match previous goodies enjoyed by this long-popular series. Juveniles will enjoy its action and suspense, adults its fantasy and authentic scenes of wild beasts in their native habitat, young and old alike, its unforced comedy relief furnished by the amusing chimpanzee, Cheta. Production quality is good, performances by the familiar cast are satisfactory, and associate-producer Kurt Neumann's direction of a reasonably credible picture is both imaginative and effective.

Arrange counter and window displays with bookshops and libraries handling the works of Edgar Rice Burroughs. Jungle lobby and front, with box-offices simulating thatched hut, should prove effective.

To restock war-depleted zoos in Europe, hunters Patricia Morison, Barton MacLane, John Warburton and Wallace Scott arrive in Tauranga. Their bag limited by native ruler Charles Trowbridge to two specimens of each species, they make a deal with the king's tricky nephew, prince Ted Hecht. Hecht's tribesmen kill Trowbridge and throw his rightful heir, prince Maurice Tauriun, to the crocodiles. Johnny Weissmuller, hating zoo, offers all the animals a safe refuge in his parrot sanctuary, which hunters do not to follow. When the expedition defiantly enters his preserve, Johnny frees the imprisoned beasts and hides the hunters' guns, but his tame chimpanzee reveals the arms cache and the hunters resume operations. Johnny finds Tauriun alive, learns of Hecht's treachery and declares war on the expedition, summoning an elephant herd to rout the invaders. The herd stampedes the expedition's camp, killing Hecht, Warburton and MacLane.

'HARPOOLED MAHONEY' SUB-PAR BOWERY BOYS FILM DRAGS

Rates • as dualler support in action spots

Monogram

62 minutes


Directed by William Beaudine.

Monogram's latest Bowery Boys release is below par and will suffice only as a supporting feature in houses where this series has found favor in the past. Production quality reflects the film's obviously low budget. The department of Dr. Pierre Watkin, arriving in time to witness the latter's murder by an unseen assassin. They learn Watkin was a pseudo psychic who blackmailed his clients. Dan Seymour, head of an underworld syndicate, discovers the boys have information regarding Watkin's murder, goes with his thugs to wipe out Leo and his pals. The police arrive, round up the gang, save Leo and his alides.

MARCH 31, 1947

25
'KING OF WILD HORSES' REMAKE OF ANIMAL STORY FOR ACTION FANS

Rates • • + in action, rural houses; good dueller elsewhere

Columbia
79 minutes

Preston Foster, Gail Patrick, Bill Sheffield, Guinn (Big Boy) Williams, Patti Brady, Buzz Henry, Charles Kemper, John Kellogg, Ruth Warren, Louis Faust, Royal the Wonder Wild Horse.

Directed by George Archabald.

This remake of a Columbia feature released in the 1930's should prove satisfying fare to action-minded audiences, particularly western fans and horse lovers. Adults and juveniles alike will find to their liking the magnificent shots of wild horses amid locales of scenic grandeur, as well as the interesting routines of life on a ranch. While this picture does not stand comparison with 20th Century-Fox's "Smoky," it should do well wherever that picture clicked.

A cast of nominal drawing power appears to advantage, with Big Boy Williams and youthful Buzz Henry doing swell jobs of scene-stealing from such experienced trouper as Preston Foster and Gail Patrick. Bill Sheffield's portrayal of a maladjusted Chicago urchin, regenerated by sympathetic understanding and life on a ranch, will tug at the heartstrings of feminine patrons.

Obtain cooperation of local humane society and civic officials in proclaiming a Be Kind to Animals Week, concurrent with the film's run. Hold a pet show, giving ticket prizes to the youngster exhibiting the most unusual, the best trained and the best cared-for pets. Get your local newspaper and leading photographers to stage a freekles contest with free admissions to girls of different age groups with as many, or more freekles than Patti Brady. Arrange countermoney, window and bulletin board displays at book shops and libraries featuring fiction pertaining to horses; Black Beauty, Smoky, Flicka, Thunderhead, etc.

Bill Sheffield, product of the Chicago shams, comes to live at the ranch of his Uncle Preston Foster, Aunt Gail Patrick and Cousin Patti Brady. Their sympathetic kindness and range life may make him a different boy. Inheriting his dead father's love for freedom, he releases a herd of horses from the corral. Fearful of punishment, he flees, follows the herd and its leader, King, a wild stallion, into the hills. Later Foster and his men arrive, round up the horses and return, Sheffield with them, to the ranch. Ensues a man-to-man talk between uncle and nephew. At end, the lad is given for his very own a colt, son of his beloved King.

'CODE OF THE WEST' SUPERIOR ZANE GREY SHOOT-'EM-UP

Rates • • for western spots

RKO Radio
57 minutes

James Warren, Debra Alden, John Laurezn, Steve Brodie, Rita Lynn, Robert Clarke, Carol Forman, Harry Woods, Raymond Burr, Harry Harvey, Phil Warren, Emmett Lynn.

Directed by William Berke.

This moderate-budget western has plenty of action, builds up to an exciting climax, contains several pleasing musical numbers and is adequately acted by a capable cast headed by James Warren, RKO's latest cow.

'WEST OF DODGE CITY' ACTIONFUL BUT AIMLESS STARRETT WESTERN

Rates • • + in western spots

Columbia
57 minutes


Directed by Ray Nazarro.

Like most of the Durango Kid westerns, this has plenty of riding, shooting, stagecoach holdups, cattle stampedes and flatic combats. Unfortunately, the script is so confusing that most of the action makes little sense. Co-stars Starrett and Burnette, supported by a dependable cast, give satisfactory performances. Production quality is mediocre, miniature and stock shots of a flood adding little to the climax.

Charles Starrett interrupts a stagecoach holdup in which ranger Nolan Leary is killed. Starrett's publisher pal, Smiley Burnette, shares his suspicion that promoter Fred Sears killed Leary because the latter would not sell him his ranch for a crooked irrigation scheme. Later Starrett, disguised as the Durango Kid, saves Smiley from Sears' henchmen, clears Leary's son, Glenn Stuart, of a trumped-up robbery charge and foils Sears' plot to blow up a dam and flood the ranch in order to force Stuart's sister, Nancy Saunders, to sell out to him.

'RANGE BEYOND THE BLUE' ABOVE PAR EDDIE DEAN WESTERN

Rates • • for western houses

PRC Pictures
33 minutes

Eddie Dean, Roscoe Ates, Helen Mowery, Bob Duncan, Ted Adams, Bill Hammond, George Turner, Ted French, Brad Slevin, Steve Clark, The Sunshine Boys, Flash the horse.

Directed by Ray Taylor.

Considerably better than most of Eddie Dean's previous efforts, this will boost his stock with western fans. Director Ray Taylor and scripter Patricia Harper have furnished sufficient stagecoach holdups, fist fights, gun battles and mounted pursuits to hold the interest of stagecoach devotees for the full running time of 33 minutes. Dean turns in his usual straightforward performance and sings pleasingly three intelligently-costumed musical numbers. Roscoe Ates, nuzzling less than heretofore, gives creditable comedy relief.

Dean and Ates drive off road agents holding up a stagecoach driven by Helen Mowery. Wounded in the fracas, Sheriff Steve Clark appoints Ates his substitute. When Helen tells her banker-uncle Ted Adams that the stage has been held up, he tries to get his bandits to get advance information, urges him to sell the line left her by her father. Insurance agent Brad Slevin concurs, says if further holdups occur, his company will cancel her policy. Eddie pretends to turn outlaw, locates the bandits' hideout and, after the stage is held up a third time, rounds up the highwaymen and their undercover chief, Helen's scheming uncle.

FILM BULLETIN
FOX NET JUMPS TEN MILLION

A jump of almost $10,000,000 in 1946 over 20th Century-Fox' 1945 net profit was seen as the company released its estimated 1946 earnings statement for the 52 weeks ended December 29, last. The consolidated net profit, after all charges and provision for federal taxes, was estimated at $22,600,000, compared with an actual 1945 net of $12,746,467.06.

Gross income was estimated at $160,300,000 for 1945 compared with the 1945 gross of $178,271,889.20, while the consolidated net before Federal taxes, minority interests and contingencies was tentatively set at $39,900,000 for the 1946 period, compared with $37,121,128.77 the year before. Provision for Federal taxes was estimated at $14,650,000 for 1946, a seven million dollar drop from the 1945 figure. Net profit applicable to minority interests was set at $2,650,000 last year, while in the 1945 the figure came to $7,734,507.11. The $1,000,000 provision for contingencies during 1945 was not shown on the company's estimated 1946 statement.

GRAINGER SETS THREE REGIONALS

A series of three Republic regional sales meetings has been set by James R. Grainger, executive vice-president in charge of sales and distribution. The first will be held in New York starting April 2-3, to be followed by a Chicago regional, April 8-9 and a Hollywood meeting, slated for the week of April 14. Herbert J. Yates, Sr., president, will address each session, which will be attended by district managers and branch managers.

The N. Y. conference will include the Eastern district, headed by Maxwell Gillis, Sam Seplowitz's Central District, and the New England district, managed by Frank Dervin. The second party will be attended by Southern district, headed by Merrit Davis; the Southwestern, with Norman J. Colquhoun as district manager; Nat E. Steinberg's Prairie District, and Will Baker's Midwestern district. The final meeting, at the company's North Hollywood studios will find Earl R. Collins, Western district manager heading the group of branch managers.

GILLHAM NEW SRO EASTERN AD HEAD

Robert M. Gillham, former advertising-publicity director for Paramount, has joined Selznick Releasing Organization to head the company's Eastern and foreign advertising-publicity departments. Gillham, who left the J. Walter Thompson Advertising Agency to assume his new post, will work with Paul MacNamara, who continues in charge of advertising and publicity for Selznick. Gillham will headquarter in New York.

FOY GOES TO EXHIBS FOR CRITICISM

Declaring it was high time production executives seriously consider patrons' comments about Hollywood's efforts, Bryan Foy, Eagle-Lion Films vice-president in charge of production, set out this week by taking to the field with executives to solicit suggestions from film exhibitors. The E-L executive's travels will take him to Detroit, Cleveland and Chicago, whence he will return to Hollywood before starting for Washington, Montana and Oregon theaters to solicit suggestion from theatremen. "The people on the spot where the pictures made in Hollywood are being shown," Foy declared, "only they can tell us what's wrong with pictures today."

Foy left New York last Monday (24), where he made his first progress report to the board of directors of Pathé Industries, Eagle-Lion company, and E-L home office heads. He disclosed that in less than 10 months, the studio has been completely rebuilt at a cost of $1,500,000. He also revealed a schedule for the next 12 months, including four outdoor million-dollar color productions, with two pictures completed, two editing, two in production and nine ready for filming.

BALABAN HEADS INDUSTRY UJA DRIVE

Barney Balaban, president of Paramount Pictures, was appointed national chairman of the motion picture division of the United Jewish Appeal by general chairman Henry J. Morgenthau, Jr. Thus, Balaban assumes his second post in the current campaign, having recently accepted chairmanship of the UJA drive for Metropolitan New York.

Following his appointment, Balaban announced that a national film committee will be organized to develop the maximum effort of the industry in each of the local community drives, and plans to go into the field to stimulate accomplishment of the $170,000,000 goal, an increase of $70,000,000 over last year's quota. The motion picture committees in Hollywood and New York raised almost $2,000,000 in 1946, not including substantial sums from the field.

TECHNICOLOR PRICE UPPED

A price increase of eight per cent, retroactive to Jan. 1, 1947, was announced by Technicolor Motion Picture Corp. last week on all 35 mm. film delivered at the company's Hollywood plant except three-strip and successive negative exposure and on all negative, developing.

The increase comes to one-half per cent linear foot and is based on an 11.71 per cent rise in labor costs, also retroactive to Jan. 1. The corporation explained that customers can cancel Technicolor commitments on 14 days notice if work is not started, providing they are not agreeable to the rise.
'THE PRIVATE AFFAIRS OF BEL AMI'

SLOW, DULL CHARACTER STUDY

Rates • • for adult audiences; slightly more if exploited

Here is a dull piece of film. Pedestrian pace and stilted dialog make this overlength character study of a conscienceless Casanova dreary going for most filmgoers. Box-office returns will be just about fair in the early runs, but unfavorable word-of-mouth will affect sub-runs adversely. It might do better where heavily exploited. The script by director Al Lewin is episodic and, save for the final sequence, lacking in suspense and action. Patrons expecting risque situations — Guy de Maupassant authored "Bel Ami" — will be disappointed, despite the recent campaign by women's groups attacking the film's cynical attitude toward their sex. Of the large and moderately popular cast, George Sanders, Ann Dvorak and Frances Dee stand out; save for their looks, Angela Lansbury and Susan Douglas have little to offer. Settings are lavish but reflect an unattractive period: Paris in the 1880's. Photography is undistinguished; most of the exteriors obviously include painted backdrops.

FROM REVIEW IN RECENT ISSUE OF THE BULLETIN

Compare...

Comparison Proves
Why Thousands of Exhibitors
Trust and Depend On

Film

BULLETIN

Reviews
NEW MAJORS GROWING
EDITORIAL, Page Seven

STUDIO SIZE-UPS
Behind The Production Scenes
Page 21

SHORT SUBJECTS
Stuff About People
Page Eight

Reviews of the New Films
'DUEL IN THE SUN' LAVISH, LUSH, LONG — AND BOX-OFFICE!
'THE OTHER LOVE' SOMBRE DRAMA OF LOVE AND SACRIFICE
'THE TWO MRS. CARROLLS' HEAVY-HANDED MELODRAMA
'THAT'S MY MAN' SOLID HEART INTEREST, STRONG MASS APPEAL
'VIOLENCE' SUPERIOR, SUSPENSEFUL TOPICAL MELODRAMA
And Others, Pages 11, 12, 14, 17

Price: 25 Cents
Republic's Great Money Hit!

John Wayne's

Angel and the Badman

John Wayne · Gail Russell

with

Harry Carey · Bruce Cabot
Irene Rich · Tom Powers

Written and Directed by
James Edward Grant · John Wayne

Production
office Angel!

NEW YORK ........ Hold Over 5th Week
SAN FRANCISCO .... Hold Over 3 Weeks
BALTIMORE ........ Hold Over 3 Weeks
NEW ORLEANS ...... Move Over 3 Weeks
CHARLOTTE ......... Move Over 2 Weeks
PORTLAND, Ore. .... Hold Over 2 Weeks
BOSTON ............ Move Over 3 Weeks
OAKLAND ........... Move Over 2 Weeks
OKLAHOMA CITY .... Move Over 2 Weeks
DENVER ............ Move Over 2 Weeks
ST. LOUIS .......... Hold Over 2 Weeks
MILWAUKEE ........ Hold Over 2 Weeks
KANSAS CITY ....... Sensational 3 Theatre Premiere
HOUSTON ........... Terrific Opening Business

FIRST PRODUCER - STAR PICTURE
Love was torture — because he loved his own brother's wife!

Lovable Porky, who had to finance another fellow's honeymoon.

He didn't tell his wife about that beautiful blonde.

She wed one brother — and found she was "married" to all four!

with JOHNNY SANDS • JEAN WALLACE • EDITH KING
Produced by ROBERT FELLOWS
Directed by JOHN FARROW
Screenplay by Frank Wead and Arthur Sheekman
With all the tense suspense of a million-copy best-seller, and the young-audience draw of four of the screen’s leading young stars in this big 6-name cast!

ANNE BAXTER
This year’s Academy Award winner on the crest of a flood of headline publicity

WILLIAM HOLDEN
Femme fan favorite of a dozen hits, in his first picture since he went to war

SONNY TUFTS
His strongest role since his discovery in “So Proudly We Hail”

WILLIAM BENDIX
That “Life of Riley” guy is a bigger marquee draw than ever

STERLING HAYDEN
Overnight romantic sensation of “Bahama Passage” back to make ’em swoon

HOWARD DA SILVA
His draw solidly established by “Lost Weekend” and “Two Years Before The Mast”

Poppy, the carnival queen, who was born to make men restless.
Directed By FREDERICK de CORDOVA • Produced By WILLIAM JACOBS
Screen Play by Eugene Conrad, Francis Swann and I.A.L. Diamond • Adapted from a Story by Harry Soberman • Musical Score Composed and Adapted by Max Steiner

Ads like these are in the Pressbook now available.

TWEET, TWEET. IT'S SPRING, IT'S LOVE-TIME. LEARN ALL ABOUT IT!
NEW MAJORS GROWING

A couple of issues back, we offered a few observations on the economy wave that seems to be sweeping over some of the major film companies. It was suggested that any economies (and, admittedly, there is room for plenty in Hollywood) should take the form of eliminating WASTE in production and not the slashing of essential personnel and the salaries of people outside the top brackets. We warned, also, against cutting exploitation budgets, pointing out that the industry must gird itself to face a "tough-to-sell" public in the coming years.

It seems, however, in the face of their fabulous profit statements for 1946 and several preceding years, as well as the reopening of foreign markets, limited as they may be at the moment, that the economy-minded film executives are practicing retrenchment on an unwise, penny-pinching basis. The word from the men who control the pursestrings seems to be: cut minor studio personnel; cut a couple men from the publicity staff; cut a half-dozen field exploiters; cut a few thousand dollars from the advertising budget of a picture they say cost two or three million to produce!

The big film moguls with the small-fry ideas might wake up some day to find they have cut their own throats. For the past five or six lush years they have reaped a harvest on comparatively few pictures, never sensing that the false scarcity of product they created opened wide the doors for the "arrival" of imposing new competitors. Now, with the first dip in grosses, those aging majors will be fondling their money bags while the new blood, alert, enterprising and emboldened, stride toward leadership at a rapid pace.

We're not sure where companies like Metro and Paramount may be headed, but they themselves might pause to take stock. There can be no doubt, where Republic, Eagle-Lion, and Monogram, with its Allied Artists subsidiary, are headed. They are growing fast, production-wise and showmanship-wise.

Republic's deal with the Charles K. Feldman Group Productions involving such top-notch personalities as director Lewis Milestone, players Robert Mitchum, Myrna Loy and Orson Welles, and the story properties of authors John Steinbeck and Ben Hecht, foreshadows the prominent role this company is destined to play in the future.

Eagle-Lion, still so young, was a big baby at birth, and already is showing signs of manhood. If financier Robert Young's other industrial activities may be accepted as a criterion, this organization is going far fast. And as evidence of the fact that production chief Bryan Foy is on the ball, we recommend that you read his comments on star salaries in Studio Size-Ups in this issue of your favorite trade paper (Page 21).

The accolade accorded Allied Artists' "It Happened on Fifth Avenue" quickly established the Monogram off-shoot as an important new factor in the production field and it is a first effort that augurs well for the future of this unit.

These companies move into the upper ranks fired by ambition and unburdened by highly watered studio overheads. Their money will be spent for growth, not wasted to maintain extravagant fetishes. Economy, to them, will mean sound spending, not short-sighted saving.

The sum of all this is that new majors are growing to challenge the old ones.
Who Wants Part of A Bet?

OUR MAN IS CALL-D!: In reply to our comment in the last issue that the Warner's organization would not conflicted somewhat A 1947, our staff become his a.s Philadelphia, formal made rumored Great for More, revolutionary, his dynamic is years 2nd, the 1948." I'm rapidly working off BLOOD: the theatre, the 1948."

PLUGGING 'EM: Universal-International publicity didn't miss the opportunity. Easter eggs were offered as a preciable doc to publicize you-know-what picture...This column's enemies had better watch out. We received one of those "little black books" with which Eagle-Lion is ballyhooing The Adventurers" recently. We shall wish to see if the E-L exploitation specialists are offering a daily reward of ten bucks and two tickets to the Victoria, where the pic is playing, to the two New Yorkers who can identify a mysterious young woman carrying the little black book in midtown Whelan drug stores and in the Victoria lobby...Hang onto your hoss, pardner! Anyone riding up on a saddle horse or behind harnes in harness gets free hitch space and guest tickets for the twin feature bill of PRC's "Kit Carson" and "Laid with Other Moheicans" at Broadway's Repulic Theatre...Warner's "Cheyenne" is having a royal send-off in the plan initiated by Mort Blumcnstock, ad-publicity head. More than 100 free picture shows will be offered from the Rocky Mountain Empire Preview will be held day-and-date on May 22nd, in the Denver-Salt Lake City territories coincidentally with the world premiere send-off of the film at Cheyenne, Wyoming.

HONOURED: That testimonial to Edward M. Fay, at Providence's Sheraton-Biltmore Hotel next Monday (7th), ordered by Independent Exhibitors of Rhode Island has snowalled into a gigantic affair that will see top industry luminaries from all over the nation pay tribute to the veteran New England theatre man, who counts 50 years of yeoman services in the entertainment field. Among those expected to grace the tables, many of them due to arrive on the special "Edward M. Fay Train" which leaves Grand Central Station at 1 p.m. are: Frank C. Walker, Basil O'Connor, Albert M. Warner, Joseph R. Schaefer, Malcolm Schyler, William F. Rodgers, Thomas J. Connors, Ned Depinet, Herman Rohkins, William A. Scully, Ben Kalmeison, Leonard Goldenson, Si Fabian and lots more.

MORE HONORS: The 25th anniversary dinner of the MPAA, scheduled for May 8 at the Waldorf-Astoria, was attended be-cause Independent Exhibitors of Rhode Island has snowalled into a gigantic affair that will see top industry luminaries from all over the nation pay tribute to the veteran New England theatre man, who counts 50 years of yeoman services in the entertainment field. Among those expected to grace the tables, many of them due to arrive on the special "Edward M. Fay Train" which leaves Grand Central Station at 1 p.m. are: Frank C. Walker, Basil O'Connor, Albert M. Warner, Joseph R. Schaefer, Malcolm Schyler, William F. Rodgers, Thomas J. Connors, Ned Depinet, Herman Rohkins, William A. Scully, Ben Kalmeison, Leonard Goldenson, Si Fabian and lots more.

UP AND ABOUT... Joseph A. Wolfe, comptroller for National Screen Service, was upped to the post of Treasurer at the company's board meeting last Monday (7th)...Robert S. Taplin, Enterprise v.p. in charge of ad-publicity, arrived in NY for several weeks of widders with George Schaefer, distribution chief...Norman H. Moray, WB short subject sales chief, is due back at the home office any day from his swing around the country for confabs with exchange...John Joseph, U-F's ad-public director, limped back to the studio on crutches last week after hospit-alization for a smashed left heel bone...Max E. Youngstein, Eagle-Lion director of ad-exploitation, has gone to Hollywood for conferences with E-L presxty Arthur B. Krin, sales chief Alfred W. Schwaberg and production head Bryan Foy.

POSSIBLE UA SHAKE-UP? A couple of issues ago we remarked that a shake-up in one of the major film companies was impending. Could it be United Artists? A rumor reported by our Hollywood correspondent last week was the possibility of section firing and other changes in the executive ranks. With the Chaplin-Pickford forces now in complete control of the company, it is not unlikely that changes will be made.
Let's Be Candid about Katie!!!

She did take a job as housemaid in a bachelor Congressman's home! She did fall in love with him! She did risk scandal with that pointer! BUT WHAT A GIRL!... You'll love her—and the amazing story of her career from cornfield to Capitol!

LORETTA YOUNG
JOSEPH COTTEN * ETHEL BARRYMORE
in
"The Farmer's Daughter"

with
CHARLES BICKFORD
A DORE SCHARY PRODUCTION

NOTE!
this is a reproduction of one of the regular national magazine ads in RKO's big new DOUBLE-PLAY seat-selling smash!
THE SATURDAY EVENING POST

The Farmer's Daughter

Loretta Young plays the cute country girl who wins the heart of the city's boy, played by Ethel Barrymore. The movie is a huge success and becomes a classic.

What can they do to bring the truth to the voters? It's Katie "The Farmer's Daughter" for laughs...for love...for Congress! The show that will win your heart and your vote as the happy hit of the year!

Loretta Young
Joseph Cotten
Ethel Barrymore

in "The Farmer's Daughter"

with Charles Bickford

A Doris Schary Production

Directed by W.C. Tuttle

Written by Allen Elikin and Laura E. Brown

—And this is a reproduction of the half-page COMIC-TYPE ad that runs in four of the biggest NATIONAL MAGAZINES, as well as in the comic or magazine sections of 118 leading Sunday newspapers—to an overpowering grand total CIRCULATION of 102,310,984!
'DUEL IN THE SUN' LAVISH, LUSH, LONG — AND BOXOFFICE!

Rates ⋆ ⋆ ⋆ generally on pre-selling campaign alone

Selznick International

138 minutes
Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish, Charles Biddle, Barbara Stanwyck, Walter Huston and Harry Carey. Jennifer Jones' ardent fans may enjoy her overacting as a teen-age, half-breed femme fatale, but others will not. The vast majority of filmgoers are likely to hail the epic panorama of southwestern locale, the several exciting chase on horseback, the fortuitous arrival in the nick of time of the U.S. Cavalry and a tense, actionful struggle between Gregory Peck and an untamed stallion.

EXPLOITATION: Play up the grandeur, sweep and beauty of this epic saga, proud successor to Selznick's previous smash hit, "Gone with the Wind." Stress the multi-million dollar production's all-star cast, luring youself of the comprehensive and extensive pre-selling campaign already effectted and still going strong. Slog advertising on the angle of the wild and fierce passions of a man and a girl in a wild and fierce terrain. Exploitation possibilities are e r e limitless, should be used to the fullest extent.

Her suaveman father, Herbert Marshall, hanger-on to richest mother, Tilly Losch, and the latter's lover, Sidney Blackmer, teen-age half-breed Jennifer Jones goes to live on the empire-like ranch of Marshall's cousin, Lillian Gish. Will still to the cattle baron Lionel Barrymore. Although Jennifer returns the unsuppressed affection of Barrymore's eldest son, Joseph Cotten, her heritage of hot blood from her mother's side makes her an easy prey to Cotten's wastrel, younger brother, Gregory Peck. When the railroad invades his ancestral domain, Barrymore calls out his myraid henchmen to do battle, is stopped from murdering hundreds of track-layers by the arrival of the U.S. Cavalry. Cotten, espousing the railroad's cause, is ordered from the ranch. He goes to bid Jennifer farewell, finds her lying disheveled in bed, Peck coolly adjusting his attire. Cotten leaves. Jennifer weds his rival, he is slain by Peck. Cotten, returning months later upon the death of his mother, finds Jennifer the discarded mistress of her brother. He takes her away to live with his fiancee, hoping to educate her. Peck follows, shoots the unarmed Cotten, flees toward the border. Jennifer trials him there. In the ensuing duel in the sun, both are killed, die in each other's arms.

'THE OTHER LOVE' SOMBRE DRAMA OF LOVE AND SACRIFICE

United Artists (Enterprise)

96 minutes
Barbara Stanwyck, David Niven, Richard Conte, Gilbert Roland, Joan Lorring, Lenore Aubert, Maria Palmer, Natalie Schafer, Richard Hale, Edward Ashley, Jimmy Horne, Mary Forbes, M. Romanoff, Ann Cope, Kathleen Williams. Directed by Andre de Toth

Although its mood is depressingly sombre and its pace pedestrian, "The Other Love" can be classed as a "woman's picture," which means that it will enjoy substantial box-office in all but the action houses. Adapted from Erieh Maria Remarque's story, this tear-jerker has been sumptuously mounted and is favored by one of Barbara Stanwyck's best dynamic performances. It should exert strong emotional appeal upon the women, but the male trade and the youngsters may be made restless by the slow pace, the lack of action and light touches. This reviewer wishes that screenplay authors Harry Brown and Ladislas Podor had leftened their scenario a bit and avoided several confusing time lapses. Box-office will be strengthened by the Stanwyck and Niven names and in class resorts, Remarque's fame as a novelist will be helpful.

EXPLOITATION: Stress the triangle aspect of a woman torn between two loves, sacred and profane. Use catch-lines like, "Does a Woman's Heart Have Place for Two Men?" Copy should feature Remarque, author of "All Quiet on the Western Front" and "Arch of Triumph." Concert pianiste Barbara Stanwyck, st r i c k e n with TB, enters the Alpine sanitarium of Dr. David Niven, gradually falls in love with him. Although her condition improves, she resents the institution's restriction, rebels at Niven's insistence she takes things easy. Fleeing the place, she becomes the mistress of wealthy sportsman Richard Conte, burns herself out in going the rounds of Monte Carlo's resorts with him. Believing love is returned, Conte plans marriage aboard a yacht about to take them to Egypt. But riotous living has brought a relapse. Desperately ill, she leaves her lover without telling him of her condition and returns to the sanitarium. Niven assures her she'll regain her health, although he knows her days are numbered. Deeply in love, the two marry, find happiness. Their idyll ends with her death soon afterward.

'DARK DELUSION' SLOW, OVER-LENGTH DR. GILLESPIE EPISODE

Metro-Goldwyn-Mayer

90 minutes

Impausible situations, synthetic plot and a listless finale mar this latest "Dr. Gillespie" from M-G-M. It is too talky, lacks action, routine in every respect and will have to rely on what boxoffice value it might claim on the strength of the Barrymore, Craig and Bremer names. Exhibitors will find it useful as a supporting feature, calculated best to please the family trade. James Craig was assigned to the role of Dr. Gillespie Barrymore's assistant, while Lucille Bremer's beauty stands her in good stead as the neurotic physician. The exhibit should be dispatched after about 20 minutes of the running time.

EXPLOITATION: Exhibitors should endeavor to capitalize on the current interest in psychology, based on the doctor-patient-Doctor's wife angle. Much of the plot revolves around a relatively new treat- ment of supposed insanity. Another subject dealt with in the picture is the adop- tion of babies and the necessity of foster parents being physically fit.

In hot water for being too outspoken, young Dr. James Craig is farmed out by Lionel Barrymore, top hospital medico, to take over for six weeks the practice of a suburban physician, Dr. Art Baker. Another local practitioner, Dr. Henry Stephenson, calls him in as "consultant" to sign consents for a recent transfer, "beautiful young, apparently insane Lucille Bremer, daughter of wealthy Lester Matthews. To save her from the asylum, Craig spirits the girl to a distant hospital, performs a difficult op- eration successfully. Her formerly-irate father gratefully stakes him so he may open an office, take over the soon-to-retire Stephenson's practice and wed Lucille.
‘THE TWO MRS. CARROLLS’ HEAVY-HANDED MELODRAMA HAS NAME VALUE

Warner Bros. 100 minutes Humphrey Bogart, Barbara Stanwyck, Alexander Knox, Dixie Lee, Nigel Bruce, Isabel Elson, Pat O’Moor, Ann Carter, Anita Bolster, Barney Bernard Directed by Peter Godfrey.

Given pick-and-shovel direction by Peter Godfrey and scenery-chewing performance by Humphrey Bogart, “The Two Mrs. Carrolls” emerges on the screen as corny, heavy-handed melodrama. Despite its lack of subtlety, the marquee value of names like Bogart, Barbara Stanwyck and Alexis Smith should return fairly good grosses in most theatres, and it is quite possible that the mass audiences will find it engrossing and exciting. However, discriminating filmgoers will find the theatres too thick and ludicrous for their taste. In contrast to Bogart’s “hamming” of the mad artist role, Barbara Stanwyck contributes a much steadier, albeit emotional, performance as the second Mrs. Carroll. Alexis Smith lends so little warmth to the would-be Mrs. C., that one wonders why Mr. C. would want to dispose of the second. Little Ann Carter is terribly precocious as Bogart’s child by the first wife he murdered.

EXPLOITATION: For those who like their thrill shows easy, play him up as a killer of women. Countless catchcites can be recommended, like: To Love Him Was Like DEATH! The fact that he poisons his wives suggests the stunt of setting up a showcase of various deadly poisons in the lobby or in a store window. Make mention of the fact that Bogart’s son with whom this was adapted; Elizabeth Bergner was featured in the Stanwyck role.

The plot is laid in England and Bogart is seen as an artist in love with Barbara-Stanwyck. He tells her that his wife is an invalid in London. Shortly thereafter, her wife dies and they marry, moving to the country accompanied by Bogart’s young daughter, Ann Carter. Alexis Smith, a neighbor, visits them with her mother and Pat O’Moor, an old suitor of Barbara’s. Alexis Smith and Pat O’Moor fall in love and Pat asks him to paint her portrait. While he first repulses her, they are soon involved together and when Barbara is taken ill, it becomes evident that Bogart is poisoning her. Several incidents make Barbara curious and she elicits some facts from the child about her mother whose story she realizes that she, too, is marked for death by her husband, who is palpably insane. Bogart, meanwhile, murders the chemist who furnishes the poisons and who has been black-mailing him. When Bogart arranges to take the child and the maid to London, Barbara knows that he will return to kill her. He returns unexpectedly and gives her what he intends to be the final poison potion in her milk. She manages to dispose of it and locks herself in her room. Crazed by his frustration, Bogart climbs to the second floor and crashes through her window. As he is attempting to choke her, the police arrive on the scene in answer to her frantic phone call. It ends on a comical punch line as Bogart, being led out by the police, stops them and asks if they can’t get them something, perhaps a glass of milk?

‘THAT’S MY MAN’ PACKED WITH HEART INTEREST; STRONG MASS APPEAL

Repub 110 minutes Don Ameche, Catherine McLeod, Roscoe Karns, John Ridgely, Kitty Irish, Joe Frisco, Gregory Marshall, Dorothy Adams, Frank Darro, Hampton J. Scott, John Mill, Harold A. Davidson, Joe Hernández and Gallant Man, the horse.

Directed by Frank Borzage.

Here is a poigniant, moving, human comedy brimming with laughs and tears, heart interest, and action. A 100% audience picutre with a powerful appeal to women, it tells the familiar, but ever-repeating story of a woman’s fight to hold her husband and protect him from his own weaknesses, the worst being his passion for gambling. Deftly tied into the script by Steve Fisher and Bradley King is the tale of a man’s love for his wife, and an element that makes it also sure-fire entertainment for the men and the youngsters. All of which means that ‘That’s My Man’ is going to run, among the leaders in the Boxoffice Stakes in coming months. Frank Borzage’s direction is splendid throughout, never letting the sentiment become maudlin. Of the cast, Don Ameche in his role of Don Ameche as Catherine McLeod, Roscoe Karns, Joe Frisco, Frank Darro and youthful Gregory Marshall give telling performances. Production quality is lavish. Photography of the race track sequences is unusually effective, among the best ever seen.

EXPLOITATION: Play up the thrilling race track sequences, the eternal triangle situation, the mother’s struggle to obtain security for her child, and the human interest angle of a man’s love for his horse transcending all other considerations. The name of Frank Borzage, director of “Seventh Heaven,” “Bad Girl,” and subsequent smash hits, has advertising value. Don’t overlook Don Ameche’s radio popularity. Base coop newspaper ads on the idea: “The Snappy Dresier in the Adams Hat—That’s My Man.”

Accountant Don Ameche quits his job, buys a month-old colt, of the theory any thoroughbred worth its salt is more beloved and cared for. Soda counter girl Catherine McLeod, befriended by Don, gives him and the colt shelter in her flat when they can find no accommodations elsewhere. Don and Catherine wed. The colt develops into a great winner, helps build up a fortune—blue chips for Don to gamble away. When Catherine’s brother, Gregory Marshall, is born, Don is in an all-night poker game; when the child is desperately ill, Don is losing the bulk of his fortune at cards. The marriage goes on the rocks. Don’s luck goes from bad to worse, he retires Gallant Man, disappears. Later Catherine, co-owner, enters the long-retired horse in the Gold Cup. Against overwhelming odds, Gallant Man wins, reunites Don and Catherine.

‘THIS HAPPY BREED’ POIGNANT, WELL-ACTED NOEL COWARD IMPORTATION


A worthy successor to Noel Coward’s “Brief Encounter,” this unpretentious yet diverting comedy, enhanced by Technicolor, has equal poignancy, if not the scope of his “Cavalcade.” Ideally suited to art and class houses, only its leisurely pace and pronounced English accents prevent its recommendation. Sophisticated, adult audiences will respond to its charm; less discerning patrons, while amused by its light comedy vein, will find it lacking in finesse and suspense. It is poorly suited for action houses. All of the roles, down to the least bit performance, are superbly enacted. The four principals have been seen here before, but seldom to better advantage; supporting players Kay Walsh and Amy Veness, relatively unknown to U. S. audiences, also give notable portrayals. The settings of director David Lean’s film are, like its cast, realistic rather than glamorous.

EXPLOITATION: Play up the name of writer-producer Noel Coward, known here for his successful books, plays and films, as well as that of Celia Johnson whose starring role in “Brief Encounter” was hailed by New York critics as one of the best of the year. If your patrons like “Cavalcade,” point out the similarity of “This Happy Breed” to the latter element by Noel Coward, author also of “Bitter Sweet” and “The Three Lives.” “Tonight at 8:30,” “Design for Living” and “In Which We Serve.”

In 1919 new-demobilized veteran Robert Newton and his wife, Celia Johnson, move with their three children, Eileen Erskine, Kay Walsh and John Blythe into a suburban cottage, accompanied by Aunt Alison Leggett and Grandmother Amy Veness. The empty, damp little house gradually takes on the semblance of a home. The son marries, is subsequently killed in an auto accident. In a pathetic effort to allay her frustrated longings for marriage and motherhood, Aunt Alison takes up various “lams,” becomes the ‘get’ of Gran Veness’ malicious bars. Pretty and headstrong Kay, beloved by neighbor Stanley Holloway’s son, John Mills, runs off with a married man, Ringsby. Don Kills her. “There. There.” The faithful Mills finds and weds her, spirituals their child. Kay’s sister Eileen marries a childhood sweetheart, Grandmother Amy Veness. Aunt Alison finds contentment in a new faith-healing cult. The house—their home for twenty years—is too big for the old folks, now the grandchildren are grown up and gone away. The oldsters move to a small flat.
JUSTICE REED SIGNS STAY ORDER OVER GOVERNMENT OBJECTIONS

Stay orders deferring most of the major provisions of the decree handed down by the Statutory Court in the industry anti-trust case was signed last week by Supreme Court Justice Stanley Reed. The orders were presented to Justice Reed by seven of the major defendants, with 20th Century-Fox and its subsidiary National Theatres filing a separate document which requested a stay in only the competitive bidding provisions and the termination of arbitration. The company is bound by all other orders of the decree, which became effective April 1.

Withdrawn from execution until the U.S. Supreme Court makes a ruling on appeal, possibly in a year or so, were all the provisions dealing with trade practices, except, the ban on franchises. In his order, Justice Reed also stipulated that the stays will be terminated on May 20 if any defendant has failed to file his appeal from the Federal Court decision by that date.

The signature of the Supreme Court justice was penned despite protest by the Department of Justice to postponement of any of the decree's provisions with the exception of blockbooking, competitive bidding and arbitrary refusal to grant an exhibitor license or run, as outlined in the decree. The provisions were based on belief that exhibitors should be entitled to receive at once the "limited" relief ordered by the decree. Government counsel Robert L. Wright pointed to the fact that Section V would restore the old consent decree and that pooling provisions of the Statutory decree, which were not included in the stay request, are incompatible with the old consent decree.

The indication that a stay order would be granted the eight defendants was first made apparent when Justice Reed on March 28 told the companies that he would sign their requests for postponement of the individual defendants, were there no attempt to come up with a joint order applicable to all. Further, that the order should be submitted to the Department of Justice for comment before being presented to him.

After several disagreements, the defendants finally settled on the order asking stays on all provisions except franchises, dissolution of pools and the ban on theatre acquisitions. Sole dissent was 20th-Fox, which turned in a separate order, asking deemer of only the competitive bidding and arbitration sections. Wright's comments on the orders were delayed by his illness until early last week. He said, however, seemed to have no effect on Justice Reed, who signed the order a day later.

Industry Wide Open

The status of the industry today permits the seven defendants to stipulate minimum admission prices, maintain clearance agreements, make formula deals, condition the sale of one film on that of another, arbitrarily refuse to license a film to an exhibitor on a selected run, dispense with placing the burden of proving the legality of clearance on the distributor and other practices found to be in violation of the anti-trust laws by the Statutory Court. 20th-Fox, however, is bound by these provisions. In other words, the industry was back, virtually, to the wide open status it enjoyed in 1938 when the anti-trust suit was filed originally.

Any competitive bidding arrangement will be on a voluntary basis, pending the Supreme Court decision. There was indicated that those companies which have conducted experimental bidding in selected areas — M-G-M, 20th-Fox and RKO, will continue to test this method wherever requested. Several other companies have indicated their willingness to institute the controversial sales method in competitive situations if requested by exhibitors.

MYERS, LEVY RAP ASCAP BOOST

Ascap's attempt to increase the music tax on motion picture theatre seats will result in legislation that may bar association from functioning in several states, it was prophesized by A. F. Myers, board chairman and general counsel of Allied States, as he voiced strong opposition on behalf of independent exhibitors to the proposed increase. The Ascap proposal was blasted also by Herman M. Levy, general counsel for MPTOA.

Myers warned, "Ascap is making a mistake in demanding an increase in royalties. In the short pull there is very little we can do, but in the long pull it would be a disastrous move for Ascap." He pointed out that the Indiana legislature has recently passed a bill to bar Ascap from the state, which was later vetoed by the governor. However, it was an omen of what the Society could expect if it pursues its arbitrary tactics.

Levy pointed to higher theatre operating costs with prospect of revenue loss, whereas Ascap faces neither of these problems, he said. Pointing to the "nearly $1,000,000 assessed from theatres annually for music inseparable from the film for which exhibitors pay high rentals," Levy said the only excuse for higher music taxes advanced by Ascap was that the tax was set during the depression. "There has been no attempt to justify a higher tax because of necessity or increased operating costs," he added, and promised that MPTOA would fight an increase "with every means available to us."

PARAMOUNT HITS RECORD PROFIT

Paramount's net profit for 1946 estimated at $44,040,000 after all charges and provision for taxes was an all-time high not only for the company, but a record figure for any motion picture company. The estimated earnings for the 53 weeks ended Jan. 4, 1947, released last week, compared to the 1945 net of $17,952,432, after charges, and taxes.

(Continued on Page 20)
'JEWELS OF BRANDenburg' ENGROSSING CROOK MELODrama

Rates • • as dualler generally
20th-Century Fox
65 minutes
Richard Travis, Michelle Cheiril, Leonard Strong, Carol Thurston, Lewis Russell.
Directed by Eugene Forde.

Though not blessed with any names of marquee value, "Jewels of Brandenburg" is fortified with a swiftly paced scenario which provides suspense and realism throughout, and a cast which accredits itself nobly. The story concerns a fabulous collection of world-famous jewels and the effort of an American man to retrieve them from a gang of international jewel thieves. Locale of the film is Lisbon which adds color to the intrigues involved. Direction is sure and steady, and except in a few minor instances, the plot never wavers. The lack of known names will force this into the secondary spot on dual bills, but it will please audiences.

EXPLOITATION: Impetus to the exploitation campaigns can be furnished by tie-ups with jewelry establishments, dress and specialty shops. Stress the historic background of the Brandenburg collection, once owned by Queen Marie Antoinette. Play up the duel of the American agent versus ruthless foreign jewel swindlers.

Ex-undercover agent Richard Travis is commissioned by the State Department to return to the old neighborhood with the intention of roping the priceless Brandenburg jewel collection, stolen by European thieves and reported to be in Lisbon.

'THE GHOST GOES WILD' WILL GET LAUGHS FROM MASS

Audiences

Rates • • as second feature generally
Republic
66 minutes
James Ellison, Anne Gwynne, Edward Everett Horton, Ruth Donnelly, Stefanie Powers, Gail Willers, Lloyd Corrigan.
Directed by George Blair.

This definitely is not for sophisticated audiences, but less discriminating comedy fans might well get plenty of laughs out of this Republic programmer. The idea of real people imitating ghosts and then finding themselves confronted by a real spirit in a claustrophobic courtroom sequence, is amusing enough to provoke anything from titters to guffaws. The acting is shoddy generically, particularly, but the story concerns the presence of well-known comedy players, including Edward Everett Horton, Ruth Donnelly and James Ellison. While George Blair's direction follows the familiar paths of all ghost comedies, he has contrived to keep the events moving at a lively pace.

Artist James Ellison, engaged to Anne Gwynne, caricatures her aunt; Ruth Donnelly, for a magazine cover. She sues him and the publisher for a half-million. Anne stands by James until she finds him embracing predatory, pretty Stephanie Byng, and realizes she is aware of his wife's crush on James, goes gung-ho for him. A convenient accident makes people think James has died in a fire. He seizes the opportunity to appear as a ghost in order to frighten the aunt into dropping her suit. The real ghost of Ruth's aunt never shows up. Lloyd Corrigan, appearing, a few days later, by tipping James off to a few secrets about Ruth and Grant, enables him to bring them both to heel.

"FUN ON A WEEKEND" WHIMSICAL BRACKEN FARCE HAS MOMENTS OF HILARITY

Rates • • • • as supporting feature; weak for action spots
United Artists
93 minutes
Eddie Bracken, Priscilla Lane, Tom Conway, Allen Jenkins, Arthur Treacher, Clarence Kolb, Alma Kruger, Russell Hicks.
Directed by Andrew Stone.

Judging by the reception accorded it by a representative audience at its preview in a nighthood theatre, "Fun on a Weekend" should satisfy all but the most discerning customers and action fans. Despite its synthetic plot and comic-strip characterization, this lightweight situation comedy, written, directed and produced by Andrew Stone, is laden with laughs, and, in one sequence where Fritz Feld performs a piano concert under overwhelming and hilarious difficulties, is packed with guffaws. Co-stars Bracken and Lane are supported by a cast above average in popularity and ability. Production outside is good.

EXPLOITATION: Go after Bracken's and radio fans, legions among the juvenile, co-op newspaper ads may be based on the idea: "For 'Fun on a Weekend' Buy Your Sports Clothes at Blank's" Stress Treacher's film's theme: "If You've Enough Brass, You'll Strike Gold!".

On a Florida beach Eddie Bracken meets Priscilla Lane. Broke and hungry, they pool their funds, buy one cup of coffee and two seconds. Along comes Allen Jenkins' lunawagon. On the theory that if you've enough brass you'll strike gold, Eddie and Priscilla pawn their nondescript clothes for smart bathing suits, Eddie for "half of Arthur Treacher's"

More Reviews on Page 17

RE-/issues

Reviewed April 5, 1941
'THE SEA WOLF'
Original Rating • • • generally; better in action houses.
Warner Bros.
Thrilling and exciting. Cast plus the enthusiastic word of mouth advertising make it good boxoffice for all locations. A natural for action spots. (Re-release, April 25, 1947)

Reviewed August 10, 1940
'THE SEA HAWK'
Original Rating • • • on name value
Warner Bros.
Errol Flynn, Brenda Marshall, Claude Raines, Donald Crisp, Flora Robson Alan Hale.
Uninspired, routine opus..Action scenes poor imitation of those in silent version. Box office returns should be above-average for deluxe matinee and family nabe trade thanks to the spectacle of dead-pan Flynn in tights! (Re-release, April 25, 1947)

'Reviewed June 4, 1938
'ALEXANDER'S RGATIME BAND'
Original Rating • • •
20th-Century-Fox
Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley.
A smash hit! Grand and thrilling musical cavalcade—a picture of limitless boxoffice appeal. Returns should be far above average. Magnificent musical score. (Re-release, April 1947)

Reviewed September 21, 1940
'KIT CARSON'
Original Rating • • + in action spots only; less elsewhere
PRC (formerly United Artists—Edward Small)
Jon Hall, Lynn Bari, Dana Andrews
Photography is magnificent and cowboy-indian battles humdingers. When "Kit Carson" reverses to story telling and histrionic talent, it is far below what one expects from a major production. Action houses should have no problem getting above average grosses but better class houses will find it suitable only for dual billing.

Reviewed November 19, 1938
'THE GREAT WALTZ'
Original Rating • • • for class houses only; tremendous for action houses
Metro-Goldwyn-Mayer
Lyle Rainer, Fernand Gravet, Miliza Korjus, Hugh Herbert, Lionel Atwill.
Immortal Strauss music itself is lovely and beautifully recorded, photography magnificent, the production dazzling. But offsetting these virtues is the poorest excuse for a Deluxer. Direction and picture will get good returns. Elsewhere, grosses will be only fair. Weak for action houses. (Re-release, May, 1947)

FILM BULLETIN
"GREAT EXPECTATIONS"

A fine boxoffice motion picture has been booked into the Radio City Music Hall

No finer recommendation could be given to this motion picture
START EXPECTING BEYOND-EXPECTATIONS BUSINESS FOR "GREAT EXPECTATIONS"

J. ARTHUR RANK presents

JOHN MILLS and VALERIE HOBSON

"Great Expectations"
by Charles Dickens

with Bernard Mills • Francis L. Sullivan
and introducing
Anthony Wager • Jean Simmons

Directed by DAVID LEAN • Produced by RONALD NEAME
Executive-Producer ANTHONY HAVLOCK-ALLAN
A CINEGUILD PRODUCTION
A UNIVERSAL-INTERNATIONAL RELEASE
'VIOLENCE' SUPERIOR TOPICAL MELODRAMA WITH LOTS OF SUSPENSE
Rates • • • as dualler in naborhood and action spots

Monogram
72 minutes
Nancy Coleman, Michael O'Shea, Emory Parnell, Sheldon Leonard, Peter Whitney. Forester.
Directed by Jack Bernhard.

Monogram rushed to complete this picture to capitalize on its great topical value of being based on the recent expose of Georgia's fascistic 'Columbia.' The result is a surprisingly good little melodrama, crammed with exploitation angles for the enterprising showman. It has pace, action and suspense, and under the hand of producer-director Jack Bernhard, a well-chosen cast turns in convincing performances. The tight, workmanlike screenplay by Stanley Rubin and Lewis Lantz combines enough of the factual newspaper story about the Colombians with fiction to make the 72-minute running time thoroughly engaging. Box-office returns will depend to a great extent on the showmanship put behind 'Violence' and it figures to bring handsome returns in action houses.

EXPLOITATION: Get the newspaper stories of the Colombians' expose and blow them up. Copy should stress the danger of war veterans falling into the clutches of demagogues and subversive groups. Circularize veterans organizations, invite them to attend in uniform. Play up the title big. To expose United Defenders, news photographer Nancy Coleman works as secretary to leader Emory Parnell. Her undercover assignment finished, she goes to Chicago to turn over her negatives to editor Pierre Watkin. An accident en route gives her amnesia. FBI agent Michael O'Shea takes her back to Los Angeles, joins the fascist group, learns Parnell and his aides, Sheldon Leonard and Peter Whitney, have murdered a dissident member. Suspicious of O'Shea, Nancy reports him to Parnell and his aids who torture him. Jealous of O'Shea, Leonard knocks Nancy down. Her memory restored by the blow, she seeks to extricate O'Shea. Both are captured, face death. At the duel, they escape, aid in the capture or killing of the fascists and their wealthy, undercover backer, Billy Green.

'SAN DEMETRIO, LONDON'
Rates • • as second feature generally:

20th Century-Fox
76 minutes
Walter Fitzgerald, Arthur Young, Ralph Michael, Neville Mapp, Barry Letts, Michael Allen, Frederick Piper, Herbert Cameron, John Owers, Gordon Jackson, Robert Beatty.
Directed by Charles Frend.

This interesting and suspenseful account of a tanker crew's heroic and factual exploits during the late war has two major handicaps: its variety of British accents are for the most part unintelligible to American audiences, and it arrives years too late to have topical value. Handicapped further by an all-male cast ofunknowns, its drawing power will be negligible. If heavily exploited, this might get fairly good grosses in transient ballyhoo or art houses; elsewhere it will have to be relegated to the supporting slot on dual bills. Under Charles Frend's direction the cast performs with characteristic English restraint; all portrayals, however, are convincing and realistic. Photography is of a high order, heightening the film's dramatic impact.

EXPLOITATION: Feature the fact the film portrays factually one of the strangest, bravest and most improbable adventures in the history of the sea. A skeleton, starving crew sail and bring across the North Atlantic a blazing oil tanker—sans bridge, charts, wireless, steering gear. Hopelessly outgunned, the SS Jervis Bay comes to grips with the dreadnought Von Scheer, sinks with her guns still blazing. Her sacrifice enables the convoy to scatter and run for safety. Shells from the cruiser his SS San Demetrio, set ablaze her 12,000-ton cargo of high octane gas. The crew takes to the boats; two of them are picked up, the third is buffeted by wintry gales. Days later, the lifeboat's crew sights a burning ship, rows near and discovers it's the San Demetrio, miraculously still afloat. They board the white-hot decks, finally vanquish the flames. The still smouldering hull has no bridge, no charts, no radio, no steering gear, and no food to speak of. Chief engineer Walter Fitzgerald coaxes his engines back to life, every man works at his task like ten. At long last the tanker makes port, the fifteen heroic survivors rewarded by an equal share of the salvage money.

OUTSTANDING INDUSTRY EVENT!
ASSOCIATED MOTION PICTURE ADVERTISERS
30th ANNIVERSARY DINNER-DANCE
HOTEL ASTOR — MAIN BALLROOM
WEDNESDAY, APRIL 23 — 7 P. M. SHARP

This gala affair will honor the Presidents of our industry, who will be present for the occasion, as well as celebrated Hollywood personalities.

ADMISSION ............... TEN DOLLARS PER PERSON
(For Tickets Write or Phone Harry McWilliams, Columbia Pictures, 729 Seventh Ave., New York 19 — Circle 5-5000)
RUTGERS NEILSON, PRESIDENT, WILL PRESIDE
HOWARD DIETZ, MEMBER, GUEST EMCEE

APRIL 14, 1947
Some twenty-odd million people have read Betty MacDonald's delightful best-seller. Spurred on by the hit-em-from-every-angle exploitation campaign being put on by Universal-International, the movie version figures to be seen by quite a few millions more.

Nor will they be disappointed, for producer-writers Chester Erskine (he also directed) and Fred F. Finklehoffe have captured to a thoroughly-satisfying degree the charm and humor in this story of a city-bred girl who is plunged by her equally-city-bred bridegroom into the primitive life of a chicken rancher.

As played by Claudette Colbert (above), Fred MacMurray and a shrewdly selected supporting cast, the proceedings are great fun.
HISTORY OF A SELLING JOB

The campaign to promote “The Egg And I” started way back in July, 1946, a full nine months before the premiere engagement of this Universal-International laugh-hit was to be set. The picture has been accorded one of the most thorough and extensive hallywoods of recent seasons, certainly tops for any previous Universal release.

Last July, the drive was kicked off with a luncheon tendered authoress Betty MacDonald by the Governor of the State of Washington to mark the sale of the one-millionth copy of the book. Publicity and exploitation stunts have been poured on the press and the public to make them conscious of “The Egg and I” in their every waking moment.

Life Magazine has given the book and the movie two picture-stories. The national press services, the columnists and countless local newspapers have devoted reams of copy to it. It has gotten both barrels on the ether networks.

So, Mr. Showman, you have the benefit of a terrific pre-release selling job on “The Egg and I.” For this you can thank John Joseph, Maurice Bergman, Hank Linet, Al Horwits and the other U-I box-officers, who worked tirelessly these past nine months to whet the public’s appetite for this delightful and funny film.

But, they have gone further and have placed at your disposal the advertising-publicity - exploitation ammunition with which you can keep on firing until you see the whites of your customers’ eyes at your box-office.

They have turned out a press book that’s a gem, crammed from cover to cover with practical, attention - getting, eye-tugging copy, material and stunts. Dig into that press book and carry on the campaign that will make this picture one of your happy box-office treats.

TO PLAY MUSIC HALL

Indicative of the picture’s merit is its booking into New York’s famous Radio City Music Hall. It will open late this month or early in May, following 20th - Fox’s “Late George Apley.”

In the meantime, key-city engagements have taken place in Detroit, Cincinnati, Louisville, Kansas City and Los Angeles.

In Philadelphia, “The Egg and I” is set for a two-theatre first-run in William Goldman’s Goldman and Karlton Theatres, the only dual engagement of a picture (with the exception of “Best Years of Our Lives”) in that city’s recent history.

RADIO PLUGS

An amazing amount of radio time has been utilized to sell “The Egg and I.” Plugs and promotions have gone out over a full array of coast-to-coast programs.

Last January, Redd Hopper’s “This Is Hollywood” show broadcast a dramatization of the book, with Claudette Colbert and Fred MacMurray playing their screen roles. Songstress Dinah Shore has featured the title song on her program, as have Erskine Johnson and other bandleaders.

Other radio pluggers have ranged from Walter Winebell to the “Quiz Kids.”

EXPLOITATION

There are four pages packed with close to 100 “eggspolitation” stunts presented in the press sheet. The ideas are all attention-getters. Select the one or two that strike your fancy and work them up.

The stunt you see here calls for a tent to be pitched on a busy thoroughfare (a vacant lot or even store window will do), with a man sitting and watching a hen. Have volunteers take shifts and promote a prize or prizes to be awarded to the one who is on duty when the hen lays her egg.

Among the wealth of ideas is the grocery store tieup for an egg-in-basket window display. How Many Eggs Are In The Basket? Tickets to the winners. Or, you might prefer the incubator stunt.

Several of the newspaper ads are reproduced above. They stress the comedy angles and the book’s amusing characters. The latter point should be mentioned in all copy, because everyone who reads the novel will be interested in seeing how these odd and laugh-provoking supporting characters are developed in the film.
The 1946 figure includes $4,840,000 representing Paramount's interest in undistributed earnings for the year of theatre affiliates. This compares with $2,527,000 of undistributed earnings of partially owned subsidiaries in 1945.

Earnings for the 14-weeks ended Jan. 4 are estimated at $10,163,000, compared with $4,311,000 for the corresponding 1945 quarter. The profit for the last 1946 quarter was equal to $1.37 per share on outstanding common stock, compared with 55c per share for the comparable 1945 quarter. For the year, 1946, the earnings were equal to $5.92 per share; for 1945, $2.39 per share.

RODGERS PLEDGES FAIR DECREE PRACTICE

"Under no circumstances will we tolerate the turning of the decree to self-advantage," was the statement made by William F. Rodgers, M-G-M vice-president and general sales manager at a luncheon for company executives and trade press representatives.

Other pressure is put on M-G-M under decree provisions, and whatever provisions are in effect at the time the division, district and branch managers meet in New York on April 28, Rodgers stressed the fact his men in the field have been instructed that it is the company's responsibility "to administer the rules as outlined if, as and when they are final, in the same friendly manner that has featured our business contacts in the past."

Rodgers revealed that Metro has sold by competitive bidding in about 50 situations in all parts of the country on an experimental basis and that M-G-M will sell on that basis everywhere that competitive situations demand. He reported that the experiments were "satisfactory," returning approximately the same dollar value to the company as formerly, but added that this might vary if bidding is extended to all competitive situations by every company.

YATES SEES BIGGEST REPUBLIC YEAR

Republic is set for its biggest year, according to Herbert J. Yates, Sr., company president, pointing to two important innovations at evidence. He stressed the linking of a deal with Charles Feldman which brings Lewis Milestone, Orson Welles, Robert Mitchum and Ben Hecht to the Republic lot, as John Steinbeck's "The Red Pony" in Technicolor marks the initial production on the big-time pact. He also laid emphasis on the company's new Trucolor process, pointing to enthusiastic exhibitor reaction as proof that the industry would go all-out for color as soon as laboratories are in a position to meet the demand.

Yates spoke before the company's two-day regional meeting convened by James R. Grainger, vice-president in charge of sales and distribution, in New York, April 1-2, following his address to stockholders at the company's annual board meeting a day earlier at the home offices. He presided at the meeting at which the current slate of officers was re-elected and five members of the board were elected: Walter L. Titus, Jr., and Arthur J. Miller, re-elected; Samuel Becker, Harry F. Goetz, and Harry C. Mills. A thorough analysis of the "B" picture and its current market was a highlight of the regional meetings, with increased costs making such production a major problem. A decision was scheduled to be made after the last two regionals, held in Chicago last week and Los Angeles the week of April 14th, whether to eliminate "B" product or to restrict it.

Another highlight of the New York meeting was the presentation of baseball's Babe Ruth to the delegates, by Grainger who confirmed that Republic was closing negotiations for the picture rights to the story of the American idol's life.

20th, PARAMOUNT INT'L IN 16MM DEAL

A new 16mm distributing corporation, owned jointly by Twentieth Century-Fox International and Paramount International, was announced last week by Emanuel D. Silverstone, home office representative for 20th-International, who will also be president of the new organization. The corporation will own 50% of the stock.

The new corporation, said Silverstone, will distribute standard width films in those parts of foreign countries, which because of lack of equipment and facilities, are not reached by standard product. It will have foreign distribution rights, except in Canada, to 16mm versions of both 20th-Fox and Paramount films, marking the first time that these companies' films of substandard gauge have been distributed in foreign countries. Also slated for distribution will be a series of educational shorts called "The World Today," currently being produced by Boris Vermont at Movietone News.

Daniel Frankel, vice-president of Four Continent Films, is resigning that post to become general manager of the new set-up. It was announced that the corporate name for the new organization will be revealed shortly.

(Continued on Page 29)
COLUMBIA

4 Minor League Features on Lot

Four new productions are lensing here currently, all minor league stuff. They are: "Sweet Genevieve" (Jean Porter-James Lydon), "Blondie and the Dudes" (Penny Singleton-Arthur Lake), "Destiny" (John Beal-Trudy Marshall) and the "Son of Rusty" (Ted Donaldson-An Doran).

Charles Vidor, Columbia's stormy petrel director, pulled off the "Man from Colorado" directorial stilt a few weeks ago, shuttled back from Palm Springs vacationing to take over the assignment on "The Gallant Blade." At least he'll take over the assignment until the powers-that-be decide he would shuttle again.

Another legal entanglement faced Columbia as the Shubert's suit for $506,000 for alleged misappropriation of the Winter Garden name in "The Jolson Story" entered its second phase. Now before the New York Supreme Court, Columbia lawyers tag the suit "fantastic and ridiculous," offering evidence that other film companies used Winter Garden in sequences in previous films with no dire results (or suit).

SMALL TO MAKE TWO

Edward Small is set with this company for the production of two literary classics, Alexandre Dumas' "D'Artagnan," and Robert Louis Stevenson's "The Black Arrow." First slated to roll the middle of May....Cornel Wilde returns to the studio which built him in "A Song To Remember" for the romantic comedy, "I Found A Dream." He'll co-star with Ginger Rogers, who will be doing her first stint on this lot.

Frank MacDonald, director, who has solidly scored at Republic, has shifted to this filmery to take over reins on "Bulldog Drummond Strikes Back," second in studio's revived Drummond series...."Assigned to Treasury" (Powell-Hassan) is still shooting in Havana. Location material brought in from China to strengthen authenticity of narcotic thriller.

EAGLE-LION

Foy Predicts Dip In Stars' Pay

Bryan Foy, Eagle-Lion production chief, predicts the time is close at hand and when there will come a sweeping revision—mostly downward—in the salaries of screen players. Producers finally are awakening to the realization that too many stars are still riding high, financially, on names that no longer carry box-office, Foy claimed.

"The agents are to blame for a situation that is keeping many a thespian's weight in gold because they will not bring themselves around to telling their people the simple facts of professional life," said Foy. "Because Jane Doe or Joe Doeakies reached the $100,000-per-picture bracket five years ago, because their monickers listed in the title credits helped sell tickets, does not mean that they are still sufficiently potent as favorites to carry a costly feature to success."

Foy repeated his recently-expressed determination to build his own play roster as a means of bringing talent outlays down to what he calls a "sane" basis.

SEEKS NEW FACES

"We will sign new faces, gradually build them into boxoffice names, and let some of the present-day $100,000 crowd sit back and watch the parade that sooner or later will completely pass them by," he continued.

While there are some players, Foy pointed out, who are worth their weight in gold because their names on marquees insure a return of the producer's investment, there are too many who only think they are that good," he concluded.

Frank Lounder, who produces, directs and writes for Individ-


M-G-M

No Recession Talk, Says Rodgers

A GENERAL SHUFFLING of the M-G-M sales force was followed by a national conference of sales, district and branch managers in New York. Distribution chief William F. Rodgers announcing experimental competitive bidding in about 50 situations, said:

"As far as we know those involved have been satisfied and as a general rule, engagements have been satisfactory. It is still too early to predict what the net results will be, but it is doubtful if the amount of money involved in engagements to date differs much from what we generally received out of the situations in dollars and cents."

Rodgers warned against recession talk, and recommended better theater housekeeping and merchandising for drawing public in and keeping wolf away.

"It will require intelligent advertising to make the public realize that, for a low cost, they are being brought the best products of the greatest writers and artists of the world," he said. "Once we establish in the public mind confidence that the merchandise we have to offer is the greatest dollar value they can buy, we will not need to worry about empty seats."

25 RELEASES IN '47

Metro will release approximately 25 features this year, according to Rodgers, who listed "Cynthia" (James Craig-Lucille Bremer), "The Missouri Story" (Jan Johnson-Jean Leigh), "Living in a Big Way" (Gene Kelly-Marie McDonald), "Fiesta" (Esther Williams-John Carroll), "Song of Love" (Katherine Hepburn-Paul Henried), "A Woman of My Own" (Greer Garson-Richard Hart), "This Time for Keeps" (Esther Williams-Lauretzel Melchor), "The Birds and The Bees" (Jeanette MacDonald-Jose Iturbi), for release before end of fall. Possible release scheduled for "The Hucksters" (Clark Gable-Deborah Kerr) and "Green Dolphin Street" (Lana Turner-Van Hefflin).

Two new features and one reissue will be released during May: "High Barbarians" and "Undercover Maisie" are the new ones; "The Great Waltz." the oldie.

No new production on this lot but "Good News" (Technicolor) and "The Pirate" (Judy Garland-Gene Kelly)—Technicolor are still shooting.

MONOGRAM

4 Features Rolling

The MONOGRAM lot is busy with one new starter, "The Hunted" (Bellita-Preston Foster), an AA picture, and three others continuing in production: "Killroy Was Here" (Jackie Cooper-Jackie Coogan), "High Tide" (Lee Tracy-Don Castle) and "Song of Wasteland" (Jimmy Wakely-Lee (Lasses) White).

With "Gun Crazy" scheduled to go before the cameras in late April, the program of six million dollar features for Allied Artists Productions is nearly completed.

Adela Rogers St. John, one of the screen's topnotch writers, has been borrowed from MGM by Allied Artists to do the screenplay of "Smart Woman," which will star Constance Bennett, Brian Aherne and Barry Sullivan. She reports to the studio this week.

Nearly two years have passed since local censors refused to allow the exhibition of "Dillinger" in Chicago. Last week, first showings there were set at the Oriental and Biograph theaters for
STUDIO SIZE-UPS

May 29. The Biograph was the house that Dillinger came out of when he was shot down by FBI agents. Roddy McDowall's first vehicle for this outfit will be "Return To Yesteryear".... AA's "Tragic Symphony" will be previewed this month, now that scoring has been completed by Los Angeles Philharmonic orchestra under the baton of Nat W. Finston.

PARAMOUNT

Only 1 Feature Shooting
THE LOT IS QUIET except for "The Big Clock" (Ray Milland-Maureen O'Sullivan) now nearing completion. Several big ones are scheduled to roll in the next fortnight, however.

Concentration on novels has been the order this year at Paramount. Of 15 screenplays scheduled to be leased soon, eight are from novels, five from screen originals and three from plays.

Novels forming the basis of screenplays include the following:


Other novels being transformed into screenplays are: "The Sealed Verdict," Lionel Shaprio's first novel, and "Jed Biline's Woman" by Evelyn Wells.

TWO ORIGINALS FOR HOPE


Plays include Elmer Rice's "Dream Girl," Broadway hit, and "Painted Sisters." Both are vehicles for Betty Hutton, the latter to co-star Sterling Hayden.

Novel press introduction was given Hal Wallis newcomer Wendell Corey, player in "Desert Fury" and "I Walk Alone." Rave preview notices on the boy gave Wallis idea of holding press party and introducing him via two reeler made from action clips from the two films. Result: several magazine stories, columns of columns.

PRC

Marathon to Produce Four

THREE NEW PICTURES went before the lenses last week, one a western, "Pioneer Justice" (Jack LaRue-Jennifer Holt), one Gashouse Kids comedy, "Gashouse Kids Go West," and a mystery-drama, "Bury Me Dead" (Cathy O'Donnell).

"Killer at Large" is the final little set for what was known as "Gangway for Murder." Robert Lowery tops the cast.

Arthur Mayer and Harry Brandt are heading new Marathon Productions company with four pictures set to release through Producers Releasing Corporation, according to Harry H. Thomas, PRC president. Since Brandt and Mayer cannot devote time to production, they are putting four men, all under thirty, in charge in Hollywood. Frank S Hsten, former Brodway producer, will head production, Pete Mayer handles directorial chores. Max Wilk will be in charge of the story department and Robert Joseph will be Associate Producer for the company.

REPUBLIC

Yates Aiming Up

RESULTS OF THE RECENT SALES MEET in New York are having repercussions at this studio, with Herbert J. Yates returning with a firm hand on new policy.

The company head is convinced that Republic has its big chance to step into the ranks of the production leaders and is determined to capitalize it.

However, Yates told his sales force in Chicago last week that the company will continue to make B pictures and would, as a matter of fact, produce more features next season than this.

Already in effect is the turning of the specials over to independent units such as Charles K. Feldman Group Productions and the Frank horzage outfit. Studio staff will concentrate on less expensive features, hyproing both modest budget films and Westerns. More careful, long-range planning and thoughtful scrutiny of stories, producers, directors and players is slated here.

Casting of stellar personalities continues to be the news from Republic, which recently concluded releasing negotiations for Feldman productions. Myrna Loy (her latest, "The Best Years of Our Lives") and Robert Mitchum (solid hit in "Pursued") co-star in John Steinbeck's "The Red Pony," now readying for May 15th shooting date. Lewis Milestone directs, shuttling between Republic with a probable one-a-year and Enterprise for a contracted two-a-year.

Second picture in the deal is Orson Welles producing, directing and starring in "Macbeth," set now for an early June start. Welles pushed back his scheduled trip to London for stellar role in Alexander Korda's "Salome" until late this fall. After "Salome," he returns to this lot for the first Technicolor film under the merger, Ben Hecht's "The Shadow."

Looks as if Republic may buy top the big yarn of the season, if they conclude negotiations, already well toward termination, for Babe Ruth's life story.

ALLA LANE BUILD-UP

In line with company policy of dropping Red Ryder series and building its star Allan Lane into a new Western personality, billing planned is Allan "Rocky" Lane and "Black Jack," horse's tag. New series starts build-up with "Wild Frontier," set for camera eye in May.

Out-of-court settlement gives Republic two more Gene Autrey flickers, one set for production in April, another in December, leaving him free to start his first Western musical for Columbia on April 15. Arrangement will be carried out no matter what the decision of the California Supreme Court on Republic's appeal from former decision freeing Autrey from commitments to this lot. His last picture for this studio will be "Robin Hood of Texas."

No new starters this week. "The Outcast" (John Carroll-Vera Ralston) and "Complex" (Albert Dekker-Linda Stirling) are still before the cameras.

RKO

Koster Handles Goldwyn's Next

AFTER TEMPORARY PRODUCTION HALT (supposedly induced by clash between producer Samuel Goldwyn and director William Seiter over story format), "The Bishop's Wife" (topped by Cary Grant-Loretta Young-David Niven-Monty Woolley) resumes shooting on RKO lot with Henry Koster at directorial reins. Switch indicates what angle the picture will feature, Seiter having stressed comedy line with Goldwyn insisting on dramatic strength.

Meanwhile, Howard Hawks, who, we predicted in the last issue, would replace Seiter on "Bishop's Wife" has been signed, instead, to direct Goldwyn's last Danny Kaye musical, "That's Life."

Following stint in "The Bishop's Wife," Cary Grant is set to do "Mr. Blandings Builds His Dream Castle" at this studio, fol-

“The Miracle Of The Bells,” Jesse L. Lasky-Walter MacEwen production for RKO of Russell Janney’s best-seller, is set to roll in June, with Fred MacMurray and Frank Sinatra already signed for stellar parts. Sinatra’s role excludes singing, being his first straight-dramatic delineation; the star will donate over $100,000 salary to non-sectarian charities. While Ben Hecht and Quentin Reynolds collaborate on script, nationwide hunt continues for “unknown” to play femme lead.

Comedian Edgar Kennedy inked new RKO contract, marking his 18th year with the studio. Kennedy is now in the midst of 17th series of six comedies annually...Rudy Rosenberg, production assistant to producer-director Edward Dmytryk, returned from seven weeks in Europe, where he arranged for filming of RKO’s “The White Tower” in England, Switzerland and France, with shooting to begin in early summer.

After temporary title change from “Memory Of Love” to “Counterpoint,” RKO’s Dana Andrews-Merle Oberon co-starrer once again resumes its original name. Eugene Ormandy, conductor of Philadelphia Symphony Orchestra and New York Philharmonic-Symphony Orchestra, was signed to record Leith Stevens’ “Concerto in C Minor” for this picture, while Artur Rubenstein is already set to play composition. Both he and Ormandy portray themselves.

SCREEN GUILD

Shooting Them Fast

SCREEN GUILD maintains its speedy, if slap-dash, production activity with four new quickies going: “Dark Bullet” (Henry Wilcoxon in lead as Scotland Yard detective); “Swamp Island”; and two as-yet-untitled pictures based on Northwest Mounted Police stories.

This outfit seems to be turning them out on the theory that two pictures can be made as easily as one while the cast is assembled and the sets or location are available.

Meanwhile, post-camera work is being done on four just finished: “Killer Dill,” “Hollywood Barn Dance,” “The Hat Box Mystery,” and “The Case of the Baby Sitter.”

NEW Deal Brewing?

SHOOTING ON THE SELZNIK LOT is almost negligible, with “The Partridge Case” (Gregory Peck-Ann Todd-Charles Laughton-Charles Coburn-Ethel Barrymore-Louis Jourdan-Jean Tetzel) wound up, and “Portrait of Jennie” (Jennifer Jones, Joseph Cotton) proceeding in New York.

In New York, Selznick is conducting series of talks with certain independent picture-makers regarding a new “revolutionary” method of distribution. System is understood to revolve about Selznick’s reported deal with James M. Clark’s newly formed National Film Distributors to handle the mechanics of distribution. Among the interested parties is said to be Hal Roach, who is supposedly making decision between United Artists and Selznick.

Alf Kjallin, leading young Swedish film star, signed a term contract with David O. Selznick and arrives here in June. Kjallin co-stars with Mia Zetterling in Swedish film “Torment,” soon to get U. S. premiere in New York. The hunt is now on for a new name for the Swedish actor. Just drop the “j” and you have it.

No charge, Mr. Selznick.

A P R I L 1 4 , 1 9 4 7

20th CENTURY-FOX

Same Old Musical Routine

ALTHOUGH CUTTING DOWN on actual number of productions this year, 20th Century-Fox maintains its rather antiquated Technicolor-musical format. Of 22 features scheduled for 1947, four colored tune films keep percentage up. They are: “The Shocking Miss Pilgrim,” “Carnival in Costa Rica” (both in release), “I Wonder Who’s Kissing Her Now” and “Mother Wore Tights.” The first two, by the way, were disappointing as entertainment and at the boxoffice.

Five Technicolor-musicals are in some stage of production for next year: Producer George Jessel’s “Dancing In The Dark” and “Ballad Of Furnace Creek,” William A. Bacher’s “Song of Ramona,” Mack Gordon’s “Wabash Avenue,” and Preston Sturges’ “Blonde From Bashful Bend.”

Still heaviest buyer of best-seller novels, 20th is going to make “Gentleman’s Agreement,” “Not So Long Ago,” “Kiss Of Death,” “Snake Pit,” “The Heller,” “Spoonhandle,” “The Night The World Shook” and “Northside 777.” While all stay in the “heavy” class, escapist trend is evidenced by “Forever Amber,” “Captain From Castile,” “Moss Rose,” “The Ghost and Mrs. Muir,” “The Foxes of Harrow,” “The Walls of Jericho,” “Green Grass of Wyoming,” “Nightmare Alley” and “Scudda Hoo, Scudda Hay.”

Robert Bassler is back from New York conference with Anatole Litvak and screeners Milian Brand and Frank Partos on “The Snake Pit,” which will star Olivia deHaviland and be co-produced by Bassler-Litvak. Film is scheduled for a late Spring start.

Richard Conte’s option has been lifted. Conie goes into “Northside 777” as his first picture under new deal.

In addition to regular production promotion, 20th-Century Fox is pushing re-issue of Technicolor production “Alexander’s Ragtime Band,” starring Don Ameche and Tyrone Power. Studio says it hopes to beat old record during present re-release.

UNITED ARTISTS

Einfield Displays Showmanship

ENTERPRISE IS HOLDING UP release of “Ramrod” to coincide with national and fan magazine campaign already out on the film. “The Other Love” set to go into release first with bombastic campaign which opened recent world premiere of picture in London. Largest free radio and press time ever accorded a picture came as result of this brilliant exploitation stunt with broadcast of Barbara Stanwyck from aboard the 8/8 America hooked-up with David Niven in Hollywood and Louella Parsons in Manhattan topping the campaign. Charlie Einfeld proved again that he is one of the industry’s greatest showmen.

Some executive changes are brewing in this outfit. Speculation is still rife on whether or not Ed Rafferty will step out, with Rex Dannon said to be certain candidate for spot, if vacated. Board also is due to take official action on Arthur Kelly’s return to the company as executive vice-president, although that will wait until he winds up job as Chaplin’s representative. There is some talk about a change in Grad Sears’ status, too.

The board meeting in New York last Tuesday (8th) approved a deal with Sam Coslow for the production of five musical pictures, all to carry budgets of $1,500,000 or more. Coslow at present is making “Copacabana,” with Carmen Miranda and Groucho Marx.

The board also authorized two high-budget films to be produced by Edward Small and Robert Young and delivered within 18 months. The first will be based on “The Lovers,” by Sam Fuller;

(Continued on Page 28)
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. There may be variations in the running time of States where there is competition. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**COLUMBIA**

**1946-47 Features**
- Completed (56) In Production (5)
- Completed (14) In Production (6)
- Completed (3) In Production (6)

**NEW PRODUCTIONS**

**SWEET GENEVIEVE**
- Musical—Started April 2
- Director: Arthur Dreifuss
- Producer: Sam Katzman
- Story: A girl who joined school basketball team. An attempt to fix game by gamblers leads to music and complications.

**BLONDIE IN THE DOUGH**
- Comedy—Started April 2
- Director: Abbey Berlin
- Producer: unassigned

**DESTINY**
- Psychological Drama—Started April 7
- Directors: D. Ross Lederman
- Producer: Rudolph Flothow
- Story: An inventor of gadgets is wrongly accused of murder. He assumes another's identity and almost hangs for another murder of which he is innocent. Identity cleared and all well.

**THE SON OF RUSY**
- Outdoor Drama—Started April 10
- Director: Lew Landers
- Producer: Wallace MacDonald

**EAGLE-LION**

**1946-47 Features**
- Completed (5) In Production (2)

**RELEASE CHART**

- **Title—Running Time**
  - **IN PRODUCTION**
  - Cast Details Rel. No. Rev.
  - Illustration (87)
  - Tenth Avenue (T) 11-26
  - Love (T) 7-24
  - Rhythm of the Town 10-23
  - That Man of Yesteryear (T) 4-10
  - The Vagabond of York 7-21

**MGM—GOLDEN-MAYER**

**1946-47 Features**
- Completed (37) In Production (3)

**RELEASE CHART**

- **Title—Running Time**
  - **IN PRODUCTION**
  - Cast Details Rel. No. Rev.
  - Demonstration (T) 3-31
  - Gun Smoke (T) 3-31
  - High Noon (T) 3-31
  - Vengeance (T) 3-31

**PRINTS**
- Room Town (120)
- Captain Carew (130)
- Count White (130)
- Desperados (130)
- Red River (130)
- Maze (130)
- Vengeance of the North (130)
NEW PRODUCTIONS

1946-47 Features

Completed (13) In Production (5)

MOURNING BECOMES ELEKTRA

Drama—Started March 24

Cast: Margaret Welsh, Michael Redgrave, Raymond Massey, Katina Paxinou, Leo Genn, Henry Hull, Nancy Coleman, Kirk Douglas, Sara Allgood.

Director: Dudley Nichols

Producer: Dudley Nichols

Story: Based on Eugene O'Neill's stage play of great emotional conflict.

MEMORY OF LOVE

Romantic-Drama—Started April 1

Cast: Dana Andrews, Merle Oberon, Ethel Barrymore, Hoagy Carmichael, Artur Rubinstein, Walter Reed, Jacqueline White.

Director: John Cromwell

Producer: Harriet Parsons

Story: Film pianist-composer reaches fame and regains sight through love and stubbornness.

DICK TRACY VS. THE GROUSOME GANG

Murder-Mystery—Started April 1


Director: Jack Rawlins

Producer: Herman Schom

Story: Time vampire gang uses mysterious gas, producing suspended animation, enabling gang to rob and plunder.

RELEASE CHART

Features Completed (12) In Production (0)

RELEASE CHART

Features Completed (1) In Production (2)
the second is to be announced. Young will play the starring role in each film.

Another deal OK'd was with Edward Gross and associates for the filming of an all-star picture based upon the best-selling novel, "Mrs. Mike," which is a Literary Guild selection for March and a Reader's Digest selection for July.

Sol Lesser-Edward G. Robinson's Thalians Productions purchased film rights to Leslie T. White's novel "Harrow Bull" this week with Robinson set for starring role. Poll showed public thought "Harrow Bull"akin to cow family, so little change can be expected momentarily. Story covers 24 hours in the life of a uniformed policeman. Shooting is slated to start April 14.

UA is prepping national release of five pictures by May 2. They tee off with "Sin of Harold Diddlebock" (Harold Lloyd-Raymond Walburn), followed by "Monsieur Verdoux" (Charles Chaplin-Martha Raye), "New Orleans" (Arturo de Cordove-Gail Patrick), "Carnegie Hall" (Marsha Hunt-William Prince) and "Tamrod" (Joel McCrea-Veronica Lake).

John Garfield, having completed "Body and Soul" for Enterprise, now goes into "Volcano, The Fox"... Robert Cummings has been inked on loanout deal by Triangle for starring role in "Sleep My Love," kickoff pix for Mary Pickford-Buddy Rogers-Ralph Cohn Company. May 15 date is set for shooting.

CAGNEY PLANS
After reading announcements for more than two years that the Cagney company was about to star James Cagney in "A Lion Is In The Streets," we gotta wait and see that one. Supposedly now, Brother Bill has set aside $2,300,000 for "Time of Your Life," recently purchased, Henry Koster bowed out as director of the latter before casting could be announced and H. C. Potter was Paul and Jack Broder have incorporated the Broder releasing corporation for distribution set-up for 39 United Artists reissues, Paul Broder is prexy, deal set in N.Y.

Pickford-Cowan organization scheduling seven story properties for production within the next 18 to 24 months. They are "One Touch of Venus," "Babylon Revisited," "The Beckoning Fair One," "The Devil's Disciple," "The President's Husband," "Free Press" and "The Life of Sun Yat Sen." This unit just keeps on scheduling, but never producing, it seems.

UNIVERSAL-INTERNATIONAL

Helliger-Bogart Deal Set

PRODUCER MARK HELLINGER and Humphrey Bogart have signed long-term agreement to jointly produce one film annually, with Bogart to star. Under terms of Bogart's Warners' contract, the star is permitted one outside picture a year, in addition to one-year Warners commitment. First Helliger-Bogart effort is scheduled for early September production, with title and director room to be announced. New association is not affecting Mark Helliger Productions, Inc, three-year still being scheduled for that organization, assuming Helliger renews deal with U-I.

Helliger's present production, "Brute Force," meanwhile, is winding up with spectacular prison-break sequence involving some 600 extras. Thriller production providing some casualties (following fire on set), with four leading players (Burt Lancaster, John Huston, Charles McGraw, Jack Overman) and director Jules Dassin suffering injuries varying from burns to bruises.

Writer-producer team of Michael Fessier-Ernest Pagano have bowed out at Universal-International supposedly because of unhappiness over recent assignment on "Blond Girl." Studio is reported to have settled accounts completely, despite the fact their contract had better part of a year to run.

KAUFMAN TO DIRECT

Broadway playwriter George S. Kaufman signed for first directorial stint on Nunnally Johnson's Universal-International production "The Senator Was Indiscreet." Political yarn, scripted in three months by Charles MacArthur, replaces "Mr. Peabody and the Mermaid" as Johnson's next film. Deal is afoot to obtain William Powell for title role, comic Peter Lind Hayes already having been signed for feature spot.

Director Robert Siodmak leaves for Birmingham, Alabama, and other stock centers for location scouting for "Thunder On The Hill" set to roll here about May 1. Color tests for Joan Fontaine in starring role already begun.

Douglas Fairbanks, Jr., signed Maria Montez (just finished "Atlantis") to play female lead in "The Exile," part requiring only about 20 minutes on screen. Studio is understood originally to have refused her permission to play role, but finally relented after the actress insisted on stellar chore.

WARNER BROS.

8 Features Being Readied

JACK L. WARNER has passed on Warner Brothers' 1947 second-quarter production schedule, giving go-ahead to first of eight scheduled properties, "The Silver River," starring Errol Flynn and Ann Sheridan, Raoul Walsh directing.

Other productions yet to go include: "Up Until Now," being prepared by producer Jerry Wald for Delmer Daves' direction; "Christopher Blake," Moss Hart's stage play being scripted by Raoul McDougal as first new writer-producer chore; "Rainbow Mountain," Technicolor musical Alex Gottlieb will produce; "The Iron Gates," Henry Blanke's next; and "Barbary Host," to be produced by William Jacobs.

In addition, two companies releasing through Warners each will launch one film during coming three months, Michael Curtiz Productions is readying "The Shadow of Fear" and Milton Sperling's United States Pictures is preparing "Ever The Beginning," starring Lilli Palmer, with Elliot Nugent directing.

Second quarter starters boost production to 14 films put before cameras by end of June. Already started this year were "Whiplash," "The Treasure Of The Sierra Madre," "Two Guys From Texas," "Wallower," "The Voice of the Turtle," and "The Unsuspected."

Following two weeks' shooting on studio sets, Warner's Henry Blanke production "The Treasure of the Sierra Madre" moved on to Mexico for location sequences. Company of 35 (all male, except for lone woman hair-dresser) headquartered at Balinero (about 100 miles from Mexico City), with most shooting at nearby San Jose de Purua. Production is headed by Humphrey Bogart, Walter Huston, Bruce Bennett and Tim Holt, with John Huston directing.
JOHNSTON, BREEN RE-ELECTED BY MPA

Eric Johnston, president of the Motion Picture Association of America, reporting on MPA activities of the past year at the Association's annual meeting, lavished praise on the "constructive and cooperative attitude of Hollywood, particularly in relation to the Production Code."

Plans submitted by Joseph R. Vogel for the dinner in New York, May 8, marking the 25th anniversary of the Association were approved by the board, as were proposals to send stars to participate in the Brussels Film Festival on June 15, and the Second Command Performance in London next November.

Principal Pictures filed notice of resignation from the Ass'n, which, under the by-laws, is effective in one year. A two-thirds to increase from one to two, the number of directors from each company will be discussed at a special membership meeting in the near future.

Officers elected by the Board to serve for the next year are: Eric Johnston, president and chairman of the board; Joseph I. Breen, vice-president; Francis S. Harmon, vice-president; George Borthwick, secretary and treasurer; Sidney Schreiber, assistant secretary; Fred W. Duvall, assistant treasurer, and James S. Howie, assistant secretary-treasurer.

Directors elected were: Johnston, Barney Balaban, Nate J. Blumberg, Borthwick, Jack Cohn, Cecil B. DeMille, Ned E. Dopinet, E. W. Hammons, E. B. Hattrick, Jos. H. Hazen, Hal Reach, Herman Robbins, Nicholas M. Schenck, Spyros P. Skouras and Albert Warner.

E-L, RANK IN EXCHANGE DEAL

Eagle-Lion has concluded arrangements with J. Arthur Rank for an exchange of talent, material and facilities that should be of great benefit to both groups. Arthur R. Krim, E-L president, revealed in a press conference upon his return from England where he engaged in a series of conferences with Rank designed to implement the relationship between the Rank Organization abroad and Eagle-Lion here. Krim also reported that the first American E-L film to be played in England, "Lured Honeymoon," has been booked for Rank's entire Odeon Circuit, with five more set to play either Odeon or Gaumont Circuits. The E-L proxy declared also that Rank's offer has been delighted with the reception given the first two of their films to be distributed by E-L in the U. S., "The Adventuress" and "Bedelia." Three more have been assigned.

Krim left last Tuesday for Hollywood for production conferences which were postponed to permit production chief Bryan Foy to attend the funeral in New York of his brother, Richard E. Foy, who died April 4 in Tulsa, Tex.

PRC, E-L AD-PUBLICITY MERGER

The publicity, advertising and exploitation departments of Eagle-Lion Films and PRC were merged under the over-all direction of Max E. Youngstein, in what seemed the first move in Pathé Industries, parent company, long-rumored action to merge the operations of the two subsidiaries. Both staffs moved into joint quarters, taking over the entire floor of the Bond building at 1500 Broadway.

Jerry Pickman heads publicity for both companies, with Arthur Jeffrey as exploitation manager and Harold Danson, advertising.

UNIVERSAL QUARTERLY NET DROPS

Universal Pictures consolidated net profits for the 13 weeks ended Feb. 1, 1947, aggregated $756,543 after all charges, including Federal taxes based on income. An unusual aspect of the statement, in view of previous earnings reports, was that the figure represented a drop from the $834,506 for the corresponding period of the preceding fiscal year.

"OUTLAW" BAN UPHOLD

The New York Supreme Court sustained the right of the New York City license commissioner and police commissioner to threaten revocation of a theatre's license and prosecution of the exhibitor to prevent the showing of what the police commissioner termed an indecent picture, when Justice Bernard Shientag dismissed the Hughes Tool Co. complaint against License Commissioner Fielding and Police Commissioner Arthur W. Wallenda for their threat of prosecution if three New York theatres played "The Outlaw." Hughes sought a declaratory judgment, an injunction and a determination of a question of law to the effect that an exhibitor of a film licensed by the State in accordance with provisions of Article 43 of the Education Law, not subject to prosecution under the Penal Law. Judge Shientag ruled that the censor setup does not relieve the local authorities from their duty of detecting and prosecuting violations of the law. The producer is expected to take the case to the N. Y. Court of Appeals.

FILM CLASSICS PLANS PRODUCTION

Film Classics will become a "major distributing organization, offering complete facilities on a nationwide and foreign basis for top independent producers," Joseph Bernhard, president, declared last fortnight. With 14 wholly-owned exchanges in the U. S., plans are being made for the production of some pictures by the company, which until now has been chiefly a reissue distributing house.

The first non-reissue film, an English picture "The Patient Vanishes," starring James Mason will be distributed by FC. Bernhard reported. A pre-release Broadway run is scheduled for the film within two months, if negotiations can be arranged.
"THE LATE GEORGE APLEY"
20TH CENTURY-FOX

"Large production, handsomely set up and acted with verve... Some of the Marquand observations have been allowed to stand. They provide quiet moments of pleasure which are somewhat marred by the flood of gross, poorly timed burlesque." — WINTSEN, N. Y. POST.

"More of a domestic comedy than the savage satire which the author wrote with George S. Kaufman for the theatre. Difference in approach is not likely to affect the picture's popularity... Rich amusement." — BARNES, N. Y. HERALD TRIBUNE.

"One of the most suave, literate and polished mannered productions imaginable but nevertheless, I fear, largely a better-bred recreation of the Hollywood formula." — McMANUS, PM.

"Has been botched on the screen — but good!... Hollywood slickness is too apparent and the nature of the comedy, especially toward the payoff, is mechanical and pat." — CROWTHER, N. Y. TIMES.

"THE FARMER'S DAUGHTER"
RKO-RADIO

"Fabulous. The movies have told in various forms many times before but seldom so well... Warm and ingratiating." — COOK, N. Y. WORLD-TRIBUNE.

"Palatable hokum... Excellent cast of players bolster fanciful tale." — PIHODNA, N. Y. HERALD TRIBUNE.

"Cheerful comedy-drama... Good deal of very fetching incident and lively dialogue... Maybe 'The Farmer's Daughter' is a little trite, but it makes a diverting entertainment." — CROWTHER, N. Y. TIMES.

"Perfectly clean, pleasant comedy with a little anti-Fascist propaganda thrown in... Amusing and interesting commentary on our national politics." — CAMERON, N. Y. NEWS.

"Good-hearted attempts to deal with things as they are, and improve them, don't amount to top-grade entertainment when mixed with ordinary poor-girl-rich-boy romance." — WINTSEN, N. Y. POST.

"Wholly likeable movie with a sound sense of values beneath its good clean and occasionally, sharp, fun." — AGER, PM.

"THE ADVENTUROUS"
EAGLE-LION

"Wonderfully skillful, tidy and witty job, crackling with deliberately invented suspense and cultivated little inside jokes, all taken together in an ingratiating and flattering banquet to an audience's intelligence." — AGER, PM.

"Circumventing importation... The curious who attempt to see what Clark Gable's leading lady in the forthcoming 'The Hucksters' looks like will find a stout show on its own account... Romance delightful, melodrama tautly compelling." — BARNES, N. Y. HERALD TRIBUNE.

"Just about the fullest picture on Broadway at the moment... Dialogue is important and funny enough to share stellar honors with Deborah Kerr, who does extremely well." — MASTERS, N. Y. NEWS.

"Richly combining melodrama and comedy... Deliciously wry twists of humor and knots of tension... One of the delights of the year." — CROWTHER, N. Y. TIMES.

"Miss Kerr's presence raises the movie from a mildly pleasant fair into the great contribution British studios have made to our entertainment this new year." — COOK, N. Y. WORLD TELEGRAM.

"MY FAVORITE BRUNETTE"
PARAMOUNT

"By no means a dull picture — or even close to dull — but it has slipped away off the high standard Hope comedies have been hitting lately. Fun must come entirely from a stream of gags and from the antics of Bob himself. Both of these elements are ground out in laborious style." — COOK, N. Y. WORLD TELEGRAM.

"Commendably funny film... Wild and reckless rat-race in which Bob (Hope) gets into some screaming jams... Fumbling, tumbling slapstick moves at a magnifying pace generously lubricated by gags." — CROWTHER, N. Y. TIMES.

"One of the gayest films of the season. Farcical melodrama in the breath of laughter and violence... Superior item of ribald roughhouse." — BARNES, N. Y. HERALD TRIBUNE.

"Fast-moving, fast-talking rib of Hollywood's cycle of 'private-eye' detective stories." — McMANUS, PM.

"Hope is given a full workout in two of his specialties, the delivery of gags humor, and the embodiment of cowardice... Despite the satire implicit in the early sequences and Bob's kid-ding, the story almost equals some of Hollywood's serious entertainments. Later sequences, however, do not carry the early promise to greater heights of merit." — WINTSEN, N. Y. POST.

"JOHNNY O'CLOCK"
COLUMBIA

"Slowness and general confusion of the plot for two-thirds of the film does not make for notable excitement and the shallowness of the mystery relieves it of any great suspense." — CROWTHER, N. Y. TIMES.

"Sly, abrupt dialogue and oblique characterization... Poured out so heavily that the piece becomes almost a caricature of its own genre... Story never gets a chance to come out of the fog of overworked secrecy." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Standard product. (Writer-director) Rosene's double duty succeeded in putting a high polish on it, nothing more." — WINTSEN, N. Y. POST.

"Not an egg... Only trouble is there's menace in 'Johnny O'Clock' — to the audience's ability to take it again." — AGER, PM.

"Brutal and lively... Full quota of punches in the belly and girls getting bashed in the face. With all its close adherence to current formula, manages pretty good melodrama, vigorously played and excruciatingly narrated." — COOK, N. Y. WORLD TELEGRAM.

"IT HAPPENED IN BROOKLYN"
M-G-M

"Anophris assortment of music and youthful romance. For all the story's meanderings and its mildly cerebral side, a good bit of lightweight entertainment is badgered out of it... Mr. Sinatra turns in a performance of considerable charm..." — CROWTHER, N. Y. TIMES.

"Big revelation of It Happened in Brooklyn is the way Frank Sinatra seems to have loosened up and put into the swing of things as a film player and even as a comedian... A lot more satisfying than you might expect." — McMANUS, PM.

"Chic or a vehicle for Frank Sinatra's crooning and for the more recherché soprano trilling of Kathryn Grayson... Little that is musically or comically exciting, but it is sufficiently agreeable for light-hearted entertainment." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Shoveling sentiment generously into one of those sure-fire plots reworkings that are as false as they are pleasant... An unctuous approach will permit lively pleasure in the personalities and romance of its four leads..." — WINTSEN, N. Y. POST.

"Level of humor which finds mere mention of 'dem Bums' a mighty crack. Capitol audiences will find its fun primitive but amiable — particularly during those considerable portions when Jimmy Durante is around." — COOK, N. Y. WORLD TELEGRAM.

"Pursued"
WARNER BROS.

"Has achieved a dramatic vigor not usually associated with Westerns... Full of quota of roughings, shootings and pursuits on horseback. What makes it something not to miss is an intelligent and urgent script, superb staging and portraiture which have considerably more than two-dimensional quality." — BARNES, N. Y. HERALD TRIBUNE.

"A rough and tumble audience grows restive. A critical one feels the strain of plot artifice breaking through the good faces, feelings and scenes. But between those extremes are many who will be carried away by this vigorous Western told in the labored, and reversed plot design of a 'Rebecca'..." — WINTSEN, N. Y. POST.

"Given Busch, who wrote the original script, tried to write a psychological mystery in a western setting and bungled the job..." — CROWTHER, N. Y. TIMES.

"A full of fights and turbulent episodes as any Western. Its distinction is the thoughtful direction of Raoul Walsh and the sterling cast... Can take its place around the top of the list of best Westerns ever made." — COOK, N. Y. WORLD TELEGRAM.
The Mighty Babe!

You can bet your bottom dollar it's another HOMER ... when The PRIZE BABY ... the Mighty Babe...goes to BAT for your theatre! ... Every SHOWMAN knows this "slugger" ... who packs 'em in ... and delivers record runs ... with National Screen Service TRAILERS and ACCESSORIES! ... He's grown up with the Game! ... He packs a Mighty Wallop! ... He "knows the SCORE"! ... He's Top Man in his League ... most valuable Player in EVERY Theatre! ... He's the HOME RUN KING of the Industry!
'CARNEGIE HALL' TREAT FOR CLASSICAL MUSIC LOVERS; POISON FOR OTHERS

Rates • • • for class houses; weak elsewhere

"Carnegie Hall" is strictly for the lorgnette trade and classical music lovers, and it will be shunned like the plague by the average filmgoers, particularly by action fans. It contains nearly twenty orchestral and vocal selections by Tchaikowsky, Beethoven, Schumann, Mendelssohn, Haydn, Delibes, Chopin, and Mozart, with a couple of Tin Pan Alley numbers thrown in for leavening. Supporting the moderately well-known film players are a dozen renowned conductors, singers and musicians, for the most part unknown to picture-goers. The story is full of holes, the acting uninspired, photography mediocre and makeup inferior. Except in highbrow communities, exhibitors will do well to give this a wide berth.

From Bulletin Review Issue March 17

and this one . . .

'THE FARMER'S DAUGHTER' SPARKLING WITH HUMAN COMEDY-DRAMA

Rates • • • generally

Combining fine acting with an intelligent script, a brilliant production job by Dore Schary which emphasizes workmanlike photography and moving musical score, and inserting the ever-pertinent theme of Americanism and representative democracy, RKO has rung the bell with its "The Farmer's Daughter." This delightfully human comedy-drama is sure to score with family and class audiences alike. Grosses will be well above average everywhere, strongest in family houses. Emphasis to the warm story of a farm girl who goes to Congress is ably lent by the capable talents of Loretta Young, Joseph Cotten, Ethel Barrymore, and an outstanding supporting cast.

From Bulletin Review Issue March 3

Compare . . . Comparison Proves Why EXHIBITORS DEPEND ON

Film

Reviews
BOYCOT CHAPLIN?

His Personal Life Is His Affair,
Says Mo Wax, and "M. Verdoux"
Will Be Boxoffice Flop, Anyhow!

EDITORIAL, Page 3

Reviews of the New Films
'MIRACLE ON 34TH STREET' A HIT, HEART-WARMING AND HILARIOUS
'THE TROUBLE WITH WOMEN' WASTES TOP TALENT ON WEAK COMEDY
'NEW ORLEANS' JAZZ SAGA IS GRAND ENTERTAINMENT FOR ALL
'HIGH CONQUEST' ALPINE DRAMA HAS EXPLOITATION POSSIBILITIES
'HIT PARADE OF 1947' HAS GOOD CAST, SPECIALTIES AND SONGS
And Others, Pages 6, 22, 24

Price: 25 Cents
Femme Fans In Buffalo and Pittsburgh, Echo Daily Variety’s Applause for This Great

"WOMAN'S PICTURE!"

Paramount teams stars of the two latest Academy Award hits, in

"The Imperfect Lady"

RAY MILLAND • TERESA WRIGHT

SIR CESRIC HARDWICKE • VIRGINIA FIELD • REGINALD OWEN • ANTHONY QUINN • MELVILLE COOPER

PRODUCED BY KARL TUNBERG • DIRECTED BY LEWIS ALLEN

Screen Play by Karl Tunberg
WHY BOYCOTT CHAPLIN?

First, let’s read the resolution adopted by the Independent Theatre Owners of Ohio:

“WHEREAS Charlie Chaplin is again attempting to reach into the pockets of the American moviegoers through the medium of his recently released picture, and

“WHEREAS through his personal conduct during the past several years he has been the cause of bringing much criticism and condemnation of the motion picture industry, and

“WHEREAS Chaplin did little or nothing during the war years to help maintain the morale of our service men and women, either at home or overseas, and

“WHEREAS Chaplin, who has been a resident of this country for many years and has built up a tremendous fortune through the generosity of the citizens of this country in patronizing his pictures, has nevertheless refused to become a citizen of the United States, and

“WHEREAS it is our belief that the valuable screen time of the motion picture theatres of the United States should not, for the reasons stated above, be dissipated upon a screen personality such as Chaplin to his financial benefit,

“NOW THEREFORE be it resolved that the Directors of the Independent Theatre Owners of Ohio meeting in Columbus, Ohio, this 30th day of April, 1947, call upon the theatre owners of the United States to give serious thought to the matter of withholding screen time from the new Chaplin picture until he proves that he is worthy of the support of American moviegoers.”

(The ITO very pointedly refused to give the Chaplin film any free advertising by mentioning the title, but we feel our readers should know it is “Monsieur Verdoux”)

Like many other American citizens, the good and patriotic theatremen of Ohio have been offended by Mr. Chaplin’s personal behavior and the unfavorable reflection it has cast upon the industry. Yet we question both the propriety and the expediency of a formal boycott against “Monsieur Verdoux”.

Chaplin is a great artist and one who has contributed some outstanding achievements to the motion picture art. He has brought wonderful laughter to the people of America, as well as to all the nations beyond the seas and borders. It is also true that he has behaved unwisely, but his personal life should be his alone, unless he violates our laws. Let us not penalize him for his fame.

Turning to the practical question raised by the ITO resolution, any boycott that would really cut down Chaplin financially would have to embrace all United Artists releases, since he owns 50 percent of the company’s stock.

The most vital facet of l’affaire Chaplin, as we see it, is the fact that he has gone sour as a box-office attraction. As long as he puts aside the beloved little baggy-trousered character of yesteryear and, instead, seeks to foist his personal philosophy on the public in the guise of entertainment, the American moviegoers probably will not consider him worthy of their support. In brief, “Monsieur Verdoux” need not be boycotted by exhibitors on the basis of Chaplin’s personal conduct; it will be a box-office flop solely because it is a poor film lacking popular appeal.

MO WAX
THE YEAR'S GREATEST REVIEWS HAIL THE YEAR'S GREATEST PICTURE!

"Movie of the week!" — LIFE . . . "Rush down to get a seat!" — N. Y. TIMES
"Kerr rhymes with Star!" — TIME . . . "Superb performance!" — DAILY MIRROR
"Don't miss 'The Adventuress!'" — JOURNAL-AMERICAN . . . "Gives the heart something to throb about!" — WALTER WINCHELL . . . "Best film released for Easter!" — WORLD-TELEGRAM

"Kerr captivating!" — MORNING TELEGRAPH . . . "Kerr is velvet!" — P M
"May well be performance which took her to Hollywood and co-starring part with Gable in 'The Hucksters!'" — DAILY NEWS . . . "Gable's new partner charming!" — WORLD-TELEGRAM . . . "'The Adventuress' has lovely Deborah Kerr!" — WALTER WINCHELL . . . "No wonder they snatched her for 'The Hucksters!'" — POST . . . "Kerr dominant!" — HERALD-TRIBUNE

NOW SETTING BOX-OFFICE RECORDS
AT NEW YORK'S VICTORIA THEATRE
PLUGGING 'EM . . . RKO's publicity chief Rutgers Nelson faced — and conquered — all the ticklish protocol and social and political amenities required in tossing an event in honor of a visiting dignitary. The occasion was the party tendered Mexico's president Miguel A. Canon by his Peter Ray at a dinner and dance staged (3rd) at the Ritz-Carlton in N. Y. Steve Brody earns his money the hard way. When the Allied Artists and Monogram press was down in San Antonio for the Texas premiere of "It Happened on 5th Avenue," he accepted Interstate Gala of screen writing chairman Borden's challenge to get up on a soapbox and tell the world about the merits of the film. Brody gave it the real Barker touch, not missing the opportunity to arrange with the local radio station for a 15-minute "man-in-the-street" broadcast to the entire area in connection with the premiere . . . Universal-International made a neat tie-in with the popular "Queen for a Day" Mutual air-wave show in connection with "Great Expectations." The lure is a free trip to England. The lucky gal will be hosted by Valerie Hobson and the late John Mills, stars of the picture. Promotion on the stunt featured daily for three weeks on the ether.

THERE'S HOPE . . . Those Bobs with the big hearts are in again. Getting there fastest with the moatest, Bob Hope didn't have to be asked twice by Bob O'Donnell, Texas showman and chief Barker of the Variety Clubs, so Hope will appear with his radio troupe at a series of three special benefit performances in the Lone Star State for relief of the Texas City disaster victims, one of the worst national tragedies this country has known. On May 21st, he is slated for a show at the Will Rogers Memorial Auditorium in Forth Worth; on May 22nd, at the State Fair Park Auditorium in Dallas, and on the 23rd at the Civic Auditorium in San Antonio. Duets are being handled by the Variety Clubs of Texas in conjunction with five local universities.

HEAR! HEAR!: "Carnegie Hall," UA's foreign manager Walter Gould informs, cops the unique privilege of being admitted duty free into Chile as "de uso cultural." English translation: it will play Chilian theaters absolutely free of all taxes. Judging by the tenor of reviews we've read, lots of exhibitors in this country will want the picture "free," too . . . It's an ESWA for those orphans of the industry, the Eastern scriptsmiths. The new baby, Eastern Screen Writers Ass'n, was born April 30 at a meeting in New York's Hotel Capitol, with Newton Melzack, local temporary chairman of the group, a "voluntary membership association to advance their mutual economic and social interests, and improve the quality of the product which they help to create."

Well, well.

ODDS 'N ENDS . . . Harry Warner isn't doing too well with the gee-gees he acquired from L. B. Mayer. Warner's nags, Stepfather and W. L. Sickle, were unplaced in the Kentucky Derby and weren't even entered in the Preakness . . . Sam Samuelson, U-I Eastern ad-publicity director, celebrated his fifth anniversary at the post last week, he had plenty of reason to strut. Bergman has revitalized the department from a small, plugging one-home affair into one of the top prominent units in the business . . . That new Warner exchange in Philly, complete with the most modern improvements, is now open for business . . . Dr. George Gallup, Audience Research, Inc, proxy, has ditched his vice-president hall of fame to his full time to AR1 and his Poll, with emphasis on expanded film industry plans . . . "Carnegie Hall" is sporting the biggest illuminated sign in Broadway's history, a 170-foot long, 40-foot high affair which adorns the Winter Garden's facade with 20,000 lamps and 2,000 feet of neon tubing.

EXHIBITOR FRONT: Peter Wood, Sec'y of ITO of Ohio has bullied the exhibitors with a resolution, passed by the boards, preceded by five "whereas," declaring theatre owners "to give serious thought to the matter of withholding screen time from the new Chaplin picture ('Monsieur Verdoux') until he proves that he is worthy of the support of American moviegoers." The resolution was sent to Chaplin's producer, Samuel Goldwyn, and sentenced the thesp to become a citizen despite amassing a "tremendous fortune" in this country, etc. All Pete neglects to mention is that "Monsieur Verdoux," even if played, would be pretty bad boxoffice, any way you slice it. Mary E. Samuelson, monogram's E. Penna., was honored by over 200 exhibitors and film men at a testimonial banquet in Philly, last Monday night (5th). Highlighting the speeches was William Goldman's (he's the prominent indie circuit operator) bid to join Allied. He extolled Samuelson's leadership . . . The latest of those terse, tricky, thought-provoking cards posted by Samuelson to his membership is this gem: "Prejudice is a great time-saver; it enables man to make decisions without bothering to obtain the facts."

UP AND ABOUT . . . Jerry Pickman, publicity mgr. of Eagle-Lion, has been appointed assistant to Max E. Youngstein, head of the ad-public ex dept . . . U-I sales topper William A. Scully and his entire home office sales cabinet is on a swing of key cities for personal contact with news editors . . . John M. Moloney, M-G-M central sales mgr, becomes the first field sales manager to be assigned to Bill Rathvon's Texas office. A month at the home office under the Metro's new rotating plan for field sales execs . . . Al Duren, Paramount's Atlantic sales manager, has been upped to branch chief of the New Jacksonville (Fla.) office when it is re-established on June 1. Bill Holiday will succeed Duren . . . Other Paramount changes include: Heywood Simmons as Dallas branch mgr, succeeding the late Fred Larned; Tom Bridge to Simmons' sales spot in Dallas and John Bowles steps into the 'Foxes sales management vacated by Bridge.

PAGING THE LIP . . . Producer Hunt Stromberg is angling for the services of Leo Durocher as technical adviser for his proposed filming of Taylor Spink's new book, "Judge Landis and 25 Years of Baseball," we are advised by United Artists publicity office. The suspended pilot of Dem Bums, it seems to us, would jump at the chance — if only the book had been written about the late commissioner's successor. And, with apologies to Hemingway, we are sure the Lip would like the title, the 'Short Happy Career' . . . With the walls still wet from the tons of soap and water used to erase the notice that a certain gentleman had been in the area, Monogram's Steve Brody announces that "Kidroy Was Here" will be rushed into release before the end of May.

BIG DRIVE: Paramount's 1947 sales drive, the 13-week "Celebrating 35 Years of Leadership" campaign announced by distribution chief Charles M. Reagan, was off to an early start last week with Earle S. Weigel, Mid-Eastern sales head, huddling in Washington, and George A. Smith, Western div. mgr in Los Angeles, for the first round of branch confabs to lay the groundwork for the drive which opens August 31. Reagan promises the sales contest will be the biggest in the company's history, with prizes to match . . . Monogram's West Coast regional, under Steve Brody's gavel got under way last Saturday (19th) at Los Angeles' Ambassador Hotel.

THE BIG TENT . . . That Variety Clubs International shindig this week in Movietown promises to be the most scrumptious set-top that the members' group has held in years. Staged in the giant star-spangled show which climax the proceedings at the Humanitarian Awards dinner, hosted by Jack Warner at WB studios, where Jack Carson will emcee, convention chairman Charles Shilling will line up a wealth of entertainment for the well-dressed crowd. Even the press room facilities have been streamlined to provide newsman with a full time secretary to transcribe dictated stories. Not only that, but the pampered fourth oysters have been assigned luscious cold cut it. Inside the big tent — a "leg man" and hosts by Hollywood Publicity Associates, which is barking the festivities under Sherill Corwin. The Ambassador Hotel headquarters is sporting the biggest neon sign to be constructed in the West Coast a grand total of 12,000 LUMES. COME BARRELS . . . May we add our voice to that greeting.

MAY 12, 1947
'MIRACLE ON 34th STREET' A HIT, HEART-WARMING AND HILARIOUS

Rates • • + generally; slightly less in action spots

30th Century-Fox
96 minutes.


Directed by George Seaton.

Here is a Christmas gift in May from 30th Century-Fox, producer William Perlberg playing the role of Santa Claus to exhibitors and patrons. 'Miracle on 34th Street' is one of the most heart-warming, hilarious comedies in years and reflects credit on everyone concerned in its making. With the possible exception of action spots, it should score top (perhaps sensational) grosses in all houses and delight mass patronage of all ages. Its theme, the restoration of a child's faith in Santa Claus, is treated with brilliant whimsy, side-splitting humor and tender sentiment by George Seaton, screenplay author and director. Each member of the large and moderately popular cast does full justice to his or her respective roles with particularly notable performances being turned in by Edmund Gwenn and moppet Natalie Wood. Seaton keeps the picture rolling at a fast pace until the last, unfortunately, slow several hundred feet. Production quality is superlative.

EXPLOITATION: Start this one off with suitable showmanship — word-of-mouth advertising —and you've got the idea. "There is a Santa Claus!" Stress the film's theme: "Faith Performs Miracles." Sell stars Maureen O'Hara and John Payne, but don't fail to feature Edmund Gwenn and Natalie Wood, the Miracle Moppet. For holiday; a street man dresses as Santa Claus, his pack suitably placarded.

Engaged by Macy executive Maureen O'Hara as the stork of Santa Claus, kindly bearded Edmund Gwenn astonishes customers by advising them of better values at rival emporiums. The store officials' concerted clamor about when a young, beardless Gwenn engages in dox behavior sends sales soaring. Truthful, helpful service becomes the store policy.

'THE TROUBLE WITH WOMEN' WASTES TOP TALENT ON WEAK COMEDY

Rates • • + generally on name value only

Paramount
80 minutes.

Ray Milland, Teresa Wright, Brian Donlevy, Rose Hobart, Charles Smith, Lewis Russell, Iris Adrian, Frank Faylen, Rhys Williams, Lloyd Bridges, Noma Varden, James Millican, Matt McHugh, Jimmie Smith.

Directed by Sidney Lanfield.

Even ardent fans of Ray Milland, Teresa Wright and Brian Donlevy will find it difficult to accept this college professor-sob sister-hardboiled editor triple comedy as satisfactory entertainment; others, will find it forced and unfunny. The undoubted drawing power of the strong and capable cast should nevertheless, result in fair-plus grosses and run away with unfavorable word-of-mouth will adversely affect returns in sub-runs. Arthur Sheekman's script, narrating the double-crossing of a psychology professor by a pretty sob sister and her conniving editor, is full of holes, convenient but coincidences and unlikely situations. Under Sidney Lanfield's direction, the players turn in either exaggerated or stereotyped performances.

EXPLOITATION: Play up the three stars, all of whom have been recently seen in successful pictures. Arrange for your newspaper's Inquiring Reporter to ask: "Do you agree 'The Trouble With Women' is they feel neglected if their men don't beat them occasionally?" Offer free tickets to patrons sending in the most amusing letter on the subject. Have Ray Milland say: "The Trouble With Women is when he says TALES, they he being ordered about, because . . ."

Conniving city editor Brian Donlevy assigns sob sister Teresa Wright to cover a psychology professor Ray Milland whose controversial best seller, "Subjugation of Women," has received scathing publicity. Netted by her page one story, by-lined "Martha Motherly," Milland sues the paper for $300,000. In hopes of persuading him to withdraw his suit, Donlevy has Teresa enroll in one of his classes. Unaware of her real identity, Milland falls in love with Teresa, is framed by her into being photographed among a bevy of burlesque queens. Disillusioned on learning Teresa's true identity, Milland agrees to withdraw the suit when Donlevy promises to kill the picture. Donlevy doublecrosses him by giving the photo to a rival sheet. The picture makes page one, Milland tenders his resignation from the family. Teresa, exonerated, seizes his reinstatement to win Teresa away from Donlevy. Milland proceeds with the suit. In court he stages a hypnotic demonstration with Teresa as his subject. She admits she doesn't love Donlevy, loves only Milland.

'HIT PARADE OF 1947' HAS GOOD CAST, SPECIALTIES AND SONGS

Rates • • + generally; higher if adequately exploited

Republic
80 minutes.

Eddie Albert, Constance Moore, Joan Edwards, Gil Lamb, Bill Goodwin, William Frawley, Woody Herman and his Orchestra, Roy Rogers and Trigger, Bob Nolan and Sons of the Pioneers.

Directed by Frank McDonald.

An above-average cast, excellent numbers by top tumesmiths Jimmy McHugh and Harold Adamson, plenty of romance and comedy, make this a good bet generally — especially if the exhibitor avails himself of its strong exploitation possibilities. While Producer-director Frank McDonald has employed a typical plot, he has cannily included in the cast of this diverting musical names calculated to appeal to all types of audiences; Eddie Albert and Constance Moore for the general run of patrons, Joan Edwards and Bill Goodwin for radio addicts, Roy Rogers and the Sons of the Pioneers for western fans and Woody Herman and his Orchestra for the youthful five-cent headline fans. His specialties capably, but the most entertaining, performance is that of Gil Lamb, gifted dancing comic. The film's reminiscent plots deals with the formation of a quartet of nitery entertainers, their trials, tribulations and eventual success. Production quality is very good.

EXPLOITATION: Play up Joan Edwards and Bill Goodwin in going after radio listeners. Stress the hit tunes by songwriters McHugh and Adamson, their playing by Woody Herman's Orchestra. Acton houses can feature the presence of Roy Rogers and the Sons of the Pioneers. Arrange tie-ins with radio stations and many newspaper handling of recordings by the above-named talent. Co-ops: "The Blank Theatre's 'Hit Parade of 1947' Stars Eddie Albert, Constance Moore and Joan Edwards — Our 'Hit Parade of 1947' Features Special Values in, etc."

Agent William Frawley books into a small night spot a newly-formed quartet comprised of Constance Moore, songstress; Joan Edwards, comedienne; Eddie Albert, songster; Gil Lamb, talent. The quartet clicks, moves uptown to open with Woody Herman's Orchestra at the swank Cameo Club, but are cancelled when Albert's new- years "sophisticated" lyrics offend the proprietor. Albert stubbornly insists on retaining his material — and the quartet's lay-off continues. Constance accepts a Hollar and is seen as a scout. Bill Goodwin with the proviso he include the others. In Hollywood she clicks, the others are ignored. Too proud to be carried by Constance, the others return to New York, eventually score respectively. At end, the long-strung out Constance and Albert are reunited by the now-wed Lamb and Joan.

FILM BULLETIN
IT HAPPENED TO ALL THESE FAMOUS STARS AND DIRECTORS:

- Gene Autry
- Jack Benny
- Connie Bennett
- Clarence Brown
- Judy Canova
- Eddie Cantor
- Frank Capra
- Bing Crosby
- Dennis Day
- Jimmy Durante
- Cary Grant
- Phil Harris
- Bob Hope
- Al Jolson
- Leo McCarey
- Maria Montez
- Dick Powell
- Ginny Simms
- Orson Welles
- Sam Wood
- Robert Young

They saw it and RAVED!

"IT HAPPENED ON 5TH AVENUE" is the picture to see!
IT HAPPENED

IN 47 NATIONAL MAGAZINES! FULL-PAGE, TWO-COLOR ADS REACHING 133 MILLION READERS!

IT HAPPENS TO BE 1947'S HAPPIEST HEART-WARMER !!!

"IT HAPPENED ON 5TH AVENUE"

FIVE DIFFERENT STYLES OF ADS!
APPEARING IN
COSMOPOLITAN
LIFE • LOOK
SAT. EVE. POST
COLLIER'S
REDBOOK
AMERICAN
LIBERTY
TRUE STORY
PICTORIAL
REVIEW

More! More! More!

DON • ANN • CHARLIE • VICTOR • GALE
DeFORE • HARDING • RUGGLES • MOORE • STORM
in ROY DEL RUTHER

"IT HAPPENED ON 5TH AVENUE"

ALLIED ARTISTS PRODUCTIONS, INC. PRESENTS

She proves that love can begin at forty!
IT HAPPENED

COAST-TO-COAST! THE "5th AVE. BUS CARAVAN"
-BIGGEST BALLYHOO TOUR OF THE DECADE!

RAVELING 3850 MILES THROUGH 59 KEY CITIES & HUNDREDS OF SMALLER TOWNS!
ACTUALLY SEEN BY 30 MILLIONS!
REAMS OF NEWSPAPER SPACE!
It Happened... to the biggest film buyers in the country! They bought it on sight for top "A" time!

Allied Artists Productions, Inc.
presents

Don DeFore
Ann Harding
Charlie Ruggles
Victor Moore
Gale Storm

"It Happened on 5th Avenue" by Roy Del Ruth
COLUMBIA

ACTIONS

Somehow Law Suits Against Columbia seem to come in epidemic proportions and with more attendant publicity than at the other studios. This time, writer Byron Morgan wants a mere $50,000 from the Columbia offices on the ground that the company promised to publicize his authorship of "Gallant Journey" but failed to do so. The best they did for him was co-credit on the screenplay with William Wellman. The suit itself is not of vital importance, but its potential as a precedent is. The Screen Writers Guild is backing Morgan and they will attempt to prove that publicity and advertising credits are as important to writers as to other personalities in the business. This is true, of course, and the suit is one more step in the recent unheralded campaign by writers in Hollywood to prove that they, too, are people just like anyone else and just as entitled in the contrary notwithstanding. In short, the writing boys are rearing up on their own importance. Watch it.

Distaffers Are Busy Kids

Columbia's two women producers are moving in nose-to-grindstone fashion these days. Virginia Van Upp, apparently not maddened by anybody anymore, is preparing two originals for early productions. "The South American Story" and "Woman Order." The Writer-Producer knocked out this pair of stories while she was cooling her temper and regaining normal blood pressure on vacation after the "Janet Ames" row with Director Charles Vidor a few months back. Meanwhile, Helen Deutsch, who stepped into the "Janet Ames" gap when Miss Van Upp stepped out, has been handed the whip on "Carmen," the next Rita Hayworth film. Miss Deutsch will do the screenplay for Hayworth approval when the actress returns from Europe. They had better move faster on that one because "Carmen" is going to get done by a French company and by Alexandre Korda (with Paulette Goddard, too). And too much of anything, even Carmen, can be murder at the box-office.

Two small epics recently completed will be released with new tags. What was shot as "Destiny" is now "Key Witness." And "Her Husband's Affair," which was originally titled "The Lady Knew How," is now "My Awful Wife," if you follow us.

Production Quiet

A period adventure piece in Cinemascope was the only new starter this week. It is the Prisoner of Zenda, Jon Hall, Patricia Morison and Adele Jergens. "Assigned To Treachery" is still dragging to a finish, delayed by star Dick Powell's illness. "Man From Colorado," in Technicolor, with Glenn Ford and Ellen Drew, is racing to come in on something resembling the original schedule.

Eagle-Lion

Slow Pace Here Now

With only one film in production at the moment, the situation at this studio seems like the lull before the storm. With all problems and plans settled during the recent Rank-Krim confab, this young company is quite certain of where it's going, but the program is yet to be launched in full swing. The usual summer lull lies just ahead, so chances are that real production impetus won't come until Fall.

Shooting at the moment is "Adventures of Casanova," with Arturo de Cordova and Noreen Nash heading the cast. Interesting to note Lucile Bremer's name in the line-up, too. Does that mean that for all the build-up and ballyhoo, this young dancer got at Metro, that lot's producers couldn't find a spot for her in current production? It's just a loan-out, of course, and it may do her some good. Just another proof that you can't MAKE the public buy what theatres are not currently presenting. Stardom was predicted for this actress two years ago, but her vehicles at Metro did not sell to the public.

"Love From A Stranger" (Sylvia Sidney- John Hodiak) is in the cutting and editing stage.

M-G-M

Production Perking Up

Rumors were flying several months ago that black disaster was about to descend at MGM with severe cuts in production schedules. Whatever caused such rumors (even among MGM workers), it has been dissipated and Metro is now taking like Metro again. With four pictures in work and four more scheduled for starting by June 1, the studio is perking once more. In addition, plans now call for ten starters during the summer months, a record for that period of the year. Among the early starters will be: "The Kissing Bandit," "If Winter Comes" (this one will have Deborah Kerr and Walter Pidgeon), "Killer McCoy" and "High Wall.

As usual, Joe Pasternak is leading the producers in schedules in this new spurt of activity. He has three set to go and three in work for Fall production. "The Kissing Bandit" is his, as well as "On An Island With You" and "Luxury Liner," which will reunite Walter Pidgeon with June Powell. An additional trio is ready for early Fall start.

Buying Plays Again

There is another change of mind apparent at this studio, in addition to the reversal on production plans. Metro stated firmly some months back that there would be no more exorbitant fees paid for many productions. However, it is almost certain that this studio is ready to shell out $425,000 for picture privileges to "Years Ago," the Ruth Gordon play currently rolling up SRO signs nightly on Broadway. It seems that MGM enjoys the female prerogative of changing its mind.

This studio has picked off what may well be the release plum of the 1947-48 season in a deal with Walter Wanger-Ingrid Bergman-Victor Fleming for the release and distribution of that trio's proposed "Joan" picture. The producer, star and director insist that their picture will NOT be a film version of the current Broadway hit, "Joan of Lorraine," that it will be a screenplay on the life of Joan of Arc written by the playwright who did "Joan of Lorraine," Maxwell Anderson. Shooting is scheduled for a mid-July start and if money and talent make great pictures, this one should be a super. It will be shot at the Hal Roach studio.

New Director Signed

Director Curtis Bernhardt, recently of Warner Bros, has been signed by this studio and given his first assignment. He will direct "The High Wall," starring Robert Taylor with Audrey Totter. Robert Lord is the producer. Bernhardt's last effort at Warners was the soon-to-be-released "Possessed," with Joan Crawford.

"Woman of My Own," the Greer Garson starter, which has been subjected to so much re-shooting is also getting a new title. "As You Desire Me." But any similarity between it and the Pirandello play which MGM converted into a Garbo film some years ago is purely coincidental. From reports we've gathered at the studio, this film needs more than a new title.

Four in work on the lot: "Cas Timerlake" (Spencer Tracy-Lana Turner), "Alias The Gentleman" (Wallace Beery-Tom Drake-Dorothy Patrick) are new; "Good News" (June Allyson-Peter Lawford) and "The Pirate" (Gene Kelly-Judy Garland) continue towards wind-up.

Mervyn LeRoy has been set to direct the next Gable picture, temporarily listed as "Ulysses," (formerly "The Homecoming of Ulysses"). A contest is planned to try to find a new romantic title for this Sidney Franklin production.

Frank Capra and his staff have moved into their quarters at this studio in preparation of the start of "State of The Union." Spencer Tracy will go into this one when he finishes "Cas Timerlake." Claudette Colbert has already been signed for the wife's role, despite the rumor she is going to "The Judgment." Now it is understood that the job. Metro may yet have to share its take on "State of The Union" with Paramount, since the latter studio expects to close its deal with Liberty Films shortly.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

MAY 12, 1947
Inde Plans Going Forward

THE SWING STARTED some months back by this studio towards independent production gains more strength and momentum with each passing day. Initial success of these first efforts is conclusive evidence that this is a right move and more concentration is going into it constantly.

Roy Del Ruth, whose "It Happened On Fifth Avenue" has scored soundly, is busily working on three films which will go into production in quick order. First will be "Red Light," followed by "It Happened In Washington" (sounds like that sequel mentioned here some time back) and then his latest buy, "Illegal Holiday," formerly called "Manhattan Love Song."

President Steve Brody has set in motion a plan for increasing the advertising campaigns of both Monogram and Allied Artists. Trade and newspaper campaigns are going to be provided to start off intensified selling campaigns all over the country. Brody's feeling seems to be that exhibitors all over the country need the stimulus of a live campaign to stir their interest in individual features. The advertising-publicity staff now headed by Lou Lifton is being increased and the order of the day, appears to be, "full steam ahead."

Only film in work here is "Robin Hood of Monterey" in the Cisco Kid series with Gilbert Roland in the title role.

PARAMOUNT

Pine-Thomas Set New Program

PINE-THOMAS HAS SET its production schedule for the next year with nine pictures slated for Paramount release. Work is in progress on "Shaggy," the unit's second effort in Cinecolor. Two more "Big Town" stories are planned. This series has paid off well for the producers and they are determined to continue it as long as the profits indicate that they should.

At this writing, three films are waiting to go into release. Two in the "Big Town" series and a piece called "Jungle Flight."

"Adventure Island," the first attempt at color by the producers, is also being readied for early release.

With rumor strong that the majors are quickly, but quietly, abandoning their loud and long determination to make no more "B" product, it will mean that companies like the P-T unit will be running into stiffer competition.

The deal with Liberty Films appears to be still very much alive. Negotiations have been continuing and may be closed within a week or two. It is reputed to be costing Paramount $5 million of its stock to swing the deal with the four Liberty producers, Capra, Wyler, Stevens and Brinik. Latest report has it that Paramount will lend RKO several valuable star properties to clear the path with that studio.

"DREAM GIRL" STARTED

One of the most expensive and important properties in the Paramount vaults went in front of cameras last week when Director Mitchell Leisen started "Dream Girl." Betty Hutton does the title role with MacDonald Carey playing the male lead. A strong supporting cast has been assembled and this will be one of the "big ones" from Paramount this year.

Norman Z. McLeod has been assigned to direct the next Bob Hope starrer, "Paleface," which will be shot in Technicolor. McLeod, under contract to Rainbow Productions, is on loanout to the studio. His first chore on the deal was the recently completed Crosby-Hope vehicle, "Road to Rio." The start of "Paleface" has been moved up from September to July and Hope is cutting his vacation by six weeks to get this film ready in time to ride in on the wave of "My Favorite Brunette," which is reported to be selling solidly at first-run boxoffices.

PRC

Broder-PRC Deal Cold

A DEAL WHICH HAS been pending for sometime, by which PRC would have acquired a block of 40 United Artists releases, has fallen through. Paul Broder (Broder American Releasing Corp.), instead, is planning to distribute the pictures himself throughout the country. The list included 17 Walter Wanger productions, eight Paramount films acquired by UA and 13 Hopalong Cassidy pictures. PRC was particularly hot for the deal when the Edward Small reissues scored so well in the campaign launched last December. No reason was given for the failure of the deal beyond Broder's decision to handle the films to which he holds the rights himself.

Three films in production on this lot at press time give the company an activity it has not had for some time. "Tomorrow You Die" (John Ireland-Sheila Ryan), a mystery yarn, "It's Modder" (Gas House Kids) and an Eddie Dean western, "Black Hills."

WALTER COLMES SUES

Charging this company with failure to fulfill an agreement on the production of "True Story," Walter Colmes, former PRC producer, filed suit last week to collect alleged damages of $35,750. It is stated by Colmes' attorney that the original deal called for the delivery of two pictures by Colmes. After the first one, "Light-house," was finished, Colmes is said to have gone ahead on preparation of "True Story" at considerable expense. PRC called the deal off before the film started and Colmes now wants to be reimbursed.

NEW SALES DRIVE

A total of $12,500 in cash prizes is one of the incentives for super salesmanship in the current sales drive launched recently by President Harry H. Thomas. Six features and six "streamlined westerns" are included in the list on which the sales staff is working. Six re-releases of Edward Small features and four other re-releases are included, too.

The drive will last about four months, having started in mid-April. And it is planned to keep the pitch at peak for the entire period of the campaign with special brochures, programs and releases scheduled to hype sales staffs throughout the country.

REPUBLIC

$5,000,000 For 6 Features

WITHIN THE NEXT TWO MONTHS, this studio will launch a series of six films which are budgeted at $5,000,000, an all-time high figure for this company. Vice-president Allan Wilson announced that the currently shooting Roy Rogers special, "The Old Spanish Trail," would be the opening gun in this production spurt. Following this will come: "Driftwood," with Walter Brennan and Ruth Warrick; "It's Murder, She Says," with Adele Mara; "Wild Frontier," first in a new western series starring Allan Lane; in already shooting; "The Fabulous Texan" and Frank Borzage's "Crosswinds" go in June.

In addition to this schedule, Charles K. Feldman's Group Productions will launch its first effort, "The Red Pony." Lewis Milestone is set as producer-director on this one with a budget of $1,000,000 for making this John Steinbeck story.

Despite the continued emphasis on high-budget production as per President Herbert Yates' decision, the studio is not neglecting the "B" product which is so much the backbone of the company. At this studio, there are sixteen B pictures pencilled in on the 1947-48 schedule. President Yates insists that next year's "B's" will be given every advantage of production to make them above the average run. The story is a simple one, exhibitors need B pictures and Republic is well equipped to supply good B's.

RKO

Cut Costs, Says Schary

HOLLYWOOD WAS PARTICULARLY interested in the remarks made by Dore Schary at a trade press interview in New York last week. Schary, RKO production chief voiced the opinion that the cost of picture making have passed the peak and must start regressing, and this can be accomplished, he said, by curtailing shooting time instead of reducing employment.

This has long been the canvassing of thinking people on the production side out here. They argue that lack of preparation prior to the start of shooting runs up production costs immeasurably. That, definitely, is also the opinion of your Studio Size-ups reporter. If directors spent more time studying the script and plotting their shooting before they went on the set, better pictures at lower cost would result.

Schary also told the press boys that RKO was going to dis-
continue the production of “violence” pictures like “Born To Kill.” However, he stressed that his studio would continue to make B’s, because he regarded this type of product as the experimental ground for new talent and new ideas.

DMTRYK GETS ‘HARDER THEY FALL’

Edward Dmytryk, fast becoming one of the town’s best known and most respected directors, has just been handed the reins on “The Harder They Fall,” new Budd Schulberg novel. Schary made the assignment to study the script and decide to shove production on “The White Tower” which was to have been Dmytryk’s next assignment. The impossibility of making this film in Switzerland at this time influenced the shelving decision and the picture has been pushed up on the schedule for: “some time next year.” Dmytryk has just completed work on “Crossfire,” which stars Robert Mitchum and Robert Young.

The status on the future tie-up of Liberty Films is still not finally settled. For the moment it is only certain that MGM has capped “State Of The Union.” But what will happen to future Liberty production and release is still unsettled.

J. Robert Bren, suddenly and without official reason, has asked for and received a release from his producer’s contract with the studio. Bren had two pictures in preparation, “Mystery in Mexico,” and “Road to Carmichaels.” No assignment of these properties has been made as yet by Schary.

“Y Our Red Wagon” has been selected as the “final” title for “Thieves Like Us,” which John Hauseman puts into production early in July.

UNITED ARTISTS

Coslow In 5-Picture Deal

PRODUCER SAM COSLOW has signed a five-picture deal with UA covering his entire product for the next three years. The Coslow films will all be musicals. His first to come is “Champagne For Everybody.” Coslow bought this yarn from Mary Pickford and will write the musical score for it. Miss Pickford retains a participating interest. Summer is set as the starting date.

COWAN READY TO GO

Lester Cowan is back in Hollywood and ready to start Artists Alliance (and this outfit going to be confused with Allied Artists!) on its production schedule. The company, which is jointly controlled by Cowan and Mary Pickford, will make seven pictures on a budget reputed to be $15,000,000. Shaw’s “The Devil’s Disciple” will be produced by Gabriel Pascal for AA. “One Touch of Venus” goes, too. Maurice Chevalier has already been signed for a role in the latter film. Both pictures go in Technicolor and Cowan hopes to get an ok for the color so he can start in June. Tentative cast for “Devil’s Disciple” includes Fredric March, Deborah Kerr, Ralph Richardson and Ethel Barrymore.

NEBENZAL SIGNS AUMONT

Jean Pierre Aumont has signed a three-year non-exclusive contract with Producer Seymour Nebenzal-Aumont, winding up his pact at MGM, will make one a year for Nebenzal.

Nebenzal is beginning to plan his campaign on “Heaven Only Knows,” recently completed Robert Cummings starrer. He is taking the print to New York where he will confer with UA executives on the best time and manner for exploiting this film. The producer seems convinced that he has attractive merchandise in this piece.

UA announces that the title of Preston Sturges’ “The Sin of Harold Diddlebopck” will be changed. At this writing, the new title had not yet been announced.

STUDIO-SIZE UPS

20th CENTURY-FOX

Petty Personnel Purge

ALTHOUGH PRODUCTION has picked up some in the past several months and the panic that hit Hollywood studios about January 1 seems to have subsided to a degree, the quiet slicing of expenses continues. 20th Century Fox last week dropped four people from its publicity department. Producers here and at other studios, where such cutting is anticipated or in progress, insist that the cut is necessary because of the new high salaries in effect since the Screen Publicist’s Guild won its salary increase for all guild members. However, in the light of huge profits rolled up by film companies, cuts in personnel like this are hard to justify.

Betty Grable, who has meant millions to this studio, has signed a new long-term contract and will be back in production in September. Her first under the new deal will be “The Blonde from Bashful Bend,” a Preston Sturges production. Sturges will write the screenplay as well as direct.

20th has taken an option on a new book, “Soviet Spies,” with plans for quick production. Producer Zanuck seems determined to get the jump on this type of story, since he already owns the rights to “Behind the Iron Curtains.” One way of assuring that seems to be to option as many of the available tales on the spy situation as possible.

Only new starter on the lot this week is “Off To Buffalo,” in Technicolor, with Nancy Guild and Dan Daley. The studio is hoping to aim this duo for stardom.

Continuing in work are: “Kiss of Death” (Victor Mature- Brian Donlevy-Patricia Morison), “The Foxes of Harrow” (Rex Harrison-Maureen O’Hara) and “Scudda Hoo, Scudda Hay” (Jane Haver-Lon McCallister).

SCREEN GUILD

Nothing In Work

WITH “DARK BULLET” a Maurice Conn production wound up, this quickie project hits a temporary lull in its production schedule. Several of the member producers have plans for films to go within the next several weeks.

SELZNICK

Selznick’s Master Touch

THE IDEA OF MASS SHOWINGS of “Duel In The Sun” is certainly the coup of the season. The deal with the Loew chain in New York for a simultaneous run in all houses is a daring innovation and we predict that an amazing gross will be rolled up. The critics were almost unanimous in their distaste of the film and, yet, a long and never-ending exploitation program made the public “Duel In The Sun” conscious. The film will rank among other Selznick big grossers and the six million dollar investment is scheduled to pay off.

As a matter of fact, Selznick’s entire handling of his so-called “dynamite” picture has been a lesson in showmanship. He welcomed, even invited, criticism and controversy. For weeks, it was touch and go whether the Legion of Decency would pass the picture or not, and for all these weeks, Selznick got columns of free space in newspapers and trade papers all over the country. At last, the “momentous” decision was made and two minutes was cut from the film, two minutes which left the film virtually untouched.

“Portrait of Jenny,” shooting in New York, has been delayed again—this time by script trouble. Producer Selznick is staying close to the production and will not return to Hollywood until the film winds up.

20th CENTURY-FOX

Petty Personnel Purge

ALTHOUGH PRODUCTION has picked up some in the past several months and the panic that hit Hollywood studios about January 1 seems to have subsided to a degree, the quiet slicing of expenses continues. 20th Century Fox last week dropped four people from its publicity department. Producers here and at other studios, where such cutting is anticipated or in progress, insist that the cut is necessary because of the new high salaries in effect since the Screen Publicist’s Guild won its salary increase for all guild members. However, in the light of huge profits rolled up by film companies, cuts in personnel like this are hard to justify.

Betty Grable, who has meant millions to this studio, has signed a new long-term contract and will be back in production in September. Her first under the new deal will be “The Blonde from Bashful Bend,” a Preston Sturges production. Sturges will write the screenplay as well as direct.

20th has taken an option on a new book, “Soviet Spies,” with plans for quick production. Producer Zanuck seems determined to get the jump on this type of story, since he already owns the rights to “Behind the Iron Curtains.” One way of assuring that seems to be to option as many of the available tales on the spy situation as possible.

Only new starter on the lot this week is “Off To Buffalo,” in Technicolor, with Nancy Guild and Dan Daley. The studio is hoping to aim this duo for stardom.

Continuing in work are: “Kiss of Death” (Victor Mature- Brian Donlevy-Patricia Morison), “The Foxes of Harrow” (Rex Harrison-Maureen O’Hara) and “Scudda Hoo, Scudda Hay” (Jane Haver-Lon McCallister).

UNITED ARTISTS

Coslow In 5-Picture Deal

PRODUCER SAM COSLOW has signed a five-picture deal with UA covering his entire product for the next three years. The Coslow films will all be musicals. His first to come is “Champagne For Everybody.” Coslow bought this yarn from Mary Pickford and will write the musical score for it. Miss Pickford retains a participating interest. Summer is set as the starting date.

COWAN READY TO GO

Lester Cowan is back in Hollywood and ready to start Artists Alliance (and this outfit going to be confused with Allied Artists!) on its production schedule. The company, which is jointly controlled by Cowan and Mary Pickford, will make seven pictures on a budget reputed to be $15,000,000. Shaw’s “The Devil’s Disciple” will be produced by Gabriel Pascal for AA. “One Touch of Venus” goes, too. Maurice Chevalier has already been signed for a role in the latter film. Both pictures go in Technicolor and Cowan hopes to get an ok for the color so he can start in June. Tentative cast for “Devil’s Disciple” includes Fredric March, Deborah Kerr, Ralph Richardson and Ethel Barrymore.

NEBENZAL SIGNS AUMONT

Jean Pierre Aumont has signed a three-year non-exclusive contract with Producer Seymour Nebenzal-Aumont, winding up his pact at MGM, will make one a year for Nebenzal.

Nebenzal is beginning to plan his campaign on “Heaven Only Knows,” recently completed Robert Cummings starrer. He is taking the print to New York where he will confer with UA executives on the best time and manner for exploiting this film. The producer seems convinced that he has attractive merchandise in this piece.

UA announces that the title of Preston Sturges’ “The Sin of Harold Diddlebopck” will be changed. At this writing, the new title had not yet been announced.

UNIVERSAL-INTERNATIONAL

Wanger Proposal Makes Sense

IN HOLLYWOOD WHERE MILLIONS are spent annually on exploitation and publicity, no one ever seems to stop to think about the miserable public relations job done on the industry as a whole. Hollywood, as a community, a business, a state of mind, is the butt of bad jokes and unlicensed printed comment with all corners welcome to throw a chunk of mud. How much of this criticism is justified is beside the point at the moment. The point is that Hollywood as a unit has done nothing constructive to offset the constant flow of bad-taste chatter about it. This situation may change if Wanger’s idea is put into effect. The producer has recommended a $1,000,000 fund to be established

(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 1946-47 programs unless otherwise noted. (T) immediately following title and release number denotes Technicolor production, (C) denotes Cinecolor.

**COLUMBIA**

1946-47 Features
Completed (41) In Production (31)
Completed (5) In Production (0)
Completed (3) In Production (0)

**NEW PRODUCTIONS**

**THE PRINCE OF THIEVES**

Adventure—Started April 30
Cast: Jon Hall, Patricia Morison, Adele Jergens, Allan Mowbray, Michael Dunn.
Director: Max Nossek
Producer: Sam Katzman

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IN PRODUCTION</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EAGLE-LION**

1946-47 Features Completed (7) In Production (1)

**NEW PRODUCTIONS**

**ADVENTURES OF CASANOVA**

Romantic Drama—Started May 2
Director: Roberto Gavaldon
Producer: Leonard Picker

Story: Adventures in Italy in the 18th century.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Re.</th>
</tr>
</thead>
</table>

**METRO-GOLDWYN-MAYER**

1946-47 Features Completed (57) In Production (4)

**NEW PRODUCTIONS**

**CASS TIMBERLANE**

Drama—Started April 28
Cast: Spencer Tracy, Lana Turner, Mary Astor, Cameron Mitchell, Mickey Kuhn, Lindsay, Albert Dekker.
Director: George Seaton
Producer: H. Bruce Humberstone

Story: A painting worth its weight in gold.

**ALIAS THE GENTLEMAN**

Comedy—Started April 23
Director: Harry Beaumont
Producer: Nat Perrin

Story: An ex-convict tries desperately to become a gentleman.

**RELEASE CHART**

| Title/Running Time | Cast | Details | Rel. | Re. |
1946-47 Features Completed (23) In Production (9) Westerns Completed (9) In Production (1)

NEW PRODUCTIONS
ROBIN HOOD OF MONTEREY
Western States April 24
Cast: Gilbert Roland, Evelyn Brent, Chris-Pin Martin, Nestor Paiva, Travis Kent, Donna DeMarin.

RELEASe CHART

Title—Running Time

COMPLETED

1946-47

Bring Us Father (68)

Details under title: Not Money

Details under title: Not Money

Details under title: Hat Money

Willy (70)

Details under title: Not Money

Fats (66)

From Page Second

Details under title: Headaches

Gentlemen From London (72)

Gals, The (71)

Ginger (67)

Hard Baked Melon (63)

Details under title: Poodle

High Compost (70)

High Tide

Klondike Way West (68)

Land of the Lawless (59)

Law Comes to California, The

Lollie

Mr. Nat (67)

Queen of the Yukon (73)

Raiders of the Spanish (58)

Details under title: Draw When You’re Ready

Ridin’ the Curly Trail (63)

Details under title: Close and The Angi

Sage City Gals (61)

Sons of-stallion (59)

Six-Guns and Sixpence (55)

Song of the Sierras (56)

Song of the Westward

Details under title: Songs of the Sadie

Sweetheart of the Siel Chu (66)

Swergins (1101)

Details under title: Glamour Girl

Trot, The (68)

Vivacious Dukey (61)

Violent (72)

Wild Master (73)

West Call (61)

ALLIED ARTISTS

Black Gold (C)

Congo, The

Nash, The

It Happened on Fifth Avenue (115)

Trash Symbols

PARAMOUNT

1946-47 Features Completed (35) In Production (3) 1945-46 Features Completed (23) In Production (0)

NEW PRODUCTIONS

DREAM GIRL

Comedy-Drama—Started April 28


Director: Mitchell Leisen

Producer: P. J. Wolfson

Story: Girl lives in dreamland to ducky reality until she falls in love.

RELEASE CHART

Title—Running Time

1946-47

In Production

IN PRODUCTION

Chesney (60)

Diva (69)

Essie (69)

Frisco (69)

Honeymoon (69)

Innocent (69)

It Had Happened on Fifth Avenue (115)

Trash Symbols

Ladd-Marshall

Ladd-Russell

Ladd-Russell

Ladd-Williams

Ladd-Williams

Lee-Roland

Tracy-Castle

Mr. Nat (67)

Queen of the Yukon (73)

Raiders of the Spanish (58)

Details under title: Draw When You’re Ready

Ridin’ the Curly Trail (63)

Details under title: Close and The Angi

Sage City Gals (61)

Sons of-stallion (59)

Six-Guns and Sixpence (55)

Song of the Sierras (56)

Song of the Westward

Details under title: Songs of the Sadie

Sweetheart of the Siel Chu (66)

Swergins (1101)

Details under title: Glamour Girl

Trot, The (68)

Vivacious Dukey (61)

Violent (72)

Wild Master (73)

West Call (61)

ALLIED ARTISTS

Black Gold (C)

Congo, The

Nash, The

It Happened on Fifth Avenue (115)

Trash Symbols

PARAMOUNT

1946-47 Features Completed (35) In Production (3) 1945-46 Features Completed (23) In Production (0)

NEW PRODUCTIONS

DREAM GIRL

Comedy-Drama—Started April 28


Director: Mitchell Leisen

Producer: P. J. Wolfson

Story: Girl lives in dreamland to ducky reality until she falls in love.

RELEASE CHART

Title—Running Time

1946-47

In Production

IN PRODUCTION

Chesney (60)

Diva (69)

Essie (69)

Frisco (69)

Honeymoon (69)

Innocent (69)

It Had Happened on Fifth Avenue (115)

Trash Symbols
1946-47 Features
Completed (21) In Production (2) Westerns

1946-47 Features
Completed (15) In Production (1)

IN PRODUCTION

1946-47 Features
Completed (45) In Production (4)

1946-47 Features
Completed (21) In Production (2) Westerns

1946-47 Features
Completed (15) In Production (1)

THE WILD FRONTIER
Western—Started May 31
Cast: Allan Lane, Jack Holt, Tom London
Director: Phil Ford
Producer: Gordon Ford

IT’S MURDER SAYS
Mystery—Started May 1
Cast: Adele Mara, Robert Scott, Raymond Armstrong, Booth Braud
Director: George Blair
Producer: William J. O’Sullivan

NEW PRODUCTIONS
ON THE OLD SPANISH TRAIL, (Trucolor)
Musical Western—Started April 28
Cast: Roy Rogers, Tito Guizar, Jane Frazee, Andy Devine, Estelae Rodriguez, Hob Noll
Director: William Witney
Producer: Edward J. White

RELEASE CHART

THE Gwynne—Albertson
Producer: James O. Albertson

SCREEN GUILD
1946-47 Features
Completed (15) In Production (6)

RKO RADIO
1946-47 Features
Completed (45) In Production (4)

RKO RADIO
1946-47 Features
Completed (45) In Production (4)

RELEASE CHART

RELEASE CHART
1946-47 Features
Completed (15) In Production (1)

RELEASE CHART

RELEASE CHART

RELEASE CHART

RELEASE CHART
for the purpose of "selling Hollywood" to moviegoers in this country and elsewhere. The Wanger idea calls for a planned advertising campaign. Wanger is now at work on cementing the program and it is hoped that he is successful. If it works, it will be selling Hollywood not only for the producers, but for every motion picture exhibitor in the country.

"THIEVES IN THE NIGHT" TO GO

With at least three major studios planning pictures on the current Palestinian problem, Mrs. Leo Spitz and Irving Reis are proceeding with their plans for making the best-selling "Thieves In The Night" as quickly as possible. The deal on this one calls for the portion of profits which would normally go to Mrs. Spitz and Reis to be turned directly over to the Relief Fund for Displaced Persons. Reis, who is now readying the screenplay, will also direct the film. Production is scheduled for a mid-summer start.

"Midnight Lace," newest novel from MacKinlay Kantor, has been purchased by the studio and is already scheduled for a Joseph Sistrum production. Claude Binyon, recently signed by the studio, will prepare the screenplay and direct the film when production starts.

HELLINGER TIES UP HEMINGWAY YARNS

Mark Hellinger has completed a deal with Ernest Hemingway, which gives the producer full film rights to all Hemingway short stories. Probably the first one to be used by Hellinger in this new deal will be "Fifty Grand," a prizefight yarn. The author is cut in for a percentage of profits on this and all future productions.

"CENTRAL PARK" ON AGAIN

When the company bought this musical more than a year ago, it was scheduled for immediate production. But because of script difficulties and the lack of the right director for the piece, the film was pushed back on the schedule. Now it seems to be on again with Karl Tunberg, newly signed to a writer-director contract, set to do a re-write job on it for an August start. Deanna Durbin is slated to star, William Sclater to direct. Meanwhile, Tunberg has already completed the script on "Thunder On The Hill," the Joan Fontaine starrer.
WARNERS, RKO SET SALES POLICY

Warner Bros. and RKO were the last of the companies involved in the anti-trust case to disclose their sales policy until a Supreme Court decision resolves the pending Statutory Court decree.

Warners will continue to refrain from offering product on a competitive bidding basis, despite the numerous requests the company says it has received during the past several months for competitive bidding. The refusal to offer product on this basis has been managed by declarations that the product requested is not yet open to competitive bidding. The company will continue to sell singly, as it has for the past six years.

RKO Radio's policy will limit competitive bidding to those situations where that type of licensing has already been introduced. The bidding would be limited further in competitive areas where theatres yielding similar revenue insist on a run

Negotiations will be held with theatres demanding better run.

A resume of the other companies shows: Single sales policy in all companies except Columbia and Universal-International, the latter two selling several films at one time, but negotiating picture by picture; no competitive bidding at Columbia, United Artists, U-I; and Paramount, the last-named qualifying with "except unless ordered by a court of competent jurisdiction"; 20th-Fox to use competitive bidding only to settle run demands.

'DUEL' OPENINGS SET NEW PATTERN

What might well set a new pattern for release of a picture was the multitude of simultaneous openings for David O. Selznick's "Duel in the Sun" last week, following a concentrated promotion of the picture in the areas booking the picture. "Duel" opened in 70 theatres in San Francisco and Los Angeles and in 54 situations in the Greater New York area last Wednesday (7th).

Neil Agnew, president of Selznick Releasing Organization, called the plan ideal for capitalizing on audience interest felt that picture at a peak. He feels that intensive exploitation of a film in a wide area results in the maximum of saleability, with the condition that the product be made available to the public in as many theatres as feasible at this peak point.

"Duel" will be accorded the same treatment in key spots throughout the country, Agnew stated, principally in the larger cities. The number of day-and-date bookings will be limited by the adaptability of the policy in smaller territories. The number of Technicolor prints of the film was reported at 300 with more due.

SCHARY PREDICTS COSTS DROP

Dore Schary, RKO production chief, predicted that costs of production had "reached their peak" and could even be reduced without cutting down employment by paring the time it takes to produce a picture. He pointed to "Crossfire," which director Edward Dmytryk shot in 23 days, as an example.

The small-budget picture — Schary disliked the term "B" — will be used to experiment with new talent and original ideas, the production chief declared. Pictures like "Born to Kill" are "doomed," Schary claimed, because the public is tired of "violence." He added, "We are not abandoning all the small westerns," but indicated that the prime use of the studio's low-budget product will be experimental.

Schary declared, "The screen has begun to grow up" and that it is only vital when dealing with matters "related to real public interest." Although its prime purpose is entertainment, Schary admitted, films "must develop a point of view about things" to command interest.

The studio head disclosed that 13 features were currently in release, five others in the editing stage; five in production and four slated to start.

RODGERS BOLSTERS FIELD FORCE

Telling over 115 delegates to M-G-M's first full-sledged sales conference since before the war, "We can't wait for the decision of the U. S. Supreme Court. We have to plan now for the future," William F. Rodgers, vice-president and general sales manager, keynote the company's policy that it intends to maintain its "recognized" leadership in the industry.

Rodgers emphasized that the field force would be strengthened to meet the demands of the decree and to insure the best possible exhibitor relations. He announced four additional appointments to aid this activity: Herman Rips, assistant to John P. Eyre, Eastern sales mgr.; Ralph W. Maw as field assistant to Burtis Bishop, Jr., newly appointed Midwest sales head; John S. Allen head in the southern division, and Frank C. Houles to John J. Maloney's Central sales division.

Individual meetings of groups attended by legal representatives were held during the first three days for discussions of selling problems developed by the decree. Rodgers also went over marketing plans for several of the company's forthcoming pictures.

Johnston Surprise Speaker

A surprise speaker at the opening session was Eric Johnston, MPAA president, who flew in from Washington to address the convention. Marking his first appearance before a company sales convention, Johnston pledged that the industry will get the recognition it merits in national and domestic affairs. He also revealed that M-G-M would produce the first of a series of editorials which will clarify the industry's position on important matters affecting the nation.

Other speakers at the various sessions included Howard Dietz, vice-president in charge of advertising, publicity and exploitation; Silas F. Seadler, advertising manager; William R. Ferguson, exploitation manager; H. M. Rich, assistant to Rodgers, in charge of exhibitor and public relations; Herbert Crooker, publicity manager; Max Weinberg, Charles O'Brien, Alan F. Cummings, Mike Simons, George Murphy, who

(Continued on Page 25)
SENSATIONAL BUSINESS IN

GOLD IN THEM THAR REISSUES

MANY OUTGROSS ORIGINALS

GOD'S TALE REISSUED

PRC, reissuing “Kit Carson” and “Last of the Mohicans,” both Edward Small productions originally handled by United Artists, has recently found it necessary to revise terms on the two pix. Small originally intended to sell the films on a flat rental basis but, after test runs revealed their terrific pulling power, revised the terms to a 35% rental. “Carson” in some spots is doing three times its original business and is going into A houses in most of the key cities.

SETTING RECORDS

TOPPING NEW-PICUTURE

GROSSES---EVERYWHERE!

NEW YORK (Brandt)
Just concluded sensational 4-week extended run!

CHICAGO
Two terrific weeks, with first week doubling house average!

LOS ANGELES
Four Houses Day-and-Date!

BOSTON (Brandt)
Three weeks... talk of the Hub!

SAN FRANCISCO (Paramount)
Held over after a record-breaking week!

CINCINNATI (RKO)
Far ahead of new-picture averages!

WASHINGTON (Loew)
One whopping week for the combination!

ST. LOUIS (Loew)
Way-above-average engagement!

YOUNGSTOWN (Warner)
Report absolutely unbelievable figure!

CLEVELAND
“Carson” only, sets Euclid Avenue on its ear!

NEW HAVEN (Loew)
Great engagement leads the city!

COLUMBUS (Loew)
Solid week betterers new-picture business!

DAYTON (Loew)
Record by these re-release sensations!

Re-Released with pride by Producers Releasing Corporation...Share the tremendous
CIRCUIT AFTER CIRCUIT...

Loew ... RKO ... Warner ... M & P ... Brandt ... Fabian ... Great States ... Schine ... Fox—and other chains and independents now cashing in on star-powered "Kit Carson" and "Last of the Mohicans"—singly or as the most terrific package ever offered!

DANA ANDREWS
the marquee name that will sell tickets for you!

EDWARD SMALL presents

Kit Carson
JON HALL · LYNN BARI

GRAND-SCALE OUTDOOR ACTION SMASH IN THE CURRENT POPULARITY TREND!

EDWARD SMALL presents

THE LAST OF THE MOHICANS
RANDOLPH with Binnie SCOTT · BARNES 
HENRY WILCOXON
AND A CAST OF THOUSANDS!

business of these attractions with us...... contact your Exchange......Immediately

Deftly interpolated scenes of Alaskan canneries and salmon fishing lift this program melodrama a bit above the ordinary. It has sufficient interest and action to please the general run of patrons in action and naborhood houses, but the lack of marquee names will mitigate against its being used as more than a supporting feature.

Milton M. Raishen's original, straight-line script narrates the conflict between two brothers, one a labor-exploiting poacher, the other a straightforward law-abiding youth, both in love with the same girl. Adrian Booth and Evelyn Ankers' looks and ability stand them in good stead, while Paul Kelly is his usual sincere self. Richard Sale's direction is pleasing.

EXPLOITATION: Play up the novel and authentic locale, Alaska's salmon fisheries and canneries, an arresting background for Primitive Passions of Primitive People. Stress the angle of Brother against Brother . A White Woman versus a Halfbreed Maiden.

Ruthless fishery tycoon Paul Kelly, inciting the appeals of younger brother James A. Millican, hoodwinks his halfbreed sweetheart Adrian Booth into persuading the Indians to engage in wholesale poaching. Francis jells Martin and Catro on a trumped-up order, releases them only when they promise to work for her. The pair decamp at midnight, are captured by Ingram, Lyden and others of Frank Fenton's gang, are about to be lashed, but effect an escape and return to Frances' ranch. Later Martin and Frances' kid brother, Benny Bartlett, am-nified by Fenton's men, is saved by Martin's heroism. At the ranch, they foil two of Fenton's men intent on setting the place afire. Next day Martin and Sheriff Marc Crane's posse shoots it out with Fenton's gang when the latter tries to run off Frances' herd. Fenton flees to the barbershop of Byron Foulger, real brain of the gang, is pursued by Martin. Ensues a terrific fight. Martin emerging the victor.

This Cinecolor oater strikes a new and more adult note in westerns and should give satisfaction both to patrons in most situations. However, its chief defect, a complete lack of marquee names, makes it of dubious boxoffice value, except for action houses, where it should get slightly above average grosses. Although the plot follows traditional lines the screenplay by Bob Williams and Harold Tarasich gives to this

Comet Production interesting characterization, grown-up humor, moments of.sizeing action, legitimate suspense and, in portrayal of the hero and his side as Mexicans, de-cided and welcome novelty. Music and color photography also are good. Richard Martin does well as a personable visitor from south-of-the-border high-pressured by pretty young Frances to sing in one of his ranch and its herd from a predatory gang. Val Carlo's singing and guitar playing are worthy of mention and should land him in more pretentious features. Reginald Le-Borg's direction is satisfactory, best in his handling of the action and suspense sequences.

Richard Martin and Val Carlo save Frances Rafferty's ranch boss, Frank McCarrick, from a beating at the hands of Ed Ingram and Jeff Lyden McCarrick quits, Frances offers his job to Martin who declines Frances jells Martin and Catro on a trumped-up order, releases them only when they promise to work for her. The pair decamp at midnight, are captured by Ingram, Lyden and others of Frank Fenton's gang, are about to be lashed, but effect an escape and return to Frances' ranch. Later Martin and Frances' kid brother, Benny Bartlett, am-nified by Fenton's men, is saved by Martin's heroism. At the ranch, they foil two of Fenton's men intent on setting the place afire. Next day Martin and Sheriff Marc Crane's posse shoots it out with Fenton's gang when the latter tries to run off Frances' herd. Fenton flees to the barbershop of Byron Foulger, real brain of the gang, is pursued by Martin. Ensues a terrific fight. Martin emerging the victor.

... continue with more content...
YOU NEED THESE FOR GOOD BUSINESS!
READY NOW AND IN RELEASE...

"THE GHOST GOES WILD"
"THE FABULOUS SUZANNE"
"AFFAIRS OF GERALDINE"
"THE MAGNIFICENT ROGUE"

"... packs more laughs and entertainment than average."
DAILY VARIETY

"... chock-full of laughs and hilarious situations..."
MOTION PICTURE HERALD

"... one of the real 'sleepers' among light comedy-dramas this season."
SHOWMEN'S TRADE REVIEW

"ALL FROM Republic!"
'NEW ORLEANS' JAZZ SAGA IS GRAND ENTERTAINMENT FOR ALL
Rates • • generally

United Artists
69 minutes.
Arturo de Cordova, Dorothy Patrick, Marguerite Loud, Irene Rich, John Alexander, Richard Hageman, Louis Armstrong and his Band, Billie Holiday, Meade Lux Lewis, Woody Herman and his Orchestra, the Original New Orleans Raggtime Band.
Directed by Arthur Luban.

Here is sure-fire entertainment for young and old of either sex — jazz for the juvenile and classical music for the highbrows. A pleasant and unobtrusive romantic counterpart to satisfy the sentimentally inclined, as well as comedy and pathos. Adequately exploited — and it's an exploitation natural — this outstanding musical should score grosses well above average. Arturo de Cordova and Dorothy Patrick, the latter a newcomer in loan-out from M-G-M, are excellent in their respective roles of a New Orleans gambling house owner and a con-

cunt singer intrigued by Negro blues, but the picture is definitely Louis Armstrong's. This famous, raucous-voiced Negro entertainer, with his cornet, comedy and engaging personality, give the film its real high points. Production quality is superior. The many songs, several of them destined for the Hit Parade, are all presented with telling effect, particularly the production numbers, "Farewell to Storrsville" and "Do You Know What It Means to Miss New Orleans?"

EXPLOITATION: Tieup with music shops handling the records and sheet music of Louis Armstrong, Billie Holiday and Woody Herman. Besides spot announcements, a series of postcards showing the scaling of the Matterhorn. Max Trel's script enhances the dramatic triangle motif of James Ramsey Ullman's novel. Photography is of a high order.

EXPLOITATION: Stress the novel locale, the daring ascents and thrilling rescues. The grim struggle for a girl's love by a primitive Alpine guide and his more- civilized rival. Catchlines should reflect the idea: A Drama of Primitive Passion Among Twinning Peaks. Breathtaking Grandeur. The book's women's page with Croque cooky recipes as prepared in New Orleans. Arrange bookstore tieups around Louis Armstrong's published life story, "Horn of Plenty."

Dorothy Patrick, patrician young concert singer, falls in love with Arturo de Cordova, ruler of New Orleans' sporting section in whose gambling resort she first hears jazz. By a rule of her mother, Irene Rich, the two are parted and Dorothy taken abroad. Concurrently, a reform movement engineered by Irene closes down the district. Accompanied by the faithful Louis Armstrong, Arturo goes to Chicago and opens a new club. There Armstrong's band becomes the rage. Arturo eventually helps popularize jazz throughout the U. S. Later, Irene relents and persuades Arturo to attend Dorothy's concert at ultra-conservative Symphony Hall, its portals long closed to Woody Herman's Orchestra, one of Arturo's clients. There, thanks to Dorothy's insistance, Woody's aggregation accompanies her final number, wins acclaim. Dorothy and Arturo wed.

'HIGH CONQUEST' ALPINE DRAMA HAS EXPLOITATION POSSIBILITIES
Rates • • + as second feature generally; more in art houses

Monogram
79 minutes.

This novel feature, notable for its thrilling and authentic background, has some poten-
tialities. It contains suspense, romance and action, all well acted by a professional cast and should, if adequately exploited, register pleasing grosses and satisfy the general run of patrons. It can do much better in art houses.

Producer-director Irving Allen has vitalized this simple love story of an Alpine maid and an American youth, an apparent cran who later regains his courage, with exciting sequences showing the scaling of the Matterhorn. Max Trel's script enhances the dramatic triangle motif of James Ramsey Ullman's novel. Photography is of a high order.

EXPLOITATION: Stress the novel locale, the daring ascents and thrilling rescues. The grim struggle for a girl's love by a primitive Alpine guide and his more-civilized rival. Catchlines should reflect the idea: A Drama of Primitive Passion Among Twinning Peaks. Breathtaking Grandeur. The book's women's page with Croque cooky recipes as prepared in New Orleans. Arrange bookstore tieups around Louis Armstrong's published life story, "Horn of Plenty."

American youth Warren Douglas arrives in an Alpine village to visit the grave of his father, killed while attempting to scale the Matterhorn. He falls in love with Swiss maid Anna Lee, thereby incurring the hatred of Alpine guide Gilbert Roland. Obsessed by memories of his father's death, Douglas refuses to take part in a night rescue. A youth in the rescue falls to his death, and Douglas is scourged by the villagers out of cowardice. Later, he conquers his fear and scales the Matterhorn with Roland. During the ascent Roland tries to murder Douglas, is himself killed. Cured of his resulting paranoia, Douglas regains the native's respect wed Anna.

'THE BIG FIX' CROOKED SPORTS EXPOSE IS TOPICAL, BUT WEAK
Rates • ● in lower slot for nabobhood and action spots

PRC
63 minutes.
Directed by James Flood.

What might have been an exciting, factual expose of crooked collegiate basketball turns out to be a mediocre, albeit topical, run-of-the-mill melodrama for lesser nabobhood and action houses. Earmarked by minor production quality and weak cast for the lower slot on dual bills, its grosses will depend on the amount of exploitation the exhibitor sees fit to put behind it. George Stricker and Aubrey Wisberg's routine script is filled with inconsistencies, and James Flood's direction is minor league.

EXPLOITATION: Stress the timely importance of this expose of the nationwide corruption of clean collegiate sport by crooked gamblers. Blowups of newspaper stories on recent sports scandal should prove effective lobby displays.

Former basketball ace James Brown returns to Norton U., where, despite the pleas of pretty coed Noreen Nash and Coach Howard Negley, James refuses to try out for the team because his sister Sheila Ryan, in league with a gambling ring, has tried to get him to throw some games. Detecting their crookedness, however, James decides to resume playing so he can arrest the syndicate heads. In return he promises to help Sheila, who is working with the gang only because they know she has killed a man in an auto accident and threaten to tell the police unless she gets James to work with them. On the eve of the big game, Noreen learns her brother was never in an accident, and James discovers Regis is in league with the gang. Regis kills Sheila for squealing, is himself killed when the police round up the gang.

'HOPPY'S HOLIDAY' SUB-PAR HOPALONG CASSIDY WESTERN
Rates • • + for western spots

United Artists
60 minutes.
William Boyd, Andy Clyde, Rand Brooks, Andrew Tombes, Leonard Penn, Jeff Corey, Mary Ware, Donald Kirkie, Hollis Bane, Gil Patric, Frank Henry.
Directed by George Archainbaud.

This Hopalong Cassidy western, heavy on talk and light on action, will please only the ardent Boyd fans, other sagebrush addicts are going to find it dull going. It will register only as an exhibit of mountain scenery. The routine script (credited to no less than five writers) deals with the thwarting by Boyd of a plot to swindle the townspeople. Performances by a cast of minor drawing power are stereotyped. Production quality is low.

EXPLOITATION: Accompanied by his pals Andy Clyde and Rand Brooks, Boyd visits Mesa City to do some shopping. They arrive during a fiesta celebrating the successful culmination of a drive to finance an irrigation project organized by Mayor Andrew Tombes. Eastern promoter Leonard Penn, in cahoots with some local crooks, mistakes Clyde for the messenger taking the funds to the bank, and robs him of his suitcase. To trap the real thief, Boyd and Regis Toomey plan to swindle the theft, languish in jail. His scheme works and the heavies are rounded up, their loot recovered.

F I L M  B U L L E T I N
attended from the Coast, along with Howard Strickling, studio publicity head, and Fred Quimby, short subjects chief.

Rogers announced the appointment of William B. Zoellner, head of M-G-M reprints and importations division, to the post of sales manager for short subjects in addition to his other duties. The shorts activities had been handled for the past year and a half by E. W. Aaron, assistant general sales manager.

**DEFENDANTS ASK GOLDMAN CASE REVIEW**

In a move that was viewed by opposition counsel as a dilatory tattle, the eight distributor defendants in the William Goldman anti-trust case filed a petition asking permission to file a bill of review and to stay all proceedings on appeal. The defendants claimed they had new evidence which came into being subsequent to the trial on damages last year and which they expect to result in a modification of the District Court's judgment, ordering them to pay $375,000 plus $60,000 lawyer fees.

The allegedly new evidence contends that Goldman refused to open his Erlanger theatre although pictures were available and passed up first-run product for the Erlanger which he purchased for the Karlton which has been operating alternately as a first- and second-run house. It also claims that Goldman "bid only for 16 out of 63 pictures offered for the Karlton, Karlton and Keith's; that he refused to bid or negotiate for 43 of the 63 pictures offered to him for any of his theatres."

**Called Delaying Action**

The gross business done by the Karlton in first-run exhibition, the petitioners allege, is far lower than the damages asked by Goldman and if the Erlanger had grossed at the rate the Karlton did, the former would have operated at a loss. The distributors asked that the final decree of Dec. 19, 1946 be reversed and that the first decree of April 8, 1944, dismissing them should be re-established.

Goldman's counsel William A. Gray called the petition a delaying action and charged distributors with withholding the alleged new evidence for 10 months. He said Goldman wants to be assured of uninterrupted flow of product before he operates the Erlanger and questioned how many of the offered pictures were suitable product. He pointed to the fact that the defendants' brief on the appeal to the Circuit Court had not been filed, although it was due on April 30, and they resorted instead to this "extraordinary court procedure."

The defendants were given an additional two weeks to file their brief on their appeal to the Circuit Court.

**GREEN MAKES NEW STRIKE "INTERPRETATION"**

The settlement of the Hollywood strike took another stride — forward this time — with a new "clarification" of the August 27th release of the IATSE jurisdiction over "assemblage" of sets by courts to IATSE, while "construction" of sets will come under the duties of the CSU Carpenters Union. A fly in the ointment became evident with the report from Hollywood that the interpretation would be unacceptable to non-striking set erectors. Roy Brewer, Hollywood representative of IATSE, maintained that the December, 1945, directive was "final and binding" and that erectors have all jurisdiction over "erection of sets with exception of trim and millwork."

The meeting of the 12 unions involved in the strike called by Green was reported as May 13. It will attempt to develop machinery not only to settle the present strike but to avoid future jurisdictional disputes, both in the motion picture industry and in other AFL industries.

**SKOURAS CITES L.A. ATTENDANCE RISE**

Attendance figures in South and Central America have jumped as high as 40 percent over last year, Spyros P. Skouras, president of 20th Century-Fox, declared in a press interview following his six-week trip through the Latin American countries, in company with Murray Silverstone, president of 20th-International.

Skouras scoffed at the idea that American films were being pushed out of popularity by the influx of European pictures and pointed to the increasing demand for good pictures from this country, adding, "I have a great deal of confidence in American ingenuity, so that I feel American companies will always make the best pictures."

Although there is a need for at least 5000 more theatres in Latin America, Skouras said that 20th-Fox did not intend to acquire any theatres below the Rio Grande, suggesting that American companies encourage South American business to build these needed showplaces.
During the trip, Skours and Silverstone visited more than 300 theatres in Mexico, Panama, Guatemala, Peru, Chile, Argentina, Uruguay, Brazil, Trinidad, Puerto Rico and Cuba.

REPUBLIC TO CONTINUE "B's"

Republic will continue to make "B" pictures, with at least 16 set for the coming season, Herbert J. Yates, president, declared in Hollywood last Wednesday in his return to the studio and a meeting with the production department to formulate plans for the 1947-48 program. The decision came following the assurance of circuit and independent exhibitors that they will give increased support to "B's," Yates stated.

The company policy of increased attention to high-quality productions will be maintained, said the Republic proxy. Deals are now in negotiation for important personalities to augment the studios' present roster. The complete line-up for the 1947-48 program, Yates said, was being determined at conferences with studio officials and announcement of the schedule will be made shortly.

PARAMOUNT YANKS "STRANGER"

Paramount has withdrawn "Welcome Stranger" from the company's 1946-47 release schedule for special handling, Charles M. Reagan, vice-president in charge of distribution, disclosed last fortnight. The picture had been announced for national release on June 13. It will be released individually in each situation with special advertising and exploitation campaigns, the sales head said.

Ad budgets on "Stranger" and "Perils of Pauline" will total $600,000, Curtis Mitchell, ad-publicity director, disclosed. The latter picture will go into general release in July.

PARAMOUNT PROFITS SOAR

Paramount's earnings for 1946 totaled $44,042,106 after all charges including provision for taxes, according to the annual report issued last March by Harry Balaban, president. This compares with $17,952,432 for 1945. Balaban also announced the acquisition by the corporation of 28,500 shares of its common stock on the open market in the period between Nov. 20, 1946 and April 28, 1947.

Operating revenues of consolidated companies for the year 1946 were $194,701,099, as compared with $159,444,374 for 1945. Paramount's share in the operating revenues of partly-owned non-consolidated companies for 1946 aggregated approximately $70,000,000.

Balaban, in his report, also revealed that the company has completed a ten-year program of debt reduction.

MPA PROTESTS GERMAN FILM IMPORTS

The action of the Anglo-American military government in Berlin in arranging for world-wide distribution of selected German films has been protested by American film distributors through the Motion Picture Association, declared Joseph H. Seidelman, president of Universal-International Film, Inc., as "psychologically and politically unsound."

In a cable from Paris where foreign distribution managers of American film companies recently held a meeting, warned that military government officials are being prompted by economic and financial reasons to distribute these films, many of them made by the Nazis, and this action is "so diametrically opposed to Allied aims and world interests" that "the industry should unite as a body to protest any such movement."

COLOR VIDEO IN YEAR — SARNOFF

In Philadelphia last fortnight, industry executives saw RCA color television pictures on a 7½ x 10 ft. screen, with the promise that development of this process could be accelerated so that delivery could start within a year, if demand warrants it.

David Sarnoff, RCA president, made the prophecy, despite the fact that only a few weeks ago RCA engineers testified before the FCC that color television was five years away. Sarnoff said that national networks of theatres could be formed for television use, with video a stimulant for both the film and television arts.

The Motion Picture Association pledged its cooperation in a nationwide study of the feasibility of theatre television, following a meeting between President Eric Johnston and Loren L. Ryder, SMPTE proxy, in Washington.

LOEW'S NET STAYS UP

Loew's, Inc., and subsidiaries reported a net profit for the 28 weeks ended March 13, 1947, of $8,856,779, after all charges including taxes. This compares with $8,952,056 for the corresponding 28 weeks in the previous year. Operating profit for the 28 weeks ended last March was $18,236,730, against $20,582,403 for the period the year before. Gross sales and operating revenue for the 16 weeks ended March 13 last were estimated at $56,655,000, compared with $58,355,000 for the similar period last year.

SAMUELSON FETED BY ALLIED

Sidney E. Samuelson, general manager of Allied E. Penna., was honored at a testimonial banquet in Philadelphia's Warwick Hotel last Monday (6th) where some 250 guests from Allied units and film companies paid tribute to Samuelson for his services to Allied. The presentation, a gold watch and an ocean cruise for him and Mrs. Samuelson, was made by Frank McNamire, former exhibitor and War Surplus Administrator for the area, who was toastsmaster; Among those in attendance were A. F. Myers, general counsel and board chairman of National Allied; Ted Schianger, Stanley-Warner circuit chief, and William Goldman, prominent local circuit head.
"Carnegie Hall" Soundly Panned, Called 'Bore'

THE MACOMBER AFFAIR
UNITED ARTISTS

Without their beginning and ending, which are easy to detect and detach, it makes for a tight and absorbing study of character on the screen. The currently contrived conclusion is completely stupid and false. It is plainly a sentimental fixture which fits no place in the film and which detracts from the otherwise commendable hate-and-jealousy yarn."—CROWTHER, N. Y. TIMES.

Unfortunately its original values are badly blurred in a confused and shapeless screen translation. It hits at the host's emotional conflicts, but it never brings them to a boil."—GUERNSEY, N. Y. HERALD TRIBUNE.

Some of the Hemingway flavor remains...It's hard to work yourself up very much over 'The Macomber Affair,' though its well-acted, well-written and well everything else."—WINSTEN, N. Y. POST.

'Charged with much of Hemingway's touch, terse qualities...can be conveyed under the movie's self-imposed rules of censorship.'—COOK, N. Y. WORLD TELEGRAM.

Presents the ideal of the He-Man straight, with proper reverence and respect. Offered up with a gravity that often completely belies the response...The Macomber Affair may not restore the He-Man, but it is good, and enlightening, and kind of endearing...as well as splendid movie sport — to meet that nice, uncomplicated, grown-up boy again."—AGER, PM.

'ODD MAN OUT'
UNIVERSAL-INTERNATIONAL

'Savagely arresting melodrama...A man hunt with suspense and variety...Full-bodied and authentic characterizations as well as violent action...Inevitably it will be compared with The Informer...James Mason is altogether splendid."—BARNES, N. Y. HERALD TRIBUNE.

A picture to see, to absorb in the darkness of the theatre and then go home and talk about...Terrifically tense and dramatic on a purely visual-emotional plane...Latter phases of picture, while peculiarly challenging to thought, love the compactness and impetus of this prime and precise portion."—CROWTHER, N. Y. TIMES.

British studios unveiled the most impressive of their recent set of movie triumphs...Likely to come closest to the spell of suspense and excitement of the genuine audiences at Loew's Criterion for a long time to come...Mason magnificent...Every single detail of 'Odd Man Out' ranks with the greatest of all motion picture achievement—nothing short of causing an audience into cheers."—COOK, N. Y. WORLD TELEGRAM.

Pivots attention to its parts more firmly than to the whole...The end is implicit in the beginning; no overall suspense is possible, and so, inevitably, and despite the philosophical and mystic rasses it receives, it runs down hill."—AGER, PM.

'THE HOMESTRETCH'
20TH-CENTURY FOX

Race track pictures stick pretty close to a standard pattern but not often as close as does 'The Homestretch.'...A racetrack travologue, a male-female strip tease, a fashion show, lots of hugging and kissing. Some Coronation scenes—just about everything that could be crowded in except a good motion picture picture."—COOK, N. Y. WORLD TELEGRAM.

A s standard as most of the regulation turf dramas...Chromatic Cook's Tour of tracks from Santa Anita to Buenos Aires while spinning a dull and obvious yarn as bereft of twists as a home-stretch."—CROWTHER, N. Y. TIMES.

Fair plus...In spite of its certain costly, careful production, and the several really exciting racing scenes, 'Homestretch' doesn't truly keep you guessing as to outcome...Reminiscent of many earlier vehicles mingling heart with handicap."—THIER, N. Y. POST.

I t is very, very, but lifeless creatures grouped in various pretty tableaux,"—AGER, PM.

"Domestic problems of an impetuous young sportsmen and a sedate Boston lady are treated shallowly and at length and relate only at the time when they stop talking in order to watch the horses run"—GUERNSEY, N. Y. HERALD TRIBUNE.

--""QUOTES""

What the Newspaper Critics Say About New Films

If one may judge by the opinions of the New York film critics, it seems that FILM BULLETIN was too kind to "Carnegie Hall" when its review called it "a treat for classical music lovers." Otis L. Guernsey, Jr., Herald Tribune, finds it "likely to tax the patience of even the hardest of classical-lovers, and to drive all others out into the night." He terms the picture "a misuse of the motion-picture form"..."sheer sound, welling from the screen in relentless progression until the sense of hearing is dulled and exhausted.""—Boasley Crowther of The Times bemoans the fact that he was required to review the film, instead of the paper's music critic, only because reviewers Boris Moross and William LeBaron "used the medium of film, plus a trite and foolish movie story," but comments are echoed by Alton Cook, World-Telegram, who adds that "the very musical and the very unmusical may find it one long show, and that opinion certainly does bore ever assemble!...Perhaps the kinder words said for "Carnegie Hall" are those by the N. Y. Post's Archer Winsten, who finds it "feeble" as a movie, but as "a parade of famous musical personalities, organizations and odes contrived, it might be regarded as your money's worth in its very special way. You'd certainly have to pay ten times as much to hear all these stars in person."
This kid’s got what it takes...to get PATRONS!...The attention-getting GLAMOUR...of colorful ACCESSORIES...the scene-sampling sock...of seat-selling TRAILERS...an eye-and-ear-opening combination...that SHOUTS from your Lobby!...and YELLS from your Screen!...CLAMORING for attention...and getting it...from EYE-and-EAR-startled patrons...who come a-runnin’ to your Box Office...to learn what the SHOUTIN’s about...and eager to lay their dough on the line!...Yep...that’s The PRIZE BABY...always ready to raise-the-roof...in behalf of your attractions...while earning a reputation as...CLAMOR BOY of the Industry!
LOOSE TALK IN THE RED PROBE

Those Who Make Unfounded Charges Perform a Disservice to the Film Industry and to Our Country

Editorial by SARA SALZER, Page 7

Reviews of the New Films

'THE GHOST AND MRS. MUIR' ENTERTAINING, BUT TOO LONG
'THEY WON'T BELIEVE ME' EXPLOITABLE SUSPENSEFUL MELLER
'COPACABANA' GROUCHO SHINING LIGHT IN DULL MUSICAL
'CYNTHIA' AMUSING, BUT OVERLONG, TALE OF PUPPY-LOVE
'WOMAN ON THE BEACH' AIMLESS PSYCHO DRAMA EXPLOITABLE

And Others, Pages 10, 20, 21, 24

Price: 25 Cents
NATIONALLY ADVERTISED

... IN A GAY ELOPEMENT ADVENTURE THAT MAKES MEXICO CITY BLUSH!

RKO presents

SHIRLEY TEMPLE FRANCHOT TONE GUY MADISON

in

Honeymoon

A WILLIAM KEIGHLEY PICTURE

with

LINA ROMAY - GENE LOCKHART
CORINNA MURA - GRANT MITCHELL

Produced by WARREN DUFF
Directed by WILLIAM KEIGHLEY
Screen Play by MICHAEL KANIN
Based on a Story by VICKI BAUM
with a host of hit songs by Jimmy McHugh and Harold Adamson

"I Guess I'll Have That Dream Right Now"

"Chiquita From Santa Anita"

"Is There Anyone He From Texas?"

"The Cats Are Goin' To The Dogs"
Wonderful Show!

EDDIE
CONSTANCE
JOAN
ALBERT · MOORE · EDWARDS

HIT PARADE of 1947

GIL · BILL · WILLIAM

LAMB · GOODWIN · FRAWLEY
WOODY HERMAN and his ORCHESTRA
AND REPUBLIC GUEST STARS
ROY ROGERS and TRIGGER
BOB NOLAN and the SONS OF THE PIONEERS

Screen Play by Mary Loos · Original Story by Parke Levy · Songs by Jimmy McHugh and Harold Adamson · Associate Producer and Director, Frank MacDonald

A REPUBLIC PICTURE

ON SKY-ROCKETING REPUBLIC!
Okay Mr. and Mrs. America and offspring! We want you to know that M-G-M has launched the Biggest Production Program in movie history! Yes, Mr. M-G-M Exhibitor, your Friendly Studio is the busiest spot in California! We safeguard your business future with Big Stars in Big Entertainments! Millions of dollars in star names and production values for your public! Within the next few weeks all these mighty attractions will be under way:

"HIGH WALL"—Robert Taylor • Audrey Totter
"IF WINTER COMES"—Walter Pidgeon
Deborah Kerr • Angela Lansbury
"VIRTUOUS"—Van Johnson • June Allyson
"KILLER McCOY"—Mickey Rooney
Elizabeth Taylor
"ALIAS THE GENTLEMAN"—Wallace Beery
Tom Drake
"CASS TIMBERLANE"—Spencer Tracy
Lana Turner
"KISSING BANDIT" (Technicolor)
Frank Sinatra • Kathryn Grayson
"UPWARD TO THE STARS"—Bob Walker
Donna Reed

"ON AN ISLAND WITH YOU" (Technicolor)
Esther Williams • Peter Lawford • Ricardo Montalban • Cyd Charisse • Jimmy Durante
"SPEAK TO ME OF LOVE"—Greer Garson
Walter Pidgeon
"THREE MUSKETEERS" (Technicolor)
Lana Turner • William Powell • Gene Kelly
Van Heflin
"B. F.'s DAUGHTER"—Katharine Hepburn
"HOMECOMING OF ULYSSES"
Clark Gable • Deborah Kerr
"STATE OF THE UNION"—Spencer Tracy
Claudette Colbert
Irving Berlin's "EASTER PARADE"
(Technicolor) Judy Garland • Gene Kelly
Peter Lawford • Cyd Charisse

Yes, it's big news for America's millions! And as usual, it's M-G-M that leads the way with optimism, daring and greatness!

FAN MAIL! Last week we reported a series of Audience Previews of completed M-G-M attractions. We're still getting fan mail about these big hits: "THE HUCKSTERS," "SONG OF LOVE," "FIESTA" (Technicolor), "GREEN DOLPHIN STREET," "THE BIRDS AND THE BEES" (Technicolor), "CYNTHIA," "UNFINISHED DANCE" (Technicolor), "ROMANCE OF ROSY RIDGE," "LIVING IN A BIG WAY."
LOOSE TALK SERVES NO GOOD

It is quite possible that the investigation being conducted by the congressional committee, headed by Rep. J. Parnell Thomas, into alleged communistic activities by film people will serve a useful national purpose, but the interests of neither our country nor the motion picture industry will be furthered if loose talk is tossed about by movie personalities without consideration of the false impression it gives of our business as a whole.

The record of most motion picture people as loyal Americans and the product they make stand as bold refutation of any attempts to smear the industry at large. Certainly, for all their reputed influence in the ranks of writers and directors, the communists haven't had a thimbleful of success in infiltrating their ideology into the films that are produced. To the contrary, many liberal-minded citizens of this country feel that Hollywood is too reactionary, that its obvious fear of facing reality is reflected in the innocuous nature of so much of its product. But this apparently means nothing to some loose-lipped people who are too eager to place their own personal interpretations on what constitutes loyalty and disloyalty to the United States.

Samuel Goldwyn recently won the cheers of many industry members when he refused to accept the explanation of Ralph Clare, chairman of the Motion Picture Alliance, for remarks made by Dr. John R. Lechner, executive director of the group. Dr. Lechner had prepared an open letter to Goldwyn, Darryl F. Zanuck and Jack L. Warner listing several motion pictures made by them as containing communistic propaganda. The list included "The Best Years of Our Lives" and Mr. Goldwyn refused to take the inference.

Quickly, the MPA chairman tried to recall the unfortunate statement, but Goldwyn wasn't buying that sort of apology. He blasted back in a strongly worded letter which said, in part: "As long as Dr. Lechner continues to be associated with your organization and as long as you continue to permit lies to be spread publicly, you can rest assured that few people in the industry will have the slightest confidence in what you are doing." Good for Mr. Goldwyn!

This incident and some other facets of the probe thus far do the industry and many individuals grave injustice. There is no doubt that Congressman Thomas' committee is acting in good faith and seeking to unearth facts that are vital, but the alacrity with which people like Adolph Menjou, Mrs. Lela Rogers (Ginger's mother), Robert Taylor and others have rushed in with questionable "facts" is sad to witness and may defeat the honest purpose of the investigation.

Taylor's statement that he was "forced" to play the role in "Song of Russia" at M-G-M remains unsupported at this writing and it taxes the imagination of any reasonable person to believe that that picture could have made any proselytes to the banner of the hammer and sickle. Mrs. Rogers' statement that her daughter refused to read a certain line of dialogue makes one wonder what implications she might read into a quotation from a great American document to the effect that "all men are created free and equal". Last, but not least, the reported statement by Adolph Menjou that he is an "authority" on Russia and the infiltration of communists into picture-making seems hardly to be borne out by the qualifications he sets forth.

These items of testimony are splattered all over the front pages of the nation's press and the only ones who can be afforded satisfaction by them are probably the communists themselves, who might point to them as examples of how so-called "good Americans" spread hatred and conflict. If "The Best Years of Our Lives" is "red" propaganda, it is equally believable that people like Mrs. Rogers and Messrs. Taylor and Menjou are intelligent and tolerant Americans.

Liberalism in the best American tradition and the danger in shallow accusations is that many fine, loyal citizens will be tossed into the same heap with communists. If everyone with personal prejudices or half-baked notions on what constitutes a "red" is allowed to shoot off, the ultimate result will be that the whole film industry will suffer, innocent people will be maligned and the useful purpose which the committee is striving to accomplish will be dissipated in wild scare headlines.

—SARA SALZER
“A BOY AND HIS DOG”

and an

OSCAR!

A TWO-REEL WARNER SHORT

Based on the story that won the O. Henry Memorial Award

TWO OF THE THREE ACADEMY AWARDS FOR SHORT SUBJECTS AGAIN THIS YEAR WENT TO

NOW RELEASED

2-REEL: “A BOY AND HIS DOG” IN TECHNICOLOR
1-REEL: “FACING YOUR DANGER” IN TECHNICOLOR

with HARRY DAVENPORT - BILLY SHEFFIELD and FLEETA directed by LE ROY PRINZ produced by GORDON HOLLINGSHEAD
Short Subjects

**SEX CRIME**: Those torrid "Duel in the Sun" trailers have been coming back considerably cooler and smaller. Clint Weyer, secy of National Film Distributors, Inc., which is distributing the SRO pic, reports. Seems the operators are clipping the sexy portions for personal use, then return the balance to NFID. So if you get a "Duel" trailer sans sex, don't fret. Just check the last house that played the reel and tell them to fork over. Today Technicolor is a lot harder to get than sex.

**NON, MONSIEUR**: The tempest aroused by Ohio ITO's resolution that Chaplin's "Monsieur Verdoux" be boycotted by exhibitors is racing as violently as ever. Lotella Parsons, in her May 11th broadcast, quotes Chaplin as declaring, "It is impolite to me if Ohio exhibitors boycott my pictures." Sec'y Pete Wood picked up the gauntlet, wired UA mgr Grad Sears for verification of the Chaplin statement, as well as one in which Sears is reported to have characterized the ITO action as "bigotry." Failing response from the UA sales chief, Wood issued pledge cards urging Ohio theatreowners to avoid showing the picture.

**HEROES/MEMOS**: Headed by Tom Connors and Donald Henderson of 20th-Fox, and William A. White of Scorpios Theatres, the industry launched its campaign last week to raise its half-million quota in the NY Heart Ass'n's 1947 Drive. That 'National Health Week' proposal in a nationwide basis seems slated for the junk heap by the PGA, which has a "company" as compared with cool responses from members theatres and the reported rejection by MPTOA, which favors localized campaigns. Proponents of the plan, NY Metropolitan Motion Picture Theatres Ass'n, are considering a local campaign because of their wider 30 cents per capita fund, community chest for 423 hospitals, health and welfare agencies. Of the $2,305,656 total raised for the GNYF in the first two weeks, $171,500 has been contributed by the entertainment and publishing fields and professional firms.

**GIVE 'EM THE AIR**: Curtis Mitchell, Paramount ad-publicity director, says the company is going to use radio exploitation to the hilt this summer. Mitchell's theory, and it sounds logical to us, is that with high-powered winter shows off the air, "new star-studded material can be set as replacements during summer which would not be accepted during winter. A special movie program in the summer means the audience's response to the 'Red Skelton Program,' and they will accept the new stars just as easily."

**TUE-TIME**: Ned De Pinet's prediction of fair skies for RKO's 11th annual golf tournament was right on the nose as 490-odd industries turned out for the perennial shindig midweek. The RKO veepie hosted the affair on May 15 at the Westchester Country Club, highlighted by a banquet in the clubhouse for the tired, but links-happy guests. . . . MG-M's office managers, field auditors and master bookers are huddling in Denver's Cosmeticopolitan Hotel for three days, starting today (26th) to iron out branch operations under the new decree order. The Denver meeting covering the operations west of the Mississippi follows the confab in Cincinnati last week for eastern exchanges.

**PLUGGING TEM**: Monroe Greenthal is credited with the idea of heralding J. Arthur Rank's visit to the U. S. with ads in the N. Y. dailies proclaiming the film industry's "Welcome Stranger" is going to get the biggest mag-ad campaign launched on a Paramount film since "For Whom the Bell Tolls." And ad chief Stanley Shifford promises 22,000 local radio and TV stations throughout the country will be notified that the Paramount public relations men's "National magazine and radio barrage" is on. The radio spots, of course, are aimed primarily at the farm audience, the men who have not yet been converted to the movie and are assumed to hit the entire population of the country since the combined circulation of the press is 25,908,148. . . Since 26th-Fox's "Miracle on 34th Street" is blessed with a department of British filmgoers "Welcome Stranger" is going to get the biggest mag-ad campaign launched on a Paramount film since "For Whom the Bell Tolls," and ad chief Stanley Shifford promises 22,000 local radio and TV stations throughout the country will be notified that the Paramount public relations men's "National magazine and radio barrage" is on. The radio spots, of course, are aimed primarily at the farm audience, the men who have not yet been converted to the movie and are assumed to hit the entire population of the country since the combined circulation of the press is 25,908,148. . . Since 26th-Fox's "Miracle on 34th Street" is blessed with a department of British filmgoers...
'THE GHOST AND MRS. MUIR' MODERATELY ENTERTAINING, BUT TOO LONG

Rates • • • — on name draw in first runs and naborhoods

20th Century-Fox 104 minutes


Directed by Joseph L. Mankiewicz.

Save for its trio of popular co-stars and the novel premise of its unequal pairings, 'The Ghost and Mrs. Muir' is an ordinary comedy and has little to offer. Its audience approval is limited to adult patrons willing to accept as entertainment a romance between a woman and a spectre, an unrequited love lasting fifty years. Boxoffice grosses will depend both on the showmanship of the exhibitor and the drawing power of Gene Tierney, Rex Harrison and George Sanders. Grosses in action and small town situations will be on fair. Unfortunately none of the names are as yet big enough to advantage in this fantasy: Miss Tierney's costumes are of the 1910 vintage, her performances occasionally wobbling; Miss Brown, reserved and sincere in previous portrayals, is, under Joseph L. Mankiewicz' direction here, ardent and flamboyant; Sanders struts his suave and silent way through a mercifully short leading role. Phillip Dunne's screenplay, based on the novel by R. A. Dick, accomplishes the difficult task of making many of the unbelievable situations amusing; its dialogue is, alas, frequently insane, unnecessary and exaggerated. Production quality and plot.

EXPLOITATION: Stress the film's theme: love itself endures even long after life itself, and the picture's novel premise: the romance between a spirited, practical and a dashing ghost. Let patrons know this is a "new" Gene Tierney in her first sympathetic role; a "counter" Rex Harrison in a bearded, ghostly, swashbuckling role; a suaver, more sinister and seductive George Sanders. Play up the many previous films successes of Tierney, Harrison and Sanders.

Despite the presence of today agent Robert Coote, recently widowed Gene Tierney rents a seashore villa haunted by the ghost of her previous owner, sinister captain R. C. Harrison. Rex appears, hoping to frighten Gene away, but, amused by her spunky defiance, remains and befriends her. Whether or not how ethereal cooperates with Gene in writing his biography as a novel. Whitford Kane, a London publisher, reads a letter from Gene in a Kane's office meets George Sanders, writer of children's books. George's subsequent visits and his wooing of Gene, drives Rex into jealous frenzy. Needless of Rex's warnings that George is unworthy of her, Gene falls in love with George, gives herself to him, and ends up happily married, a father of two children.

Disillusioned, Gene devotes the rest of her life to her daughter Natalie Wood and when she appears to a granddaughter. For years Rex is to Gene only a poignant memory until, as she dies, he happily rejoins her.

'CYNTHIA' AMUSING, BUT OVERLONG, TALE OF ADOLESCENT PUPPY-LOVE

Rates • • • • • as top drawer generally; less in action houses

Metro-Goldwyn-Mayer 98 minutes


Directed by Robert Z. Leonard.

This moderately amusing Metro programmer should find favor with family audiences and a wide range of patronized in the problems of adolescents. Undoubted escapism entertainment, it should register satisfactory grosses in all but action and western spots. The overacting star, the lackluster and back-laden centers about a teen-age schoolgirl, headed toward hypochondria because of her doting parents' concern for her delicate health, and her eventual release by means of a youthful romance. The cast lacks top name strength, but is well-balanced and turns in uniformly fair work. Elizabeth Taylor, as Mary Archer, the parents, and S. Z. Sakall, as an understanding music teacher, give the best performances. Harold Buchanan and Charles Kaufman's script, based on Elna Mc- maran's play, "The Rich Full Life," derives its humor from situations and gags, rather than dialogue. Robert Z. Leonard's direction is routine. Production quality, photography and several musical numbers by Johnny Green are satisfactory.

EXPLOITATION: Go after the juvenile audience and place here a presentation of youth's problems, joys and sorrows—a "must" for parents. Stress the thought: "Broadway Liked It as a Play—you'll Love It as a Picture!" Counter and window tie-ups with collegiate clothes shops, music dealers, bookstores and rental libraries are a natural.

Sickly at birth, Elizabeth Taylor has been raised as a potential lover by her doting parents, George Murphy and Mary Astor. Their solicitude, plus the further interference of her uncle, Dr. George Lockhart, has kept Elizabeth from the pleasurable activities of a normal child, deprived her of lasting social contacts at school. Promised a leading role by music teacher S. Z. Sakall in the school play, she shows off before James Lydon, star athlete, by walking bareheaded with him through a snowstorm, catches cold, is bedded for several weeks. Later, her mother realizes how much makes means to Elizabeth and, defying her husband, lets the two go in a blinding blizzard, to "test" school dance. Elizabeth, no longer a wallflower, is the belle of the ball, has the time of her life and, to Dr. Lockhart's discomfiture, suffers no ill effects.

'THE WOMAN ON THE BEACH' AIMLESS PSYCHO DRAMA IS EXPLOITABLE

Rates • • • • • or slightly higher if exploited

RKO-Radio 71 minutes


Directed by Jean Renoir.

This tepid addition to the current psychological cycle in films is an erratic story about erratic people. There are strong exploitations in the theme of a tramp girl, lady, married to a blind artist, who attempts to lure a war-nerved serviceman into killing her husband, but the story's possibilities are never realized. In place of movement and action, director Jean Renoir indulged in long stretches of close-ups showing, apparently for no conscious charming the emotions of the principals. It adds to the confusing, unsatisfactory fare and grosses will be on fair, or slightly better where the picture is heavily exploited. None of the characterizations are plausible or clear-cut. Joan Bennett has another "Scarlet Street" type of role, but falls far below the competences of his father, Charles Bickford is best, but even he seems stymied by Renoir's fumbling direction.

Robert Ryan.

EXPLOITATION: Play up the dramatic moments: a death struggle in a storm-tossed skirt between a sightless, enraged husband and his wife's lover...convince the husband of the woman he loves is shamming blindness, the rival leaves the sightless man alone in a raging gale. Give book and lib- rary tie-ups about Mitchell Wilson's "None So Blind," novel on which the film is based. The picture's title lends itself to window and counter tie-ups in stores specializing in summer apparel.

Lieu. Robert Ryan, USCG, tortured by re-
COLUMBIA

Nine In Work On Lot

WITH SIX FEATURES, two westerns and a serial shooting, Columbia is having the busiest siege in a long time. "It Had To Be You" heads the list of new starters. This is the Don Hartman production with Ginger Rogers and Cornel Wilde starred. singing effective have been added to the opening titles of "The Last Round-up" (Gene Autry-Jenn Heather), "The Lone Wolf in London" (Gerald Mohr-Nancy Saunders), "Beckaroo from Powder River" (Charles Starrett-Smiley Burnette) and the serial, "The Sea Hound" (Buster Crabbe-Pamela Blake).

Still heading for wind-up are: "Assigned To Treasury" (Dick Powell-Miss Stevenson), "The Prince of Thieves" (Jon Hall-Patricia Morison), "Assigned To Treasury," long delayed by Powell's illness, will be completed under the direction of producer Sidney Buchman. Robert Stevenson, the original megaphone, went to England for a job.

This project picked off the Pulitzer Prize novel, "All the King's Men," for its story value. The Columbia deal calls for a percentage which will run, according to reports, over $260,000. No casting plans have been announced as yet.

SUSAN PETEKS WILL WORK AGAIN

Susan Peters, still under contract, will face a screen soon for the first time since her tragic accident. Irving Reis is set to produce "Sign of The Ram" which will star Miss Peters in the role of the "heroine." Entire role will be done from her specially constructed chair. Dagmar Channing has been signed to carry the romantic lead. No male player is set yet.

It is to be hoped that Columbia will have the good taste not to exploit Miss Peters' "cripple" but only her ability as an actress. Miss Peters has shied from much of the publicity that surrounded her accident and her period of invalidism. She deserves real admiration for her quiet courage and determination to continue her career.

EAGLE-LION

18 Millions Budget

STARTING IN JULY, President Bryan Foy will set into action his program for the year's production of twelve films budgeted at $18,000,000. It will mark the first anniversary of this young, vital company that has made so much progress in one short year. In addition to the dozen to be made under Mr. Foy's guidance, Eagle-Lion will release at least six from the Rank organization, two of which are now being edited for early release.

President Foy with justifiable satisfaction in his company's first year stated at a recent press conference: "Our company is prepared to accelerate productions and increase expenditures all along the line in order to get the finest story properties procurable and the best artists in the industry." Fifteen writers are now under contract. The advertising budget has been increased for the "big year" also. President Foy has earmarked the bulk of the increased budget for trade and newspaper sources. "We have found these two mediums to be far and away the most effective for reaching the movie-going public."

First to go on the new schedule will be Louis Brownfield's "Kenn," tabbed with a July 1 starting date. Foy is now negotiating for top box-office names to carry the box-office ball on this one. TAPERING DESPITE FUTURE PLANS

The $18,000,000 budget notwithstanding, this studio is cutting its overhead to the bone, for the next six weeks, at least. Fifty-five of the carpenters, set directors and crew men have been given a "temporary lay-off." Other departments not directly connected with the planning program will be shunted a bit, also. Studio executives insist this tapering has nothing at all to do with the current labor situation, despite rumors to that effect, but that it is being done because production is far in advance of sales. There are ten films in backlog awaiting release.

LAZAR TURNS TO PRODUCER'S BIRTH

Irving P. Lazar, Foy's executive assistant, has resigned to become an independent producer and will assume his new duties immediately. "New Girl in Town" will be Lazar's first effort and it is marked for a late July start with a budget of $1,500,000. Kenneth Thomson's production, Universal-International, takes over the post vacated by Lazar and will serve as Foy's executive assistant. He will, in addition to handling story and cast deals, serve as adviser on original stories and screenplay suggestions to talent department.

Typical of the E-L policy on casting is the line-up for "A Texas Story," now before the cameras. James Craig and Johnnie McGovern are under contract with Universal-International, while Paul Henreid, Sara Allgood, Wally Ford and Harry Davenport are all names which assure good handling of even minor roles. None of these people are under contract to E-L.

COLUMBIA

LAST TURNINGS

"Arturo de Cordova's" (Arturo de Cordova-Noreen Nash) continues in production and should wind up within a 26-day schedule.

M-G-M

Enterprise Eyes MGM Deal

THOUGH ALL the details are not set yet, it seems fairly reasonable that the deal now pending between Metro and Enterprise for a domestic releasing set-up will jell. Loew's, Inc., the parent company of MGM, is already handling the Enterprise product on its foreign distribution. The Enterprise contract with UA expires as of January 1 and the talk is that UA, having received five of the six pictures promised, is willing to call it a day.

A straw in the wind to support the belief that an MGM Enterprise deal might be consummated is the recent announcement by Loew executives that they are considering the distribution of the product of a few "outstanding independent producers." And well this company might, for its own product in the past year has slipped far below the standard set for years before. In brief, Metro needs a "shot in the arm" and a couple good independent units might do the trick. This organization has been living in the past too long.

Of course, the fact that David Loew, son of the late great Marcus, is an important stockholder in Loew's, Inc., will not hurt the chances of his Enterprise company to complete a satisfactory deal with Metro-Goldwyn-Mayer for distribution.

NO DOG DAYS FOR SALES FORCE

With many films set for summer release, it would appear that Metro is determined to keep its hot weather activity at all time summer high. With a heavy backlog of films, the studio can afford to throw some of its product to the dull days during the summer when theatre business hits its ebb as a rule. Among the pictures with which Metro plans to tempt people from beaches and parks into theatres are: "The Hucksters" (Clark Gable-Deborah Kerr), "Song of Love" (Katharine Hepburn-Paul Hen- reid), "Fiesta" (Esther Williams-Ricardo Montalban), "Living in A Wet Way" (Gene Kelly-Marie McDonald), "Tenth Avenue Angel" (Margaret O'Brien-George Murphy), "Romance of Rosy Ridge" (Van Johnson-Janet Leigh) and "The Unfinished Dance" (Margaret O'Brien-Charissas).

"Morton of The Movies" (Red Skelton-Gloria Grahame) and "Son of The Thin Man" (William Powell-Myrna Loy), two which might well be listed in the "least-said-about-them-the-better" department will also get their unveiling during the summer months. The list will go out three per month for July, August and September.

THE HAPPY TIMBERLANES

On the MGM lot, where temperament and disagreements on sets are too frequently the order of the day, a set where harmony reigns is occasion for loud jubilation. Such a set it appears is "The Timberlanes." Visiting there one day last week, your reporter found everybody loving everybody. Mr. Tracy beamed, Miss Turner beamed. Everybody beamed.

The credit for the peace and joy goes to Director George Sidney, unanimous vote of his company. In the words of the somewhat cynical Mr. Tracy, "He's my boy." The company is running two days AHEAD of schedule, another small miracle on the big lot, and daily rushes have the screening section rehearsing overtime.

PASTERNAK STARTS A NEW ONE

Only new starter on the lot this week is in the Joe Pasternak

STUDIO SIZE-UPS

Behind the Scenes of Film Production

PRODUCTION SECTION

MAY 26, 1947
stable. This one is "The Kissing Bandit," with Frankie Sinatra and Kathryn Grayson. Rumor has it that Mr. Pasternak has gone a bit stale on plots for his perennial musicals. He undoubtedly found a successful formula a long time ago with Deanna Durbin, but even successful formulas need variations and Pasternak has stuck too close to his format. He is too clever a showman not to sense the need for change of pace. There are those on the lot who are hoping the change comes soon.

MONOGRAM

**Studio Closing Temporarily**

The simple and brief statement issued recently by President Steve Brody that he had decided to temporarily halt production at Monogram and Allied Artists when current pictures are completed created quite a stir. Mr. Brody’s reason for his decision was that until negotiations between producers and the various guilds clarified the labor situation, it was impossible for his companies to plan any future production. It stands as the most drastic action taken by any studio in the long-enduring labor troubles.

Conjecture ran wild for a time. Your reporter interviewed one of the company’s executives and ascertained that the situation is exactly and only as stated by Mr. Brody.

Monogram has been listed as one of the “fair” lots in the labor dispute. There had been no difficulty through all these months of the present strike until recently. Then, the CSU carpenters and the IATSE set erectors began the kind of petty bickering that results in expensive slow-down for the companies involved. The current bogdown in the SAG negotiations was another factor in the Brody decision.

Both Monogram and Allied Artists are in good shape to hold out for a good period of time with eleven features in the Monogram and five in Allied Artists. In addition to these fifteen features, the studio plans four reissues, including "Dillinger."  

**"PALOOKA" WILL WIND-UP PRODUCTION**

"A Guy Named Joe Palooka" (Errol-Kirkwood-Knox), now in production, will be the swansong for Monogram until labor snarls are untangled so that normal production can be resumed.

Producer James Burkett has signed a new Charlie Chan to replace the late Sidney Toler. He is Roland Winters, veteran N. Y. stage actor.

PARAMOUNT

**Liberty Moves In Sept. 1**

The Paramount-Liberty deal is finally set, involving an exchange of stock between the two companies. Although it had appeared that George Stevens would not tie in with the deal, he has decided to remain with his three Liberty associates, Frank Capra, William Wyler and Sam Briskin. In addition, E. K. (Ted) O’Shea, Liberty sales representative, goes to work for Paramount under v.p. sales chief Charles M. Reagan. Liberty moves on this lot Sept. 1.

Paramount will have an interest in "It’s A Wonderful Life," which is being released by RKO, "I Remember Mama," which Stevens will produce for RKO, and "State of the Union," which Capra is producing for M-G-M. Thereafter, all Liberty output will be released through Paramount.

It is understood that this company will loan two of its star personalities to RKO for one picture each.

The acquisition of some outstanding (production personnel) is a great scoop for Paramount. It is to be hoped, however, that the Liberty producer-directors will retain their individual identities and not be absorbed by Paramount’s original independent organization. It is from men such as those that the best in film making can come.

**BALABAN LAUSD GIBSBERG**

In his opening address at the recent Paramount meetings, ex-ploy Barney Balaban praised production chief Henry Ginsberg and pointed with pride to the list of completed pictures or soon-to-be-made films that make its slate the most "impressive in our history."

Among those scheduled for early release are: "The Perils of Pauline" (Betty Hutton-John Lund), in Technicolor; "Dear Ruth" (Joan Caulfield-William Holden), "The Emperor’s Waltz" (Bing Crosby-Joan Fontaine), "Variety Girl" (all-star), "Golden Ear-rings" (Ray Milland-Marlene Dietrich), "Where There’s Life" (Bill Hope-Signe Hasso), "I Walk Alone" (Lester-Lizbeth Scott) and "RKO’s Rio" (Bing Crosby-Bob Hope).

THREE IN ENGLAND

Hal Wallis started his first British production, "So Evil My Love" (Ray Milland), at Pinewood Studios last week.

"Dancing with Crime," a Coronet production, starring Richard Attenborough, is about wound up and ready for shipping to the country.

The third film under Paramount guidance in Britain is "They Walk Alone," which will be retitled for American consumption to avoid confusion with "I Walk Alone."

Frank Parley has been appointed managing director and chairman of the board of Paramount British Productions, Ltd., the company’s British production subsidiary, formed to handle future Paramount production in England.

P R C

**Balk On New Pay Demands**

Despite denials that PRC would follow the lead set by Monogram and shutter until the labor tangle is settled, a company spokesman admitted that executives here are balkin on the retroactive pay demand made by the SAG.

The demand made by the Guild set forth that all pay increases agreed upon should be retroactive to May 15 (the date the old SAG contract expired). PRC, as well as Monogram, representatives refused to go along with the majors and the major independents in accepting this.

It is credible that companies like PRC must draw the line some place if they are to continue in existence. Production costs have zoomed to a point where a “million-dollar budget,” once considered the tab of a lavish production, is now the mark of an ordinary or even a “cheap” picture. The companies that have built their business on low-budget short-scheduled films cannot just sit back and watch their costs go up without at least trying to hit a reasonable compromise.

Final action on the Guild contract is at least six weeks off and what these weeks may bring in future PRC policy cannot be determined at this point. It seems unlikely, although the possibility cannot be precluded, that they will close down production. But if all the Guild wage demands go through as now listed, it will mean a change in policy for this company.

No Production this Week

With "Burly Me Dead," "Tomorrow You Die," "It’s Moider" and "Black Hills" all wound up, the studio is without active production at this time.

REPUCIB

**Macbeth’ For $700,000?**

The old legend, “where there’s smoke there’s fire,” might apply to this company at the moment, or it might not. At any rate, there appears to be quite a stew cooking about the question of Orson Welles’ production of “Macbeth,” which was written by a chap named Shakespeare.

Part of the deal with Charles K. Feldman Productions, “Macbeth” was slated to be a big-budget effort until president Herbert J. Yates suddenly clamped down and fixed the budget at a maximum of $700,000. The impetus for this limitation was reported to be the dissonant faction of the Republic board of directors. This so-called Goetz-Brunot faction is said to have expressed the view that Shakespeare and Welles aren’t sure-fire box-office names and that it would be unwise to go overboard on the picture. Yates, with an eye to the prestige accruing to Republic in such a production, was in favor of making it a big one, but finally agreed to the reduced budget. The implication is highly unlikely that the film can be done justice on a $700,000 nut, Feldman is already shopping around for another deal.

Control situation

H. J. Yates has been the name of bringing Republic to the fore as a production factor, so it is difficult to swallow the rumors that his control of the company’s affairs is being challenged. However, despite denials, the reports persist that the Goetz-Brunot group have been absorbing chunks of Republic stock and are seeking to dominate the company’s affairs.

F I L M  B U L L E T I N
It is a natural result of growth that a man or an organization strives to go forward and seeks an ever-higher level of accomplishments. So we cannot agree with those members of the board of directors who seem determined to hold Republic's purse-strings so tightly that its growth will be throttled. "Macbeth" could well prove to be a film experiment that would justify the expenditure of a large sum, because it might bring to this company publicity worth several times the picture's cost.

Yates has brought Republic a long, long way from its early days and he is well known as a man with feet firmly planted on the ground. Republic's stockholders would do well to rely on his judgment.

ONLY TWO IN WORK

"On the Old Santa Fe Trail" (Roy Rogers-Jane Frazee) is joined by "Driftwood" (Walter Brennan-Ruth Warrick), an Allan Dwan production, to give the studio two on the sound stages.

RKO

18-Month Plan Approved

AFTER A LONG session of meetings in New York with top RKO-Fathe executives, Dore Schary is back in Hollywood with his program for the next eighteen months approved.

While no details of the program will be discussed until the official release at the July sales meeting, Mr. Schary willingly talked about the general pattern his studio will follow in the coming year. There will be at least 12 A pictures made, depending upon how many outside commitments the studio accepts. The B program will be as heavy as time, talent and money permit. Mr. Schary did not use the term "social significance," but he did imply that RKO pictures are, as far as possible, going to reflect the world as it is today. Even musicals will strive for something beyond the usual thin plot. Arbitrary violence is out, according to Mr. Schary. No theme of brutal killing or wanton crime will be included in the new RKO approach.

HOPES TO CUT BUDGET

Mr. Schary also indicated again that he was working toward the possibility of cutting production costs despite high prices of talent, labor and material. He feels that shooting schedules can be saved if care is used and that this is the most direct way of reducing costs without reducing quality. He pointed to the 23-day schedule on "Cross-Fire," recently completed and indicated that it could and would be emulated.

The Schary influence at RKO has made itself felt from the beginning of his service and this acceptance of his plans for the next year and a half, indicates that he has won the approval of the top board and that he will now proceed on his plans without limitations. The results should be interesting and profitable. How nice to hear a top production man talk such sound common sense!

DISNEY FIVE-YEAR PROGRAM

Producer Walt Disney has set his program for the next five years for feature-length productions with "Alice In Wonderland" and "Cinderella" set to climax the list. According to a story published in the Hollywood Reporter last week, "Bambi" will be released next spring and the fall of 1948 will bring "How Dear to My Heart" headlining Burt Ives, Beulah Bondi, Luana Patten and Bobby Driscoll; this one will be over 80 cent live action.

The next big project for Disney will be "Something to Sing About," which will combine Roy Rogers, The Sons of the Pioneers, and Ethel Smith.

In addition to this ambitious program Disney will turn out 18 two-reel cartoons each year.

SCREEN GUILD

Conference Successful

SCREEN GUILD activities in Hollywood these past ten days were limited to the first annual stockholders meeting and sales conference presided over by President John J. Jones.

The meeting which ran for five days was well attended by franchise holders, district sales managers, home office executives and salesmen of the company. The product was shown, sales programs discussed and an election of new officers and board held. Eight of the original members were re-elected to the board and John J. Jones, Robert Lippert and Arthur Lockwood were re-elected to the offices of president, executive vice-president and vice-president, respectively.

PROGRAM SET FOR 1947-48

A direct result of the sessions was the announcement that Screen Guild Productions will release 30 new programmers and westerns and 12 Hopalong Cassidy reissues during the coming season.

The new pictures, many of which have already been completed, include 16 which have already been titled and 14 which are still without names.

In addition to the regular schedule, Jack Schwarz, acting as a separate unit under Screen Guild, will turn in at least two features.

Three more are scheduled from Canadian producers, with a promise of nine more to come from that group.

Another new unit to produce for 50 releases is called Zenith Pictures, Inc. Frank Wilser, Sidney Smith and Arthur St. Clare are the co-owners.

J. Fenimore Cooper's "The Prairie" will be the first production.

SELZNICK

"Duel" Continues To Coin

NO DOUBT now about how smart the Selznick-Loew deal on "Duel In The Sun" release in New York was. The first day's grosses totalled $210,000. Company executives say they are expecting "Duel" to outgross "Gone With The Wind" which chalked up a neat $32,000,000 in grosses. We doubt this, because of the unfavorable press reviews.

Meanwhile, the controversy continues (all to the good of the box-office). The Legion of Decency has objected in print to newspaper advertising for "Duel In The Sun" in which it is stated that the Legion had "passed" the picture. This is not so. Their rating, after revisions and cuts: "B" or objectionable in part for "immodestly suggestive sequences and glorification of illicit love." But the grosses keep rolling along.

Latest disapproval of the much-disapproved film comes from veterans' hospitals in Indiana, Illinois and Wisconsin. Chicago censors have also tagged the picture for "Adults Only." Watch the grosses soar!

20th CENTURY-FOX

"Gentlemen's Agreement"

WITH ALL preparations completed earlier than planned, Zanuck ships his entire "Gentlemen's Agreement" company off to New York this week (May 26) under the guidance of director Elia Kazan. John Garfield was signed for the role of Dave Freeman, while Ann Revere has been handed the role of the mother and they will join Gregory Peck, Dorothy McGuire and the rest of the cast in the trek East.

It is not reported yet whether the entire film will be made off the lot. The interiors could easily be done in Hollywood, but the exploitation value of shooting such a film in New York may make up for the additional costs of boarding an entire company away from home.

ANOTHER TRAVELING COMPANY

The trend toward "local" shooting continues and Zanuck is also sending the "Chicken Every Sunday" company out on location. Jeanne Crain, Dan Dailey and Anne Baxter head for Tucson, Arizona, George Seaton is directing for William Perlberg, producer. Shooting starts the first of July.

(Continued on Page 16)
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 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 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**COLUMBIA**

1946-47 Features

- Westerns: Completed (4) In Production (6)
- Serials: Completed (2) In Production (1)

**NEW PRODUCTIONS**

**IT HAD TO BE YOU**

- Comedy—Started May 5
  - Cast: Ginger Rogers, Cornel Wilde, Ron Randell, Percy Waram
  - Spring Byington, Nancy Saunders
  - Director: Don Hartman
  - Producer: Don Hartman Story: Girl breaks out on four marriages. Finally dreams up her ideal and he is out to ruin her.

**THE DOUBLE TAKE**

- Murder-Mystery—Started May 14
  - Cast: Francho Tone, Janet Blair, Janas Carte, Adele Jergens
  - Lynn Merrick, Steven Gery
  - Producer-director: S. Sylvan Simon Assistant: Earl McEvoy
  - Story: Private detective gets involved in mistaken identities in solving the murder of the wife of a wealthy man.

**THE LAST ROUND-UP**

- Western—Started May 16
  - Cast: Georgia Autry, Jean Heather, Carol Thurston, The Texas Rangers
  - Director: John English
  - Producer: Armand Schaefer
  - Story: Wealthy land baron tries to steal land from Indians. He is stopped by Autry.

**THE LONE WOLF IN LONDON**

- Mystery—Started May 19
  - Cast: Gerald Mohr, Nancy Saunders
  - Director: Les Goodwin
  - Producers: Ted Richmond & Robert Cohn
  - Story: Rare diamonds stolen from Scotland Yard are salvaged by the Lone Wolf.

**RUCKAROO FROM POWDER RIVER**

- Western—Started May 19
  - Cast: Charles Starrett, Smiley Burnette, Virginia Hunter
  - Director: Ray Nazarro
  - Producer: Colbert Clark
  - Story: Bank robbers foiled in murder plot by Durango Kid.

**THE SEA HOUND**

- Serial—Started May 12
  - Cast: Buster Crabbe, Jimmy Lloyd, Pamela Blake, Ralph Hodges
  - Director: Sam Newfield
  - Producer: Sig Neufeld
  - Story: Based on comic strip called Captain Slivery and the Sea Hound.

**EAGLE-LION**

1946-47 Features

- Completed (7) In Production (2)

**NEW PRODUCTIONS**

**A TEXAS STORY**

- Western—Started May 5
  - Cast: James Craig, Johnnie Johnson, Lynn Bari, Una Merkel, Sara Allgood, Harry Davenport, Wally Ford
  - Director: Leigh Jason
  - Producer: Joseph Fields
  - Story: A story of an outlaw with a sense of humor and humanity.

**MEOMETRO-GOLDWYN-MAYER**

1946-47 Features

- Completed (37) In Production (5)

**NEW PRODUCTIONS**

**THE KISSING BANDIT (T)**

- Musical—Started May 14
  - Director: Leslie Benedict
  - Producer: Joe Pasternak
  - Story: A milquetoast son tries to take over for his bandit father despite the fear of guns and killing.
**UNITED ARTISTS**

**Coslow In 5-Picture Deal**

Evidence piles up to lend credence to the reports that Enterprise and United Artists will part company when the current contract expires at year’s end. It appears, at this writing, that the Charles Einfeld-David Loew organization will go over to Metro at that time.

It is reliably reported that Einfeld has been displeased with the production UA has given the Enterprise product. Meanwhile, “They Passed This Way,” the currently shooting Henry Sherman film, is not earmarked for UA distribution.

Einfeld, one of the industry’s foremost exploitation men, has no intention of letting any grass grow under the three top Enterprise features UA is handling. He has set up a budget of $1,750,000 to exploit “Arch of Triumph,” “The Other Love” and “Body and Soul.”

**NEW PRESIDENT?**

Persistent rumors that some sweeping changes are coming in this organization’s top personnel were given added fuel last week with a report in New York that Joseph R. Vogel, Loew v.p. in charge of the theatre division, has been offered the presidency of UA. He would replace lawyer-president Edward Feltrey. It is expected that when a new head man comes into this outfit many other changes will be made.

As long last, the Cagney family is back in production again, this time with the most important production they have ever attempted. After months of preparation, they launched the William Saroyan play “Time of Your Life” last week. Brother Jimmy stars, with Sister Jeanne called from the stage for the important female role. Bill, of course, is the producer of the piece.

The Cagneys have not fared too well, box-office-wise, in their independent adventures. This time they are gambling a heavy investment in story and production.

George Pal, producer of the “Puppetoon” cartoon series of shorts for Paramount, will make two cartoon features for UA release.

**UNIVERSAL-INTERNATIONAL**

**Hellingler Mulls New Deal**

Although Mark Hellingler may decide to re-sign with Universal-International, he is considering other offers from various producing companies. He has already completed a one-picture deal with Metro-Goldwyn-Mayer for a picture with star Humphrey Bogart. Bogart has joined with the producer in a participating deal for whatever films he stars in. Whether they will be made at MGM or not, will depend on whether Hellingler decides to stay with U-I. Hellingler is contemplating a similar cut-in deal with Author Ernest Hemingway on whose short stories Hellingler now holds film rights.

“Homicide” is the first Hellingler-Bogart combination and the producer is now in New York conferring with New York police on the story. The news of his resigning should break momentarily.

**POWELL SET FOR FIRST TWO**

“Mr. Peabody and the Mermaid” and “The Senator Was Indecent” will star for William Powell on his loan-out deal from MGM. The Powell deal is an unusual arrangement, since there is no limit to the number of films he can make for U-I. As long as they find his stories he likes, he can go on making films here. Could he be the result of Metro’s failure to come up with a good script for the actor in many a car.

**RAPTAMP KEEPS FAINTAINE**

Since Samuel Goldwyn has postponed indefinitely his production of “Earth and High Heaven,” as predicted, Jean Fontaine is released from her commitment to handle the female lead in the film and will use that time to make “Ladies From an Unknown Woman” for her own Raptamp company.

Only new starter on the lot is “Ride The Pink Horse,” Robert Montgomery’s first effort as star and director under his Universal International deal.

**STUDIO SIZE-UPS**

**WARNER BROS.**

**Production Quiet**

With only three films in production, the studio is running late on its schedule which had set five films for May starts. “Treasury of Sierra Madre” (Humphrey Bogart-Walter Huston), “Whipslash” (Dana Clark-Alexis Smith) and “Silver River” (Drew). are the trio in work.

**DROPS FIVE WRITERS**

Denying retirement, the studio quietly dropped five of its writers recently. Reason for the sudden cut-out was given as the fact that the writers had completed their current chores and the studio was well back in log with scripts.

Shirley Temple has been signed for the title role in “Mary Lagos,” co-starring with Ronald Reagan.

According to a statement to the local press, before he left town, Representative J. Parnell Thomas, chairman of the House Committee on Un-American Activities, said that J. L. Warner was among the “prominent film capital people” who served as “friendly” witnesses to the committee. Among others who volunteered information were Leo McCarey, Rupert Hughes (who allegedly serial number of Communists in the Writers Guild. No details of Mr. Warner’s report to the committee was available, but undoubtedly the details will come out when the committee continues its hearings next month and begins to subpoena people for questioning.
J. ARTHUR RANK IN AMERICA

The arrival of J. Arthur Rank in New York on May 9 "to learn how the American public is reacting to British pictures and to confer with my good friends and associates," was the occasion for a gathering of industry bigwigs seldom seen in recent years and a mammoth, protocol-filled press interview rarely equalled.

The British film leader, whose world-wide holdings top anything ever acquired by an individual, was flanked by John Davis, his second-in-command; Eric Johnston, president of the Motion Picture Association; Robert Young, Pathe Industries chief, whose subsidiary, Eagle-Lion, distributes Rank-made films; John J. Blumberg, president of Universal-International, in which Rank has a substantial interest; Matthew Fox, U-I vice-president; Robert Benjamin, president of the Rank Organization's American branch, and Arthur Krim, E-L proxy.

Johnston, who conducted the interview, elicited a plea from Rank for "more distribution" of British pictures, particularly in theatre circuits to start, adding that he would like his pictures to "get a reasonable return, not only for the purpose of profit but also to develop friendships between the two peoples."

30 U-I Showcases

Fox declared that U-I "will acquire 30 show case theatres in major American cities within the next two or three years" in a move to "bring British pictures directly before American audiences." Young called for an exchange of films between the two countries for both economical and social soundness.

Johnston characterized the interview as a demonstration of American press amity toward British output. In England, however, the British Film Producers Association chose the time of Rank's visit here to launch a national press campaign to plug British-made films with the slogan, "See a Good British Picture and Save Dollars."

Several individual producers in Britain deployed the campaign as being both ill-advised and ill-timed.

Anglo-American Committee

At an MPA dinner in honor of Rank, Johnston announced the formation of a British-American Joint Standing Advisory Committee "to facilitate cooperation in matters of common interest and public responsibility," and to "enable the British and American industries to make an ever-increasing contribution to world understanding and peace." Rank noted that the competition between the two countries "is in the interests of both industries as well as of the public we serve," adding that "there is a large field" in which the aims and interests of the two industries are identical.

The British film leader was the guest of Spyros F. Skouras, 20th-Fox president, his first week-end here, then plunged into a series of conferences with Universal, Eagle-Lion and circuit operators, before entraining for Canada, whence he will go to the West Coast for additional business and goodwill matters.

SUPREME COURT APPEALS FILED

The anti-trust front was busy last fortnight, as all parties to the industry anti-trust suit filed their appeals with the Supreme Court, automatically staying the decree, and four other anti-trust actions made headlines.

In the New York case, appeals were filed by the eight company defendants, the Department of Justice, the American Theatres Association and the Confederacy of Southern Associations. The latter two also joined with the Southern Calif. Theatre Owners in a motion for leave to intervene in the suit as a measure necessary to protect the rights of their members in the forthcoming appeal, following the denial of their intervention motion by the N. Y. Statutory Court.

Four File Joint Appeal

In their joint appeal, RKO, 20th-Fox, M-G-M and Warners appealed the price-fixing, clearance, arbitration and expansion provisions. Paramount also appealed these provisions, plus the competitive bidding provisions, while Columbia, Universal and United Artists asked competitive bidding rejection.

(Continued on Page 25)
EXPLOITABLE AND SENSUOUS MELODRAMA

'THEY WON'T BELIEVE ME'
Rates • • + or better generally

RKO-Radio. 95 minutes.
Robert Young, Susan Hayward, Jane Greer, Rita Johnson, Tom Powers, Don Beddoe, George Tyne, Frank Ferguson, Harry Harvey.

Directed by Irving Pichel.

This is the engrossing character study and narrative of a promising husband charged with murdering the loyal wife on whose money he has been leading a wastrel life. Despite its taut theme, the film has been produced by Joan Harrison, scripter of many Alfred Hitchcock successes, with sufficient taste and restraint to make it an offensive and interest-holding to adults. Grosses will depend largely on the exploitation put behind the picture, since none of the players are topflight marquee names. The film is rather pedestrian in pace until the final reels, perhaps purposely in order to give greater impact to the suspenseful and exciting crescendo of the final, smashing climax. Based on Gordon McDonnell's story, Jonathan Latimer's screenplay entrusts most of the plot narration to Robert Young's capable talents, utilizing retrospective flashback technique to visualize his defense testimony during his trial for murder. Under Irving Pichel's direction, each member of the small but proficient cast gives an excellent performance. Production quality is satisfactory.

EXPLORATION: Play up the dramatic situations, the mounting suspense, the crashing climax. Catchlines: Throughout Life a Sinner, He Died For a Crime He Did Not Commit. The Gripping Drama of a Faithful Wife and a Faithless Husband, etc. Urge patrons not to reveal the film's startling finale.

Charged with murder, Robert Young tells his story. Wed to wealthy Rita Johnson, he plans to leave her for one of her friends, Jane Greer. Learning of this, Rita fights to keep him by the only means she has—her money. She buys him a partnership in a Los Angeles brokerage and a Beverly Hills home; he forgets Jane, accompanies Rita to California. There he comes under the spell of Susan Hayward, the gold-digging secretary of his partner, Tom Powers, whose enmity he incurs by winning her away from him. Rita learns of the affair, again pours out her money, buys an isolated ranch. He elopes to Reno with Susan. En route, Susan is killed in a smashup, her corpse assumed to be Rita's. Young aids in the deception, returns to the ranch to kill Rita for her money, finds her already dead—a suicide. Disposing of the body, he tours, the Carne—ah on her money until trapped into returning by the vengeful Powers. Rita's body is discovered, identified. Young's nerve breaks; he dashes for an open window in the courtroom, is killed by police bullets as the jury returns its verdict—Not Guilty.

'COPACABANA' GROUCHO MARX SHINING LIGHT IN DULL MUSICAL

Rates • • + generally as top dualler

United Artists. 92 minutes.

Directed by Alfred E. Green.

Despite the tireless efforts of Groucho Marx to lift the level of this lavishly mounted feature, "Copacabana" is low-level corn from start to finish. Grosses generally will be slightly above average, but it will require support. On its credit side are a fairly strong cast headed by the talented and exuberant Groucho Marx and the exuberant Carmen Miranda, lavish settings and gorgeous costumes. On its debit side are uninspired dance numbers arranged by Larry Ceballos, nine mediocre songs by producer Sam Coslow, Edward Ward, Bert Kalmar and Harry Ruby, and an unimaginative story. Alfred E. Green's direction adds little spark to the trite plot, a hackneyed re-hash of countless musicals narrating the efforts of an entertainer to attain success by assuming the identity of a Parisian chanteuse. The screen play by Laslo Vadnay, Alan Borenz, and Howard Harris milks dry the entertaining complications dated situations, filmed scores of times in the past and to better advantage. Of the cast, only Groucho Marx merita laurels for both effort and proficiency. Carmen Miranda, photographed unflatteringly, gives her usual energetic performance; Andy Russell, darling of the radio, is far from photogenic, and the others portray their respective roles in stereotype fashion. Production quality is exceptionally high.

EXPLORATION: Play up the popularity of the songs. For instance: Mention the songs. Stress the dance numbers, the lavish settings, the brilliant costumes and the beautiful Copacabana Girls. Groucho Marx and Carmen Miranda, as acting team, have been in love for years. Unable to get bookings as a duo, Groucho turns agent and sells Carmen as an Oriental dancer to Steve Cochran, owner of the Copacabana Club. Complications ensue when inadvertently she sells her also to Steve as a newly arrived French chanteuse. Frequently she and Groucho change costumes to hide her dual identity until Steve falls in love with the supposed Parisienne, thereby bringing unhappiness to his secretary—Gloria Jean. Has Muriel in love with him. Rival agent Ralph Sanford begins to suspect Carmen is an imposter. Faced with exposure, the panier-stricken Groucho and Carmen decide the French chanteuse must disappear. The latter's subsequent disappearance brings in the police, Groucho is charged with murder. At end, Carmen clears Groucho by proving the Oriental dancer and the French chanteuse were one person—herself. The resultant publicity gets Groucho and Carmen a Hollywood contract.

'NORTHWEST OUTPOST' FRIML OPERETTA HAS GOOD MUSIC, NOVEL LOCATE

Rates • • + as top dualler, except in action, rural houses

Republic. 91 minutes.
Nelson Eddy, Ilona Massey, Joseph Schildkraut, Elsa Lanchester, Hugo Haas, Lenore Ulric, Peter Whitney, Tamara Shayne, Erno Verebes, George Sorel, Rick Vallin, Countess Rownaska, Doina Simonova, Antonina Barnett, Lola DelTolli, Myra Sokolovskaya, George Blagot, Sam Savitsky, Igor Dolgoruki, Nestor Erlistoff, the American GI Chorus.

Directed by Allan Dwan.

A notable score by Rudolf Friml, superb vocal numbers by Nelson Eddy and Ilona Massey and the American GI Chorus, plus a novel locale—Russian California in 1837—give this pretentiously staged and lavishly choreographed tale strong appeal to fame of the co-stars and lovers of light opera and music. It will be weak in action and rural situations. Adequately exploited, it should register slightly above average grosses in first run houses and in the top slot of dual bills in subsequent. The screenplay by Elizabeth Meehan and Richard Sale, based on Angela Stuart's original story, is lacking in movement and filled with unlikely situations. Allan Dwan's direction adds little sparkle to the story of a beautiful woman torn by a desire to save her father's life at the risk of dishonoring and losing the man she loves. However, those who like operettas and stirring semi-classical music will find much to enjoy.


Ilona Massey arrives at Port Ross, Russian California outpost governed by Prince Hugo Haas. Her plan is kept secret from all, to aid Count Joseph Schildkraut, her husband, to escape from the convict camp. Haas aids, U. S. Capt. Nelson Eddy, discovers her passport to be forged, orders her to return to Russia. Schildkraut threatens to reveal her father's complicity in a plot against the Tsar, unless Eddy exploits. Eddy's violent love for her by persuading him to connive at his (Schildkraut's) escape. Rather than have Eddy dishonor himself, Ilona has Eddy shot and buried alive, enabling him to bribe Peter Whitney, a guard. He and the guard escape obtain passage on a boat, but the same vessel on which Eddy has booked accommodations for Ilona. At end, Schildkraut and Whitney are killed, Ilona and Eddy reconciled.

FILM BULLETIN
'DESPERATE' ROUTINE MELLER STRONG ON GUNPLAY
Rates • • • as second feature in action houses; less elsewhere

RKO-Radio
73 minutes
Steve Brodie, Audrey Long, Raymond Burr, Douglas Fowley, William Challee, Jason Robards, Freddie Steele, Lee Frederick, Paul L. Burns, Ilka Grunin,

Directed by Anthony Mann.

Handicapped by a lack of names and a routine story, this program melodrama will serve only as a mild supporting dualler in naborhood houses, but its lurid plot should find favor with action fans. The screenplay by Harry Essex—about the cross-country flight of a youth and his wife seeking to escape death at the hands of a vengeful murder mob—contains a fair amount of suspense and a superabundance of gunplay. Under Anthony Mann's direction, the players—excepting Douglas Fowley in the role of an unlicensed detective—give but mediocre performances. Production quality is fair.

EXPOSITION: Action houses might use these catchlines: A Youth Forced into Taking Part in a Crime...To Protect His Wife and Unborn Child, He Defied Gangland's Torture and Police Bullets.

Gang chief Raymond Burr tricks unsuspecting Steve Brodie into participating in a warehouse robbery. Steve manages to signal the police and Walt's kid brother is captured, charged with killing one of the cops. Walt's vengeful topnotch gun,工作man-

'ICK TRACY'S DILEMMA' LOW-BUDGET MELLER HAS ACTION APLENTY
Rates • • • as dualler in action spots; OK as support in naborhoods

RKO. Radio
60 minutes
Ralph Byrd, Lyle Latell, Kay Christopher, Jack Lambert, Ian Keith, Bernadene Hayes, Jimmy Conlin, William B. Davidson, Tony Barrett, Richard Powers,

Directed by John Rawlins.

"Dick Tracy's Dilemma," a compact action programmer, has more than its share of suspense and thrills, is certain to be enjoyed especially by juveniles. It will serve as a good dualler for action spots and some

naborhoods, its grosses should equal if not top the previous releases in this series. The cast lacks name values, but they turn in faithful characterizations of Chester Gould's widely-read cartoon strip favorites. Jack Rawlins' tight direction, plus a workman-like script, aid in maintaining a fast pace throughout.

EXPOSITION: Catchline this as "Dick Tracy Flights The Claw!" Blowup several Dick Tracy comic strips for the lobby and front.

Robbing a fur warehouse, Jack Lambert, murderous gang-leader known as The Claw, because of the Iron hook he wears for a hand, kills the night watchman. Ralph Byrd (Dick Tracy) assigns police spy Jimmy Conlin to watch for suspicious charac-
ters at The Blinking Skull, a thugs' hang-out. Caught eavesdropping, he's killed by Lambert. Byrd suspects the robbery to have been engineered by the heavily-insured warehouse owner. His suspicions prove correct and he traps the guilty proprietor. Later, following a thrilling pursuit of Lam-

'HUDER MOUNTAIN' ZANE GREY WESTERN HAS PLENTY OF RIDING
Rates • • • for western houses

RKO-Radio
60 minutes
Tim Holt, Martha Hyer, Richard Martin, Virginia Owen, Steve Brodie, Harry Woods, Jason Robards, Robert Clarke, Richard Powers, Harry Harvey,

Directed by Lew Landers.

This fast-moving Zane Grey oater starring Tim Holt has enough hard-riding pursuits, blazing action battles and fistic combats to satisfy the most demanding Western fan, adult or juvenile. It will be a topnotch attraction for houses catering to sagebrush fans and might serve as a dualler in other

action spots. All the players give convinc-

ing performances, that of the personable Richard Martin rates special mention. Nor-

man Houston's screenplay manages to inject freshness and vigor into Grey's plot of a family blood feud between Holt and attrac-
tive Martha Hyer, and the attempts of three heavies to seize a ranch, its value un-
kown to the owner. Production quality is above average, exteriors photography of some magnitude and unfamiliar locales is super-

ior.

Robbing house owner Harry Woods, aided by venal sheriff Harry Harvey and Rich-

dard Powers, plans to seize by forced sale Tim Holt's ranch, its value as part of a pro-

posed irrigation project known only to them. Woods seeks to revive an old family feud between Holt and Martha in the hope her brothers Steve Brodie and Robert Clarke will kill the youth. Brodie catches Woods and POWers shooting at Holt and Martha from a distant ambush. They brain him with a boulder so Holt, known to go unarm-
ed, will be accused of his murder. Holt is jai-

led, but aided by his Mexican-Irish pal Fowley, makes a desperate escape. He sees Holt's lawyer Jason Robards shot down in cold blood by Woods, joins forces with Holt. Following a hard-riding pursuit the three youths corner the heavies in Woods' establishment, shoot it out, emerge victori-

ous. At end they're settled. Holt and Martha work their ranches together, wed.

'PHOLO VANCE'S GAMBLE' HAS PLENTY OF MURDERS, PLOT TWISTS
Rates • • • in lower slot for naborhood and action spots

FRC
62 minutes
Alan Curtis, Terry Austin, Frank Jenks, Talia Birell, Gavin Gordon, Cliff Clark, Toni Todd, James Burke, Francis Pierlot, Joseph Creehan, Garnett Marks, Grady Sutton, Charles Mitchell, Joanne Frank,

Directed by Basil Wrangell.

Marked by a stronger cast and more pro-
duction quality than its recent predecessors in this perennial series, "Philo Vance's Gam-

ble" should provide entertainment to family and action audiences and serve as an ade-
quate supporting feature. Several plot twists lift this whodunit above the ordinary run of private-eye programmers. In direct-

ing this story of crooks double-crossing each other in order to obtain a smuggled gem of high value, Basil Wrangell unfortunately has re-

sorted repetitiously to the device of revolv-

ers blasting from between drawn portieres. Of the capable cast, Alan Curtis, Terry Austin and Gavin Gordon give the best per-

formances.

EXPOSITION: For lobby and window display: a huge emerald (pastel) partly concealed in an open jar of cold cream, the whiteologisted from above and captioned-

ed: "Three Persons Lost Their Lives for This Emerald in 'Philo Vance's Gamble'."

Private detective Alan Curtis learns from actress friend Terry Austin that she, her producer, Gavin Gordon, and two others

have invested in a syndicate formed by Dan Seymour, former jewel smuggler, to finance the purchase of a fabulous emerald. Curtis visits Seymour, learns he plans to fly to Bogota on the midnight plane. While talk-

ing, Seymour is killed by an unseen assail-

ant. Frank Jenks, Curtis' aide, apprehends Seymour's off-deceiced sweetheart, Toni Tod-

d, is about to be told the killer's name when the informant is mysteriously slayed. Curtis finds the hidden emerald, tells Miss Austin and Gordon to meet him and the other syndicate members that night. At this meeting Gordon tries to seize the gem at the point of a gun, is shot down by Miss Austin, who then attempts to kill Curtis. Foiled, she breaks under Curtis' questioning, confesses to the previous killings.

(More Reviews on Page 24)

MAY 26, 1947
"It Happened On 5th Avenue"

In its first production effort, Allied Artists steps out with a first-rate comedy on the whimsy side. The first step in the right direction taken by this Monogram subsidiary was the hiring of Roy Del Ruth, a topnotch director, and giving him free reign. He engaged a cast of competent players, not powerful magnets, perhaps, but who look interesting up on a marquee. His story is fashioned of laughter and heart-interest, the elements that all audiences, everywhere, enjoy in their film fare.

"It Happened On 5th Avenue" is the fanciful tale of hobo Victor Moore, who moves into the boarded-up 5th Avenue mansion of vacationing industrialist Charlie Ruggles, turns it into a haven for homeless veterans and brings into it a long-absent human touch. He brings love to Ruggles' unhappy daughter and reconciliation to the tycoon and his wife.
Seldom, if ever before, has an independent picture been backed by an advertising-publicity-exploitation campaign as potent and as widespread as the one put behind Allied Artists' "It Happened on 5th Avenue." It is a campaign of which AA's ad chief Louis Lifton and his entire staff can well be proud.

On this page we can present only a mere handful of the many stunts and promotions used to make the public "5th Avenue" conscious. Via national magazines, radio, billboards, tie-ups, ballyhoo, the multi-faceted campaign has been going on for months.

But if he wants added insurance, the exhibitor has a large share of his exploitation job done for him before he books this picture.

If pre-selling means anything, the exhibitor has a large share of his exploitation job done for him before he books this picture. But if he wants added insurance, the press book is chock-full of ideas that can be capitalized into higher box-office receipts.

This is the striking, regular 24-sheet. There is also a swell teaser 24-sheet. This shows one line in Greek, another in Russian and a third in Arabic. A week or two later the English "definition" is posted, reading: "In any language — it's terrific entertainment. 'It Happened on 5th Avenue'."

Ranking with the outstanding exploitation stunts in Hollywood history was the transcontinental tour of three double-decked Fifth Avenue busses. Bedecked with banners and photos advertising the picture, these three 24-sheets on wheels passed through 14 states and stopped in 59 of the nation's largest cities.

The newspaper ads are notable for variety and novelty.
'BORDER FEUD' HAS PLENTY GUNPLAY — MOSTLY SENSELESS

Rates • • — for western and action spots as second feature

PRC Pictures
55 minutes.
Lash La Rue, Al St. John, Bob Duncan, Brad Slavin, Kenneth Farrell, Gloria Marren, Casey MacGregor, Ian Keith.
Directed by Ray Taylor.

This noisy, pointless, shoot-em-up oater is suitable only for the lowest slot in western houses. The abundant shooting and hard riding may please the juvenile patrons, but it may be too much for adults. Grosses will depend on the popularity of co-stars La Rue and St. John. Patricia Harper's screenplay of John Jarrell's story is flackneyed and incomprehensible, and Ray Taylor's direction does little to brighten or clarify it. La Rue, "the poor man's Humphrey Bogart," despatches his way through the film as a U. S. marshal posing as a villain in order to thwart the heavies' plot. As La Rue's aide, St. John is unconvincing and unfunny. Production quality, save for the number of bullets expended, is negligible. Lash La Rue, U. S. marshal, comes to Red Gulch to help Sheriff John Jarrell, who is trying to curb the activities of a notorious bandit. Posing as an outlaw, Lash is hired by gang leader Bob Duncan to continue stirring up trouble between two feudin' factions, co-owners of a gold mine. Duncan plots to make them kill each other off so he can buy their mine cheap. Lash is unmasked as an impostor and made captive but manages to escape. At end, he effects a reconciliation between the warring factions.

'OREGON TRAIL SCOUTS' BETTER-THAN-AVERAGE RED RYDER

Rates • • • • • for western spots

Republic
85 minutes.
Allan Lane, Bobby Blake, Martha Wentworth, Roy Barcroft, Emmett Lynn.
Directed by R. G. Springsteen.

Somewhat more pretentious than most of its predecessors, this Red Ryder should prove acceptable to patrons in western spots and to Saturday matinee juvenile audiences in naborhood houses. Its grosses will be commensurate with the popularity of the series in these situations. Its plot, more imaginative than is generally found in this type of programmer, narrates the first meeting of Red Ryder and Little Beaver, and depicts Ryder's thwarting of a plot to kidnap the youthful Indian Perform. Performer's quality is satisfactory and is enhanced by use of narration, giving the film importance and stature. Earle Snell's original screenplay, based on Fred Harman's NEA comic strip, supplies plenty of slung guns, sundown, Indian fights and mounted chases. R. G. Springsteen's direction is adequate.

Crooked trump Fisher Barcroft offers to trade some stolen horses with Chief Frank Laceyteen for the latter's tribal trapping rights. The Indian declines the offer, says he'd rather give the concession to Red Ryder a friend of his people. Unsuccessful in an attempt to kill Ryder from ambush, Barcroft tries to use the Chief's kidnapped grandniece, Little Beaver, to force the Indian's hand. Thwarted, he stages a fake Indian raid on Ryder's wagon train, hoping to turn Ryder against the Redskins and vice versa. The plot miscarries; Little Beaver, returned to his people, says he'd prefer to be Ryder's sidekick than chief of the tribe.

'A CAGE OF NIGHTINGALES' BRILLIANT FRENCH 'GOING MY WAY'

Rates • • • + for foreign film houses

Lopert Film, Inc. (French)
85 minutes.
Directed by Jean Dreville.

A happy blending of "Boys' Town" and "Going My Way," this is unquestionably the best French film in years, superior even to "The Baker's Wife" and "The Weidigser's Daughter." Packed with heart interest, pathos and comedy, all made intelligible by excellent English titles, it is further enhanced by brilliant singing by a world famous boys' choir, the film has a marked appeal for women and, to a lesser degree, youngsters. It will do supertatively well in art and studio spots. Of the cast, star Noel-Noel gives a brilliant performance. Struggling novelist Noel-Noel is despondent because all publishers' doors being closed to him, he cannot wed his sweetheart, his resourceful pitchman friend, George Biscot, gives a porter's job. The film's daily ad substitutes Noel-Noel's miss for the one chosen for serialization. It opens with Noel-Noel's arrival as tutor at a reform school, run by iron-handed headmaster. Most of the inmates are bad boys, but Noel-Noel awakens their better instincts by substituting kind treatment for harsh methods and forming a choir. The boys' first concert a success, the headmaster takes the credit, goes to Paris to obtain promotion. During his absence, the school is destroyed by fire, but Noel-Noel had taken all the boys on a picnic. His novel a success, Noel-Noel wed's the girl to the accompaniment of the boys' choir, and the headmaster is replaced by another, kindlier one.

'THE BELLMAN' FRENCH CHARACTER STUDY OF MADMAN

Rates • • • in foreign film houses

Mage Films (French)
95 minutes.
Louis Coedel, Fernand Ledoux, Renee Faure, Madeleine Robinon, Roger Pigaut, Georges Tournelle, Sinoo, Pierre Labry.
Directed by Christian Jaques.

This suspenseful, but slow-moving French melodrama about a mad recluse will appeal to the patrons in art and foreign language theatres, It is more of a character study. Until the crashing climax in the final reels, the tempo is somewhat slow for domestic taste. Lucien Coedel's job is to sound a bell to aid mountain travelers. With a slingshot he kills a horse trader, robs him, dividing the loot with simple-minded Fernand Ledoux to insure his silence. Coedel is in love with Ledoux's daughter, Renee Faure, who scorns him because of his brutality and witchcraft. She, in turn, loves a poor woodsman, Roger Pigaut, engaged for mercenary motives to Madeleine Robinson, wealthy innkeeper's daughter. The bellman abducts Renee, is pursued to his mountain retreat by Ledoux and later by Pigaut. During the ensuing fight a lamp is overturned, Ledoux and the bellman battling in the blazing hut. Ledoux knocks his adversary unconscious, leaves him to burn to death, but he escapes. Fleeing, the bellman is killed by Pigaut with his own slingshot.

'TORMENT' SWEDISH TRIANGLE DRAMA FULL OF SUSPENSE

Rates • • + in foreign film houses

Lopert Films, Inc. (Swedish)
95 minutes.
Stig Jarrel, Alf Kjellin, Mai Zetterling, Olof Winnerstrand, Gosta Cedarland, Hugo Bjorne.
Directed by Alf Sjoberg.

Winner of the Grand Prize at the 1946 International Film Festival, this gripping and suspenseful character study of a madman and his two unfortunate victims is a natural for studio and art theatres; its sadistic overtones render it unsuitable, however, for general patronage, despite its

workmanlike English titles. Acting, production quality and photography are outstanding. The cast is unknown to American audiences, but Mai Zetterling, now under contract to J. Arthur Rank as a result of her work in this film, and Alf Kjellin, for whom several Hollywood studios are currently bidding, are certain to be heard from in the not-too-distant future.

Adoescient student Alf Kjellin meets and falls in love with tobaccoist's assistant Mai Zetterling, terrified by an unknown persecutor. Alf's studies suffer because of his love affair, his badgering by sadistic teacher Stig Jarrel drives him to the brink of despair. Forced to drink by her unknown tormentor, Mai becomes an alcoholic, forfeits the now-disgusted Alf's friendship. On the next visit of her unknown nemesis she succumbs to a heart attack. Alf arrives, discovers Mai's tormentor to have been the sadistic Stig, notifies the police, arrested, but later released, Stig tells the headmaster he'd visited Mai only to induce her to leave Alf alone. Expelled from school, Al leaves home, moves into Mai's room. Stig visits him, confesses his sadism is the result of an incurable illness, begs forgiveness.

F I L M  B U L L E T I N
The Government’s appeal asked complete divestiture, a ban on further theatre acquisitions and competitive bidding, as an intermediary measure, be conducted on a flat rental basis.

In Washington, the Supreme Court agreed to hear arguments in the Government’s anti-trust suits against the Griffith and Selene circuits, probably next winter.

In Philadelphia, the U. S. Circuit Court granted the defendants in the Goldman suit a rehearing in order to present new evidence. The case was set for June 3.

Reade Sues for $5,500,000

Walter Resede filed an anti-trust action in Newark on behalf of the Strand Theatre Operating Company in Pinefield against Warner Circuit and 12 companies seeking triple damages of $5,500,000 and injunctive relief and charging that the defendants combined to give preference to their own theatres for the past 15 years.

Byrnes Wins Variety Humanitarian Award

The Variety Clubs International’s 11th Annual Convention left Hollywood a little the worse for wear, but happy in the knowledge that Movietown was the scene for one of the best shindigs ever staged. A high spot of the triumphant agenda was the presentation of the organization’s Humanitarian Award to James F. Byrnes, former Secretary of State. Byrnes, who could not be present, recorded the ceremony in Washington on film and the reel was flown to the tremendous Warner sound studio in time for showing at the climactic banquet.

With Jack L. Warner as host, the 1,300 delegates at the dinner heard Mayor Fletcher Bowron; R. J. O’Donnell, International Chief Barker; Charles P. Skouras, Tent 25 Chief Barker; John H. Harris, National Big Boss and others, while Warner stars put on a lavish show. Previously, Paramount was host at a luncheon for delegates at the Ambassador Hotel.

All officers were re-elected, including O’Donnell, Carter Barron, First Assistant; C. J. Latta, Second Assistant; Marc Wolf, Daugh Gie; Harris and Jack Beresin, Property Master. The Minneapolis tent won the Heart Award.

MONOGRAM CLOSES AS STRIKE TALKS PROGRESS

Monogram studios will shut down completely until current negotiations between the producers’ groups and the various unions involved in the Hollywood strike are clarified, Steve Broidy, president, announced in Hollywood. Broidy announced the production would be halted at Monogram and Allied Artists when the three current pictures are completed shooting.

Brody cited the close tabs the studio must keep on expenses and refused to be caught by a settlement which might upset the budgetary balance. Although Monogram is not among the struck studios, any settlement would affect the wage scales of all studios. Brody pointed out that the Monogram and Allied Artists backlog of completed films is ample to cover the distribution needs for some time to come.

Concurrently, William Green, AFL president, called representatives of 12 unions to Washington for conferences to draft a plan to avoid jurisdictional strikes. A five-man committee was appointed to be the blueprint for all AFL unions in the entertainment industry. The committee consists of Richard F. Walsh, LATSE; Dan W. Tracy, Electrical Workers; D. J. Tobin, Teamsters; Lawrence F. Lind-lof, Decorators, and Paul Dujilz, Associated Actors and Artists of America.

PARAMOUNT OFFERS PROFIT PARTICIPATION PLAN

A new plan whereby key personnel and designated officers would participate in corporate profits via Employees’ Investment Co. was proposed by Paramount to be acted upon at its annual stockholders meeting on June 17. The plan involves an authorized capitalization of $4,900,000, consisting of notes in the principal amount of $3,760,000 and $240,000 shares of $1 par common stock, which Paramount would subscribe at par. The company will guarantee the notes which will be offered to financial institutions.

The new company is designed to offer “a stake in the Corporation’s future by those primarily concerned with the execution of the Corporation’s policies,” and will be limited to some 40-odd personnel selected by a board committee consisting of Barney Balaban, Stanton Grisw and Edwin L. Weil (none of whom are eligible for stock purchase) with participants limited to a maximum of 9,000 shares, to be purchased at two-thirds of par value. Exceptions are Y. Frank Freeman, Leonard Goldenson, Susan Keough and Charles Reagan, each up to 15,000 shares.

NEW ALLIED UNIT FORMED

Allied States Association made its first penetration into the deep South with the formation of Allied Theatre Owners of Louisiana and Mississippi at a meeting of 37 exhibitors at Alexandria, La. Col. H. A. Cole, head of the Texas Allied unit, aided in the organization of the new unit, of which W. A. Prewitt, Jr., of Associated Theatres, was elected president; Don George of Shreveport, vice-president, and A. Barrenson, of Gretna, secretary-treasurer.

Meanwhile, the N. J. Allied-sponsored conference of independent theatre owners, equipment dealers and the National Retail Dry Goods and Variety Stores association, scheduled for June 24-26 at Atlantic City’s Ambassador Hotel, was roaring ahead at full speed.

(Continued from Page 26)

MAY 26, 1947
NEWS DIGEST

(Continued from Page 25)

Thorton Kelley, convention manager, predicted the largest attendance of theatre owners ever held with such exhibitor leaders as A. F. Myers, Sidney Samuelson, Benny Berger, Meyer Leventhal, Jesse L. Stern, Leonard Goldberg and others slated to attend.

Harry H. Lowenstein, Convention Committee chairman, is meeting with his committee today (26th) to formulate plans and social activities for the concluding.

PARAMOUNT ACQUIRES LIBERTY FILMS

Paramount Pictures has acquired all of the outstanding stock in Liberty Films, Inc., following the conclusion of negotiations between the two companies last week. Barcie Balaban, Paramount president, announced. Liberty Films assets include interests in "It's a Wonderful Life," and "I Remember Mama," both RKO-distributed, and "State of the Union" to be released by Metro.

The deal, rumored in progress for several weeks, brings to Paramount producer-directors Frank Capra, William Wyler and George Stevens and production executive Sam Briskin, as well as several story properties and Liberty packs with outstanding writers, technicians and production executives.

Ted O'Shea, associated with Liberty in distribution, will assume an executive position at Paramount under Charles M. Reagan, distribution head. Balaban revealed that there was an exchange of Paramount stock for Liberty Film stock in the negotiations.

WARNER NEWSREEL SET FOR FALL

The long-planned Warner Bros. Newsreel will hit theatre screens in November, it was announced by Harry M. Warner, president, last fortnight, with distribution to be handled by the company's short subjects department under Norman H. Morey. Long under consideration, the consummation of plans for the new newsreel were delayed by wartime shortages and other factors.

James Allen, a member of the studio executive staff, heads the newsreel and will begin assembling his staff early next month after conferences with Harry and Jack Warner. Headquarters of the Warner Newsreel will be in New York and the company's film laboraotry in Brooklyn will handle the processing job.

FOX NET DROPS

20th Century-Fox showed a drop of $344,350 for the first quarter ending March 29, 1947, as compared with a similar period in 1946. The current quarterly net profit of the company and its subsidiaries is $3,897,550 which includes a $490,043 gain on the sale of a Mexican theatre circuit. A year ago, 20th Century-Fox and its subsidiaries showed a net profit of $6,241,933 for the thirteen week period.

Spyros P. Skouras was re-elected President of 20th Century-Fox at the annual stockholders' meeting at the company's New York home offices. All members of the Board of Directors as well as the corporation's officers were re-elected to serve until 1948.

COLUMBIA 39-WEEK PROFIT UP

Columbia Pictures revealed a gain in net profit for the 39-week period ending March 29, 1947. Figures released by Columbia show an estimated net for the period of $2,935,600, a $620,000 increase over the $2,315,000 for the similar period in 1946.

E-L SETS 12 AT 18 MILLION

Eagle-Lion has scheduled 12 pictures at a total budget of $18,000,000 for its 1947-48 program starting July 1. Bryan Foy, production head, revealed, with four in color slated for a $2,000,000 budget each. In addition, E-L will distribute six J. Arthur Rank productions.

Robert R. Young, head of Pathe Industries, parent company of E-L, and Arthur B. Krim, E-L prexy, left for Hollywood last Friday (23) for conferences with the visiting J. Arthur Rank at E-L studios.

42 FOR SCREEN GUILD IN 1947-48

Screen Guild will release 30 features and at least 12 Hopalong Cassidy reissues on its 1947-48 program, John J. Jones, president, and Robert L. Lippert, executive vice-president, announced at the company's sales conference in Hollywood May 13-17. The new films include 16 pictures already titled, 14 as yet untitled, of which two are Jack Schwarz Productions and three to be made by Canadian producing companies.

Officers re-elected at the convention are Jones, Lippert, Arthur Lockwood, vice-president; S. M. Decker, treas.; I. H. Prinzmetal, sec'y, and Francis A. Bateman, assistant treasurer. All directors were re-elected, with Bateman the new addition to the board. Jack Cartwright fills the new post of public relations director, while Jack Leewood, former Warner field publicity man, joins the company as publicity director.

TECHNICOLOR HITS PEAK

Technicolor is operating at greater capacity than ever before despite strike which required training 450 men to replace those still out, and in the month of April shipped more than 19 million feet of processed film, a record output, it was revealed by Dr. Herbert T. Kalmus, president of the Technicolor company, meeting last week. Profit for the month, before taxes, was in excess of $300,000, Kalmus reported.
Duel In The Sun' Gets Bad Press

The seeds of publicity and explosive exploitation campaign accorded "Duel in the Sun" will be needed to overcome the e.xecs of a severely critical press reception. Without exception, the New York dailies slammed David O. Sezneick's sexy Technicolor spectacle from pillar to post.

Most devastating of the blasts was Cecelia Ager's in PM.

"A picture designed to set the motion picture industry back 20 years..." But if the influence of this pinkish sheet is limited, not so to the yellow-circulation Daily News, usually kindly disposed toward movies, which gives "Duel" 3 stars, but finds the story "ordinary trash," the picture below the standard set by some of Hollywood's finer teachers.

Dodgery Crowther, the Times' acrid reviewer, charges Mr. Sezneick with adopting the old pitchman's technique of "selling your picture in a hurry before the curious have a chance to get wise." This refers to the mass first-run policy on the picture.

Crowther says, further, "Despite all his flashy exploitation, Mr. Sezneick can't long hide the fact that his multi-million-dollar wave is a spectacularly disappointing job." However, he says, "Duel in the Sun" is still something to see.

In the Herald-Tribune, Howard Barnes says, "A more or less conventional horse opera has emerged as a munificent muddle." There are virtues, Barnes finds, in "laudables of arresting cinematic action...passages of straight pictorial composition which are sometimes stunning...stars rub shoulders through almost entire sequence, but it's more ponderous and tasteless than cumulatively entertaining."

Archer Winsten, of the Post, declares that the picture "falls flat into the ludicrous," while the World-Telegram's Alton Cook closes the review by summarizing: "Duel in the Sun" lurdges itself in a preface during which the screen remains blank, and a male voice harmonizes the audience about what a great picture is about to emerge. "Don't you believe him for a moment!"

'the other love'

United Artists

Typical artificial romance on the heart-trending theme of "Camille." As such, it abounds in the usual emotional suppositions and cliches familiar to dramas assuming the inviolability of a woman's heart...Might have been more appealing if Barbara Stanwyck were a little less stony and truculent." — CROWTHER, N. Y. TIMES.

Kind of tragic romance that Hollywood usually calls a 'woman's picture'...It's also a very handsomely mounted and polished drama. The absence of theme and mood, the picture is for the most part conversational." — PELIVICK, N. Y. JOURNAL AMERICAN.

Eair...Confused film...Various desperate measures are taken to save the story from dying of mere attrition...The final scene is straight out of "La Traviata," and if you think operatic heroines take a long time dying, you should see 'The Other Love,'" — THIRRER, N. Y. POST.

Not since the days of Robert Montgomery and Norma Shearer has there been such fanciness, so much money, such aristo-cratic disregard of it, such luxurious and palpitating self-indulgence, such capricious and baffling motivations." — AGER, PM.

'love and learn'

Warner Bros.

Feeble little comedy...Sad, sad example of picture making and so inept in execution and conception that it is hard to believe it comes from the Warner Brothers studio." — PRYOR, N. Y. TIMES.

Transparent rehash of the ancient boy-meets-girl theme...What little fun there is results from the mugging and expert handling of comedy lines by Jack Carson..."Love and Learn will, this corner confidently predicts, and its days happily as the bottom half of a double-feature program." — PIHOA, N. Y. HERALD TRIBUNE.

Shabby old vehicle is jauntily decked out in lively gags, a couple of songs, sprightly direction by Frederick Delcova, and, above all, Jack Carson and Jane Wyman." — COOK, N. Y. WORLD TELEGRAM.

Fair plus...As a minor contribution to the Broadway screen scene, the picture does boast pleasant people, a burmable song or so — and that old chestnut of a plot." — THIRRER, N. Y. POST.

'born to Kill'

RKO-Radio

"AFFECTED, shadowy study in paranoia, filmed with very few traces of finesse...One long discussion of motives and morals attains a minimum of believability or suspense." — GUERNSEY, N. Y. HERALD TRIBUNE.

"A clever piece of plotting by the movies are sometimes held in low esteem by people who are thoughtful of their influence...Crime-flaunting melodrama from the left hand front of RKO is not only morally disgusting but is an offense to a normal intellect." — CROWTHER, N. Y. TIMES.

"A unsavory and untentled an exhibition of deliberate sensa-
tion-panpering as ever sufficed a movie screen. RKO made it, the Johnston office sanctioned it, the Palace is now playing it. It muddles them all with dishonor...Were Born to Kill merely a third rate picture hoping nevertheless to entertain, it could be passed by with a sigh. But it is third rate aiming — and with a blunderbuss — to shock, and so it provokes shudders, and not of fear," in AGER, PM.

"Picture is as mixed in merit as young Tierney's performance. Scenes and performances alternate between terse, crisp melodrama and inept talk haltingly spoken...Good material for movie excitement, but it calls for much more ingenuity and sustained vigor in the telling." — COOK, N. Y. WORLD TELEGRAM.

'the big fix'

PROC

Despite a 'tough' script and tougher characters, initative of their tabloid prototypes, it is still the old rah-rah, college story." — CROWTHER, N. Y. TIMES.

Fair plus...Better than fair in time-killer variety...Nothing more in spite of the fact that the campus opas suggests headlines." — THIRRER, N. Y. POST.

Does get around to a lot of gang fights, some beatings and some shootings but it does not pause to make even a grain of sense on the way —" — COOK, N. Y. WORLD TELEGRAM.

"I was a sad day for the movie people when the gamblers became intimately connected with college basketball...The Big Fix proves hardly anything at all, except that it is really tough to make a basketball game exciting as a dramatic spectacle..." — PIHOA, N. Y. HERALD TRIBUNE.

'the mind'

MONOGRAM

One of those pompous little B pictures which pretends to have an earnest message...No use bothermg much about good acting in such a picture as 'Violence.'" — COOK, N. Y. WORLD.

The enterprising practice of the minor studios to whip up routine little pictures out of more or less hot news and get them out to the theatres in an incredibly short time is again demonstrated...Obvious little story and that is the greater misfortune, for it is a subject which could stand some light these days." — CROWTHER, N. Y. TIMES.

"Merely another impoverished thriller despite its extra touches of significance." — GUERNSEY, N. Y. HERALD TRIBUNE.

Fair plus...Can be recommended both for its lesson and for the demonstration that a quickie picture is improved rather than ruined by the addition of timely meaning to its abundant action." — WINSFORE, N. Y. POST.

'time out of mind'

Universal-International

Muddled, inert drama, piles cliches upon inanities...Since the film is long, expensively dressed and in general performed and directed as though its trifling idiociesacries were grand passions, it is pretentious as well as dull." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Striped of Rachel Field's evocative prose, emerges in film form as a singularly empty romantic drama...despite a startling physical production and some attractive acting." — PRYOR, N. Y. TIMES.

"Just isn't Slodmark's dish...Little more than a pretentious bore, with spectacular sets, attractive pseudo New England exter-
siors, and uninspired performances." — THIRRER, N. Y. POST.

May 26, 1947 27
A Honey of a Picture...
a Honeymoon at the Box Office!

"Riotous comedy...will mean more than average at boxoffice!" — HOLLYWOOD REPORTER..."Audience fairly screamed!"—FILM DAILY..."Names to bill...and laughs for the customers!"—MOTION PICTURE DAILY..."Names for the marquee...a lot of laughs!"—MOTION PICTURE HERALD..."May well warrant extra playing time!"—SHOWMEN'S TRADE REVIEW..."Should please most audiences!"—EXHIBITOR..."Three well-established names for the marquee!"—BOX OFFICE..."Bright story...gags fly thick and fast!"—INDEPENDENT..."Brightly produced, directed, enacted by class talent...will click with audiences!"—DAILY VARIETY..."Crammed with amusing situations, sparkling dialog...will delight audiences!"—FILM BULLETIN

Eagle-Lion Films presents

FRANCHOT TONE
ANN RICHARDS
TOM CONWAY

LOST HONEYMOON

with
FRANCES RAFFERTY
CLARENCE KOLB·UNA O'CONNOR·WINSTON SEVERN

Original Screenplay by Joseph Fields · Music by Werner Heymann · Produced by Lee Marcus · Directed by Leigh Jason

BRYAN FOY
in Charge of Production
YOU'RE A BIG SHOT NOW, MR. EXHIBITOR

With the Gravy Train Stalled, Distributors Are Courting the Rank and File Exhibitors

EDITORIAL, Page 5

A. W. SMITH, Jr., NEW 20th-FOX SALES CHIEF

Details of Sales Staff Realignment

NEWS DIGEST, Page 7
Do you know of any picture that was ever received more enthusiastically than "Great Expectations"?

Kate Cameron in the DAILY NEWS

"‘Great Expectations’ is as brilliant a transposition of novel to screen as any in the history of moving pictures. . . . I recommend with all my heart to those to whom Dickens is still a closed book, a visit to the Music Hall, where they may make a short cut to the acquaintance of one of the great novelists of the Victorian era. The picture is an enchanting reproduction of the book in that it demands your full attention . . . The story is guaranteed to keep you enthralled during its two hours of running time."

Archer Winsten in the N. Y. POST

"The arrival of the British film, ‘Great Expectations’ at the Music Hall marks nothing less than a new era in the transfer of literary masterpieces to the screen. . . . For delight in sheer perfection of movie making, the movie ‘Great Expectations’ is breath-taking."

Cecelia Ager in PM

"‘Great Expectations’ is a lovable giant of a picture, great in conception, great in execution, great in the thousands of satisfactions it accords. Rich, substantial, savory: soundly built, beautifully lucid, infinitely tender, it is a masterpiece of the story telling art, a great movie that does a great novel full justice, and more: It takes a classic of English literature and out of its appreciation and enjoyment of it, out of its understanding love for it, dramatizes, points up, and intensifies its values. The basic quality of ‘Great Expectations’ is romantic entertainment: it is full of the joy and richness of life. . . . In direction, mood, production, acting, writing, sound, photography, it is very nearly flawless."

Eileen Creelman in the N. Y. SUN

"‘Great Expectations’ is one of the top English films, a pleasure to Dickens’ readers, a picture that may send millions back to re-reading the classics."

Of course, this reception by the press is being done by “Great Expectations”
Bosley Crowther in the N. Y. TIMES
- "If there is any lingering necessity of inspiring more Charles Dickens fans—not to mention more fans for British movies—the thing that should certainly do the job is the film made from 'Great Expectations', which came to the Music Hall yesterday. For here in a perfect motion picture, made in England (where it should have been made), the British have done for Dickens what they did for Shakespeare with 'Henry V'; they have proved that his works have more life in them than almost anything now written for the screen."

Howard Barnes in the N. Y. HERALD TRIBUNE
- "A celebrated novel has been served superlatively in the screen adaptation of 'Great Expectations'. The new British film at the Music Hall realizes the heart, humor and dramatic excitement of the Dickens work in engrossing cinematic terms. . . . In short, this J. Arthur Rank Cineguild Production is a rare and memorable motion picture. Good sense and artistry have gone into every reel of the film. . . . A screen entertainment of stature and irresistible appeal has come to town."

Frank Quinn in the DAILY MIRROR
- "The Universal-International release of the British-filmed novel has the quality of enduring greatness. All the characters get the breath of life in this celluloid rebirth. . . . 'Great Expectations' is a great picture, fulfilling, with no trace of disappointment, the promise of its title."

Rose Pelswick in the N. Y. JOURNAL-AMERICAN
- "'Great Expectations' is a screen classic, a beautiful, sensitive translation of the novel by Charles Dickens. All the characters, the quiet charm and the well-knit melodramatics of the novel are spun out with wondrous skill."

Alton Cook in the N. Y. WORLD-TELEGRAM
- "Hail to the luck and the art that have made the English version of 'Great Expectations' such a good picture. The people at the Music Hall choose carefully, with an inspectorial eye about stars and box office values. But as the Music Hall people knew when they booked 'Great Expectations', the news of a good picture gets around in phenomenally short time . . . Here is the realm of great movie entertainment—and, why don't we have more of it."
CONFERENCE
OF
INDEPENDENT THEATRE OWNERS

EXHIBIT HALL, AMBASSADOR HOTEL

ATLANTIC CITY, N. J.

JUNE 24 - 25 - 26 1947

28th ANNUAL CONVENTION
Theatre Equipment Show

and

TESTIMONIAL BANQUET

to

JACK KIRSCH, National President

ALLIED STATES ASSOCIATION
OF MOTION PICTURE EXHIBITORS,
WASHINGTON, D. C.

New York Headquarters:—
ALLIED THEATRE OWNERS OF NEW JERSEY, Inc.
234 West 44th Street, New York 18, N. Y.

E. THORNTON KELLEY, Convention Manager
THE SCALE SHIFTS

Theatre business has been levelling off for several months now. The May 20 issue of THE WALL STREET JOURNAL carried the results of a survey conducted in a dozen large cities, reporting a 10 percent drop in attendance for the Paramount Circuit, a slightly smaller decline in Warners' 400 theatres, while the Hamrick Evergreen chain in the far northwest reveals a 25 percent recession in its grosses. Those estimates may even be mild for the big deluxe houses in New York, Chicago and Philadelphia.

For half a dozen years the gravy train of theatre business had been charging along at a terrific clip. The pace was so fast that some film executives in both the production and distribution branches apparently had become dizzy enough to believe that it would never slacken.

A war-prosperous public, able and willing to pay the higher admission prices, had forsaken their regular neighborhood theatres and were pouring their dollars into the tills of the deluxe first-runs. The result was that virtually every picture, regardless of quality, was a hold-over and the production moguls readily accepted the extended runs as their cue to produce fewer and fewer films. Why not? weren't they proving that "we can earn as much with 18 pictures as we used to make on 50"? The needs of the thousands of rank and file exhibitors for enough product to keep their theatres open seemed to matter little. Let the subsequent runs use reissues, they said, and every piece of old film that was worth repeating (as well as some that were not) was dusted off and re-sold.

Strangely enough, this was pictures Hollywood produced, the deeper became the mores of banality into which the bulk of its product sank. Huge sums of money were spent, but all the big studios were playing it safe, so safe that the dearth of originality, of bright new stars, of ingenious direction became more and more acute as the industry's prosperity grew. But that's another story.

Distribution circles, too, were caught up in the swell of first-run grosses and came to regard the rank and file theatres as something of a damn nuisance. Sales executives, cocky and unbusinesslike, viewed the revenue from the smaller houses as inconsequential, told their salesmen, in effect, "We don't need them, so sell them on OUR terms, or don't sell them at all!"

We heard many a protest from exhibitors in recent years against the harsh, unyielding policies of certain distributors. Third-rate pictures were allocated in the top bracket, while even reissues were held for terms in excess of what they brought originally. Everything was offered to the little fellows on a callous, take-it-or-leave-it basis. Deep as was his resentment, the shortage of product gave him little opportunity to do much leaving.

But the scale shifts. Now that the gravy train has stalled, grosses in the deluxe are on the toboggan and a two-week run is no longer viewed as a failure, we hear that the average exhibitor is again being recognized as a member of the industry. There is evidence that some sales managers have figured out that they'll be needing the little fellows and actually are courting the lowest accounts.

There would be no purpose in finger-pointing at this stage, but it cannot be denied that while conditions had them firmly in the saddle, some of the chief sales executives treated the rank and file exhibitors quite shabbily. They didn't seem to know the meaning of the word "enough". On the other hand, every exhibitor could name a distributor or two who made a sincere effort to play square during the past six years of a strict sellers' market.

This is not meant to imply that a buyers' market now exists in our industry. There is still an appalling shortage of product and no remedy can be anticipated for at least a year, due in large measure to the unsettled labor situation in Hollywood. But the trend definitely is away from those conditions that empowered tough distributors to dictate arbitrary and unreasonable terms.

The thousands of rank and file exhibitors, always an integral part of the industry and so recognized by the intelligent film men, will gradually regain some degree of bargaining power. We hope they will remember kindly those distributors who treated them decently.
Production Unit Reported Tottering

TICKER TAPPING: Word from the Coast has it that one of the topmost inde film production units is having trouble, but a hush has been ordered. We hear that everybody is off salary for the time being and, despite a backlog of several potent box-office films, the outfit may not be able to weather the financial storm. Bane is placed on the doorstep of the unit's distributor or, if this failure to arrange first-run bookings and start gathering in the shekels. The production company has poured about ten millions into its completed product and only a handful of bookings have been listed thus far. Insiders expect the unit to make a new releasing deal shortly.

HOW DEEP THE ROOTS?—Charles Reed Jones, exploitation chief for Jules Levey Productions, tells us how Southern exhibitors are being induced to overcome their fears of showing films with Negro players. In the Levey musical, "New Orleans," Louis (Satchmo) Armstrong, the raucous-voiced colored entertain- er, has an important role. First contacts with Southern circuit operators brought the usual requests for cuts in the picture, but the Levey organization persisted in demanding that "New Orleans" be shown uncut. Early runs below the Mason Dixon Line reveal that the All-White fears are unfounded, that the film's prejudice against having white and Negro performers appear side by side in movies were more imaginary than real. Colored musicians have been placed in the picture as a vital step forward in breaking down racial prejudice in the deep South.

OFF THE GRIDDLE: A report that Warners would shutter their huge Mastbaum in Philly for the summer was hotly denied by the studio management. While the studio in the city will alternate straight pictures with its flesh-and-blood policy during the hot months, Sidney E. Samuelson, general manager of Allied of E. Pa., warned Penna. exhibitors that a State bill leaves a sky- light for tax purposes and urges pressure on the Legislature im- mediately, if not sooner...Frank McNamie is leaving the War Assets Administration and returning to theatre business. He is associated with Jay Emanuel in several theatres in upstate Penna....Latest addition to PCCITO ranks is Montana Theatres Assn., which changed its moniker to Independent Theatre Owners of Montana in voting 100% to join the Pacific Conference...U-I's "Great Expectations" with Arthur Rankin Production broke all previous Memorial Day records at Radio City Music Hall.

BRAVE NEW WORLD—Looks like the days of the old-fashioned exploitation conferences, where Paramount trips were necessary for effective participation are drawing to a close. Metro's William F. Rodgers merely arranges a telephone hook-up (as witness the one May 27th) which permits every sales rep in the U. S. and Canada to sit in. The Eastern session was designed at the West at 3...In the time-honored fashion, however, Warners' Ben Kalmenson presided at a meeting of district mgrs, and home office execs last Thursday and Friday (5-6) in New York...Ben Washer, Paramount's new publicity manager, had the red velvet carpet rolled out for him as he assumed his post last Monday (2nd). The delegation that turned out to greet Washer was headed by Curtis Mitchell, publicity, and Stan Shuford, ad mgr.

PICKIN'S: Lou Pollock, former head of UA advertising, has a short story in the current (June 7th) issue of Collier's..."The Adventures of Moon Juan" appropriately has been set by Warners as the next Errol Flynn starrer...The same company, not unmindful of the newfound popularity of their first talkies star, is resuming the Al Jolson picture, "Go Into Your Light" as a combination musical bill with another old-time musical, "Sing Me a Love Song," in which James Melton stars. The combo gets a summer release...Columbia wants everybody to know that "the phrase—"In Vitavolor"—must not be used in any way in connection with 'Last of the Redmen.'" They'd better watch that title in view of the current Congressional investigation...Bob Hope and his radio crew packed Philo's Hollywood Convention Hall with proceeds going in to the Salvation Army and the U.S.O. A double P (Paramount & Pepsi) as star as he arrived at North Philly station on his natal day.

PREEMS—When Mexico City has a premiere, they certainly do it up big. Sponsored by no less a personage than President Adolfo de la Huerta, the Mexican Film and Theatre Technological "Compendium of Years of Our Lives" imported stars Danny Kaye, Pat O'Brien, Robert Mitchum, Virginia Mayo, Cathy O'Donnell and Jane Greer, packed the Grand Auditeca Theatre on the appointed hour and found, among other things, by airwaves campaign that bucked the pic no less than 40 spots per day. The brass and gold braid was out in force at the world premiere last Wednesday (4th) of "Thunderbolt," the William Wellman directed, 20th-Fox release, which Monogram is releasing. The preem was the highlight of the Aviation Writers Assn. of America convention in L. A., When Alfred Hitchcock's "Hart to Hart" opened in New York last Tuesday (10th), at the Rivoli, the Damon Runyon Cancer Fund will get a sizable boost. All proceeds go to the worthy charity. Ducat sale was handled by 100 of the Main Stem's upper crust.

PLUGGING 'EM: Exhibitors are going to get a chance to cash in on more than the box-office take when they play Evie-Lion's "Repeat Performance." The company is offering $250 in cash prizes, first prize an even grand, for the best exploitation campaign on the picture...That big premiere in Zanesville put the title in millions of homes throughout the land when native son Earl Wilson, popular syndicated columnist, who attended the festivities, devoted an entire column to the affair...Not satisfied with the tremendous publicity attendant on its tie-up with the National Retailers' Assn., for "Miracle on 34th Street," 20th-Fox got up a short subject to be run with the pic's opening this week in New York...Eagle-Lion's "The Naked City" was shot. Thirty minutes and eight franks later (two rehearsals and six "takes"), the by- now bilious young lady was convinced that the life of a movie extra was neither an easy nor an enviable one...Miss Stillinges reported that she will spend the 15 fish at a weight reduction salon. (N.B. We assume that in honor of the picture's title, the fianc'futres were skinless.)

UP AND ABOUT...Harold J. Mirisch, former head film buyer for RKO Theatres, was named vice-president of Allied Artists, to act as producer-contact with the sales department. He left for Hollywood headquarters, and will act in his new capacity—customary Hollywood extravagance, offered her fifteen dollars and all she could eat just to step up to a frankfurter stand and play the role of a quick-lunch lunch customer while a scene from Mark Hellinger's U-I pic "The Naked City" was shot. Thirty minutes and eight franks later (two rehearsals and six "takes"), the by- now bilious young lady was convinced that the life of a movie extra was neither an easy nor an enviable one...Miss Stillinges reported that she will spend the 15 fish at a weight reduction salon. (N.B. We assume that in honor of the picture's title, the fianc'futres were skinless.)

PERSONALS...The list of distribution and exhibition figures slated to attend the Jack Rirsch testimonial dinner, highlight of N. J. Allied's convention June 24-26 in Atlantic City, is beginning to read like a who's who of the motion picture industry: Spyros Skouras, Joseph Bershaid, Ben Kalman of M-G-M, Col. H. A. Col, Martin G. Smith, Sidney Samoudson, M. A. Rosenberk, Nathan Yamin and lots more...Ruth Gillis, a secretary in M-G-M's home office, was among the 42 dead in the LaGuardia Field deader Thursday (29th)...Adrienne Arsens, 30, screen actress and radio commentator, died Saturday (31) at her home in New York, a victim of cancer...Lester Bona, WB branch mgr. in St. Louis, joins the company's New York headquarter, w. J. Harold Rex, of the Eagle-Lion home office, on May 29th became the father of a boy 8 pounds, nine ounces Diane Jeanne, whose sister is now five and a half...Samuel Straussberg, 65, died in New York May 23. He was president of the Union of Jewish Workers and the Bank of Hornig, Sr., president of MPTO of Md., and owner of the Horn Theatre in Baltimore, was the fatal victim of pneumonia...an operation on May 20th was performed by Mrs. Johanna Zeller, mother of Carl Clausen, in charge of ad-publicity budgets at Paramount, died on May 22 in Brooklyn.
CONNORS RESIGNS; SMITH NAMED 20th-FOX SALES CHIEF IN REALIGNMENT

In a realignment of distribution forces that came as a surprise to the industry in general, Spyros Skouras, president of 20th Century-Fox, announced that Andrew W. Smith, Jr., has become general sales manager of the company, succeeding Tom J. Connors, whose resignation was announced simultaneously with the new appointment. William C. Gehring was named assistant general sales manager. The announcement was made following a special Memorial Day meeting of officers and top executives. Following their appointments, Smith and Gehring huddled with Skouras and other execs to effect a new distribution set-up which increased the four divisions formerly in effect to six and involved a shift in personnel which saw Martin Moskowitz appointed executive assistant; Finally Levathes to the Eastern, Peter Levathes to the Rockies, and to fill the spot left vacant by the late William C. Clark, and Clarence Hill, Smith's executive assistant in the Eastern division, named as supervisor of exchange operations.

The new divisional set-up, which did not affect the Western and Southern sales divisions, will have Ray Moon, former district manager in New York, heading the new Yankee Division, which includes the New York and New England territories; Jack Lorentz heads the new Central Division, which comprises the Great Lakes and Prairie Districts. Tom Gilliam, Chicago branch manager, was promoted to Great Lakes District manager, succeeding Lorentz. Joe Neger, Milwaukee, branch manager, moves to head the Chicago branch, and Joe Woodward takes over the New York branch.

The new Mid-Eastern Division has C. E. Peppiatt as sales manager, supervising the Atlantic District and the newly named River district, consisting of Cincinnati, Cleveland and Indianapolis. Sam Gross, Phila., branch manager, was promoted to Atlantic District Manager and Herb Gills heads the Phila. branch.

The Canadian Division, which becomes a separate sales division, will be under Sydney Samson, who had been Canadian district manager.

Connors in Advisory Spot

In the formal announcement of Connors' resignation, Skouras said that a deep personal friendship had developed between Connors and himself that he counted as "one of my most valuable possessions." He added that Connors would remain with the company in an advisory capacity. His five-year contract as sales manager is due to expire shortly.

Indicative of the suddenness of the Connors decision is the fact that he was re-elected a director of the company on May 20 at the annual 20th-Fox stockholders' meeting a short time before his resignation took place. He was succeeded as company as personal assistant to the late Sidney R. Kent. Connors has been a member of the industry since 1913 and was associated with Metro since 1916. He left the post of Eastern sales manager of the company in 1941 to join 20th Century-Fox.

TAX RELIEF PROMISED IN CONGRESS

Faced with strong testimony that the 20% Federal Admissions Tax was discriminatory, economically unsound, and, possibly, confiscatory, the House Ways and Means Committee assured theatre owners that it would recommend a reduction in the Federal tax on theatre admissions, but would put the bill to a vote, and thereby await the action of Congress. "The tax is too high and must come down," Committee Chairman Harold Knutson told representatives of the American Theatres Association and Motion Picture Theatre Owners of America at hearings in Washington on May 29.

Ted R. Gamble, board chairman of ATA, and A. Julian Brylawski, MPTOA vice-president, presented the theatremen's arguments before the committee.

Theatre Biz "Unique"

Noting that the theatre business was unique in that lower grosses mean smaller profits in most businesses, with theatres low grosses often wipe out all profit, which is confined to "the top layer of gross business," Any factor affecting this top layer, said Gamble, "cuts sharply and disproportionately into the area of profit," thus, "a 20 per cent decrease in admission totals wiping out not 20 per cent of the profit but the entire profit." He pointed out that costs remain almost constant despite varying traffic at the box-office. He added that failure to reduce the tax would mean a loss in revenue to the Government also in view of the decrease in grosses.

Gamble pointed out that the tax is discriminatory in that it is equivalent to a 20% gross sales tax and forces the motion picture industry to compete with other industries under an unfair handicap. He asked that all taxes in the lower scale admission bracket (40¢ and below) be eliminated entirely and that higher admissions be taxed on a graduated basis. Gamble's plan would effect an over-all cut of about 10% in admission taxes.

Denying that movies are a luxury, the ATA executive termed them "a necessity in the life of ordinary people." He pointed to the theatre as a "community institution of first rank," and called the screen "one of the greatest instruments of information and persuasion."

Popular Move

He further added that no tax reduction, with the exception of personal income tax, would be so popular with so many people as elimination of the 20% admissions levy. He assured the Committee that lower taxes would mean lower prices and would aid in effecting a sounder economy.

Brylawski urged Congress to rely more on income taxes for revenue than on sales or excise taxes. He stressed the 15 to 25 per cent drop in theatre attendance, much of it due to high prices forced by the high taxes. He asked that the present tax be abolished completely "or at the very least go back to the prewar rates" of 10 percent.

Others to appear before the House Committee were Thomas Murtha, IATSE spokesman, Nina Chase of Actors Equity, Marie Connelly, president of the Dramatists Guild and stage producer Brock Pemberton.

(Continued on Page 21)
DEAR RUTH’ SOCK COMEDY HITS NEW HIGH IN HILARITY

Rates • • • • — generally: less in action houses

Paramount
95 minutes.


Here is a moderate-budget picture destined to give 100% satisfaction to both audience and exhibitor alike. It’s a “sleeper” that will have the town wide awake the day after opening. Miss Sheekman’s acclimatizing script, as enacted by a perfectly-balanced cast under the inspired direction of William D. Russell, contains more laughs than did Norman Krasna’s Broadway hit whereon it is based; the pace is faster, too. Its dialogue may even be funnier, but as to this we cannot say — so many of the players’ lines were doused out by audience guffaws at the Paramount Theatre matinee sneak preview. To laud any one member of the cast would be unfair to the others — and the audience deserving of praise. Despite the fact the action takes place in 1944, the story is up-to-the-minute and, despite the theme having to do with a returned soldier, the public will relish every foot of this film. That audiences are not averse to pictures dealing with GIs is evidenced by the current success of “The Best Years of Our Lives.” “Dear Ruth” has the importance of “Best Years,” it has its poignant moments and many mirthful ones.

EXPLOITABLE: Capitalize on the many year’s success of “Dear Ruth” as a play on Broadway. A Great Play Becomes a Great Picture. Don’t fear going overhead to tell ‘em this is a howl. Arrange with local newsmen to give them front row tickets to the war brides sending in the most amusing accounts of how they won their GI husbands by V-mail.

Teen-age Mona Freeman, knitting for the boys overseas, encloses with one of her sweaters a letter bearing the name and picture of her sister, Joan Caulfield. Lt. William Holden, AAF, arrives by plane from Italy on a two-day leave, tells Joan’s parents, Edward Arnold and Mary Phillips, she has carried her picture on 25 missions, treasured her 60 increasingly-ardent letters. Their surprise — Joan is about to wed Billy DeWolf — is nothing compared to her dismay when Holden meets her, starts a high pressure courtship, to the understandable annoyance of DeWolf. Hilarious complications ensue until Joan, her duty to DeWolf uppermost, breaks off with Holden. At end, however, true love wins out and she elopes with Holden.

POSSessed’ GRIM CASE HISTORY OF A NEUROTIC

Rates • • • • — generally

Warner Bros.
168 minutes.

Jean Crawford, Van Heflin, Raymond Massey, Geraldine Brooks, Stanley Ridges, John Ridgely, Moroni Olsen, Erskine Sanford, Gloria DeHaven, Dorothy Winninger, Soledad Williams, Lisa Gilm, Douglas Kennedy, Monte Blue, Rory Mullinsion, Clifton Young, Griff Barnett.

Directed by Curtis Bernhardt.

Slow-paced, yet compelling in its intensity, this detailed portrayal of a schizophrenic should register above-average grosses generally, if movie patrons are not already satiated by the apparently endless cycle of made-for-television films. The Crawford’s ability, “possessed” is definitely a woman’s picture, not a tear-jerker, but the tearing of a woman’s tortured soul, a probe so grim and realistic it might conceivably have an undesirable impact on female patrons already predisposed toward neuroses. Under Curtis Bernhardt’s analytical, albeit somewhat pedestrian direction, each member of the well-chosen cast gives a convincing performance. Miss Crawford wins sympathy in a difficult role. Van Heflin is convincing in the unsympathetic role of an opportunistic heart-breaker; Raymond Massey, Geraldine Brooks and Stanley Ridges deserve equal praise for their performances. Elvia Richards’ and Ronald MacDougall’s script, based upon Rita Weiman’s story, resorting to the mixed device of retrospective flash-backs; their dialogue, however, deserves mention for its ability to translate the vocabulary of psychiatry into terms understandable to lay audiences. Production quality, photography, music and sound are all of a high order.

EXPLOITABLE: Play up the sensational nature of the film. Catchlines should reflect the picture’s pivotal situation: “Spurned She killed the Man She Loved;” “Possessed By the Devil that Lurks in Every Woman’s Soul;” “Murder the Keythat Unlocked the Secret of an Unloved Woman’s Heart;” etc.

Ill, dazed and mentally disturbed, Joan Crawford is taken off the street to a hospital, refuses to divulge her identity. Dr. Stanley Ridges administers narco-synthesis, learns she had been engaged in New England as a nurse for a Raymond Massey’s ill wife. In love with architect Van Heflin, Joan had become hysterical when he broke off their romance. Falsely accused of intimacy with Massey by his wife, Joan had considered herself responsible for the woman’s subsequent suicide. Massey’s teen-age daughter Geraldine Brooks, sharing her dead mother’s dislike for Joan, had tried to have her discharged. Disturbed by Van’s recurring visits to Massey’s home, Joan had wished to leave, but Massey had persuaded her to stay — as his wife. Haunted by the death of Massey’s first wife and torn by Van’s attentions to Geraldine, she had visited her erstwhile lover. When told he was poised to marry Joan, her mind snapped and she killed him. Lost until discovered wandering the Los Angeles streets, Joan is saved when Massey rushes to her bedside to tell her she is neither legally nor morally responsible for any of her recent actions. He promises to wait for her to recover.

LIVING IN A BIG WAY’ WASTE OF GENE KELLY’S TALENT

Rates • • • • as dualler generally

Metro-Goldwyn-Mayer
161 minutes.


Directed by Gregory La Cava.

If M-G-M is grooming Gene Kelly for big things, the company is alienating exhibitors and audiences by presenting him in so indifferent an offering. He deserves a better vehicle than this hackneyed poor-little-rich-girl story, ineptly written, directed and acted. Nothing is contrived and synthetic reflecting no credit whatsoever on Metro’s vaunted production organization. Kelly’s personality and dancing talent, are wasted in a trivial offering of this sort. Concerning the rest of the cast, the less said the better — performances are for the most part caricatures rather than characterizations. Story, co-directing and direction by Gregory La Cava are far below his usual standard. Only in Kelly’s three dance numbers — two of them truly sensational — does the film raise itself above mediocrity. Production quality is good, particularly in Kelly’s second dance number.

EXPLOITABLE: Play up as Kelly’s first big movie. The start of the career of the title “The Body” McDonald, Charles Winninger, Phyllis Thaxter and Spring Byington. Mention the advent of a new major dance artist. Production quality is good, particularly in Kelly’s three outstanding dance numbers. Married to a girl he’d barely known and having gone overseas since honeymoon, Gene Kelly returns home. He discovers his bride, Marie McDonald to be a spoiled, wealthy snob who’d loved his uniform — not the man in it. Her parents, Charles Winninger and Spring Byington, support Marie in demanding a divorce, but Grandma Jean Adair sides with Gene and insists she stay at the family mansion. Unable to win Marie by his singing and dancing, Gene feigns indifference, goes off to join other veterans in building a co-op housing project. Marie follows him there, lets his co-workers and the whole town know this. Gene’s wife, Kelly’s, takes the news, and is determined now to give Marie her freedom, he agrees to the divorce, but the hearing becomes a farce and the case is thrown out on grounds of collusion. While Gene is away buying materials, Marie moves into the flat his fellow workers have prepared for him. He returns, accedes to her plea for forgiveness.

(More Reviews on Page 17)
Sylvan Simon Comes Home

Although for nineteen months he has been away on loan-out jobs, director Sylvan Simon has been re-signed for another two years by Metro. It is not stated whether the new deal will bring Simon back to his "home" lot to work, or whether he will continue on the profitable (for the studio) arrangement of working off the lot.

MGM has a roster of directors and players that is tantamount to a good stock company. Many of these people would go idle if they depended on the home lot for work. By loaning out some of its talent, the people work and the studio, in most cases, makes a good profit on the loans.

Comes Fall, Arthur Freed will go to work on one of his typical mammoth musical productions. This time it will be Richard Rodgers and Lorenz Hart who will be immortalized on film. Frank Sinatra, Gene Kelly and Judy Garland are penciled in for top roles. Miss Garland, it is reported, is not well and after she winds up in "The Pirates" she will be resting for a while.

If Winter Comes Started

With Deborah Kerr in the role originally slated for Greer Garson, producer Pandro S. Berman started "If Winter Comes" last week. It is worth noting that this English actress has moved up very quickly since she arrived here a few months ago. With "The Hucksters" being prepared for a late summer release, studio executives feel they want a quick follow-up for the actress. They are "certain the public will want more of her."

The Thomas committee has finally left town and it would be interesting whether they accepted L. B. Mayer's invitation to see "Song of Russia," the red-tagged film.

Subpoenas are out for a July hearing in Washington. Whether Mr. Mayer is on the list or not has not been announced. Robert Taylor will be among these present when the hearings are continued.

Monogram

"Studio Will Stay Dark"

Although Monogram is officially on its "temporary shutdown," two films still due on prior commitments were knocked out in the last two weeks. A Bowery Boys epic, "Bowery Buckaroo," and one more in the Durango Kid series with Gilbert Roland were the pair finished up before the studio shuttered.

With President Steve Broidy leaving for England to be gone until August 1, it seems definite that no production will be resumed on this lot at least until that time.

Broidy is planning negotiations for a Rank deal while he is in England. The deal, if set, will bring Monogram into the production field in England. Tentatively scheduled as Mono's first British effort under this pending deal will be "The Highwayman."

Paramount

Production Tempo Upped

The new distribution policy recently approved by the Paramount board is influencing production policy at the studio. The distribution plan calls for two releases each month, which means that production will have to be upped to keep ahead of a quickly diminishing backlog.

Vice-president Henry Ginsberg has set up a revised program so that there will be a minimum of two or three pictures in work constantly from here on in. In pointing the need for such a plan, Mr. Ginsberg stated that at the beginning of the year there was a backlog of 30 films; now there are only 17 remaining unreleased.

With three now in work, Ginsberg plans "My Own True Love" with Melvyn Douglas and Phyllis Calvert as a June 15 starter.

The Liberty Deal

The final details on the Liberty deal indicates that Paramount turned over about $3,500,000 in stock to the Liberty stockholders in return for complete control of all Liberty stock and assets.
STUDIO SIZE-UPS

George Stevens, who refused in the beginning to go along with the deal, finally decided to come in on the deal. The pact gives this company control over the forthcoming "State of The Union," with Claudette Colbert and Spencer Tracy, which will be made for Metro distribution. It also gives Paramount the lion's share in "I Remember Mama" which George Stevens is currently producing for RKO distribution. Six story properties, three writers, a number of players, cameramen and other technicians, all go along in the package deal. This acquisition is a feather in Paramount's cap. It assures the studio of three or four more top notch pictures each year.

PRC
Production Hiatus Here

WITH NO PRODUCTION scheduled to go until the first of July, this studio is at a standstill. But as if to indicate that this is merely a temporary lull, President Harry Thomas announced last week the rental of additional studio space to "take care of proposed increased production." The new space will be used for filming interiors for most of the PRC product.

REPUBLIC

"Macbeth" Is On

ORSON WELLES has been given the go-ahead to proceed with his production of "Macbeth" on a $700,000 budget. Welles says it can be done. This is how: "Welles will produce, direct and star in the production. His company of low-salaried though able players have been signed to appear for one week at the Utah Centennial Celebration. The Utah government is paying for costumes and props. Republic will borrow the costumes and props and Welles will bring his troupe on here as soon as they finish their engagement in Utah. With that one week of working together and another week of rehearsal before shooting starts, Welles figures his people should be able to roll right through the production without risk of expensive re-takes. The set is started for June 116. The closing production date is July 10. If Welles can keep within that schedule, he'll make his budget. This is one to watch.

PREXY YATES IN NEW YORK

Despite denials here, rumors persist that something is brewing in the Republic executive set-up. At the moment Herbert Yates is in New York and his studio spokesmen insist that there will be no news on the situation until he returns here this week. One of the wildest rumors in regard to this studio was the one that J. Arthur Rank was going to take over the whole works for his own production company. Such talk ignores the inescapable fact that Republic is a successful and growing company. Under the leadership of Herbert Yates it is fast moving up into the winner's circle. A company in that status doesn't get gobbled up too easily. Nor does a man of Herbert Yates' obvious ability.

PEAK PRODUCTION AHEAD

Rumors may fly, but the producers on this lot seem to ignore them completely and move on steadily with their production plans. The studio is going into a period of high-budget films that is unparalleled in its past history.

First to go on this hypoed schedule is "The Red Pony" being produced by the Charles Feldman-Lewis Milestone unit. This one has Myrna Loy and Robert Mitchum in the leading roles and is currently before the cameras.

Next to come will be "Crosswinds," Frank Borzage's third picture for Republic release. Producer-director Borzage has not announced his cast yet for the film. "Driftwood," Allen Dwan's production now heading for wind-up is another important film on the Republic list with Walter Brennan and Ruth Warrick starred.

Next week should see the start of "The Fabulous Texan" under the guidance of Edmund Grainger, with William Elliott, John Carroll and Catherine McLeod starred. Grainger also has "Wake of the Red Witch" on his schedule.

John Auer has two important stories on his schedule; Joe Kane has three, one of which will start next month. Edward J. White wins up the list of productions pending with two Roy Rogers' starrers to follow the currently shooting "On The Old Spanish Trail."

This schedule doesn't indicate anything very serious is wrong with Republic or its executives.

RKO
18-Month Plan Approved
New Pact With Goldwyn

RKO HAS SIGNED a contract with Samuel Goldwyn for the release of his product for another year. It has been stated earlier that Goldwyn was hunting for a new distribution deal, but this new pact, which runs for five years with yearly options, scoffs at tales that tales effectively. Goldwyn has been releasing through RKO since 1941 and while there have been difficulties in the arrangement, it seems that all the problems are now ironed out and the Goldwyn product will continue for some time through RKO channels.

"The Secret Life of Walter Mitty," current Danny Kaye picture will lead off the new contract which is effective July 1.

Kay's last picture on his current Goldwyn deal starts this week (June 9). Howard Hawks will direct, Virginia Mayo is again the female lead. The film is titled "That's Life."

GOLDYNN ACCUSER QUITS

Dr. John R. Lechner, who recently accused Samuel Goldwyn and other producers of making pictures with "communist propaganda" in them, resigned his post as director of MPA last week. 'the speedy resignation of this man is undoubtedly the result of Producer Samuel Goldwyn's public blast at his stupid accusation and Goldwyn's refusal to accept the flaccid explanation offered by another MPA spokesman. Incidentally, Mr. Goldwyn has been summoned to the Thomas committee hearing in Washington on July 16.

TWO NEW FILMS START

"I Remember Mama," George Stevens' first film under his Liberty contract (now absorbed by Paramount), is shooting on the lot with Irene Dunne heading the cast. Other new starter is a "top-budget" western, "Return of the Bad Man" with Randolph Scott and Gabby Hayes.

SCREEN GUILD

Hirliman Signs Deal

GEORGE A. HIRLIMAN last week signed a contract which calls for him to produce seven pictures for Screen Guild release during the next two years. Hirliman goes to work Sept. 1 and will do all of his picture making in the East.

Another tie-in for Screen Guild resulted this week when Paul Millett signed to produce six westerns a year for the company. Millett will make his pictures in San Antonio, Texas. His company is known as the Western Adventure Productions Corporation.

Willet is in Hollywood now lining up cast and production staff. He plans to start his first picture July 1. John Franconi, J. Francis White and N. C. Mangham, all franchise holders in SG, are officers in the newly formed corporation.

"The Burning Cross" started before cameras last week with Walter Colines on the producer-director spot. This one has Hank Daniels at the head of the cast and deals with the ever-recurring theme of the readjustment to civilian life by a returned soldier.

SELZNICK

'Jenny' Runs Up Costs

ROR WEEKS NOW, the entire company for "Portrait Of Jenny" has been cooling its collective heels in New York while Mr. Selznick and his staff attempted to iron out script difficulties.

This is the kind of procedure typical of Selznick operations, but there is not much criticism of the way the producer works. It does seem to the interested observer, however, that the Selznick habit of working without completed script is a costly one both in time, effort and money, costs which are passed on to the exhibitor and the public.

This was true on "Duel In The Sun." Writing and re-writing went on past one jump ahead of a shooting schedule for practically the entire period of filming. A reading of reviews on "Duel" apparently prove that the results may be said to speak
for themselves. Selznick will make money on his film, but that does not alter the fact that waste due to negligence and sheer extravagance is stupid.

Studio spokesmen report that shooting will resume on "Portrait of Jenny" within the next week.

20th CENTURY-FOX
Zanuck Halts "Black Rose"

BECAUSE BUSINESS CONDITIONS are uncertain at the moment, Darryl F. Zanuck has dropped plans for the immediate filming of "The Black Rose." This one was scheduled to be a $5,000,000 Technicolor special with Cornell Wilde and Peggy Cummins co-starred. Zanuck insisted, in making his announcement, that the picture has not been dropped but only "postponed." To prove his intention of making the film eventually, Zanuck has sent a camera crew off to the Near East to photograph backgrounds.

According to studio representatives, Zanuck believes that by mid-winter, conditions will warrant the starting of this expensive undertaking.

"IRON CURTAIN" TO GO

With "Black Rose" pushed back and "Gentleman's Agreement" rolling per schedule, Producer Zanuck is turning his attention to the making of "The Iron Curtain," purported to be an expose of Russian spies in this country and Canada.

While it will be some time before the production is in the shooting stage, the news of the prospective shooting has already stirred up controversy. Zanuck's secretarial staff, it is said, is being deluged by mail from all over the country, part of which protests the making of the film as an "Anti-Russian" film, others cheering the effort to let people know "what is going on." Politicians and pictures may be strange bedfellows, but bedfellows they are. Let us hope they don't push our good friend, "Entertainment," out of bed!

Mack Gordon, top song-writer has been re-signed as a producer and is currently working on two stories for forthcoming 20th Century-Fox musicals. Gordon's first attempt in the producer's berth was "Three Little Girls In Blue." His next will be "Wabash Avenue," a story set in Chicago's Tin Pan Alley and dealing with the life of the late Gus Kahn...

TWO "BIG" PICTURES START

Tyrene Power went to work in his 28th picture last week. The actor switches from his recent sympathetic roles in "The Razor's Edge" and "Captain From Castle" to take a turn at being a "heel." The story is "Nightmare Alley" which has Power as a seedy carnival magician. Joan Blondell co-stars.

"Gentleman's Agreement" got the gun in New York and John Garfield was the last minute addition to the cast which includes Gregory Peck, Dorothy McGuire and Anne Revere.

UNITED ARTISTS

Sale Of UA Pending?

RUMORS ARE FLYING that this company and its assets and liabilities are being offered for sale. Theatremen Si Fabian is reported to have made a ten million dollar cash offer to owners Chaplin and Pickford. Chaplin was willing to accept the offer, but Miss Pickford is said to be holding out for another $5,000,000, plus a flock of "stipulations." Fabian represents a syndicate working with the First National Bank of Boston behind them.

Meanwhile, the appointment of a president of the company is stymied until this pending deal is settled one way or another. In addition to Fabian, Joseph Vogel, one of Loew's vice presidents, turned down the top job with UA, despite offers including stock interests over and above the handsome salary. One thing is certain — for its own good, UA should be sold or a complete change made in its management.

COMET MAY FOLD

Now that Buddy Rogers and Ralph Cohn are actively engaged in production with Mary Pickford, under the name of Triangle Productions, their venture in 90-minute films under the name of Comet Productions will probably wind up. The outfit produced four featurettes.

The first one for Triangle finally got going last week marking the end of months of conjecture, plans, and counterplans by Miss Pickford in her production program. Titled "Close Out My Love," the film stars Claudette Colbert and Robert Cummings.

Make a note of this: Enterprise may never release its valuable backlog of pictures through United Artists!

UNIVERSAL-INTERNATIONAL

Todd & Wanger Check Out

MICHAEL TODD HAS checked off the U-I lot without ever having shot a foot of film. When he came to this studio, he signed a two-year deal calling for a number of A productions. The only thing he had anywhere near the shooting stage when the two year period was about to end was "Great Son," an Edna Ferber novel. And this one he decided would be too expensive to make at today's production prices. Mr. Todd did not comment on whether he was abandoning picture plans entirely or just marking time.

With the Sierra company all set up for the making of "Joan of Lorraine" for MGM release, Walter Wanger ended his association with U-I last week, although he will not leave the studio for another month. He still has one more film to make for U-I release. It seems certain that when Wanger moves out he will also take with him the Dinna Productions unit which he shares.

(Continued on Page 16)

STUDIO BULLETIN

Big news of the week...J. Arthur Rank's arrival...The tone of his press conference for some 50 members of Hollywood's working press could be described in a word as "benign." Mr. Rank listened thoughtfully, answered carefully, practically all the questions put to him...Co-featured with him in the meeting with the press was Robert R. Young, Railway and Film Tycoon.

Rank assured his audience that he was not out to "buy" a studio in Hollywood. He proclaimed his complete satisfaction with the "happy arrangement" he has with Universal-International and Eagle-Lion, both of which will continue undisturbed. His immediate program calls for an increase in exchange of stars between Britain and the United States and an increase in outlet for his product...Rank denied any thought of a deal to buy Republic Studios.

ROBERT YOUNG settled all the rumors (temporarily at least) about Eagle-Lion and PRC. Mr. Young stated that he was completely satisfied with the way both companies were building. There would be NO absorption or amalgamation...As for Eagle-Lion's future: twelve feature pictures are planned for the coming year. Arthur Krim confirmed Mr. Young's approval of the Eagle-Lion progress by pointing out that 12 pictures were all the company wanted to make or could make under its present working status.

With all the questions diplomatically answered, Mr. Rank and his entourage of top Hollywood executives went off to lunch and, undoubtedly, more benign conversation.

Lesser lights, particularly those associated with Eagle-Lion and Universal-International, sighed a sigh of relief and went back to their desks relieved that no mighty revolution had come.

JUNE 9, 1947
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 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**COLUMBIA**

1946-47 Features Completed (44) In Production (3) Westerns Completed (15) In Production (1) Serials Completed (3) In Production (1)

**RELEASE CHART**

Title Running Time
---
**IN PRODUCTION**
Double or Nothing (69) Tom-Eloé 5-26
It's My Turn (69) Rogers-Wilde 5-26
LADY IN TWAIN (69) Carleton-Burke 5-26
The Prince of Thieves, The Sea Hawk, The
COMPLETED
3-31.9--i
Rooney-Granville
Thtmpion-Toblas
9-2.
Curtis-Holt
Monfgomt-Totter
Stranger
Starrett-Burnette
5-26.
830.
Henry-Campbell
3-30.
Starrett-Burnettte
707.
Completed
3-6.
Campbell-Terry
3-30.
Heann
3-3.
8-19.
2-6.
Barrymore-Bremer
Morris-Marshall
Donaldson-Powers
2-6.
Dark
Mohr-Ryan
Bogart-L.
Traey-Bartholomew
Redhead
Singleton-Lake
Ford-Carter
823.
Powell-Maylla
3-17.
Mohr-Saunders
8-19
Joke,
(9nava-Janklns
Russell-Douglas
Starrttt-Burnette
12-23.
Curtis-Barton
Brent-Biondeil
3-17
Sarson-Hart
825.
Starrett-Burnette
12-9.
My
Rooney
Powell-Keys
7-8.
1-6
.5-1.
O'Brlen-Charlsse
5-26.
Cly.
5-26.
Beery-Patrick
Lovt.
8-19.
Rainer-Gravrt
e
2-3
Turner-Metlln
Tracy-Hepburn
Cait
In
5-26.
I'
Grass
824.

**METRO-GOLDFWYN-MAYER**

1946-47 Features Completed (57) In Production (6)

**NEW PRODUCTIONS**

**IF WINTER COMES**

Drama—Started May 19
Director: Victor Saville
Producers: Pandro S. Berman
Story: From the famous novel by Wita Cather.

**RELEASE CHART**

Title Running Time
---
**IN PRODUCTION**
**1946-47 Features Completed (7) In Production (2)**
**NEW PRODUCTIONS**

BOWERY BUCKAROO (Completed)
Melodrama—Started May 21
Cast: Leo Gorcey, Huntz Hall, The Bowery Boys.
Director: Albert S. Rogell
Producer: Jack Goral
Story: The boys head west to secure a mine and find a gold mine.

**KING OF THE RANDBITS** (Completed)
Western—Started May 21
Cast: Gilbert Roland, Krispin Martin, Angela Greene.
Director: Christy Cabanne
Producer: Jeffrey Bernard
Story: Cisco Kid runs as an impostor.

**PARAMOUNT**

1946-47 Features
Completed 37
In Production 0

**RELEASING CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
<th>Cast</th>
<th>Details</th>
<th>Ref.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Fts (63)</td>
<td>09-26</td>
<td>Dean-Ates</td>
<td>9-26</td>
<td>3-12</td>
<td></td>
</tr>
<tr>
<td>Black Hills (50)</td>
<td>09-01</td>
<td>Brown-Tagg</td>
<td>9-01</td>
<td>3-13</td>
<td></td>
</tr>
<tr>
<td>Born To Save (51)</td>
<td>09-15</td>
<td>Sand-Wall</td>
<td>9-15</td>
<td>3-14</td>
<td></td>
</tr>
<tr>
<td>Red Man (58)</td>
<td>09-17</td>
<td>Hutton-Carey</td>
<td>9-17</td>
<td>3-15</td>
<td></td>
</tr>
<tr>
<td>Details under Title Silent Voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title Two Gun Law</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Gateway for Murder</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Law of the Lawman (55)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance's Secret</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance No. 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance Returns (51)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance's Drum</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance's Plot</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Whiskey Woman (56)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Melody Round-Up</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RE-ISSUES**

Jenny Princess (The) | 09-25 | Lamont-Millard | 9-25 | 4-32 |
| Philo Vance, The (112) | 09-25 | Cooper-Arthur | 9-25 | 4-32 |

**REPUBLIC**

1946-47 Features
Completed 22
In Production 3

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
<th>Cast</th>
<th>Details</th>
<th>Ref.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imperfect Lady, The (57)</td>
<td>10-10</td>
<td>Wright-Milland</td>
<td>10-10</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Trouble Flight (69)</td>
<td>10-10</td>
<td>Lowery-Salas</td>
<td>10-10</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Lassie! (56)</td>
<td>10-15</td>
<td>Brown-Tagg</td>
<td>10-15</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>My Favorite Brunette (50)</td>
<td>10-15</td>
<td>Hope-amer</td>
<td>10-15</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Perils of Pauline (51)</td>
<td>10-20</td>
<td>Hutton-Land</td>
<td>10-20</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>The Rio (51)</td>
<td>10-20</td>
<td>Cagney-Rose</td>
<td>10-20</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Bright Angel (51)</td>
<td>10-20</td>
<td>Russell-Whalen</td>
<td>10-20</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Dinner Bell (52)</td>
<td>10-25</td>
<td>DeForrest-Roles</td>
<td>10-25</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Trouble with Women, The (60)</td>
<td>10-30</td>
<td>William-Wright</td>
<td>10-30</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Two Faces of the Most (80)</td>
<td>10-30</td>
<td>Cooper-Gardner</td>
<td>10-30</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Welcome Stranger (107)</td>
<td>10-30</td>
<td>Crosby-Cox-Reid</td>
<td>10-30</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Western Honeymoon</td>
<td>10-30</td>
<td>Milton-Miller</td>
<td>10-30</td>
<td>3-17</td>
<td></td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**

THE RED PONY (Technicolor)

Drama—Started May 20
Cast: Myrna Loy, Robert Mitchum, Louis Calhern, Shepperd Strudwick, Peter Miles, Patty King, Poodles Hanneford.
Producer-director: Lewis Milestone
Story: The stark John Steinbeck story of life in the Salinas Valley.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
<th>Cast</th>
<th>Details</th>
<th>Ref.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Star Canyon</td>
<td>09-29</td>
<td>Robert-Mitchum</td>
<td>9-29</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Western Feud (58)</td>
<td>10-04</td>
<td>Brown-Tagg</td>
<td>10-04</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>The Big Rock (59)</td>
<td>10-09</td>
<td>Brown-Tagg</td>
<td>10-09</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>The Silver Lining (66)</td>
<td>10-14</td>
<td>Brown-Tagg</td>
<td>10-14</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Wild Wages</td>
<td>10-16</td>
<td>Brown-Tagg</td>
<td>10-16</td>
<td>3-17</td>
<td></td>
</tr>
</tbody>
</table>

**STREAMLINED WESTERNS**

**REPUBLIC**

1946-47 Features
Completed 22
In Production 3

**RELEASING CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
<th>Cast</th>
<th>Details</th>
<th>Ref.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Fts (63)</td>
<td>10-03</td>
<td>Dean-Ates</td>
<td>10-03</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Black Hills (50)</td>
<td>10-03</td>
<td>Brown-Tagg</td>
<td>10-03</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Born To Save (51)</td>
<td>10-03</td>
<td>Sand-Wall</td>
<td>10-03</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Red Man (58)</td>
<td>10-03</td>
<td>Hutton-Carey</td>
<td>10-03</td>
<td>3-17</td>
<td></td>
</tr>
<tr>
<td>Details under Title Silent Voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title Two Gun Law</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Gateway for Murder</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Law of the Lawman (55)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance's Secret</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance No. 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance Returns (51)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance's Drum</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Philo Vance's Plot</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Whiskey Woman (56)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Title: Melody Round-Up</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
NEW PRODUCTIONS

I REMEMBER MAMA
Comedy-Drama—Started May 26
Cast: Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Philip Dorn, Sir Cedric Hardwicke, Jessica Tandy, Hope Landin, and Paul晃.

Executive Producer-Director: George Stevens
Producer: Harriet Parsons

RETURN OF THE BADMAN
Western—Started May 27
Cast: Randolph Scott, Gabby Hayes, Jacqueline White, Robert Ryan

Director: Ray Enright
Producer: Nat Holt

Story: A nostalgic tale of a girl's memory of her family.

RELEASE CHART

**Title—Running Time**  Cast  Details  Rel.  No.  Res.

**IN PRODUCTION**

Bishop's Wife, The  Coolest Girl  ...12-3
History of Love  ...12-4
Mending, Honoring, Electric  ...12-5

**COMPLETED**  1946-47

**BLOCK NO. ONE**

Gentleman's Nightmare  ...12-6
A Time to Kill  ...12-7
San Quentin  ...12-8

**BLOCK NO. TWO**

Ghost Story  ...12-9
BLESSING  4-4-48

**BLOCK NO. THREE**

Death by Gunfire  ...12-10

**NOT DESIGNATED**

**SPECIALS**

Stage Years at Our Time, The  ...12-11
Our Time, The  ...12-12

**RELEASE CHART**

**Features**  Completed (2)  In Production (1)

**FEATURES**

**Title—Running Time**  Cast  Details  Rel.  No.  Res.

**IN PRODUCTION**

PERIOD OF JENNY  4-4-48

**NEW PRODUCTIONS**

**THE NIGHTMARE ALLEY**

Drama—Started May 19
Cast: Tyrone Power, Joan Blondell, Helen Walker, Coleen Gray, Jan Keith, Mike Mazurki, Taylor Holmes, Paul E. Burns.

Director: Edmond O'Brien
Producer: George Jessel

Story: A cheap carnival magician rises to his success by using other people without scruples.

**GENTLEMEN'S AGREEMENT**

Drama—Started May 28
Cast: Gregory Peck, Dorothy McGuire, John Garfield, Celeste Holm, Jane Wyatt, Anne Revere, Dean Stockwell.

Director: Elia Kazan
Producer: Darryl F. Zanuck

**A reporter claims Jewishness to find the truth about anti-semitism.**
THE INVISIBLE WALL
Drama—Started May 5
Cast: Don Castle, Virginia Christine, Richard Gaines.
Director: Eugene Forde
Producer: Sol M. Wurtzel
Story: Ex-G.I. returns to job as gambler's aid. He murders a man and assumes his identity.

THE BURNING CROSS
Drama—Started May 20
Producer-director: Walter Colmes
Assistant: George Moskov
Story: A returned G.I. turns to Ku Klux Klan but quickly realizes his mistake.

RELEASE CAST
Title—Running Time Cast Details Rel. No. Rev.

IN PRODUCTION

FEARS OF HARROW, THE
Harrison-O'Mara 4-28.

1946-47

Backlash (66) Tracy-Truth 9-30; Mar. 711.
Blank Beauty (74) Freeman-Dentling 12-10; Sept. 636; 8-19.
Boy, Son of Battle (71) B disregarded 9-30; Feb. 706; 2-3.
Dewey, The (84) Kelly-Baty 7-22; Feb. 707; 2-17.
Diplomat (56) Montgomery-Guill 1-29; July. 710; 3-3.
Duchess of Dixie (83) Heyman-Loemos 3-18; Sept. 677; 8-5.
Dorothy Mitchell (64) Taylor-Drake 6-26; Aug. 619; 12-9.
Furor Amber (64) Dillehay-Wilde 11-11.
Gun! (11) Dillenburger 4-8; July. 714; 4-26.
Honeymoon Tah (96) Dillenburger 7-22; June. 713; 4-24.
Mireille on 34th Street (66) Payne-O'Hara 9-12; Jan. 718; 5-12.
Details under title: Big Heart
I Wonder Who's Knocking on Our Front Door (70) Hennings-Carter 8-6.
Jewels of Bradenham (66) McElroy-Cahn 1-3; Mar. 716; 4-14.
Kiss of Death (68) Locke-Dee 3-31.
Last Ghostly Visit (11) Martin 7-18.
Sweet Homestead (70) Brite-Smith 2-18; Oct. 660; 8-1.
If I'm Lucky (54) craving 2-15; June. 616; 10-28.
Details under title: That's for Me
Crawley-Young 2-18; June. 616; 10-28.
Moss Ross (82) Cummins-Mallory 2-16; June. 717.
Mother Wore Tights (62) Misrach-Conger 7-22.
My Darling Clementine (97) Foxse-D'Urso 4-29; Feb. 645; 10-14.
No Ye Buffalo (74) Foxse-D'Urso 5-12.
Pirate's Edge (The, the) (69) Polite 4-15.
Second Chance (3) Dillingham 3-3.
Sequeda, Son of Sequeda (96) Haver-McCollister 3-12.
Shaking Willis Smith (11) Eames 3-3.
Strange Journey (65) Linus 5-27; Feb. 708; 9-16.
Details under title: Flight
San Valley Surrounded (86) Peletz-Reyes 1-29.
33 Row Madison Ave. (95) Despain 1-30.
Three Little Girls in Blue (90) Haver-Morgansey 11-26; Nov. 695; 9-16.
Wake Up and Dream (The, the) (92) Payney-Haver 5-14; Dec. 688.
Wasted for Marriage (59) Sweeney 5-12; Dec. 688.
REISSUES
Alexander's Ragtime Band (106) Power-Foy 2-7; Mar. 709.
Le Mineraller (105) March-Leuthen 7-18.
Staley and Livingston (102) Van Vort-Green 7-18.

1945-46 Features
Completed (53) In Production (3)

KEY TO PRODUCERS
Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Full Flood (FF); Frenshower (Fsh); Ripple-Cap (Rcp); Bagoesuus (Bob); Stromberg (Smbg); Levey (Lev); Cowan (Cw); Stone (Stn); Selznick (Szk); Nebenhain (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Elon (GFD); Gaoner (Geo); Bronson (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

SLEEP MY LOVE
Drama—Started May 26
Cast: Claire Trevor, Robert Montgomery, John Archer, Milton Sullivan.
Director: Douglas Sirk
Producers: Pickford-Rogers-Cohn (Triangle Productions)

RELEASE CAST
Title—Running Time Cast Details Rel. No. Rev.

IN PRODUCTION

Lustful
Bozot's Daughter, The (89) Blaisdell-Blaisdell 4-11.
Boulevard (85) Mawson-Blaisdell 4-11.
Details under title: Affairs
Boulevard (85) Mawson-Blaisdell 4-11.
Details under title: Affairs

1946-47 Features
Completed (37) In Production (3)
Serials Completed (0) In Production (0)

RELEASE CAST
Title—Running Time Cast Details Rel. No. Rev.

IN PRODUCTION

Fairbanks-Mason 5-12.
Montgomery-Hendrix 5-26.
Montgomery-Wagen 5-12.

1946-47

Brute Enemaator (85) Leaded-Proof 8-24; 10-14.
Brune Fair (114) Leaded-Proof 9-20; 9-14.
Captive Heart, The (86) Leaded-Proof 9-20; 9-14.
Captive Heart, The (86) Leaded-Proof 9-20; 9-14.
Details under title: Belle Dana
Details under title: Belle Dana

JUNE 9, 1947


### WARNER BROTHERS

1946-47 Features

**NEW PRODUCTIONS**

**EVER THE BEGINNING**

**Drama—Started May 19**

**Cast:** Lilli Palmer, Sam Wanamaker, Gale Robbins, Akim Tamiroff, Hugo Haas, Benny Baker.

**Director:** Elliott Nugent

**Producer:** Milton Sperling (A United States Picture)

**Story:** An immigrant girl's life in the United States in the early 1900s.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title/Ranking Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Siren River</td>
<td>Flynn-Shoradian</td>
<td>-</td>
<td>5-12</td>
</tr>
<tr>
<td>Treasure of the Sierra Madre</td>
<td>Bogart-Walston</td>
<td>COMPLETED 1946-47</td>
<td>3-31</td>
</tr>
<tr>
<td>Beast with Five Fingers, The (18)</td>
<td>Aldo Ray</td>
<td>-</td>
<td>12-10, 12-8, 613, 1-4</td>
</tr>
<tr>
<td>Big Sleep, The (114)</td>
<td>Bogart-Burwell</td>
<td>10-11, 8-31, 601, 8-19</td>
<td></td>
</tr>
<tr>
<td>Heaven With a Chance of Homicide</td>
<td>Morgan-Wyman</td>
<td>4-4, 614, 622, 4-28</td>
<td></td>
</tr>
<tr>
<td>Cry Wolf</td>
<td>Shiner-Shaw</td>
<td>-</td>
<td>5-27</td>
</tr>
<tr>
<td>Nora Passage</td>
<td>Robert Russo</td>
<td>11-25</td>
<td></td>
</tr>
<tr>
<td>Deep Valley</td>
<td>Clark-Gregory</td>
<td>10-14</td>
<td></td>
</tr>
<tr>
<td>Escape Me Never</td>
<td>Lowery-Legrand</td>
<td>Homericus (125)</td>
<td>12-14, 1-23, 612, 1-4</td>
</tr>
<tr>
<td>Little Wife (15)</td>
<td>Joan-Wallace</td>
<td>12-15</td>
<td></td>
</tr>
<tr>
<td>Love and Lenses (63)</td>
<td>Carroll-Van Dyke</td>
<td>-</td>
<td>5-3, 620, 3-31</td>
</tr>
<tr>
<td>Man I Love, The (96)</td>
<td>Lapaglia-Aida</td>
<td>-</td>
<td>3-11, 611, 1-4</td>
</tr>
<tr>
<td>Wuthering Heights (16)</td>
<td>Bogart-Wing</td>
<td>10-14</td>
<td></td>
</tr>
<tr>
<td>Never Say Goodbye (97)</td>
<td>Flynn-Parker</td>
<td>6-6, 11-9, 608, 10-28</td>
<td></td>
</tr>
<tr>
<td>Night into Night</td>
<td>Cukor-Fisher</td>
<td>9-18, 10-12, 624, 9-36</td>
<td></td>
</tr>
<tr>
<td>Nobody Lives Forever (100)</td>
<td>Lindfors-Robert</td>
<td>-</td>
<td>9-30</td>
</tr>
<tr>
<td>Nove Prestiti (113)</td>
<td>Sherlock-Smith</td>
<td>-</td>
<td>2-2, 2-22, 614, 2-27</td>
</tr>
<tr>
<td>Panam</td>
<td>Cukor-Widal</td>
<td>-</td>
<td>6-24</td>
</tr>
<tr>
<td>Details under title: The Secret</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Penrod (103)</td>
<td>Bick-Jerome</td>
<td>12-15, 3-19, 615, 3-1</td>
<td></td>
</tr>
<tr>
<td>Shadow of A Woman (18)</td>
<td>King-Prize</td>
<td>-</td>
<td>5-15, 9-14, 602, 9-1</td>
</tr>
<tr>
<td>The Way You Look (79)</td>
<td>Morgan-Sullivan</td>
<td>-</td>
<td>4-15, 4-12, 617, 4-12</td>
</tr>
<tr>
<td>The Way We Were (84)</td>
<td>Cukor-Finn</td>
<td>-</td>
<td>2-8, 616, 2-13</td>
</tr>
<tr>
<td>Details under title: A Very Rich Man</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Time, The Place and the Girl, The (10)</td>
<td>Morgan-Palge</td>
<td>4-2, 12-28, 610, 12-2</td>
<td></td>
</tr>
<tr>
<td>Two Boys From Texas (17)</td>
<td>Morgan-Carr</td>
<td>-</td>
<td>7-31</td>
</tr>
<tr>
<td>Two Mrs. Carrell, The (100)</td>
<td>Morgan-Carr</td>
<td>-</td>
<td>5-31, 5-26, 621, 4-14</td>
</tr>
<tr>
<td>Unfaithful, The</td>
<td>Sherman-Sullivan</td>
<td>-</td>
<td>12-9, 7-5</td>
</tr>
<tr>
<td>Unrelated, The</td>
<td>Ball-Clzork</td>
<td>-</td>
<td>2-11</td>
</tr>
<tr>
<td>Verdict, The (96)</td>
<td>Brooklyn-Larsen</td>
<td>-</td>
<td>11-23, 607, 11-11</td>
</tr>
<tr>
<td>Voice of The Turtle</td>
<td>Parker-Brown</td>
<td>Woman in Walls, The</td>
<td>-</td>
</tr>
<tr>
<td>Women in Walls, The</td>
<td>-</td>
<td>Parker-Brown</td>
<td>-</td>
</tr>
</tbody>
</table>

### REISSUES

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sea Hawk, The (109)</td>
<td>Flynn-Bates</td>
<td>4-26, 611</td>
</tr>
<tr>
<td>Sea Wolf, The (85)</td>
<td>Douglas-Bates</td>
<td>4-26, 611</td>
</tr>
<tr>
<td>King's Row (127)</td>
<td>Douglas-Quaid</td>
<td>-</td>
</tr>
<tr>
<td>Whistle Stop</td>
<td>Douglas-Smith</td>
<td>-</td>
</tr>
<tr>
<td>Wild Bill Hickock Rides (72)</td>
<td>Bennett-Coch</td>
<td>-</td>
</tr>
</tbody>
</table>

### STUDIO SIZE-UPS

with his wife, Joan Bennett and Fritz Lang. Both units may release through United Artists.

**HELLINGER STILL ON FENCE**

As reported here last quarter, Mark Hellinger is listening carefully to offers from other studios. At the moment, MGM seems to have the inside track on this producer's attention. If he decides to leave U-I, Metro will be the reason.

Should Hellinger follow Wanger and Todd off the lot, the Goetz-Spitz-Rank organization will have seven active independent units left functioning. Latest rumor is that Douglas Fairbanks Jr., head of one of these units, has been conferencing with United Artist executives. That could mean the loss of one more unit for U-I.

### FIVE TO GO IN JUNE

With three films now in work, U-I executives announce five more starters for June. First will be "Tap Roots." Wanger's adaptation of a James Street novel, with Van Heflin and Susan Hayward starred. This one goes on location to Asheville, North Carolina.

"Black Bart" will co-star Yvonne De Carlo, Dan Duryea and Edmond O'Brien. George Sherman directs for Producer Leonard Goldstein.

Mark Hellinger puts "Homicide" into work with Barry Fitzgerald in the star role.

The first production from Grr-on Kanin's unit, "Imagination," starts in mid-June with Ronald Colman and Signe Hasso. George Cukor will direct.

Nunnally Johnson stars his "The Senator Was Indiscreet," with William Powell and Peter Lind Hayes. George S. Kaufman, playwright and stage director, gets this one as his first film direction job.

### ERSKINE SIGNS NEW DEAL

Chester Erskine, co-producer of "The Egg and I," was handed a new three-picture contract last week. Erskins has no material selected for his next efforts which he will be doing without his former collaborator, Fred Finklehoffe. The latter has left the studio.

### Exhibitors Use Studio Size-ups

**As Their Most Reliable Source of Information About Production**

### WARNER BROS.

**It Had To Happen**

**WHEN WARNER BROS.** were offered the script of "The Jolson Story," they turned it down. Now, however, that the picture has smashed box-office history, the company is going to try to pick up a few extra dollars on some re-releasing of Jolson films. Studio announced recently that "Go Into Your Dance," a Jolson picture of the middle-thirties vintage, will be released during the summer. Another one probably to be scheduled for release is "Wonder Bar."

### GOTTLIEB BUSIEST PRODUCER

With three films ready to go this week, Producer Alex Gottlieb is WB's busiest producer at the moment. His first choice is "Mary Hagen," with Shirley Temple (borrowed from Selznick) and Ronald Reagan. He also starts another film with the team of Joyce Reynolds and Robert Hutton, "Head Over Heels." At his third choice, he takes over producing detail on "Romance In High C" for Michael Curtiz, who will direct. Jack Carson, Don DeFore, Janis Paige, Oscar Levant and S. Z. Sakall are cast in this one.

### SPERLING STARTS A NEW ONE

Only new starter on the lot at the moment is United States Pictures "Ever The Beginning." This one will bring Sam Wanamaker, who directed and co-starred with Ingrid Bergman in "Joan of Lorraine," to films for the first time. It's an easy prediction, after seeing the test this actor made, that he will be boxoffice news within a year, if handled properly.

### 75 GRAND FOR GREENSTREET

Warners recently made a deal with Rosalind Russell's Independent Artists Company whereby the latter outfit is paying Warners $75,000 for Sydney Greenstreet's services in "Lucky Penny." Mr. Greenstreet, under contract to the WB studio, will get only a small portion of this handsome sum as his regular salary per contract.

(Continued from Page 11)
'THE WEB' BRILLIANTLY-ACTED MELODRAMA PACKED WITH SUSPENSE

Rates • • • as bill-topper generally

Universal-International. 87 minutes.

Directed by Michael Gordon.

Here's a "sleeper," a certain crowd-pleaser, destined to give satisfaction to patron and exhibitor alike in all situations. It's slick from start to finish — slick in its acting, direction, plot, pace, suspense, humor, production quality and boxoffice potentialities. The lack of strong marque names will be compensated for by highly favorable word-of-mouth plugging that should send grosses soaring. Based on a story by Harry Kurnitz, the screenplay by William Bowers and Bertram Millhauser contains some of the crispest dialogue heard on the screen in years. Under the direc-

tion of Michael Gordon, a recent and welcome recruit from Broadway's directorial ranks, each member of the proficient cast gives a perfect performance. William Bendix, playing straight in the role of a persistent detective lieutenant on the homicide squad, is better than he has ever been before; Vincent Price, cast as a ruthless, wealthy industrialist, plays the part with conviction and distinction. However, Edmond O'Brien steals top acting honors by his characterization of a young lawyer en-

gaged as Price's bodyguard, who becomes involved in a series of murders. Maria Palmer and John Abbott are outstanding in lesser roles.

EXPLOITATION: Give this everything you've got — it'll pay off in good grosses. For marquee and lobby, a large replica of a spider's web framing Miss Raines' head should prove effective. Catchlines: Hired to Prevent a Murder, He Faced Death for Two He Didn't Commit... He'll Chill You, He'll Thrill You, He May Even Kill You.

On learning his former partner has been released after five years in prison for a million-dollar scandal, industrial tycoon Vincent Price hires as bodyguard for himself and his secretary Ella Raines, struggling young attorney Edmond O'Brien. That night in Price's home, O'Brien hears a shot, runs up to his employer's room, sees Leiber turn on him, gun in hand, and kills him. Price and O'Brien are absolved of blame by the D. A., but police lieutenant William Bendix suspects a deliberate murder has been committed... by O'Brien. Subsequent developments lead O'Brien to believe Leiber's killing was framed. Though realizing all new evidence brings him closer to the death house, he relentlessly seeks clues in-

volving Price in the murder. He enlists Ella's aid. Aware of this, Price murders his butler-confidante John Abbott, plants evidence to make it appear O'Brien and Ella killed him. At end, Bendix traps Price by a clever ruse, frees O'Brien and Ella, speeds them on their honeymoon.

'SEVEN KEYS TO BALDPAVE' SLOW-PACED, LACKS SUSPENSE

Rates • • • as dualler for action houses


Directed by Lew Landers.

This fifth movie version of Earl Derr Biggers' famous novel has been given a dull treatment in this second RKO adaptation. It is lacking in suspense and thrills, failing to open any doors to zestful action or original situations. Each overworked sequence

laborers clumsily into the following with little accomplished. Though there are several murders to change the monotony, they are always of the obvious variety with no mystery or intrigue as to their perpetrators. Performances, along with the direction and general production, are mediocre. "Seven Keys" will serve as a dualler in action and minor neighborhood spots.

Mystery writer Philip Terry bets $5,000 that he can complete a novel within twenty-four hours at old, musty Baldpate Inn, which is supposed to be closed for the winter. The owner of the inn, the other half of the bet, sends his secretary along to de-

ter Terry in every way possible in order to keep Terry from finishing his novel. On arrival, Terry meets Eduardo Cianelli, posing as the caretaker, but actually head of a jewel gang which is using the inn as a rendezvous. Cianelli urges Terry to leave, but the writer is determined to win his bet, remains. Meanwhile, other characters appear on the scene who arouse the suspicions of secretary Jacqueline White. Frightened, she finally enlists the support of Terry. Together, with the help of insurance detective Arthur Shields, they subdue the gang. Terry finishes his novel, wins his bet, finds romance with Jacqueline.

They Have A Date At Your Box-Office — FOR Bigger than Ever GROSSES!

JEAN HERSHOLT YOUR OLD FRIEND FROM RIVER'S END

Currently Rated One of Radio's Top Audience Drawing Cards

IN ONE OF HIS BEST DRAMATIC SCREEN HITS SET TO MUSIC

with

DONALD LOVETT MAUDE ERBRENE ANNE BENNETT ROBERT BALDWIN HEIL HAMILTON

BART TARBROUGA

- AT THESE ASTOR EXCHANGES -


Anastor Pictures are Box-Office Pictures

They Meet Again

Book it NOW!
'THE LONG NIGHT' MAGNIFICENT DRAMA, SUPERBLY DIRECTED

RKO Radio. 101 minutes.
Directed by Anatole Litvak.

This is a superb film, an epic achievement of which not only RKO Radio but all Hollywood may well be proud. Backed by suitable showmanship and potential word-of-mouth advertising it should have boxoffice success at the boxoffices of theatres in all types of locations. It packs an emotional wallop, terrific suspense and a down-to-earth romance — each certain to find favor with men and female audiences, young and old. Each member of the well-balanced cast gives a flawless performance. Anatole Litvak and one of Hollywood's foremost directors, for "The Unfaithful" he has turned out another fine, gripping, high-voltage drama. An adult subject treated in such a direction is magnificient, his handling of crowds unsurpassed. Under his adroit and sympathetic touch Barbara Bel Geddes, a newcomer to the screen from Broadway, is poignant and heartwarming. Henry Fonda, better than ever before — no mean accomplishment — as an emotionally-torn GI run amok, and Vincent Price sinister, yet sympathetic, as a charlatan nightclub magician. They are professional women. A remake of an early French film starring Jean Gabin, "The Long Night" narrates with nerve-wracking intensity, very few words, an epic story of a vet- eran-turned-killed barricaded against the besieging police as he re-lives the events leading up to his present tragic state. Production values are high. Photography and sound are used to reflect each scene's mood with telling effect.

EXPLOITATION: Stress the film's real- ity, suspense and dramatic impact. Advertise it as a picture every GI — every civilian must see. Obtain the cooperation of veterans', groups, welfare bodies and med- ical organizations, editors and clergymen. Exploit it as the film that fearlessly faces facts, the daring picture that will leave you limpid and shaken, heartened and inspired.

In his dingy attic bedroom, GI Henry Fonda shoots Vincent Price. Barricading himself in the locked room he plans to get him. Awaiting his onslaught his thoughts go back to his first meeting with Barbara Bel Geddes months before. Both are orphaned, have much in common, fall in love. He promises her that she is evasively offered by her. This might be followed her to a cheap cabaret where she meets Price, a glib, second-rate magician. Price leaves town when his en- gagement is due to end, but she stays. She finds his glittering promises of life on the road, She agrees to marry Henry, gives him an Ace brooch as a pledge. From Ann Dvor- ak, former victim of Price, Henry learns the brooch is Price's mark of conquest. He returns to his room in a rage, is visited by Price whose taunts go him to desperation. He grabs Price's revolver, kills him. Meanwhile the police have been trying to catch Henry out, first by bullets, next by pleas through a mobile loud speaker, finally by tear gas. Heartened by the crowd's shouted encouragement for Henry, Barbara daringly evades the cordon of police and deputy sheriffs, goes to his room, persuades him to return to the cabaret, assuring him he'll get a fair trial.

'THE UNFAITHFUL' TENSE, GRIPPING, ADULT ENTERTAINMENT

Warner Bros. 160 minutes.
Directed by Vincent Sherman.

It is high time that Vincent Sherman be recognized as one of Hollywood's foremost directors, for "The Unfaithful" he has turned out another fine, gripping, high-voltage drama. An adult subject treated in such a direction is magnificent, it will appeal to both sexes, particularly women. High in dramatic content, suspense and pace, it is a picture that will find certain favor with all classes of filmgoers. A fast- rate cast, topped by Ann Sheridan in another superior dramatic role, coupled with favorable word-of-mouth advertising and strong exploitation angles, guarantee the picture's boxoffice success. It is the story of a lovely woman's momentary infidelity to her husband, its almost-devastating consequences. Each of the capable cast turns in creditable performances, with particularly good portrayals by supporting players. In particular, Harry Hoyt, in a later a welcome recent arrival to the screen. David Goodis and James Gunn's original screenplay is notable for its dramatic situations and authentic lines, its only fault a slowing-down of tempo toward the end of the otherwise fast-paced picture. Mr. Sherman's direction is fluid, deft and expert.

EXPLOITATION: Stress the film's dramatic theme: a woman's flight to hide her past from the man she loves. It could be the story of any woman of every woman. Advertise it as a picture all wives should see — every husband must see. Catchlines might reflect the idea: Can a Woman Keep Her Past a Secret? Don't overlook the stunning gowns worn by Ann Sheridan and Eve Arden.

Zachary Scott returns from a business trip to find his wife Ann Sheridan in a state of collapse. She has killed in self-defense a nocturnal intruder whom — she tells Scott, Detective Lieutenant John Hoyt and family lawyer-friend Lew Ayres — she has never seen before. Blackmailing art dealer offers for $10,000 a bust of Ann sculpted by the dead man. Confronted by Ayres, Ann admits intimacy with the dead sculptor, a temporary affair ended by her prior to Scott's return from the war. Seeking vengeance against Ann, the sculptor's widow shows the bust to Ayres, blistered, he determines to divorce Ann. Before Ann can finally confess to the police, Hoyt arrives, arrests her for murder. Defended by Ayres, she is acquitted. Ayres persuades Scott to stay by Ann and try to make a success of their marriage.

'MOSS ROSE' SLOW-MOVING MURDER MELODRAMA

26th Century-Fox 82 minutes.
Directed by Gregory Ratoff.

This slow-paced murder mystery has enough surprise twists and incident to ent- ertain the adult audiences, but it will enjoy only moderate boxoffice success and should be supported with a lively comedy or musical feature in most situations.

In adapting and scripting Joseph Shearing's novel, Niven Busch, Jules Purnhurn and Tom Reed have neglected to plug up several holes in its construction. Acting honors go to Ethel Barrymore as an insane mother whose only daughter is to marry her son. A terrible mystery surfaces when he demands she take her to his home of his mother, Ethel Barrymore, so she can learn to be a lady. Her presence there in- cures the discontent of Mature's fiancée Patricia Medina, Peggy and Mature grow fond of one another. Patricia's actions lead Peggy to suspect she, not Mature, may have murdered Margo. One morning, however, Peggy finds Patricia's corpse — murdered under conditions identical with those of Margo's slaying. Price arrests Mature and hisetta and sets him free. A final scene.

On Peggy's return, Barrymore tries to murder her — as she had the two other women who'd come between her and her son. Mature's fortuitous arrival prevents the mur- der. Barrymore dies for her crimes and Mature later weds Peggy.
'THE BACHELOR AND THE BOBBY-SOXER, HAPPY GIDDY SHOW WILL BE BIG B. O.

Rates • • • + generally

RKO Radio
94 Minutes

Directed by Irving Reis.

Dore Schary's choice as RKO's production chief becomes clearer and clearer as an inspired move. He has followed his successful comedy, "The Farmer's Daughter," with what is bound to be another and even more successful festivel. "The Bachelor and the Bobby-Soxer" combines a marqueee-sparking cast, an imaginative, eventful, if far-fetched, script by Sidney Sheldon and swift-paced, knowing direction by Irving Reis that adds up to a happy, giddy show destined for smash grosses.

Director Reis and Cary Grant -- too long absent from comedy -- are the principal factors in holding the screenplay from bursting into silly slapstick. Their touches, individually and collectively, extract the last ounce of belly-laughter without milking the situations. Myrna Loy, as a judge, is her usual, competent self, considered in spots for excellent comic effect. And Shirley Temple gets her first good vehicle since the past days to endow the Bobby-Soxer role with verve and ebullience. The supporting cast led by Rudy Vallee, Ray Collins and Harry Davenport, is equally in good form, playing broadly but vivally in the spirit of the farce. The film's appeal is apparent to young and old alike. Word-of-mouth will send the big box-office on down the line.

EXPLOITATION: Certain to stimulate interest is the pairing off of Grant and Miss Temple in the title roles. Play up this angle with a particularly Grant in jitterbug outfit, and as a knight in shining armor, as he appears first in Miss Temple's eyes, then in Miss Loy's. Stress scenes from the hilarious outing, wherein Grant is involved in a series of races with school kids. Combine the bachelor-around-town and the lady judge into a crazy triangle.

Cary Grant is a well-known artist with a penchant for getting himself into night-club scrapes, one of which lands him in front of judge Shirly, Loy. He is reconciled with the judge when her young sister, Shirley Temple, gets a crush on Grant, as she lectures on art in her high school, in an exploiters' appeal of "Young America" for him. The this-time innocent Grant finds himself in a compromising situation where he must play along with the hoyden-sister's affection until it is dissipated, under threat of prison. Ensue then a series of hilarious situations, including a high-school basketball game, outing, night-club rendezvous and other rib-tickling sequences that culminate in the judge succumbing to the bachelor's charm. Shirley relinquishing him for her draft-age boy-friend, all helped along by practical psychologist Ray Collins, who engineers the intrigue with deft hand.

'RIFFRAFF, FAST MOVING, ENGROSSING MYSTERY PROGRAMMER

Rates • • • + as dualler generally

RKO Radio.
80 minutes.

Pat O'Brien, Walter Slezak, Anne Jeffreys, Percy Kilbride, Jerome Cowan, George Covet, Jason Robards, Marc Krab.

Directed by Ted Tetzlaff.

Laden with suspense, action, romance and laughs, this moderate-budget whodunit is a certain crowd-pleaser as a dualler in most situations. The well-balanced cast, plus word-of-mouth advertising, should insure gratifying returns at the boxoffice. The film, dealing with a search for an oil-field map, owes much of its excellence to Martin Rackin's original screenplay, a compact, and workmanlike job employing "silent" technique with text. The picture went well into its second sequence before any dialogue -- a five-word sentence -- is spoken. Ted Tetzlaff's adroit direction helps maintain the film's fast pace, George E. Dantan's photography, its mystery and suspense. Acting performances, production quality, music and sound are all good.

EXPLOITATION: Play up the colorful locale: the seamy side of Panama City's native quarter -- an underworld the tourist dare not visit. Stress the convincing performances of the proficient cast headed by Pat O'Brien, a private-eye barely inside the law; Walter Slezak, ruthless killer, and Anne Jeffreys, cafe-entertainer unafraid of getting her hands dirty; Pat O'Brien as bodyguard and, unseen by him, hides the map in his office. A few minutes later Jerome Cowan, Pandite official, hires Pat to locate Krab and the map. Pat hurries to Krab's hotel, finds him murdered. That evening he meets cafe-entertainer Anne Jeffreys, makes a date for her to meet him at his office later. He arrives there, finds Anne knocked cold and the office ransacked, apparently by supposed-tourist Walter Slezak and two thugs. Unaware Anne is secretly engaged to Pat, trees her to play cover-up, is sent to Panama to investigate. Later, Pat retrieves the map, charges Slezak with murdering Krab and Cowan. Turning the map over to another Pandite official, Pat collects his $5,000 reward. Sufficient, Anne decides, for them to get married.

'REPEAT PERFORMANCE' NOVEL, INTRIGUING DRAMA

Rates • • • generally

Eagle-Lion
93 minutes.

Louis Hayward, Joan Leslie, Richard Basehart, Virginia Field, Tom Conway, Natalie Schafer, Ann Dvorak, George Grunin.

Directed by Alfred Werker.

Unusual and engrossing, "Repeat Performance" has the elements that assure satellitology grosses in all situations. It is adult entertainment, yet not too sophisticationed to be enjoyed by young patrons as well as old. Its plot, reminiscent of O. Henry's "The Gift of the Magi," stems from a novel premise: the turning back of the clock for an entire year, enabling a young actress to re-live twelve months in order that she may be spared from murdering her playwright-husband. Fantastical as the idea sounds, it is made credible to the audience by off-scene narration. Certainly, the novelty of this theme is an exploitation angle that can be capitalized to stimulate wide interest. Louis Hayward gives a fine performance as the diphysical, phren-dering spouse; Joan Leslie is restrained and convincing as the loyal actress-wife, and Richard Basehart is compelling and sympathetic as an erratic genius. Under Alfred Werker's eye, the picture's quality is satisfactory and George Antheil's score up to his usual high standards. Bullock's screenplay, based on William O'Farrell's novel, is packed with crisp dialog, maintains constant suspense and packs a last-minute wallop with a vengeance.

EXPLOITATION: Campaigns should stem from the film's pivotal theme: "If Able to Live Last Year Over Again, What Would You Do?" Play up the brilliant performances of Hayward and Basehart, the last-named a winner of critics' unanimous praise for his starring role in "The Hasty Heart" on Broadway. Glamorous southern premiere on New Year's Eve, 1947, in self-defense kills her playwright-husband Louis Hayward. Prankish fate turns back the clock twelve months, enabling her to relive the past year, to struggle against destiny. On New Year's Eve -- back in 1946 -- she sees her husband meet British playwright Virginia Field, knows she'll steal him from her. At the same party she sees struggling poet Richard Basehart meet wealthy Natalie Schafer, knows the latter is destined to have him committed to an insane asylum. Fate follows an inexorable pattern. Joan's confidant and producer Tom Conway stars her in a play by Virginia, Hayward, phl- andering with Virginia, becomes partially exposed and an unfortunate whirlwind sweeps him away. But Joan's attempts to elope with Virginia, is jilted by her at the last moment. Embittered, he vents his rage on Joe, tries to kill her. Joe makes him go broke and turns him to madman. Arrested, he assures Joan he'll not forfeit his life because of his mental condition. As to the destiny she has tried to bow in order to change, "Destiny doesn't care about the pattern," he tells her, "as long as the result is the same."
'BOB, SON OF BATTLE' SHEEPDOG STORY IN TECHNICOLOR HAS FAIR APPEAL

30th Century-Fox.
Lon McCallister, Peggy Ann Garner, Edmund Gwenn, Reginald Owen, Charles Irwin, Dave Thursby, John Rogers.
Directed by Louis King.

Heart appeal and the novelty of its sheepdog trials render this a bit above-average entertainment for family audiences. Returns will be best in small town situations. The story is based on a widely-read bestseller of a generation ago and is filmed among magnificent exteriors in lush Technicolor. A palatable blend of Scotch and corn; it gets off to a baring start but picks up speed, maintains a satisfactory pace until, after reaching its climax in a series of sheepdog trials, the plot bows down in a

BELLs OF SAN ANGElo' BEST OF ALL ROY ROGERS WESTERNS TO DATE

Republic.
Roy Rogers, Dale Evans, Andy Devine, John McGuire, Olaf Hytten, David Sharpe, Fritz Leiber, Ilask Patterson, Fred S. Toones, Eddie Acuff, Bob Nolan, the Sons of the Pioneers, and Trigger.
Directed by William Witney.

The best Roy Rogers to date, "Bells of San Angelo" should register grosses above those scored by any of its predecessors. It's a sock attraction for western, as well as for action houses which normally don't run westerns; naivohood spots can use it to advantage as a supporting feature. It is packed with knock-down-and-drag-out fights, hard riding, comedy situations, gripping suspense, swell musical numbers, commendable paraval, magnificent locales and superio production quality — all en- forced by Technicolor. The direction is taut and fast-moving from start to finish, far more entertaining, imaginative and original than the usual western script. Under William Witney's direction, stars and supporting players give convincing performances; Witney rates an additional bow for deviating from traditional typecasting — but one of his heavier looks like the stereotyped western badman.

Border investigator Roy Rogers sees a group of armed riders from the Monarch Mine deducing that a Mexican shepherd's petcul is found a stolen nugget of pure silver. Roy disbelieves mine-owner John McGuire's statement the Mexican was caught stealing and tried to escape, but there is nothing or his friend, Sheriff Andy Devine, can do. English lawyer Olaf Hytten is hired to wind up litigation involving the Rancho San Angelo on which the mine is situated, narrowly escapes with his life when attacked by two mysterious assai-Iing Roy, who is duped into chasing clues. He is caught, given a terrific beating and warned not to return. He learns Grisly has been using the mine as a front for smuggling operations. He starts investigating Grisly's secret, causes him to voiding leases on the property. At end, Roy and Andy, aided by Bob Nolan and the Sons of the Pioneers, trap Grisly and his gang. In the ensuing melee, Grisly is killed, his henchmen rounded up.

'UNDER THE TONTO RIM' FAIR TIM HOLT WESTERN

RKO Radio.
Directed by Lew Landers.

Despite its slow start, this oater develops enough action in the form of hard riding, fist fights, gun battles, stagecoach holdups, suspense and romance to satisfy Zane Grey fans and western addicts in general. Holt is convincing as a straight-shooting stagecoach operator feigning to be an outlaw gang in order to gain the confidence of, and bring to justice, a gang of road agents; Miss Jordan, who assists Holt in his work, is the gang-leader's sister, and Richard Martin, as Holt's Mexican-Irish pal, supplies legitimate comedy relief. Production qual- is high; this is Holt's best western to date. The Landers and screenplay by Norman Houston.

When stage-line owner Tim Holt's best friend is murdered, a girl passenger kidnap- napped and the Wells Fargo box stolen from his coach by the Tonto Gang, he vows vengeance. On learning one of the gang is in jail awaiting hanging at Tonto, Holt poses as an outlaw, gets himself locked up by his Mexican-Irish partner Richard Martin. Aided by Martin, Holt effects a jailbreak with Tony Barrett, the Tonto gang member. Barrett leads Holt to gang chief Richard Powers, and the latter directs Holt to cover his former passenger, Nan Leslie, is Powers' sister and is being held captive. Barrett guides Holt to the gang's mountain hideout, Holt and Martin are arrested, Martin from jail and to tell the sheriff the location of the gang's hideout. Powers' half-bred sweetheart Carol Forman sees Holt, talking with the sheriff, reveals his identity to the gang. As Holt returns, Nan tries to intercept him, but both are captured. Sentenced to death, Holt effects his escape, leads the sheriff's posse in rounding up the outlaws. Powers is killed trying to escape and Nan is freed.

'TOO MANY WINNERS' SNAPPY MICHAEL SHAYNE MYSTERY

PRC Pictures.

Directed by William Beaudine.

This fast-moving melodrama provides palatable screenfare for mystery fans and will serve adequately as a supporting feature in naivohood and action spots. Sutherland's screenplay narrates Michael Shavee's solving of several killings resulting from a plot to fleece a raceby counterfeiting pari-mutuel tickets. Co-stars Hugh Beaumont and Trudy Marshall are personable and proficient as the private-eye and his secretary, although they lend little marquee value. For his secretary, Trudy Marshall go overboard when he re- ceives a phone call from Claire Carleton offering to tell him information she claims will lead to the identity of the counterfeit pari-mutuel tickets. He calls on her but declines to buy the promised information. Later she is murdered. Hugh receives an offer from racing association president John Hamilton to take the case, and a higher counter-offer from newspaper-publisher Ben Welden if he'll lay off it. He visits Hamilton's office where two thugs make an attempt on his life and that of Hamilton's manager Grondon Rhodes. Suspecting Welden is behind the attack, Hugh goes to his printshop, finds him cloaked with photographer Byron Foulger. Foulger later kills Rhodes, is himself slain by the two hoodlums. At end, Hugh captures the two thugs, takes the heavy for stealing they'd been hired by Rhodes, wife of the counterfeiting ring, to kill him, Claire and Foulger, an escaped convict whom Rhodes had blackmailed to the point of desperation.
Byrnes Named Industry Counsel

James F. Byrnes, former Secretary of State, will be associated with Eric Johnston as counsel for the Motion Picture Association of America, the MPAA proxy revealed in Hollywood last week, with his initial function in the new post defined as representing the industry before the House Committee on Un-American Activities at the forthcoming hearings in Washington. Byrnes stated that he will not appear before any legislative committee, however, according to the understanding reached with Johnston. His duties will include development of a fair trade practice code and will involve only the production end of the industry, it was reported.

At the same time, it was learned that the ex-Sec'y of State, now engaged in private law practice, has been retained as counsel for 20th Century-Fox as representative of the company in its appeal to the U. S. Supreme Court in the Government anti-trust case. Byrnes’ engagement as 20th-Fox counsel gave rise to rumors that he would represent others of the distributors in the Supreme Court hearings.

Johnston’s announcement of the Byrnes appointment elicited favorable response generally. A. F. Myers, Allied board chairman and general counsel, expressed high regard for Byrnes, but said he was not sufficiently acquainted with the new counsel’s functions with MPAA to comment on the move. In Congress, the appointment aroused considerable interest. Rep. John Rankin (D., Miss.), a member of the House committee, took the House floor to say that he was “very much surprised, if not shocked.” Rep. Gordon McNamara (R., Calif.) also expressed surprise, but on the grounds that the industry should show so much concern about the forthcoming hearings.

Hollywood Probe Intensified

The House Un-American Activities Committee was asked to intensify its probe of Communism in Hollywood by the sub-committee conducting the investigation in a report on its activities. The sub-committee declared “there is no question as to the serious inroads that the Communists have made in the motion picture industry,” as it accused studio heads of laxly removing Communists.

The sub-committee also declared that “the most flagrant Communist propaganda films were produced as a result of White House pressure,” but did not say in whose administration. It attacked the Screen Writers Guild, Talent Guild and National Labor Relations Board, and urged that the Committee subpoena to Washington alleged Communist actors, writers, directors and producers for a public session. Rep. Richard M. Nixon and Sen. Gary were on of those who would be called to testify in Washington this month.

Johnston Asks “Fair” Probe

In a statement issued in Hollywood, Eric Johnston, MPAA president, urged the House Committee to conduct “a fair, dignified and objective investigation,” pledging complete cooperation. He said that American moviegoers would not tolerate Communism on the screen, nor would Hollywood producers who “have come up the hard way” and “know the benefits of the American system.” Johnston said that Hollywood is “alert to this threat.”

Nothing can be accomplished by script-burning, head-hunting and publicity-seeking,” said the MPAA chief and called for a fair and dignified investigation which will reveal “the cold, hard, specific facts. We wholeheartedly invite such an investigation and pledge our complete aid.”

Exhibs "Cannot Pay More For B's" — Brody

Steve Brody, president of Monogram and Allied Artists, agreeing that exhibitors "cannot pay more for B pictures," stated that Monogram production would remain at a standstill until it "comes to a complete understanding of what the picture will cost before it goes in front of the cameras." He stressed that B's are a necessary factor in the industry but that the studio cannot make them if they are going to lose money.

In a press conference in New York last week, Brody stressed that he is "not fighting anybody, but wants to function in a constructive manner for all concerned."

(Continued on Page 22)

**NEWS DIGEST**

(Continued from Page 21)

He felt that special consideration should be given lower budget films in labor and contractual dealings, although high budget films, as produced by Allied Artists, does not merit this consideration. AA is continuing production on schedule.

**Backlog of 13**

Broidy also revealed Monogram has a backlog of 13 pictures, exclusive of Westerns and live Allied Artists films. Monogram will release two pictures per month, with Western production continuing. A minimum of 32 features will be on the 1947-48 schedule, plus westerns and 6 Allied Artists productions, as compared to 27 features, 14 Westerns and 5 AA releases on the current program.

Although business is 25% over last year as of May 2nd and 11% more than entire business of the preceding year, these gains will not be reflected in net earnings because of rising production costs. He revealed also that Monogram Pictures of Canada closed a deal for extension of the present franchise for two years and that he will discuss arrangements for release of 4 English pictures, as well as production setup on "The Mace" and "The Highwayman," when he visits Europe shortly.

**COLUMBIA SETS EIGHT AUTRYS**

Eight top-flight musical westerns starring Gene Autry, with all but the first to be in color, Abe Montague, Columbia general sales manager, announced at the branch and district manager's meeting in Chicago last week. The eight films will be spread out over two years, with budgets on each ranging from $500,000 on the black-and-white to a million dollars for some of the color productions. The films will be sold individually, Montague emphasized.

Also discussed at the meetings, which ended last Friday (6th) were plans for promotion and distribution of "Down to Earth," which will follow the same general pattern used for "The Jolson Story." Other subjects on the agenda included "Jolson Story" encore engagements, with the pic opening again in first-run spots to be followed by subsequent runs and general review of sales and liquidation of current product.

**GOLDMAN BRIEF GETS DEADLINE**

The Goldman case in Philadelphia still simmered as defendants were given ten days to file a brief on behalf of their petition for leave to file a bill of review in District Court to present new counsel. Goldman counsel claimed that the new evidence was not admissible since it applies to a much later time period than that covered by the original suit on which damages were awarded.

Defendants, which include the eight majors and Warner circuit, allege that the fact that the Erlanger remains closed despite the product offers from seven of the defendants on which Goldman has failed to bid is evidence that the exhibitor had no intention of reopening the house.

**ATA DISSOLUTION RUMORS DENIED**

Reports that the American Theatres Association is facing dissolution were denied by the organization's leaders. The speculation was based on the continued postponement of ATA's convention, the decision to suspend the organization's membership drive and the activities of several of top men in the ATA who are currently engaged in new projects.

Ted R. Gamble, board chairman, who disclosed that the membership campaign was being discontinued, said that the reason for the halt was the contradiction offered by the Government anti-trust case wherein exhibitors might be in opposition to the aims of independent exhibitor members.

**RKO QUARTERLY NET DROPS**

The net profit of RKO Corp. for the first quarter of 1947 took a dizzy drop of close to one and one-half million as the company reported a net of $2,270,683, after taxes and all other charges. This compares with $3,675,904 for the similar quarter in 1946. Operating profit before taxes was reported at $3,886,883.48 for the 1947 quarter, compared with $6,195,953.74 for the 1946 period.

**WANGER - FC IN DEAL**

In a deal which was interpreted as meaning that Walter Wanger would produce for Film Classics, David Tannenbaum, vice-president of Walter Wanger Productions, was elected to the FC board, while Joseph Bernhard, FC president, was elected to the directorate of the Wanger organization.

Meanwhile, Bernhard revealed that FC would institute a road-show policy for important reissues, to be introduced with "That Hamilton Woman," Vivian Leigh-Laurence Olivier starrer. At least four of its top reissues will receive that treatment along with appropriate ballyhoo, to be handled by Al Zimbali, FC director of publicity and advertising.

**MONOGRAM 39-WEEK PROFIT UP**

Monogram showed a slight rise in its net profit for the 39 weeks ended March 29, 1947. The current net came to $260,691, Steve Brody, president, reported, compared with $243,876 for the 39 weeks ended in March, 1946. Profit before taxes was $414,925 in the 1947 period, compared with $511,176 in the comparable period ended in 1946.

Broidy also revealed that Allied Artists, Monogram subsidiary, has five pictures completed. In order of release, they are: "It Happened on Fifth Avenue," "Black Gold," "The Gangster," "Song of My Heart," "The Hunted."
"QUOTES"  
What the Newspaper Critics Say About New Films

Rave Notices For 'Great Expectations'

The New York critical gentry accorded a 21-gun salute to "Great Expectations," J. Arthur Rank's movie presentation of Charles Dickens' classic, which is the current tenant of the Music Hall. From one end of the metropolitan press to the other, the reviews were strictly of the rave variety.

Howard Barnes of the Herald Tribune termed it "a rare and memorable motion picture...sustaining a remarkable degree of suspense and emotional power." David Lean's direction, he calls "truly fine.

In the Times, reviewer Bosley Crowther finds it a "perfect motion picture" — strong words. Comparing it to previous films of Dickens' stories—David Copperfield. "Oliver Twist," "Christmas Carol" — Crowther says: "Somehow, the fullness of Dickens' of his stories and characters — his humor and pathos and vitality and all his brilliant command of atmosphere — has never been so illustrated as it is in this wonderful film."

"Great movie entertainment," says Alton Cook, World-Telegram, while Archer Winsten of the Post calls it a "breath-taking" example of "sheer perfection of movie-making."

Rose Pelswick, Journal-American, says: "It's a screen classic, beautiful, sensitive...Producer Ronald Neame and director David Lean have done a superb job on every count."

Author Dickens "would have been delighted with this movie," says Eileen Creelman in the Sun. "So surely will most people who see it."

'FRAMED'  
COLUMBIA

"Fast-moving, action packed piece that sustains a good measure of suspense through various twists of a neatly doved-tail plot...Slick melodrama." — PELSWICK, N. Y. JOURNAL AMERICAN.

This Columbia production skilfully enhances the young man's (Glenn Ford) reputation as an actor...Story is so thin that much of the action finds the principals sitting around drinking highballs while they figure out angles on cutting each other's throats." — BARNES, N. Y. HERALD TRIBUNE.

"Light-knit, thoughtfully worked-out murder melodrama accelerated by honorable surprises, making its points with sincere and workman-like direction, proper casting and therefore convincing acting." — AGER, PM.

"Infatuation. Which manages to be realistic and absorbing, despite a set of sordid circumstances and characters." — WEILER, N. Y. TIMES.

"Sordid little drama...Since the picture has only its unpleasant plot to sustain interest, one must predict a strictly limited audience for it." — WINSTEN, N. Y. POST.

'HONEYMOON'  
RKO

Dramatic romantic comedy...Strained attempt to make an antic film without sufficient wit in the script or imagination in the comic business...Without timing, pace, or ingenuity, this farce has its flimsiness showing all over the place." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Privileged item...Concern for the sensibilities of the Mexicans is notable throughout, but not for the sensibilities of Americans, whom Miss Temple represents. Hers is a silly characterization which will not likely win her many friends" — CROWTHER, N. Y. TIMES.

"Fluffy little farcelet comedy...Just so much escapist stuff which may provide a few merry moments for those who constantly spout about wanting to relax...Probably a host of teen-agers are going to think this is all mighty cute, but personally we found it profusely silly." — THIRER, N. Y. POST.

"One for the bobby-soxers...For the rest, however, it's a routine little farce...Series of contrived mixups and slapstick." — PELSWICK, N. Y. JOURNAL AMERICAN.

"The lightest of farces...Defaced slightly by Miss Temple, fantastically by Franchot Tone...Should go well with the teen-agers..." — CREELMAN, N. Y. SUN.

'THE PATIENT VANISHES'  
FILM CLASSICS

The undity rush to exploit by re-releases the present popularity of James Mason seems to have bruised a number of innocent bystanders, including most notably Mr. Mason himself...The print has flaws as though it might have had a horrible crossing, the sound track is down with some mysterious throat ailment, and the material with which these media grapple does not appear to be the product of any special ingenuity." — MAYNARD, N. Y. JOURNAL AMERICAN.

"Hollywood need have no great fear of such British films...Importation is a low-voltage, run of the mystery melodrama as routine, inoffensive and occasionally preposterous as some of the "whodunits" being shipped from the coast with monotonous regularity." — WEILER, N. Y. TIMES.

A nother James Mason oddity...Sketchy job, full of stagey melodrama, and its age shows in a sound track so fuzzy that it is difficult to understand the English accents...Although it may capitalize on the star's American reputation, it is not calculated to enhance it." — GUERNSEY, N. Y. HERALD TRIBUNE.

Not only the worst English picture to reach this country, it is one of the worst written, directed, acted, and produced, from any country, to reach a Broadway screen since silent films disappeared." — CREELMAN, N. Y. SUN.

'THE GUILT OF JANET AMES'  
COLUMBIA

"Tries so ambitiously and misses so narrowly, it is unknown to report that it is not a very good movie...One of the best tries of the season but inspiration does not soar merely on good actors, good settings and good intentions." — COOK, N. Y. HERALD TRIBUNE.

"Should get A for effort. But the manner in which this psychological fantasy is developed is quite another matter...Lacks dramatic interest...Script as a whole, in dialogue and plot manipulation, oftentimes is quite dull." — PRYOR, N. Y. TIMES.

"Sombre psychological drama, an interesting if rather arty production...Moves slowly and somewhat heavily through its flights into fantasy." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Imaginative concoction of whim and emotional drama...Film of undeniable charm — one which will linger with moviegoers long after the dust has settled." — THIRER, N. Y. POST.

"Lack-luster film...Ambitious little production, full of ideas about psychiatry...The fantasy does not come off...Has the mood of a broadcast. It might be possible to shut one's eyes and listen, getting more out of the tale than a spectator" — CREELMAN, N. Y. SUN.

'THE GUilty'  
MONOGRAPh

"As a tricky plot, and a sordid one. This is trashy business...In spite of dreary backgrounds and unpleasant characters, "The Guilty" might have held some excitement if the acting had been better." — CREELMAN, N. Y. SUN.

"It's drab, and it isn't particularly thrilling, even in a gory sort of way...Results are desperately dull." — WINSTEN, N. Y. POST.

"Certainly generates a fair amount of authentic suspense — along with a really formidable degree of confusion...I mean no disdain but only a tribute to ingenuity that "The Guilty" might have been made for the price of two cartons of cigarettes." — MAYNARD, N. Y. JOURNAL AMERICAN.

"Looks like a good murder mystery. It's got a man with the collar of his ulster turned up, walking away from the camera down a rainy street at night; it's photographed in dingy rooms on mean streets; it's quiet. Trouble is, one can't tell what the blazes it’s about..." — AGER, PM.

"A s an exercise in careful confusion, "The Guilty" is a mildly satisfactory whodunit...Unpretentious and bland addition to the season's mysteries." — WEILER, N. Y. TIMES.

Not often does a Class B picture provide enough excitement and originality to rate notice above its classification...No sleeper by any means, but it's design and intent make it stand out from the crowd." — PIHODA, N. Y. HERALD TRIBUNE.

JUNE 9, 1947

23
Take a tip from a SHOWMAN!...Get out and SELL! Get out and YELL! Get out and TELL your patrons about your ATTRACTIONS! Use the NEWSPAPERS...the RADIO...BILL-POSTING...HERALDS...your LOBBY and FRONT...use your SCREEN...to let the folks know...there's a Show going on...and THEY're invited!...Join The PRIZE BABY!...Get Back To SHOWMANSHIP!

"You just can't hang out a shingle and expect to be in business as effectively as your competitor who ballyhoos his show a little more, advertises it better, merchandises it to a fuller degree—or has a better picture."

Get back to SHOWMANSHIP!

says Abel Green
Editor of VARIETY

NATIONAL Screen SERVICE

PRICE WARRIOR OF THE INDUSTRY
ALL THE BROADWAY BOYS ARE WRITING LOVE-LETTERS TO "DEAR RUTH" SINCE HER HAPPY N.Y. PARAMOUNT PREMIERE

Dear Ruth is a darling

Dear Ruth leaves no doubt as to

Dear Ruth is one of the best

Dear Ruth is every bit as good

William Holden
Joan Caulfield

in

Dear Ruth

with

Billy DeWolfe
Edward Arnold
Mona Freeman

Mary Philips • Virginia Welles
Kenny O'Morison
Produced by Paul Jones
Directed by William D. Russell
Screen Play by Arthur Sheekman
Based on the Play by Norman Krasna
ly that has what hit takes

it was such a big stage hit

a movie as it was a play

delightful entertainment

Paramount
VACATION FROM GUNPLAY!

Imagine! M-G-M’s “CYNTHIA” hasn’t a gun or a gangster in it! Exhibitors tell us that while there’s always room for those thriller-killer films their public is hungry for a change of pace in entertainment, at least one picture without murder and mayhem in it. “Oh, how we could clean up right now,” showmen say, “with a picture in the Green Years manner!” That’s “CYNTHIA”!

That’s why everybody’s saying “I fell in love with ‘CYNTHIA’” Walter Winchell said it. So did Louella Parsons, Hedda Hopper, Jimmy Fidler, Earl Wilson, Louis Sobol and many others. “CYNTHIA” is the heartbeat of life. It’s young love’s first dream, first trouble, first ecstasy! And in it beautiful Elizabeth Taylor, the “National Velvet” girl, reaches maturity and stardom!

There’s box-office money in “CYNTHIA” Wonderful tie-ups. Smart promotion. A profitable effort for your showmanship! And a picture your patrons will be grateful for!

*
WHAT UNITED ARTISTS NEEDS

When Mary Pickford remarked several weeks ago that United Artists should be worth many times the figure currently being quoted as the possible sale price, she knew whereof she spoke. But we wonder if the little golden-haired lady and her partner, Charles Chaplin, are cognizant of the basic reasons why the value of the company today is only ten or 15 million dollars, instead of 50 or 60 millions.

United Artists has gone back a long way since those golden years of Goldwyn and Selznick. Then, it was the rallying point for some of the foremost independent producers in the industry, but in recent years top flight production men have avoided association with this company despite the fact that it should have been the most attractive distribution outlet of all.

There is point in rehashing some of the reasons for UA’s decline, for it is important to exhibitors that the downward course of this organization be checked and it again provide first-rate product. Whatever other reasons Chaplin and Miss Pickford might seek as the cause for United Artists’ retrogression, the fact cannot be denied that their fight for control and their lack of executive talent have been responsible to a large degree for decimating the company. Likewise, their unwillingness to share control with someone who knows practical film business or with outstanding production men has hamstrung any possibility of reviving the company. Had they been willing to offer some part of their stock, they might have attracted some of the cream of the production field, instead of the skim milk that has flowed into its ranks in recent years. Imagine what Liberty Films, for instance, with its Capra, Wyler, Stevens and Briskin, could have meant to United Artists!

Another weakness of the Chaplin-Pickford operation has been their failure to place in the hands of the management sufficient authority to weld the company into a more strongly centralized organization. The owners have insisted upon keeping their own impractical fingers, or those of their lawyers, in the company’s affairs, instead of delegating the power of decision to others better qualified to exercise it.

What does the future hold for United Artists? With the box-office returning to normal and with the banks not nearly so liberal with credits to independent producers, the problems that UA will have to face from now on will be more serious than ever before. If the present owners of United Artists do not sell, they must make up their minds to sacrifice some degree of the absolute control they now wield. The company needs a chief executive who will be that in more than name. It must set higher standards for all future production that bears the United Artists banner. And, not least, it needs its own integrated production organization to provide a steady supply of product.
IF SHE WERE YOURS
COULD YOU FORGIVE?

"THE UNFAITHFUL"

IF SHE WERE YOURS
COULD YOU FORGIVE?

WARNERS promise you
Something Special
to celebrate on the
4th of July!!!

OPENING Ad
in big series
of magazine
announcements
appearing so
'Duel' Release Plan For 'Unconquered'?

We understand that Cecil B. DeMille was seeking to interest Paramount in releasing his forthcoming Technicolor special, "Unconquered," on the multi-screen circuit, and has acquired the rights to the film from the family of the late company president,"Duel in the Sun." Sales chief Charles M. Riehl tells us, however, that the idea was merely discussed in its embryonic stage and it is doubtful that Paramount will adopt the plan. Other distributors are known to have considered the scheme, but have been induced by the current boxoffice situation to stay out as impractical. Now that the Broadway run of Chaplin’s "Monsieur Verdoux" has ended, we wonder if our prediction that it would be a boxoffice flop was borne out.

SELL-OUT...That Metropolitan theatremen luncheon testimonial for Andy Smith, newly appointed general sales manager of 20th-Fox, William C. Gehring, assistant sales head, and Ray Moon, new Yankee division manager, were spotlighted Wednesday when they were handed tickets to the show for the benefit of the New York chapter of the Screen Directors Guild. The show was a benefit for the Sono Society, the professional "Inner Circle" of the silent film industry who are trying to keep the memory of the silent film era alive.

UP AND ABOUT...J. Cheever Cowdin, U-I board chairman, was named to a special 11-man tax study committee to advise the House Ways and Means Committee on revision of the Internal Revenue Code...Arthur S. Abeles, Jr., Universal manager for Latin America, and supervisor of company operations in Chile, Uruguay and Paraguay, was upped to executive assistant to Max Milder, managing director for Warners in Great Britain...Sam Nemec was named executive secretary of SMPE to succeed Harry Smith, Jr., who resigned effective July 1 to go into business...Latest additions to Eagle-Lion’s fast-growing exploitation dept are Bob Lichtenstein, who will be directly under Lige Brien, asst exp mgr, and Peter Bayes, to operate under exploitation manager Arthur Jeffrey.

TAPS...Cecil E. Peppiatt, 53, 20th Century-Fox mid-eastern division sales manager, and Samuel Gross, 48, 20th-Fox Atlantic district manager, both killed in the crash of the Central Penna. Airlines plane in West Virginia. Funeral services in Philadelphia last Wednesday (18th) for both...Ritts also were held for Peppiatt in Atlanta, Ga., where he was interred.

Alexander S. Aronson, 62, member of the Motion Picture Association’s International Division, succumbed in New York June 10 after a long illness.

J. H. White, 82, father of Madeleine White of Monogram’s Eastern publicity staff, died at his home in Lynbrook, L. I., Friday, June 13th.

Lou Cohen, 53, Detroit exhibitor, victim of a heart condition on Sunday, June 15.

DRIVING ‘EM...Universal-International’s "Nate J. Blumberg—J. Arthur Rank Good Business Drive" is off to a flying start with initial standings for the 31 branches showing quotas being exceeded by an average of more than four per cent. Fred Meyers’ Eastern Division holds the lead in the 22-week sales drive, but top branch is M. H. Honsky’s Denver territory with a staggering 204.84 per cent. Top achievement in the New England states...U-I’s foreign campaign honoring Joseph H. Selzner, head of foreign operations, is also going great guns in a contest which will hold branch meetings all over the country from now until the drive opens on August 31. Just reading his itinerary is 31 countries...Harold Wirthwein, captain of Paramount’s 1947 "Celebrating 35 Years of Leadership," is a busy man enough to give a guy train tremors...United Artists’ and Monogram’s annual convention gets the gun at Milwaukee’s Hotel Shroeder July 18-20, with the west coast contingent, headed by proxy Steve Brody, including George D. Burrows, Scott R. Dunlop, Louis N. Lifton, James H. Harrington, George West, Howard Stubbs and Mel Holling.

FOREIGN AFFAIRS...Phil H. Reisman, chief of RKO’s foreign affairs, writes from Paris about the sensational biz done by the new Maurice Chevalier picture and assures us in this corner by RKO as "Man About Town." Having broken every record in French motion picture history, including imports, Reisman reports after notice in the Paris press that "sound as if they had been written by a combination of Ned Quinlan, Bob Mochrie and Terry Turner," it will "cause a sensation" when it hits Yankee screens. "The Swedish film, "Tormen," went into its ninth week at the New York Palace Playhouse as a result of its enthusiastic reception by Gotham audiences.

PLUGGING ‘EM: Paramount has set some sort of a record with a lineup of more than 40 programs to plug its hot-weather releases. Allied in New York demands the appearance of stars or studio personalities almost every day during the dog days, including some who have their own programs...And those Para exploiters know not only the value of word-of-mouth, they know where best to get those tips. "Celebrating the 35th Anniversary of the Screen Writers Guild" is being plugged by lettering in the Variety in 500 sets of "Meuse," "The Duellists" and "The Great Sioux Uprising." The daily date is brought to the attention of trade people, who are impressed with the slickness of the campaign.

The National Theatres Owners of the Gulf States, and all coast-to-coast ABC newscasts will carry daily news flashes.

(Continued on Page 25)

THE FRONT PAGE

JACK KIRSCH
President National Allied

Take another glance at the face of the man on the cover of this issue. He does look like a guy who knows what he wants—doesn’t he? That’s Jack Kirsch. A banquet in his honor will be the climactic event of the 26th Annual Convention of New Jersey Allied in Atlantic City next Thursday (26th). From the day back in 1938 when, as a very young man, he stepped from the movie industry to take over the two Chicago theatres previously operated by his late father-in-law, Kirsch knew what he wanted—security. His father’s war-time common sense helped him off that asset could best be secured by unity — unity with all the other theatre owners, who, like himself, wanted security. And he wasn’t one merely to desire it, he was determined to have it, so he became an organization man as soon as he got into the industry.

Allied Theatres of Illinois claimed him as a member immediately and he was the logical successor to the presidency when the veteran Allied president, Maurice L. Mochrie, retired. Kirsch has grown in its predecessor of the nine years since, sensing that cooperation in buying of films is a natural outgrowth of exhibitor organization, in 1943 Kirsch formed the Allied Buying and Booking group of Chicago, which quickly grew to a membership of over 100 theatres.

He is now serving his second term as president of national Allied. His drive and personality have been responsible in large measure for the fact that Allied has grown in its peak, screening during his tenure. Five new state exhibitor units have joined the national body in the past year and a half; West Virginia Theatre Managers Association; Allied ITO of Iowa-Iowa; North Central Allied ITO; Allied Rocky Mountain Independent Theatres of Denver, and the latest affiliate, Allied Theatre Owners of the Gulf States.

In 1941, when the top film and theatre leaders of the nation assembled in Chicago to form the United Motion Picture Industry, Kirsch acted as chairman of the initial conferences. While the UMPI was doomed to failure, the dynamic Chicagoan won the respect of all parties by his impartial and adroit handling of the many delicate problems that arose. It is his tendency to avoid the natural antipathies against those on the other side of the industry fence that has brought Kirsch into closer contact with the film executives to enable him to bring the exhibitor’s problems and complaints to the direct attention of distribution leaders. Tough as he seems, he’s as ready to use honey as a left hook to win security for the independents.
PARAMOUNT THEATRE GROSSES RISING — BALABAN

Paramount's theatre grosses have pulled out of their customary seasonal decline, which ordinarily lasts until July 4, and have shown a surprising upswing during the last 10 days, Barney Balaban, president, told the stockholders' meeting last Tuesday (17th).

In a comprehensive report that embraced a multitude of matters of concern to the stockholders, Balaban cautioned against expecting earnings to reach the all-time high 1946 levels, but voiced his belief that Paramount "will have a good and satisfactory final six months to the year 1947." He noted that some "borderline" pictures have already been released, with "good pictures in release now, and our best pictures are scheduled for release during the remainder of the year and next year."

First Quarter Net Drops

Earnings for the first quarter of 1947 were $9,522,000 after all taxes, compared with $11,587,000 for the first quarter of 1946. Balaban reminded that earnings during 1946 were two and a one-half times greater than those of any other year in the corporation's history, and, consequently, the 1947 figure was good.

Noting that costs are higher, Balaban assured stockholders that expenses are being watched carefully and that the studio has avoided an increase in its inventory since the first of the year. Paramount's position now must contend with releasing higher-cost pictures in a lower-ebb market and it will hold its inventory "to the narrowest margin which is adequate to assure an unbroken supply of product and to enable us to make preparations for the proper launching of the individual pictures."

The Paramount proxy evinced high optimism about the purchase of Liberty Films stock. He also talked about plans for adapting television to theatre use and broadcasting, with two wholly-owned subsidiaries operating video stations in Chicago and Hollywood.

No British Quotas

On foreign business, chaotic conditions in most European and Asiatic countries have hampered both distribution and theatre "show-case" acquisition, Balaban said. He stated his belief that Britain would not establish quotas or other restrictive measures because "the English recognize that the American market, to which they have free access, is worth more than any advantage which they would realize from restricting, in any fashion, our films in England."

The attending stockholders, representing 79 1/2 per cent of the 7,223,851 shares outstanding and entitled to vote, approved the management's proposal for organization of the Employees' Investment Co., with authorized capitalization of $4,000,000 in which some 45 key executives will participate in a profit-sharing arrangement. All directors were unanimously re-elected including Balaban, Adolph Zukor, Stephen Callaghan, Y. Frank Freeman, Harvey A. Gibson, Leonard H. Goldman (18th), Newton, Stanley Griffin, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl L. McClintock, Maurice Newton, Charles M. Reigan, E. V. Richards and Edwin L. Weis.

N. J. ALLIED SET FOR HUGE TURNOUT

New Jersey Allied's Atlantic City convention, high spot of which will be the testimonial dinner to Jack Kirsch, president of National Allied, on Thursday, June 25, climax of the three-day meeting, is expected to be the largest gathering of the motion picture industry to date, E. Thornton Kelley, convention manager, declared.

Preview from the host state industry notables scheduled to attend, which includes a comprehensive theatre equipment show, will be taken care of in the Ritz Carlton Hotel, since the Ambassador, where the full schedule of events will take place, has exhausted its commitment for hotel rooms, Kelley disclosed.

Agenda Includes Open Forum

Beginning Tuesday, June 24, with registration of delegates, the agenda includes a N. J. Allied directors' meeting in the afternoon, to be followed by an open meeting, with guest speakers and committee reports and a social function in the evening. On Wednesday, the Eastern Regional Directors will meet and the high spot of the afternoon will be the Open Forum where distributors and National Allied leaders will lead the discussion and a Cabaret Night scheduled for the evening.

Thursday morning, guests will attend the Golf Tournament at Linwood Country Club. The Open Forum will be continued in the afternoon, to be followed by a closed session of ATO of N. J. In the evening, the testimonial banquet to Jack Kirsch will be preceded by a cocktail party sponsored by National Screen Service.

Special events and entertainment will be provided for the wives and daughters of the attending showmen, it was announced by Edward Lachman, N. J. Allied president. Four special cars bringing a delegation of exhibitors from Minnesota, Wisconsin and Illinois leaves Chicago today (23rd), Lachman also revealed.

PEPPIATT, GROSS DIE IN AIR CRASH

Latest in the recent series of air crashes brought tragic news to our industry in the deaths of Cecil E. Peppiatt, Mid-Eastern division sales manager for 20th Century-Fox, and Sam Gross, Atlantic District manager, both of whom were recently promoted to their posts, and were traveling from Pittsburgh to Washington on a tour of their territory. They were among 50 killed when the Central Pennsylvania Airlines plane crashed into a mountain top in West Virginia.

Funeral services held in Philadelphia last Wednesday (18th) for the veteran industry executives were attended by a distinguished group of distribution and exhibition figures, including 20th-Fox's Spyros P. Skouras, A. W. Smith, Jr., W. C. Michel, Murray Silverstone, Joseph Moskowitz, W. J. Kupper, William C. Gehring, Charles Schlaifer, Sam Shain, Martin Moskowitz, Ray Moon, Tom J. Connors and other executives from the booth offices, Samuelson, William Goldsmith, Jay Emanuel, Lewen Pizer, Frank C. Walker, Jack Greenberg, and others. All of the above-mentioned were honorary pallbearers. The 20th-Fox Philadelphia exchange was closed.

(Continued on Page 10)
"If 'Repeat Performance' is a sample of the calibre of motion picture which can in the future be expected from Eagle-Lion, then the studio is to be depended upon for the very best in entertainment value...a suspense-laden thriller...highly intriguing...smashes to a tremendous climax...highlighted by the first screen appearance of Richard Basehart...he should go far."

—HOLLYWOOD REPORTER

"GUARANTEED TO HOLD AUDIENCE INTEREST THROUGHOUT ITS 92 MINUTES...SHOULD PROVE FORTUNATE AT THE BOX OFFICE."

—DAILY VARIETY

"OF MAJOR CALIBRE...COMMERCIAL OUTLOOK FOR IT BRIGHT."

—MOTION PICTURE DAILY

"'DIFFERENT' QUALITY GIVES THIS ONE BOX OFFICE...NAME VALUES ARE READILY APPARENT."

—FILM DAILY

"ABSORBING, DRAMATIC ENTRY, HOLDS INTEREST FROM START TO FINISH, REPLETE WITH GOOD PERFORMANCES."

—THE EXHIBITOR

"AMAZINGLY DIFFERENT...CLIMAXED BY SURPRISE ENDING!"

—MOTION PICTURE HERALD

"PACKED WITH BRISK DIALOGUE, CONSTANT SUSPENSE, AND A LAST-MINUTE WALLOP."

—FILM BULLETIN

EAGLE-LION FILMS presents

LOUIS JOAN RICHARD
HAYWARD LESLIE BASEHART

"Repeat Performance"

The story of a woman's great love for a scoundrel!
**NEWS DIGEST**

(Continued from Page 8)

all day. Services for Gross, 48, were held at Congregation Rodeph Shalom at 11 a.m. and for Peppiatt, who was 53, at Oliver H. Bair at 2:30 p.m. Services for Peppiatt were also held in Atlanta, where the remains was interred.

Surviving Gross are his widow, Jeannette, and two sons, Edgar, 16, and Barry, 15. Peppiatt’s survivors are his widow, Ethel; a son, Cecil, Jr., 16, and a daughter, Ann, 12.

**APPEALS DECISION DELAYED BY HIGH COURT**

The U. S. Supreme Court at mid-week still had not indicated whether it will accept jurisdiction in the industry anti-trust suit as the deadline for adjournment for the summer neared. Final date on which pending appeals decision can be made is June 23.

Meanwhile, attorneys for the eight defendants huddled in New York in a series of meetings to map out appeal plans and to decide on possible joint defense, in order to avoid duplication of arguments. It was expected that Universal, United Artists and Columbia would file separate appeals, while the other majors would file joint appeals on all points on which they agree.

The protest lodged by the five theatre-owning defendants against intervention by the American Theatres Association, the Confederacy of Southern Associations and the Southern Calif. Theatre Owners, was contested by ATA in a brief filed with the Supreme Court. The exhibitor groups met the distributors’ challenge of their legal right to intervene by eliciting a previous case in which intervention was upheld. It also questioned the power of the District Court to cut off the legal right of the exhibitor groups, to intervene.

**MPTOA - ATA UNITE IN TAX FIGHT**

The Motion Picture Theatre Owners of America and the American Theatres Association were of a single mind regarding the fight to lift the burden of restrictive taxation. As both organizations asked for unity in the tax battle, the ATA drafted its proposal for a theatre admissions tax cut that was to be submitted to MPTOA for a possible joint appeal to the House Ways and Means Committee.

The plan was understood to propose elimination of all Federal taxation on tickets under 40 cents and to offer a graduated tax with a maximum of 10 per cent for admissions over that figure.

Fred Wehrenberg, MPTOA president, urged a united front of exhibitors in the tax reduction effort and pointed to the joint appearance of A. Julian Brylawski, MPTOA vice-president, and Ted R. Gamble, ATA leader, before the House Committee, both of whom presented the exhibitors’ case so satisfactorily that ranking Committee member Harold Knutson promised relief from the excessive 20 per cent wartime tax.

Wood Urges Advanced Admission Cut

Out in Ohio, P. J. Wood, secretary of the ITO of Ohio, called on distributors to eliminate advanced admission demands as part of the tax reduction battle. He cited the damage done by doubled admission prices just as exhibitors were acting to prevent the Ohio legislature from passing a bill that would permit local governments to tax admissions up to 10 per cent on the grounds that with diminishing grosses, it was impossible for the exhibitor to absorb the increased tax.

Noting that the argument that motion pictures are the entertainment of the masses will be hurt immeasurably “with five pictures circulating throughout the country in small, medium and large towns at a minimum admission price of around $1.50,” Wood pointed out “the danger of being continued in the ‘luxury’ class and giving the Federal Congress the ammunition to back up the contention for a continuation of the 20% federal tax, and money-hungry city officials the excuse to impose high local admission taxes.”

**BRANDT REPORTED BIDDING FOR UA**

Negotiations for the sale of United Artists by principal stockholders Mary Pickford and Charles Chaplin to the Fabian interests continued last week, but a new prospective buyer, famed as reports that Harry Brandt, New York ITOA president, was showing an active interest in acquiring the distribution organization. Brandt, however, could not be reached for comment.

Meanwhile, reports that the presidency of UA had been offered to Tom Connors, former 20th Century-Fox sales chief, made no further progress early last week, despite Connors’ postponement of his scheduled vacation, ostensibly to discuss the matter with UA executives. Representatives of Miss Pickford and Chaplin had held preliminary conferences in New York with Connors and it was expected that Miss Pickford’s arrival in New York last week might bring matters to a decisive stage.

(Continued on Page 26)

---

**FILM BULLETIN**

This happy group at a luncheon for Hal Roach when the producer came to New York for huddles with UA sales exec. at United Artists Corporation (left), President Or; Western head; Ed. Schneider, Eastern and Canadian mg.; J. J. Unger, general sales manager; Roach, and Gradwell Sears, spl. in charge of distribution.
COLUMBIA

Studio Plans Busy Summer

NO SUMMER LULL is planned for this shop. The studio has kept production at a high pace all through the spring season and now with mid-summer approaching, Harry Cohn announces that July will see nine new starts on the lot. Two of these will be indie productions: "The Sign of the Ram" is Irving Cummings' production starring Susan Peters and Alexander Knox; Edward Small will start "The Black Arrow." One in the Crime Doctor series, a Sam Katzman western, one by Martin Mooney and Colbert Clack are others that will fill Columbia sound stages to capacity during July.

Because of his refusal to do the leading male role in "The Making of Millie McCulligan," actor Glenn Ford is now concentration the studio. Ford has been unhappy with several of his recent roles at Columbia and this one seems to be the proverbial straw. After his solid scoring in "Gilda," Ford expected the studio to make an effort to find the right kind of roles for him. But apparently, he and the studio have different interpretations of just what is right.

Director William Castle changed his mind last week and signed a new pact with Harry Cohn. Earlier the director and his chief had decided to call off their association. But Preston Cohn changed his offer and Director Castle listened.

SHUBERTS LOSE SUIT

Columbia executives heaved a sigh of relief at the decision of the New York Supreme Court this week when the suit brought by the Shuberts in connection with "The Jolson Story" was dismissed. The suit for $500,000 has been pending for months and for a long time it was touch and go as to who would win out. The New York producers' claim was based chiefly on the picture's use of the famed Winter Garden where Jolson started his career with the productions.

Producer Wallace MacDonald put his "When a Girl's Beautiful" into work this week with Adele Jergens and Marc Platt in leading roles. Second starter was the latest Durango Kid epic called "The Last Days of Boot Hill."

With production almost wound up, "Double Take" (Frencho Tne-Janet Blair) got a new title this week. It will be called "I Love Trouble."

EAGLE-LION

New Money For Studio

THE RECENT SUCCESSFUL negotiation of a $7,000,000 loan by Eagle-Lion indicates that an important expansion program is in the offing. In the last days of his Hollywood visit, chief Robert Young conferred with his studio executives and the theme of these meetings seemed to be what was done up to now is no world-shaking achievement but from here on in the keynote will be better pictures. This loan is also taken, by those who should know, as indication of some reorganization both within this company and the PRC set-up controlled by Young. One thing is certain in all this rumored and conjecturing, Mr. Young is an astute business man— he has a tremendous investment in this company and he is determined to see to it that the investment is profitable.

YOUNG "ENTIRELY SATISFIED"

Meanwhile, Young himself stated firmly that he was "entirely satisfied with the progress made at Eagle-Lion." He praised Bryan Foy's achievements of one year and while he was reported not too pleased with the product now ready for release, he emphasized that the company has shown progress in the already completed pictures and the promise of those to come. Budgets on the coming year's production have been upped. All top executives have been reassured of their positions. And Young, left town with a formerly put on the head to all the good people who work for him. The sight of relief was audible.

With all the rumors squared away for the time being, production head Bryan Foy is concentrating on the start of "Rainbow Ridge" next month. This one will be shot in Cinecolor on location in Alberta, Canada.

M-G-M

English Studio Will Boom

MGM EXECUTIVES have apparently decided that J. Arthur Rank will get some competition in the years ahead. The company has earmarked $125,000,000 to be spent in its Elstree studio in England. Physical expansion of its studio space (now 122 acres and five sound stages) and a complete ownership of the British production set-up (up to now, the studio leased space and services) are only two of the major programs planned for the British expansion.

Technical workers hired in England for various jobs at Elstree will work in close liaison with the Hollywood studio. Frequent trips here will keep these people as well as Elstree executives in close touch with studio affairs.

First film to go under the new program is "Young Bess" with Deborah Kerr scheduled to be starred. Miss Kerr is reported to be expecting a child; if so, this, the studio may substitute some one else in the role. Second on the list is "Secret Garden" for which Margaret O'Brien and Claude Jarman, Jr. will travel to the English studio.

Just how much English acting talent MGM will use in its new project (that is for principal roles) is yet undetermined. Ben Goetz, manager of the British operation, is in Hollywood now confering with studio executives on the details of the new expansion.

DELAY FOR "JOAN"

With July 14 set as the starting date of Sienna Productions' "Joan of Lorraine," it is reported that the English stars will not be ready by that time. Scripter Maxwell Anderson has his first draft ready but the shooting script is still to be accomplished. Set construction, especially where the problem of finding a huge production have producers worried. Metro is cooperating with the company on the loan of its facilities wherever needed. Tentative starting date is now August 1, but a further delay would surprise no one. The costs on this one will really resemble a war debt.

Producer Paul Jones (of the Hope-Crosby "Road" pictures), recently resigned from Paramount, was handed a ticket by MGM and his first chore will be the future Skelton pictures. This is a smart move and an inevitable one since the recent Skelton production has failed badly at the box-office. Skelton, with a top radio rating, has complained loud and long about the type of pictures Metro has handed him. Perhaps Jones can freshen up the formula for this comedian as he did for Hope and Crosby with such success.

METRO PAYS JACKSON $200,000

Charles Jackson's latest novel, "The Murder Mystery," is already an MGM property and the author is $200,000 richer on paper. The novel at the present time is in the form of a 70-page treatment. Irving Lazar will produce when the piece gets to the script and shooting stage. It was no secret in these parts that Metro heads were annoyed with Katharine Hepburn for her recent appearance at a Henry Wallace program. Their annoyance was heightened when the actress chose to appear in what local anti-Wallace press called a "flowing red robe." The story got too much coverage to please the conservative heads of the studio. Most recent repercussion of the incident was. that Leo McCarey dropped his plans to borrow the actress from MGM for the star role in his next production, "Good Sam." He did not deny that his reason for this change in plans was Miss Hepburn's display. Ann Sheridan is now scheduled for the Hepburn role. Metro representatives had "nothing to say" on the subject.

MONOGRAM

Allied Artists and Westerns

DESPITE the close-down sign on the Monogram studio gates, the studio will continue with its program of westerns and the Allied Artists product. At the moment one of the westerns, "Flashing Guns," is in work with another one, "Gun Crazy" set for a July start. Both of these are in the Johnny Mack Brown series. Allied Artists will roll "Smart Women" (Constance Ben-
**PARAMOUNT**

**Summer Spurt Sees Eleven Set**

**STUDIO CHIEF** Henry Ginsberg has given the green light to eleven productions in the next eighteen months. Two features are scheduled to be made within the next six months. President Steve Brody leaves for England, August 1, and plans to remain over there six months which may delay the re-opening of local Monogram full-swing operation.

**RKO**

**Dore Scharfy Proves A Point**

DORE SCHARFY’S “Crossfire” is one of the most important and exciting films to come out of Hollywood in its entire history. Sex? No, Romance? No, Boys-meets-girl? No. Its excitement and importance stems from the fact that it approaches a hitherto taboo subject with honesty, a minimum of flag waving and an attitude that will bring the major portion of any theatre audience to theatre owners after a performance with words of thanks for having run the film. The only audience possibly possible object (and probably will) are those who admit frankly to being Anti-Catholic, Anti-Semitic and Anti-anything — except themselves.

When Dore Scharfy, producer Adrian Scott and director Edward Dmytryk started this film (on a low budget), critics said the subject matter was dynamics. They pulled out all the old cliches about motion pictures are entertainment; people want to go to the movies to escape not to be told the truth; why add fuel to the tenseness of present-day living and thinking? Yes, the studio’s own head asked the audience to prove: Movies could be and should be entertaining; but they could and again should be honest, too. The producer has made his point.

On the one hand, he is currently offering “The Bachelor and the Bobbysoxer” as sheer and delightful entertainment; on the other hand comes “Crossfire” an honest and grim plea for understanding and against the “anti” boys and girls.

Both of these films will make money. “Crossfire” doesn’t have to make as much as “The Bachelor” because it costs so much less (its budget was one of the most modest in recent Hollywood history and it was shot in three weeks). These films, both of them, will sell well to almost all audiences. No fear that “Crossfire” is too stern stuff. Exhibitors will get people in their theatres who stay away from movies as they would from a plague. They will get their regular customers too who will want to see what “all the talk” is about for “Crossfire” will get a big exploitation ballyhoo in addition to certain word-of-mouth stimulation. Even the scoffers will come.

The industry should how deeply to Dore Scharfy for the courage and the conviction with which he has run in the face of tradition to make “Crossfire.” His contention that his studio’s “B” pictures will be used for experimentation in showing wholesome fruit.

**GOLDWYN STARTS NEW KAYE FILM**

Samuel Goldwyn’s production of “Lucky Perpetual Life” has gone before the cameras with Danny Kaye and Virginia Mayo in the starring roles. An 81-day shooting schedule has been set for the Technicolor production with Howard Hawks directing, Tom Brown producing, leaders as Benny Rubin, Booth Tarkington, Charlie Barnet, Louis Armstrong and Lionel Hampton have been signed for featured parts.

With “Bishop’s Wife” wound up (after preliminary squabbles), the producer is rushing preparation on “Secrets” (the old Mary Pickford film) with practically the same cast as “Bishop’s Wife,” in addition to Frederic March who topped the Oscar for Goldwyn last year with his performance in “The Best Years of Our Lives,” Others who may be added to the “Secrets” cast are Dana Andrews, Virginia Mayo, Cathy O’Donnell and Hoagy Carmichael, all of whom participated in last year’s “Best Years” landfall.

**RUSSELL DROPS ‘PENNY’**

Independent Artists, Inc. (Rosald Russel-Frederick Brison) has released its option on “Lucky Perpetual Life” which was slated as a company’s first production. Chief difficulty in setting the story into film production was the problem of getting the right actor for the male lead. Now marked for lead of the Independent Artists, Inc. parade is “The Velvet Touch” which will star producer Russell. September is the starting date.

**SCREEN GUILD**

**Very Quiet Here**

WITH “The Burning Cross” wound up by producer-director and changes, this is the quietest activity at the present time. No future plans have been revealed but we suppose that soon we will be grudging out more of those quickie action programs for the dual hill market.
SELZNICK

"Duel" That Keeps Up

THE BOYS at SRO seem to be breathing a bit easier as the

take on "Duel In The Sun" was reported to be edging toward

the seven million mark. This figure with less than 500 theatres

having shown the film is a reassuring indication that the film will

carry itself into the big profit class as predicted earlier. The

picture is still in trouble with a number of state and city censor-

ship boards but Selznick people treat this situation as a neces-

sary evil which is actually helpful to the ultimate box-office spiral.

Spokesmen admit that the film will have to gross close to 15

million to produce any profit worth noting. But they seem abso-

lutely sure that they'll make it.

STUDIO HERE TRIMMED TO SKELETON

With shooting on "Portrait of Jenny" resuming in New York

and scheduled to continue through August, Selznick has sent

through an order that practically shuts down his Hollywood

operation. Only department not touched was the publicity unit

which has a full time job on continued ballyhoo for "Duel In

The Sun" and is preparing the usual Selznick exploitation show for

"The Paradise Case."

In a unique casting deal, John Ford and Merian Cooper have

borrowed Shirley Temple and her husband, John Agar, for the

romantic leads in their Argoxy picture, "War Party."

Selznick has had the actress' husband under contract ever since the mar-

riage but the boy has done nothing on film. If the team clicks

on this loan-out deal, Selznick is sure to rush the pair into some of

his own productions.

20TH CENTURY-FOX

Skouras Says More Top-Budget

A FEW WEEKS AGO, there was a definite sign of panic in the

production end of the motion picture industry. Studios were

carving payrolls (particularly in the lower brackets), plans for

picture productions were dropped, directors, actors and pro-

ducers found their options dropping with loud thuds. Yes, the

brakes were on—and still are despite a slightly warmer smile from

the box-office these past weeks. In this industry, as in so

many others, confusion, insecurity and uncertainty are rampant

at the moment.

In spite of this state, Spyros P. Skouras, presi-

dent of 20th Century-Fox, announced last week that his company

would continue "to purchase the highest quality." The studio policy will continue in the vein of grabbing up and con-

verting to film the nation's best-sellers. No expense will be spared

in casting or production value.

Skouras seems to feel that the one chance of capturing the

waning public fancy (made that way by second-rate and worse

pictures) is to give moviemakers good value for the money they

pay through tickets. It's a buyers' market once more and this

studio executive recommends that the industry in general and his

studio in particular recognize it as such.

To establish the fact that his studio is facing the situation, Skouras pointed to such films as "Miracle on 34th Street" and "The Ghost and Mrs. Muir" doing solid business and rating rave reviews. He talked, too, of the product the studio has ready to

such as "Mother Wore Tights," "Forever Amber," "Captain Horatius From Carthage," as well as "Nightmare Alley," "Gentleman's Agreement" and "Foxes of Harrow," all now in front of the camera. Soon to go on the lot are "The Snake Pit" and "Daisy Kenyon" which will star Olivia de Havilland and Joan Crawford, respectively.

JOLSON REISSUES HERE TOO

Not to be outdone by Warner Bros., who are preparing re-

lease schedules for 16 of Jolson pictures, this studio is com-

ing up with a pair, too. "Swanee River" and "Rose of Wash-

ington Square" are the duo set for re-showing in the 20th circuit. The release of these two is being fitted into the general reissue program now being set up by the company. All other films to

repeat, however, will be in black and white since Technicolor's
crowded situation prohibits the use of tint films in the reissue program. The Jolson films will come during the summer although no opening date has been named as yet.

UNE 23, 1947

STUDIO SIZE-UPS

UNITED ARTISTS

Enterprise Closing-For Summer

WITH "THEY PASSED THIS WAY" last production until

the Fall, Enterprise Studio is doing up an almost complete

shutting down here. The news of the slow-down came as a shock

to Hollywood because ever since its inception, Enterprise has been

exploiting its plans for the future of the company. No limit to its

success was ever even mentioned. Conjecture is running high on

what will happen here in spite of the quick announcement by En-

terprise that this is only a temporary shutdown. Immediately

following the closedown notice, studio spokesmen announced that

production would resume in September with the miniatures being

simultaneously. They will be "Pursuit of Love," a David Lewis

production, and "Wild Calendar," starring Ginger Rogers. Both

of these are already under commitment. However, we have heard

well-founded reports that Enterprise may shift its distribution

arrangements to another company.

It may be that the unsensational acceptance of "Ramrod" and

"The Emperor's Children" is company's first two efforts, plus continued
difficulty with "Arch of Triumph" has something to do with this decision for a "rest" period. The decision to cut this year's schedule

from six to five films is also taken as an indication that the company has problems."Body and Soul" and "Arch of Triumph"

are now being edited (the latter will go out on a roadshow basis).

"They Passed This Way" is winding up in production.

KRAMER TAKES LEASE

Meanwhile, Enterprise has leased space on its lot (one of the

closest in town with the remodeling program not at all finished)
to Stanley Kramer, chief of Screen Plays, Inc. Kramer's com-

pany will make seven pictures in the next 3 years. First to go

on Enterprise's lot will be a Rodgers-Lardner story called "The Big

Town." Kramer's policy seems to be putting the major emphasis

on story value with an attempt to use new talent whenever pos-

sible in the acting end. The first Kramer film is budgeted at

$1,500,000 and starts shooting in July. No release deal has been

set as yet.

NEBENZAL PLANS FIVE

Producer Seymour Nebenzal has set a budget of $7,000,000 for

his next five films, he announced here last week. Two of these

are almost ready for release ("Heaven Only Knows" and "Atlantic") with $3,000,000 in the two negatives. Nebenzal insists that

despite recession talk, the public will buy good pictures. He is

going to make them that way, he states. He has not announced

what the remaining three films in this package will be.

LAMOUR FOR BOEGEAUS

The next film on the Benedict Boegaus schedule is "Lulu Belle," for which the producer, Raft-Joan Lamour from Paramount. The one goes within the next two weeks and will be

shot mostly on a location site in New Orleans. The Boegaus

effort on "Early Autumn" in which Ida Lupino will star and on

which he is also said to have encountered financial difficulties.

Boegaus has "Christmas Eve" (George Raft-Jean Blondell) and "Miracles Can Happen" still to go. His only revenue at the moment is on "The Jackpot Affair" which means he is

well tied up financially at this point. That fact probably prompted

the switch in schedule that sets "Lulu Belle" ahead of "Early Autumn."

NO ROAD SHOW FOR "CARNEGIE HALL"

Disappointed by the public's indifference to "Carnegie Hall," in its opening New York run, producer Boris Morros has dropped his plans to road show the film. It goes into straight release in

August.

ROACH HOLDS PRODUCTION

Because of the unusual delay in release accorded the first

four of Hal Roach's comedy series and the decision of UA to

book the films in dual billing, Roach has decided to stop all pro-

duction plans and "wait to see what happens." Roach's determina-

tion to make these abbreviated features was pure experiment and while UA has accepted the first four as a portion of the six-

film Roach contract for, they are urging the producer to lengthen his next two to regular running time. The producer will not resume production until late in the fall. His studio is

shuttered except for the space being used by Triangle produc-

tions on "Sleep, My Love." Did somebody say "uncertainty?" The
town is loaded with it.

HUGHES WILL FINISH VENDETTA

After months of bad luck and bad judgment and bad blood between producer and director (Hughes and director H星座, both of whom are located in Hollywood while the studio is in New York) Hughes has assigned Mel Ferrer, Broadway director-actor, to finish the megaphoning. Pres-

(Continued on Page 18)
**COLUMBIA**

**1946-47 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Re.</th>
<th>En.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westerns</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serials</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (45)</td>
<td>In Production (3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (15)</td>
<td>In Production (1)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (4)</td>
<td>In Production (6)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**

**WHEN A GIRL'S BEAUTIFUL**

- Director: Frank McDonald
- Producer: Wallace McDonald

**THE LAST DAYS OF BOOT HILL**

- Westerns—Started June 9
- Cast: Charles Starrett, Smiley Burnette, Virginia Hunter, Paul Campbell.
- Director: Ray Nazarro
- Producer: Colbert Clark

**METRO-GOLDWYN-MAYER**

**1946-47 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Re.</th>
<th>En.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completed (40)</td>
<td>In Production (5)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**

**ON AN ISLAND WITH YOU (T)**

- Musical—Started June 2
- Cast: Esther Williams, Peter Lawford, Jimmy Durante, Ricardo Montalban, Cyd Charisse, Xavier Cugat, Dick Simmons, Marie Windsor.
- Director: Richard Thorpe
- Producer: Joe Pasternak

**KILLER COY**

- Director—Started June 2
- Cast: Mickey Rooney, Elizabeth Taylor, Brian Donlevy, James Dunn.
- Director: Roy Rowland
- Producer: Sam Zimbalist

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Re.</th>
<th>En.</th>
</tr>
</thead>
</table>

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Re.</th>
<th>En.</th>
</tr>
</thead>
</table>

**1946-47**

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 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.
1946-47 Features Completed (27) In Production (6) Westerns
Completed (12) In Production (1)

NEW PRODUCTIONS

FLASHING GUNS
Western—Started June 16
Cast: Johnny Mack Brown, Raymond Hatton, Alan Resley

Director: Lambert Hillyer
Producer: Barney Sarecky

Story: Boys fight outlaw trying to steal ranch with loaded .45.

RELEASE CHART

Title—Running Time Cast Details Cast No. Rev.

1946-47

Comptree (64) Lomard-Creed 9-1.85-5620. Wright-Milland 9-1.85-5624.
Comptree (64) Lomard-Creed 9-1.85-5620. Wright-Milland 9-1.85-5624.

1946-47 Features Completed (33) In Production (6) Westerns
Completed (6) In Production (3)

NEW PRODUCTIONS

BIG TOWN SCANDAL

Drama—Started June 2
Cast: Philip Reed, Hilary Brooks, Stanley Clements, Vince Barnett, Joel Allen, Tom Keene, Joseph Allen, Ray Teal

Director: William Thomas
Producer: Pine-Thomas

Story: Newspaper becomes ward of delinquent boys. Boys make trouble for all until they are corrected.

JUNE 23, 1947
NEW PRODUCTIONS

ROMANCE IN HIGH C (T)


Director: Michael Curtiz
Producer: Alex Gottlieb

Story: Romance with music on the sea and in South America.

WARNER BROTHERS

1946-47 Features (Completed 34) in Production (6)

WARNER BROS.

$250,000 For "The Patriots"

In line with its policy for nabbing off successful stage plays, Warners last week put $250,000 on the line for film rights to Sidney Kingsley's Broadway smash, "The Patriots." Jerry Wald gets the full financial reins on the Thomas Jefferson book which goes into rehearsal in September. Gregory Peck will have a star role along with the cream of Warner Bros. star roster.

Jane Wyman, who started her movie career some 15 years ago as a hoofer in this studio, has just been signed to a new 10-year contract. The actress has come a long way since those early days and the studio has profited well by her building over the years.

BUSY LOT THIS WEEK

Producer Alex Gottlieb set three pictures in work this week to give the studio a production record for his year of six films in work. Gottlieb has the reins on "Mary Hagen" (Shirley Temple, Ray Calhoun, Humphrey Bogart), "Love At First Sight" (Robert Hutton-Joan Reynolds) and the Michael Curtiz indc "Romance In High C" (Jack Carson-Janis Paige).

Others continuing toward wind-up are: "Treasure of Sierra Madre" (Bogart-Huston), "Silver River" (Flynn-Sheridan) and "Every Morning" (Palmer-Wanamaker), a Milton Sperling production.

The company formed by Tony Martin and Agent Nat Goldstone gets under way shortly with its musical version of the former hit, "Al Jennings." This one will be called "The Caball" and will star Martin with Yvonne De Carlo.
THE HUCKSTERS' STRONG CAST, FAME OF NOVEL MAKE IT SURE-FIRE

Rates ★★ ★ generally on name draw and popularity of novel

Metro-Goldwyn-Mayer

115 minutes


Directed by Jack Conway.

Here is sure-fire entertainment for every one, everywhere. Grosses will reflect the popularity of the strong cast headed by Clark Gable and Deborah Kerr, the British actress who has been so heavily pre-sold by M-G-M, as well as the renown of Frederic Wakeman’s novel, leading best-seller for many months. In telescoping the publish- ed yarn to screen length, directors Edward Chodorov and George Wells have both helped and hurt the narrative; helped it by strengthening the cliche-laden romance of the original and eliminating most of the nauseas evoked by too many moops; hurt it by condensing the developing hero and villain to the dimensions of an advertising play so that spectators seek in vain for proper motivation of his sudden renunciation of a $35,000 job. Luther Davis’s script is fast-paced and retains most of the satirical humor in the original. Under Jack Conway’s direction, Deborah Kerr’s (pronounced like “ear”) performance is spotty, because she overacts during her emotional passages. Except as are the performances of Gable, Greenstreet and Menjou, acting honors go to Keenan Wynn and Edward Arnold, both of whom are comfortably relegated to minor roles. Production quality is fairly superlative. One coup, rendered by Ava Gardner, adds little to the enjoyment of the picture and retards the film’s otherwise-satisfactory temp. EXPLOITATION: Go to town on this one. Play up Gable and Kerr, the popularity of the novel and the novelty of the film’s subject matter—a daring debunking of radio advertising. Teasers might read: “The Hucksters Are Coming!” or “You’ll Fall in Love for True Love Done It For Years!” Arrange a four-journey line contest with ticket prizes for the best rhymed definition of Huckster. Arrange counter and window displays with bookshops, libraries.

JUST-DOMIMIZED, Clark Gable, owing to his advertising nature, spends $50 of his last $50 on a hand-painted tie to impress a prospective boss, agency chief Adolphe Menjou. To prove his mettle and clinch the job he agrees to employ for a testimonial in Sydney Greenstreet’s Beauute Soap from socialite-widow Deborah Kerr, falls in love with her. Their romantic falters when Deborah, pre- mised her mount with the story of Gable, finds that he’s capable of a sincere love than he’s capable of a sincere love. Her job is to help the Gable’s escape to Holly- wood to arrange a series of Beauute broadcas- ts for ex-bulles comic Keenan Wynn, who becomes involved with former flame Ava Gardner, torch singer. Heartstir at Gable’s absence, Deborah flies to Hollywood, be- comes in love with Pauline, played by autumn- er. The two return to New York. Green- street, delighted with Gable’s success with Wynn’s projected programs, offers him a job at $35,000, plus bonuses. But Gable, dis- gusted at the Soaps, decides to go West to- gether, deliberately affronts him, walks out of the conference and, again penniless, joins Deborah, waiting below.

REVIEWS in This Issue

The Hucksters

Ivy

The Patient Vanishes

Perils of Pauline

I Wonder Who’s Kissing Her Now

Winter Wonderland

Brute Force

Fiesta

War of Danger

A Laker Clauder

Gunfighters

That’s My Gal

Saddle Pals

Stepchild

Killer at Large

IVY ENGROSSING STUDY OF A MURDERESS

Rates ★★ generally

Universal-International

99 minutes


Directed by Sam Wood.

With Joan Fontaine delivering a strong character study of a cold-blooded murderer. “Ivy” seems assured of above-average re- sponse in most theatres, particularly in bet- ter class locations. Grosses will depend on whether the drawing power of the strong cast will compensate for the film’s sordid. Although engrossing, story and the pedes- trian pace. Screenplay by Charles Bennett, scripter of many Alfred Hitchcock thrillers, is not up to his usual standard. Under Sam Wood’s direction, all of the well-known per- formers portray their respective roles with telling effect, particularly Miss Fontaine, Patric Knowles and Sir Cedric Hardwicke. Credit William Cameron Menzies with the film’s outstanding and artistic production quality. Daniele Amfitheatrof’s brilliant score adds greatly to the dramatic effect of many scenes.

EXPLOITATION: Play up Joan Fontaine as “Ivy, the Woman You Will Love to Hate and Hate to Love.” Stress the film’s apple of most, its mounting suspense and grim realization for an adver- tising placard in the display, get a local florist to lend you ivy to festoon theatre front and lobby.

Married to Richard Ney. Joan Fontaine ends her illicit affair with Dr. Patric Knowles when she meets wealthy, Herbert Marshall. Marshall invites Joan and Ney aboard his yacht for a cruise, falls under her spell. Knowles, furious when Joan avoids him on her return, phones and threat- ens to visit Ivy if she doesn’t come to him. When Joan quarrels with Ney a few mo- ments later about her extravagances, he stalks out and she goes to Knowles’ office. There, unseen by Knowles, she takes some poison from his shelf, secretes it in her purse — the poison will set her free to wed Marshall and his millions. Joan adminis- tered several doses of the poison to Ney, kills him. An autopsy reveals the presence of poison. Inspector Cedric Hardwicke of Scotland Yard questions Joan about her friendship with Knowles, subsequently in- terrogates Knowles. Knowles’ story doesn’t jibe with Joan’s he’s arrested on suspicion of murder. When she testifies at Knowles’ trial and contradicts his testimony, he pleads guilty, is sentenced to hang. On the eve of the hanging, Hardwicke pins Ney’s murder on Joan, gets a reprieve for Knowles. Seeking to flee, Joan is killed.

THE PATIENT VANISHES’ POOR PREWAR JAMES MASON MELLER

Rates ★★ in second slot on star’s name value

Film Classics

58 minutes

James Mason, Mary Clare, Margaret Vyner, Gordon Melville, Fredric Young, Barbara Everest, Barbara James, G. H. Mulcaster, Eric Claverling, Brefni O’Rourke, Terry Conlin, W. G. Fay, Viola Lyd, Anthony Shaw.

Directed by Lawrence Huntington.

How greatly British films have advanced in the past half-dozen years is evidenced by this melodrama produced around 1940. English accents are so pronounced as to be almost unlistenable at American ears, print quality is inferior, performances are of the ten-twenty thirty variety, the plot employs situations and incidents reminiscent of early Pearl White serials, and the film’s one pro- cess shot is obviously a miniature. Despite unobtrusive faults, the picture has two assets — a fast pace and James Mason. His name, suitably exploited, should make this a fair supporting feature in naborhood and ac- tion, theater.

EXPLOITATION: Play up the popular- ity of James Mason for all it’s worth. Private-eye James Mason, son of Scot- land’s most famous private eye, is offered 1,000 pounds by Lord G. H. Mulcaster if he can recover the latter’s daughter Barbara James, kidnapped from a mental institution and held for ransom. Aided by his pretty secretary Margaret Vyner, Mason tracks the extortionists to their lair, but is detected and knocked unconscious. Undaunted, he disguises himself as Lord Mulcaster, meets the gang at an appointed rendezvous and although to pay the ransom. His disguise de- tected, he’s thrown into the hold of a barge, tortured and left to die in the burning vesel. Escaping, he recovers one of the gang left to perish with him. From him, Mason learns of the gang’s whereabouts in Wales. He goes there, is captured, locked in a gas chamber and is slowly being as- pyxiated when his father arrives with the local police in the nick of time. Mason is saved, the gang rounded up and Lord Mul- caster’s daughter returned to him.

JUNE 23, 1947

19
'PERILS OF PAULINE' HILARIOUS TECHNICOLOR MIRTHQUAKE
Rates • • • or better generally
Paramount
96 minutes

One of the funniest comedies in years, 'Perils of Pauline' is a delight for all ages and provides an excellent job of earning a smile at every turn. Betty Hutton is the attraction in this production and the screen play is a tour de force for the ingredient.

Betty goes into the movie, becomes a serial star, falls in love with star John Lund, and a bright idea occurs to her.

I WONDER WHO'S KISSING HER NOW' ROUTINE TECHNICOLOR MUSICAL
Rates • • • as summer screen fare generally
20th Century-Fox
104 minutes
Directed by Lloyd Bacon.

This routine, Technicolor musical relies on production, pace and pulchritude to cover its dull story and make it acceptable eye-and-ear entertainment for mass patronage. Grosses will be moderately dull, but of Pauline's situations, although not ranking with returns on 20th-Fox's better musicals. Assertedly based on early events in the life of once-famous songwriter Joe E. Howard, Lewis R. Foster's original screenplay gets off to a slow start but gathers momentum and ends in a flashing finale. Mark Stevens' voice, talent and personality stand him good in steady in his portrayal of the noted tunesmith; June Havner's looks and versatility fit her adequately for the role of the heroine; Susan Peters' romantic interest, a youthful dancer and singer; Martha Stewart is excellent as a musical hall ragtime singer, and Reginald Gardiner and Lenore Aubert stand out in their respective characterizations. Production quality is superb, costumes and settings are lavish, musical numbers superbly presented. Technicolor is outstanding, but unfortunately some of the scenes appear under-lighted. Lloyd Bacon's direction is adequate.

EXPLOITATION: Go to town on tieups with music hall and vaudeville shows. Use local dance orchestras playing the excellent tunes from the film. Arrange an old-timers' Amateur Night, with ticket prices for the admission of the audience and women best rendering early song hits. Decorate front, boxoffice and lobby to resemble a Bowery theatre in the early 1900's, and attire staff in garb of the period.

'WINTER WONDERLAND' NOTEWORTHY FOR SKIING SCENES, LITTLE ELSE
Rates • • — in lower slot on double bills
Republic
71 minutes
Lynne Roberts, Charles Drake, Roman Bohnen, Eric Blore, Mary Eleanor Donahue, Renee Godfrey, Janet Warren, Harry Tyler, Rene Riano, Diana Mumbry, Alvin Hammer.
Directed by Bernard Vorhaus.

An exciting last-reel ski race and magnificient scenery will not compensate for this feature's weak cast, tedious plot and indifferent direction. Since grosses will have to rely on audience interest in skiing and a questionable title, this will undoubtedly be used instead of supporting feature's screenplay, by no less than five writers, follows the mistaken-identity pattern wherein a modern Cinderella saves the old homestead by winning $1,000, first prize in a ski race. As the heroine, Miss Roberts proves herself an attractive and efficient actress. As the skiing instructor and Miss Roberts' love interest, Miss Donahue is a delight. Good performances are given by Roman Bohnen and young Mary Eleanor Donahue. The skiing sequences are colorfully lighted and the music by Ray Hege is especially appropriate. Photography accredited to John Alton, ASC, and the musical score by Paul Dessau is outstanding.

EXPLOITATION: Play up the exciting ski race, the beautiful snow ballet and the thrilling rescue of Miss Roberts from an icy crevasse. It's a natural for tie-ups with travel agencies.

PREVIEW: Lynne Roberts meets Charles Drake, ski instructor at Skyline Lodge, winter resort owned by Eric Blore. She accepts his invitation to participate in the ski festival but keeps it a secret from her father Roman Bohnen who has stubbornly refused to sell his farmland to the Lodge or let its guests use it for skiing. Lynne's brother Paul, a gold miner, is much against Donahue aids in the deception. After taking part in the ski ballet, Lynne gives Charles the slip but falls into a crevasse and can't extricate herself. A rescue party arrives and they carry her to Skyline, where she's mistaken for her heiress cousin. Put into a luxurious suite, she's given carte blanche, played with champagne — all charged to her father. Her Cinderella dream ends when she learns the truth. To pay the $832 bill for Lynne's inadvertent fling, Roman must sell his beloved farm. Lynne saves the old homestead by winning the ski race. She purposely loses. In approval of Charles' gallantry, Roman opens his acreage to the skiers. Charles and Lynne wed.
'BRUTE FORCE' SMASHING PRISON DRAMA HAS TERRIFIC IMPACT
Rates • • • generally; more in action houses

Universal-International
98 minutes

Directed by Jules Dassin.

"Brute Force," as its name implies, is essentially a "man's picture," but producer Mark Hellinger wisely has injected sufficient heart interest, pathos and romance into this dynamic narrative of an abortive prison break to make it quite good entertainment for all but the most quesy of women patrons.

It is recommended as a cash-money-maker for all situations, a sock attraction for action houses. The exhibitor can gauge its potentialities by the business done by Hellinger's recent melodramatic sensation, "The Killers." Hellinger has a stronger cast, a more powerful story, more poignant drama, more heart interest, more romance, more action, stronger characterizations, single out for praise any one member of the large and proficient cast would be an injustice to his fellow players, all of them superb in their roles. Direction by youthful Jules Dassin is hard-hitting, sure and sympathetic. Music by Miklos Rostvan is excellent. Photography by William Daniels is outstanding.

EXPLOITATION: Advertise this as: The Shock-Film of All Time—Its Suspense Will Leave You Limp. Play up the terrific drama, the poignant romance, the dynamic climax. Stress the brilliant performances by Burt Lancaster (of "The Killers"). Spot announcements are a "must" in advertising this smashing prison drama marked by stirring sound effects. Obtain cooperation of clergymen, editors, chiefs of police, local judges, local organizations and welfare groups.

Tension runs high in Cell R-17 when Burt Lancaster returns from 10 days in solitary after he'd been caught with a knife planted on him by stool pigeon James O'Rear. A few days later O'Rear meets his death "accidentally" in the prison machine shop. On visiting day Burt learns from his attorney that his sweetheart Ann Blyth, unaware of his conviction will visit him from the outside. Lancaster, however, orders O'Rear to proceed with the escape operation unless he's at his side. He plots to break out at the first chance. Meanwhile, Hume Cronyn, sadistic guard captain, trying to pin O'Rear's death on Burt, drives one of the latter's cellmates to suicide, creating a crisis for warden Roman Bohnen, whose catch phrase is: "If Burt Grasses Bohnen to revoke all prisoners' privileges, assign Burt and his cellmates to excavate the drain pipe. Burt sees a chance for himself and his cellmates to stage a break. Cronyn learns of Burt's plans through a stoolie, decides to use the attempted break to his own advantage, force Bohnen's resignation. Warned by friendly prison doctor Art Smith that Cronyn knows his plans, Burt nevertheless tries to escape with his loyal cellmates. All are killed. So, too, is Cronyn, brutally slain by the embittered inmates whose lives he had made miserable.

'FIESTA' HANDSOME TECHNICOLOR MUSICAL HAS GOOD STORY
Rates • • • — generally

Metro-Goldwyn-Mayer
110 minutes
Esther Williams, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse, Fortunio Bonanova, Hugo Haas, Jean Van, Joey Preston, Frank Puglia, Alan Napier, the Basque Singers (Los Rocioeros).

Directed by Richard Thorpe.

This musical romance in Technicolor should prove to be vastly entertaining to all types of audiences. It has novelty, suspense, glamour, action, excitement, effectiveness staged dance numbers, music by Aaron Copland and Johnny Green, magnificent production quality, humor, pathos, a proficient and moderately popular cast, gorgeous locales, lavish costumes and a taut, well-paced story. Adequate exploitation, plus word-of-mouth praise, should result in above-average grosses in most situations.

Richard Thorpe's direction does full justice to George Balanchine and Lester's original screenplay dealing with the attempts of a domineering father, once a great matador, to make his musically-gifted son follow in his footsteps. In the latter role personable Ricardo Montalban, one of Mexico's greatest dancers and most popular film stars, gives a compelling performance, sure to win filmgoers and Spanish theatergoers. Fortunio Bonanova is outstanding as the retired bullring hero, and Akim Tamiroff deftly supplies most of the film's comedy. Technicolor's emotionally powerful Technicolor pictures, is here used to give additional glamour and beauty to a handsome production.

EXPLOITATION: Stress the exciting bullfights, the appearance in the ring of Esther Williams as a matador, the colorful nativity dances. Herald the advent of Ricardo Montalban, idol of Latin America, to the screens of this country. Play up the fact "Fiesta!" was produced at great expense in Mexico by M-G-M. Mention the magnificent Technicolor, never before utilized to greater advantage. Send out announcements, ambition garb. For street ballyhoo, a man in bullfighter's costume lending a steer to the fairs... Famous retired matador Fortunio Bonanova lives for the day when his son Ricardo Montalban will take his place in the bullring. Ricardo and his twin sister Esther Williams, trained in the sport's technique since infancy, are equal adepts. Ricardo's mother Mary Astor pleads with Fortunio to let the youth follow her own inclination to become a composer. On their 21st birthday Esther Baliano, suitor of Ricardo's, is swindled by Bohnen to revoke all prisoners' privileges, assigns Burt and his cellmates to excavate the drain pipe. Burt sees a chance for himself and his cellmates to stage a break. Cronyn learns of Burt's plans through a stoolie, decides to use the attempted break to his own advantage, force Bohnen's resignation. Warned by friendly prison doctor Art Smith that Cronyn knows his plans, Burt nevertheless tries to escape with his loyal cellmates. All are killed. So, too, is Cronyn, brutally slain by the embittered inmates whose lives he had made miserable.

WEB OF DANGER' FINE ACTION PROGRAMMER
Rates • • as second feature in neighborhood

Republic
58 minutes

Directed by Philip Ford.

Handicapped by a lack of names, this program is earmarked for the bottom slot wherever booked. Its several flat fights will please action fans. The flashy inquisitions and its novel locale—a huge drained reservoir under construction in the western flood area—will interest audiences of all ages. David Lang and Milton M. Raison's screenplay starts off auspiciously with an amusing knockdown-and-dragout battle, then bog down to a welter of dialogue and hackneyed situations, the latter lacking both suspense and twists. The plot, strictly formula, deals with the rivalry of a construction gang foreman and his two-fisted superintendent for the favor of a wise-cracking waitress with whom both are in love. Direction by Philip Ford is fair, performances by the distinguished cast are, in the main, adequate.

EXPLOITATION: Take advantage of the film's topical interest by using in with reenact flash floods all over the country, using it, too, and the flood outlook. Take advantage of Philip Ford is fair, performances by the distinguished cast are, in the main, adequate.

EXPLOITATION: Take advantage of the film's topical interest by using in with reenact flash floods all over the country, using it, too, and the flood outlook. Take advantage of Philip Ford is fair, performances by the distinguished cast are, in the main, adequate.

Always at odds where their work or pretty women are concerned, Bill Kennedy and gang foreman Bill Kennedy slug it out over a postcard photo of Adelle and Damian that Bill has found. Knocked cold by Damian, Bill comes to, resigns, goes to the village lunchroom to bid Adelle goodbye, starts a brawl and causes the girl to lose her job. When he runs into the bridge crew and finds they've quit because of him, he tricks them into going back to work in order to complete the bridge. Old friends thus threatened refuse to help by supplying them with hot coffee as hour after hour they struggle to complete the bridge, sole egress from the flooded area. Broken by the demands of the flood, Damian meets his end. Finally, the last span is put in place and the marooned families cross to safety. Realize Adelle's in love with Bill. Damian continues to stage a fight with the bridge builders, Bill runs out and bundles his inert form aboard an outward bound bus with Adelle, leaving the rest to her.
“Miracle On 34th Street”

We’re having an early Christmas this year. The happy holiday season will be celebrated during the summer months, as a matter of fact, by those theatre owners who play “The Miracle on 34th Street”, for this joyous movie show is a gift package to be highly desired. Here is one of those wonderfully warm, human little fables that pop up on us ever so often, once every few years. The story of a kindly old gent who gets a job as a Christmastime Kris Kringle in Macy’s department store and is thought insane when he insists that he really is. How he proceeds to prove that his actually is the spirit of Santa will delight the most confirmed sourpuss in the world.
NEW YORK CAMPAIGN

THIS CAN be only a brief part of the story of how 20th Century-Fox's high-powered exploiters, under the guidance of Charles Schlaifer, made New York "Miracle" conscious from one end to the other with a terrific, comprehensive push preceding the opening of "Miracle on 34th Street" at the Roxy. It was a sensational campaign, one that will serve as a model for showmen throughout the nation.

Kick-off in the New York campaign was the endorsement of the picture by the Retailers Dry Goods Association to its 7500 member stores. Every lamp post on 34th Street itself was bedecked with shields heralding the picture; store fronts carried banners and window displays; circulars were stufed into all packages, while the newspaper ads of many stores announced the picture by drop-in lines. Macy's, where much of the story is staged, gave the picture a 21-gun salute from every angle. "Miracle" received a tremendous radio build-up when Mutual's station WOR gave it plugs around the clock for one full day, no less than eleven of the station's top programs mentioning the picture throughout the day. It was plugged on numerous other air shows.

Schlaifer and his staff are duplicating the big town campaign in other cities throughout the country, assuring "Miracle" a huge pre-sold audience from coast to coast.

THE MEN BEHIND THE CAMPAIGN

Charles Schlaifer
Director of Advertising, Publicity & Exploitation, under whose knowing eye the entire "Miracle" campaign was planned and executed.

His Chief Assistants
RODNEY BUSH—Exploitation Mgr.
IRVING KAHN—Radio Manager
CHRISTY WILBERT—Adverting Manager
JULES FIELDS—Publicity Manager

400-FOOT TRAILER

The special 400-foot trailer prepared on "Miracle" by 20th is really something extraordinary—certainly in the opinion of one leading showman, at least.

Harry Mandel, advertising director of the RKO circuit, took advertising space in the Newark (N. J.) newspapers to announce the showings of the entertaining trailer in advance of "Miracle" opening.

TEASER ADS

Above are reproduced four of the two-column teasers (6 in all) used in the advance New York newspaper campaign. These can be used before the regular ads break or in conjunction with them, spotted on different places on the movie page.

TO STORE CUSTOMERS

WANAMAKER'S
Salutes
A Miracle of Screen Entertainment Value!

MAUREEN JOHN O'HARA - PAYNE
Miracle on 34th Street

S I G N A T U R E

The herald above is a sample of 500,000 similar ones distributed to the customers of New York's top stores. Thousands were included in packages, while others were mailed to charge account customers.

Since the story deals with a department store and the need for goodwill by merchants, this idea of promoting cooperation by all types of retail stores is a natural and can be worked in any city or town.

This herald is available in mat form (Mat SP2) at your local 20th-Fox exchange. The actual size is 3" x 6".

All sorts of cooperation can be elicited from merchants. Macy's in New York arranged a series of theatre parties for employees over a six-day period, during which every worker in the store was sent to see the picture.

T H E R E A R E five different Miracle trailers on 34th Street.

There is an unusually large variety of newspaper ads available on this picture, plus (on right) special "Preview Comment" ads designed to allow the photos and statements of local persons to be inserted. This is a real novelty.

U N I V E R S A L

1947
'A LADY SURRENDERS' GOOD BRITISH DRAMA WITH FINE MUSIC
Rates ⋅ ⋅ as dualler generally; more where English films draw
Universal-International 105 minutes
Margaret Lockwood, Stewart Granger, Tom Walls, Patricia Roc, British National Symphony Orchestra.
Directed by Leslie Arliss.

This J. Arthur Rank import, a Gainbor-ough Production, should prove pleasing to U. S. audiences on entertainment value alone. The picture has several powerful situations, a gripping romantic triangle, a brilliant musical score and excellent performances by the four principals. Despite these assets, the absence of well-known names will relegate the picture to the lower spot on dual bills, except where British films are readily accepted. Based on a short story by J. W. Drawbell, Leslie Arliss' and Dor-een Montgomery's screenplay narrates at somewhat great length the love of a bril-liant pianist, given three months to live by her doctor, for a handsome mining en-gineer, doomed to become blind. Direction by co-screenwriter Arliss is sensitive and re-strained. British accents are, with one excep-tion, not too pronounced to be intelligible. Due to the fact that the censors delet-ed single words from the dialogue, delivery of players' lines is frequently choppy and disconcerting to the listener. The score, particularly Hubert Bath's "Cornish Rhaps-ody," is impressive and should delight mus-i-clovers.

EXPLOITATION: Play up the film's dy-namic situations, gripping plot-twists and in-spiring message of hope. Don't overlook the increasing popularity of Margaret Lock-wood ("The Lady Vanishes"). Stress the brilliant musical score.

Brilliant concert pianist Margaret Lock-wood, given three months to live by heart specialists, goes to a Cornish hotel for her first and final fling. She meets young, hand-some Stewart Granger, a cynical and em-bittered prospector, slowly going blind from a war wound. Neither know the other's

testing to the vic-inity, alone knows Ste-wart's secret. She is so jealous of Margaret she'd rather marry Stewart, refusing even to let him consider an operation, the one chance in a hundred that might save his sight. In a local mine disaster dozens of trapped men are saved by Stewart who, de-termined to break with Margaret, ignores her congratulations. She decides to leave Cornwall, goes to bid Stewart goodbye, finds him learning to read Braille. Now aware of Stewart's impending blindness, Margaret con-tricts Patricia, forces her to let him undergo the operation, promises to keep out of their lives if the surgery proves success-ful. The operation succeeds. On the eve of marrying Patricia, Stewart realizes he loves only Margaret. Returning from a concert tour of the North African camps, Margaret has her greatest triumph in London's Albert Hall when she plays, with full orchestra, her concerto. She sees Stewart standing in the wings. Patricia has sent him to her.

'GUNFIGHTERS' TIP-TOP ZANE GREY CINECOLOR WESTERN
Rates ⋅ ⋅ ⋅ as top-dualler generally; more in action houses
Columbia 97 minutes
Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot, Charley Grapewin, Ste-ven Geray, Forrest Tucker, Charles Kem-per, Grant Withers, John Miles, Griff Bar-nett.
Directed by George Waggner.

An above-average cast, excellent Cinecolor, plenty of action, suspense and romance should insure the success of this lavishly-mounted western in most theatres. Its grosses will be commensurate with the taste of audiences for strong outdoor fare. Ac-tion audiences will like its gunplay and fast fights, oldsters its love interest, color and locale. Based on Zane Grey's novel, "Twin Sombreros," Alan LeMay's screenplay is occasionally confusing; this is not entire-ly the scripter's fault, since the original calls for the presence of two identical-twin

girls to complicate the plot. Save for some unfunny comedy-relief, George Waggner's direction is workmanlike and adroit. Scott and Miss Britton are convincing in their respective roles of a reformed gunfighter and a peace-loving daughter of a ruthless cattle baron. Supporting players all give commendable performances. Production quality is superior, color and photography are superlative.

EXPLOITATION: Play up the strong ac-tion, magnificent color, the brilliant per-formances of the entire cast, the dynamic situation of sister-against-sister, the tense suspense of the scenes wherein unarmed Randolph Scott defies a ton of enemies, the realistic gun battles, fast flights and the bloodcurdling fight between a prime man and a savage horse. Front and lobby should reflect the border locale. For street bally-hoo: a man in cowboy costume, sans cart-ridge belt and guns, on his back a placard: "I'm looking for 'Gunfighters' at the . . . . . . . Theatre."

THAT'S MY GAL' TRUCOLOR MUSICAL HAS WEAK PLOT
Rates ⋅ ⋅ as supporting feature
Republic 65 minutes
Lynne Roberts, Donald Barry, Pinky Lee, Frank Jenks, Edward Gargan, Judy Clark, Paul Stanton, John Hamilton, Ray Walker, Marian Martin, George Carleton, Elmer Jerome, Jan Savitt and his Top Hatters, Isabellia, the Guadalajara Trio, the Four Step Brothers, St. Clair and Vilova, Dolores and Don Graham.
Directed by George Blair.

"That's My Gal" is one of the shout-ing-est musicals to date, but that's all. Some lavish settings, production numbers and Trucolor, it has little to offer. Suitable as a double bill in neighborhood houses, it will lend variety to dual bills with its act or action bill-topper. In a cast of undis-tinguished performers, the poorest perform-ance is that of Pinky Lee, a humorless comedian whose lines might be funny if he spoke intelligibly. Of the five songs, only two are notable; one of the half-dozen novelty acts, but one is outstanding. The plot — shoestring theatrical producers get into diff-iculties when they sell 250% of the stock in their production — is reminiscent of Para-mount's "Out of This World," starring Ed-die Bradley, an early Damon Runyon short story. George Blair's direction leaves much to be desired as well.

EXPLOITATION: Play up the backstage glamour, the songs, the novelty acts. The plot has an angle: despite the efforts of two knockabouts to close the show, it becomes a hit, and a theatrical produc-tion becomes the property of the state's taxpayers as well as a football for rival political families. Donald Barry, Pinky Lee, Frank Jenks and Edward Gargan buy a fifth-rate road company burlesque show. They plan to move the flop into town, first selling stock to the suckers, who'll be left holding the bag when the show folds or is closed by the mayor on its opening night. They un-load 250% of the stock, 51% of it to Elmer Jerome. At a rehearsal Marian Martin's "sister" Gargan's wife tries to kill Elmer — dead from excitement. Because Elmer has died heirless and intestate, his estate goes to the state for settlement. On behalf of the taxpayers the governor assigns civil service expert Lynne Roberts to make sure the deceased's investment proves profitable. Complications ensue when she revises the script, then Elmer's "sister" Gargan's wife, once a disaster and imprisonment for the four pro-ducers. To make things worse, Lynne and Donald fall in love. At the eleventh hour Donald manages to buy back the excess stock. The show is a hit and Lynne and Donald marry.
'SADDLE PALS' AUTRY OATER STRICTLY ROUTINE

Rates • • (+ for western spots)

Republic
72 minutes
Directed by Lesley Selander.

'GROOVEY' EAR-JERKING PROGRAMMER POORLY DIRECTED

Rates • • in lower slot for family houses

New PRC
70 minutes
Brenda Joyce, Donald Woods, Terry Austin, Tommy Ivo, Gregory Marshall, James Millican, Griff Barnett, Sealer Jackson, Ruth Robinson, Daisy the dog.
Directed by James Flood.

'THE LONE WOLF' KILLER AT LARGE LOW-GRADE NEWSPAPER MELODRAMA

Rates • — as dualler in action spots

PRC Pictures
64 minutes
Directed by William Beaudine.

SHORT SUBJECTS

(Continued from Page 2)

of the couple's progress with appropriate credits ... Individual attention to individual pictures is becoming the keynote for publicity departments. Curtis Mitchell, Paramount's chief boxoffice, has assigned an "Executive Publicist" to cover, write, plan and promote special publicity and exploitation campaigns on "The Perils of Pauline" and "Desert Fury." William W. Johnston is the E. P., assigned to handle the former, while Mort Nathan gets "Desert Fury." The E. P.'s responsibilities in a day's production begin shooting and continue through its national release date.

** STUNTS ... Choosing one of New York's first film palaces, the Comet, on 14th St. at 3rd Ave., Paramount is staging a six-page press preview of "The Perils of Pauline," with the front of the house reverting to its original facade as in the days when Pearl White was the Picker's Hairbreadth Heroine. Even the original posters will grace the theatre, and the screening will be preceded by a chapter from one of the star's serials and a newsreel of the period. Four interviewers will be at the luncheon, complete with mustache cups, then they will proceed in a fleet of horseless carriages to the theatre under police escort ... Engle-Lion's nationwide $2,500 contest for top showmanship campaigns on "Repeat Performance" will have the trade paper editors as judges, Max E. Youngstein, E.L. ad-pub-exploitation chief, reveals. All theatres, regardless of size and location, have an equal chance at the moola, which includes $1,000, first prize; $500, second; $200, third; three prizes of $100 and ten of $50. Contest runs until Nov. 15.

** THE GRIDDLE: Spyros P. Skouras has accepted another philanthropic assignment—non-sectarian chairman for the industry in the UJA's 1947 drive. In accepting the appointment, announced by nat'l chairman Barney Balaban, the 20th-Fox prexy termed the opportunity offered him "a sacred privilege," calling on the entire industry to contribute "beyond ordinary measure." Spyros P. Skouras, MPAA prexy, disclosed a gift of $10,000 to the 1947 campaign of the United Negro College Fund by seven major studios as follows: 20th-Fox, Universal and Warner Bros (but no United Artists!). ... Johnston, in a commencement address at Washington State College last Monday (16th) struck another blow for democracy with these words: "If we are to continue to be prosperous, we must share our prosperity with others."
SMITH GIVES DIVISION HEADS FINAL SAY

To establish the closest possible association between exhibitors and 20th Century-Fox, division sales managers have been given full authority for negotiating and approving contracts, as well as all other local distribution responsibilities, including adjustments, it was announced by A. W. Smith, Jr., general sales manager, and William C. Gehring, assistant sales head. The new policy of operations, Smith said, was established after a meeting with Spyros P. Skouras, president and other executives of the company.

Smith termed the new setup an "open door" policy. "The practice heretofore in the field of submitting all matters for final determination to Home Office officials will be discontinued," said the sales chief. "The men in the field are responsible for the distribution of our company's pictures and we are now giving them the authority that goes with that responsibility."

Sam Shain, former director of trade relations, was named director of exhibitor and public relations for the distribution department, Smith disclosed. He will act also as Smith's personal representative in the new position.

Ray Moore, Yankee Division sales manager, is taking over, temporarily, the vacancy in the Mid-Eastern division top spot left by the death of C. E. Peppiatt, who, with Atlantic District manager Sam Gross, was among the casualties in the tragic West Virginia plane crash May 13th. No successors to either post have been named yet.

U-I ABSORBS RANK DIVISION UNIT

With the entire Universal-International sales organization now concentrating upon the distribution of J. Arthur Rank product equally with its Hollywood output, as it launched its 22-week "Nate Blumberg-J. Arthur Rank Good Business Drive," the special field sales force of the Rank division of U-I has been absorbed by the company's distribution force, it was announced last week by William A. Scully, U-I vice-president and general sales manager.

The British movie-man's visit to Hollywood resulted in a joint announcement by Rank and U-I studio, that details of a recent agreement had been set between the two original organizations as part of a program for building up the personalities, which include less known players as well as noted stars and directors, on an international scale. Initial interchange will be when Robert Siodmak, one of U-I's top directors, leaves for England to direct "Two Cities." "Precious Bane," which stars Robert Donat and Ann Todd. Further developments will be announced before Rank leaves for England, July 9.

The "Blumberg-Rank" sales drive will be the biggest in the company's history. Scully said, with $50,000 in cash prizes and $100,000 in advertising to be distributed among the company's district managers, branch managers, salesmen and bookers. He declared that all departments in the U-I organization have been integrated in the campaign.

WARNERS SETS UNIQUE "FATHER" PREMIERE

"Life With Father," Warner Bros. top attraction on their 1947-48 program, will have a gala sendoff August 14 at the Lakewood Theatre, Skowhegan, Me., where the original play had its tryout on the same date eight years ago, it was disclosed last week by Mort Blumenstock, ad-publicity chief, as the result of promotional plans on an international scale worked out with Ben Kalminson, general sales manager, and other executives at the recent two-day sales meeting.

The unique preview, which will see more than 150 press, radio and theatrical personalities make the trip from New York by special train as guests of Warners, will be followed by the regular Hollywood Theatre premiere, in New York, and a special opening in Atlantic City, as well as more than 200 other day-and-date premieres throughout the country. The preems will be preceded by what Blumenstock termed "the most extensive advertising, publicity merchandising campaign in Warner history."

Also at the two-day sales confab, the name, "The Warner News," will be the official title of the newsreel to be introduced November 1, Kalminson revealed. Sales and distribution plans for the newsreel were outlined to district managers, who, in turn, will acquaint their respective sales staffs with the setup.

ALLIED, MPTOA GET "ADVANCE-RENTAL" PLAN

A "cooperative" plan under which exhibitors would finance production by advance payment of rentals has been offered to National Allied and Motion Picture Theatre Owners of America by Jerome B. Rosenthal, counsel for several studio interests, it was learned last week. Rosenthal flew to Chicago to discuss the project with Allied president Jack Kirsch, thence will go on to New York for conferences with MPTOA general counsel, Herman Levy.

The plan will include all branches of Hollywood talent, producers, directors and playwrights, to effect production economies, with a possibility that admission prices could be reduced without affecting profits, Rosenthal declared. He also noted that exhibitors who participate in the advance-rental plan would be given the chance to share additionally in financing production.

It was not stated whether the proposals had anything to do with Allied's current plan of financing 12 features which will be made available to Allied members.

DEUTSCH ACQUIRES HORNE SP STOCK

Armand S. Deutsch, president of Story Productions, Inc., announced the purchase of the stock interest which Hal Horne held in that company. He also revealed that Horne acquired 100% of the stock of Marquee Productions, Inc., a wholly-owned subsidiary of SPL.

Plans to produce "This Side of Innocence," Story's first production, will continue, Deutsch added, with Horne retaining an interest in the film.
**Quotes**

What the Newspaper Critics Say About New Films

**No Critical Honors For 'Dishonored Lady'**

Most of the New York newspaper critics made no bones about the fact that they considered "Dishonored Lady" a rather bad excuse for displaying the beautiful Hedy Lamar. Right off, Boley Crowther in the Times poured out these acid words: "It is freely and openly admitted, before it is five minutes old, to be the story of a beautiful woman who doesn't care what happens to her, which must confess that, after watching her for some time, we were in very much the same state of mind."

The World Telegram's Alton Cook calls the picture a "relief of 1938," which, despite the fact that it has been given all sorts of shabby notices, still creeps along as an outmoded antique. He moans for Hedy, who "finds the going as rough in this one as she has in her other recent pictures and comes up with an unconvincing, lifeless characterization."

Howard Barnes, Herald Tribune, finds it "confused melodrama" in which Hedy Lamar "rarely succeeds in making the title character more than a comedy tramp." He pays tribute to the skillfully directed Robert Z. Leonard in saving the film from complete ennui: "He has managed to keep the action fairly fluent and has taken advantage of some fancy settings to do a work a small financial front."

The best Archer Winsten of The Post can register for the picture on his Movie Meter is fair-plus, while PM's Cecelia Ager says it isn't even good nonsense—"It's pitched and difficult nonsense." She finds that it "falters, grows confused, pratbles with silliness, falls utterly to obey its own peculiar kind of logic."

The more kindly disposed Kate Cameron, in the Daily News, on the other hand, gives it three stars and says "the story is interestingly told, and some moments, especially in the courtroom scenes, are filled with suspense."

**'MIRACLE ON 34th STREET'**

20TH CENTURY-FOX

Hollywood at its best, with an openly and charmingly sentiment story about Santa Claus. Comedy, bubbling over with laughter, laughter that comes from the heart. One of the year's real delights, a fresh and lovely comedy. — **CREELMAN, N. Y. SUN**

A long time since an American picture has made an attempt to achieve comparable freshness of idea. Half-fantasy, half-plus for Macy's the picture generates an extraordinary amount of laughter, warm feeling and faith in things long forgotten...Can safely be recommended to every member of the family or anyone who is willing to meet Christmas and its spirit half-way. — **WINSTEN, N. Y. POST**

Freshest little picture in a long time, and maybe even the best comedy of this year. — **CROWTHER, N. Y. TIMES**

Romy's audiences are in for a lot of sheer delight. They cannot escape it with 'Miracle on 34th Street.' Full of fun that makes it a treasure. The most delightful romp movie audiences are going to get this year. — **COOK, N. Y. WORLD-TELEGRAM**

A good idea, fine direction and a magnificent cast have made for a beguiling screen comedy at the Roxy. Script has genuine continuity, humor and emotional impact...Utterly engaging entertainment. — **BARNES, N. Y. HERALD TRIBUNE**

"The Roxy has struck pay dirt again...Light, charming, delightfully funny and completely captivating. It is all that, and something more." — **CAMFRON, N. Y. DAILY NEWS.**

**'POSSESSED'**

WARNER BROS.

A revised psychoanalysis, this film has its fascinating points...But the morbidity of the drama and particularly its one-track emphasis upon the frustrations of a female are a little too thin for free flow. Wholly obvious that the writers and director were told to concentrate on the torments of Miss Crawford. Hollywood's current Great Sufferer, Academy style. — **CROWTHER, N. Y. TIMES**

Fabulous screen career of Joan Crawford reaches new heights with her skillful, emotional portrayal in 'Possessed.' Near perfect picture. Merits top rank among the year's best. — **QUINN, N. Y. DAILY MIRROR**

Occasionally striking, generally hackyrose and dramatically laggard...The acting is sincere, if considerably confused...Grave lack of pertinent plotting...Miss Crawford is at her best in the mad scenes." — **BARNES, N. Y. HERALD TRIBUNE**

"As plot, the pictures leans towards the emotionally overburdened view of life, dear to the soap operas. But in all justice, one must admit that, given the dramatic problems, the solutions are approached with a keen sense of medical responsibility." — **WINSTEN, N. Y. POST**

"Will be so hard on the handkerchief of tearful ladies it should have been released only during the January white sales...Enthrones Joan Crawford not among our great actresses, but among our most craftly doleful...Sooner or later, Hollywood will come out of its preoccupation with crazy people. That will be a happy day. — **CROWTHER, N. Y. WORLD-TELEGRAM.**

"Cannot be called entertaining, but for those interested in psychiatry it is an absorbing exhibit." — **CAMERON, N. Y. DAILY NEWS.**

**'HIGH BARBAREE'**

M-G-M

"Symbolism and flashbacks employed with a singular lack of cinemantic effect...Unless Thomas Mitchell is on screen lending color and credibility to a civil yarn, this screen exhibit is a confused bore." — **BARNES, N. Y. HERALD TRIBUNE**

"Evidently has made so strictly for Van Johnson admirers, none of rest of us have any business talking about it at all." — **COOK, N. Y. WORLD-TELEGRAM**

"Van Johnson and his boyishness, June Allyson and her sincerity, and Thomas Mitchell and his fruity acting are now on display at the Capitol, contending with some go as 'High Barbaree.'...All qualified for — AGER, PM.

"We fear it will look uninspiring to the everyday movie customer who is not prone to be transported by the mere sight of Mr. J...Johnson's childhood a stilled succession of scenes embracing a series of adventures of a rather sticky and incredible sort." — **CROWTHER, N. Y. TIMES.**

**'DEAR RUTH'**

PARAMOUNT

"Solid family entertainment. Plenty of clean, robust laughter sprinkled with an occasional tender tear...Guaranteed entertainment satisfaction...Dear Ruth' dishes up nothing but passing amusement, but it presents it with a pretty ease, and in abundance." — **AGER, PM.**

"Bolstered by some earthy touches in a screen play by Arthur Sheekman and given added substance by a superior cast. But it remains frothy entertainment in the typical Kransa style, flicking the funnybone with the most delicate touch possible and never disturbing the thinking cap at all." — **COOK, N. Y. WORLD-TELEGRAM**

"Shows its age rather badly on the screen. Has a sprinkling of engaging jests and situations...There is neither enough substance in the material nor gaiety in the treatment, to make 'Dear Ruth' the considerable delight that it was when it cut through theatrical gloom in the winter of 1943." — **BARNES, N. Y. HERALD TRIBUNE**

"Although...slightly dated, it has been transferred to the screen with sufficient definitiveness in direction and acting to make it pleasing little comedy...Director William D. Russell has made the most of its farcical situations and amusing lines." — **CAMERON, N. Y. DAILY NEWS.**

**'THE WOMAN ON THE BEACH'**

RKO

"Jean Renoir...has succeeded in fashioning an unusual and occasion- 

ally affecting story, but it remains a propulsive, strange story with mood to make this work curiously foggy and stylized...Obviously endowed with artistry, but it could stand a mite more clarity." — **WEILER, N. Y. TIMES**

"Curiously unsatisfactory picture...Story begins to fall apart even before it disintegrates in complete unreality at the climactic, happy but thoroughly arbitrary solution of some of these foggyly conceived problems." — **WINSTEN, N. Y. POST**

"Nothing very silly story...Script always has a bookish feeling, as though these people were invented, written down, built up again into figures for the screen." — **CREELMAN, N. Y. SUN.**
"Poor Edgar, if he ever outwits his brother-in-law and Mama, we're going to send him orchids. Our patrons just love to see him pushed around—and shout with glee!"
—Mattie Kimbrough, Temple, Texas

"Usual good Edgar Kennedy with plenty of laughs!"
—Abe H. Kufman, Fountain, Terre Haute, Ind.

"A good comedy which will make anyone laugh. Play it!"

"Our Kennedy fans said this was his best; he lowered the ice cream freezer on his brother-in-law and the customers rolled in the aisles!"
—Roy Reeves, Brockton, New Brockton, Ala.

"Leon Errol in 'Let's Go Stepping' is an excellent comedy!"

"A scream for slapstick and one of his best ever, in my opinion."

Here's down-to-earth, grass-roots laughter for everyone! Year-after-year bookings by more than 8,000 theatres prove that Errol and Kennedy subjects are . . .
THE BEST 2-REEL COMEDIES ON THE MARKET!
EXHIBITORS SAID IT—THEN THE TRADE PRESS—NOW NATIONAL MAGAZINES ALL CHORUS "YES!—

'GOING-MY-WAY' DAYS ARE HERE AGAIN!

LOUELLA PARSONS awards it The Citation of the Month in Cosmopolitan Magazine.

PARENTS' MAGAZINE honors it with its Gold Medal as The Best Picture of the Month for the whole family.

LIBERTY picks it as Top Honor Candidate "with all the charm of 'Going My Way'."

WOMAN'S DAY selects it as The Picture of the Month and says "Bing's better than in 'Going My Way'."

NATIONAL CATHOLIC MAGAZINE calls it "superior to 'Going My Way' in every department."

MODERN SCREEN says it "repeats all the heartwarming sentiment and humor of 'Going My Way'."

MOVIES says it's "the answer to all who have been asking for another Going My Way'."

MOVIELAND says "Bing and Barry were never more lovable even in 'Going My Way'."

SCREENLAND honors it as The Movie of the Month.

REDBOOK recommends it as "the parallel of 'Going My Way'."
"With all your medals and citations, Junior, I'll have to call you 'Sir!'"

"The press will be printin' me next notices on the Blarney Stone."

BING AND BARRY ARE BACK AGAIN

In Paramount's

"Welcome Stranger"

BING CROSBY • JOAN CAULFIELD • BARRY FITZGERALD

with Wanda Hendrix • Frank Faylen • Elizabeth Patterson
Robert Shayne • Larry Young • Percy Kilbride

Directed by ELLIOTT NUGENT

Screen Play by Arthur Sheekman • Adaptation by Arthur Sheekman and N. Richard Nash • Story by Frank Butler • Produced by Sol C. Siegel • Lyrics by Johnny Burke • Music by James Van Heusen
Which trade paper has the most "DRAG" with independent exhibitors?
SALUTE TO 20th CENTURY-FOX

20th Century-Fox's new sales policy to aid small, low-grossing and so-called problem theatres is not offered as a panacea for all distributor-exhibitor conflicts, but certainly the willingness of a major distributor to take as low as 15 percent of the gross receipts for its best product in order to insure the marginal exhibitor against loss is commendable, as well as a practical step in the right direction.

The theatres falling within the scope of the plan are described as (1) sub-subsequent runs in large cities, (2) small town houses with low-grossing possibilities; and (3) "problem" theatres operating at high expense with low-grossing potentials. They will be asked to play from 2 to 5 percentage pictures per year (excluding road-shows) and the balance of the product will be sold to them on flat terms.

The deal is scaled so that at 15 percent the exhibitor figures to break even: at 17½ percent, the theatre first shows a profit, until, at 35%, the theatre has a profit equal to one-half of the film rental. Above the 40% figure, the take is split. Included in the certified house expense, of course, will be allowed a reasonable fee for buying, booking and management.

In minimum terms, this plan is designed only to alleviate the problems of one limited segment of the exhibition field, the distress situations, which, fortunately, are not in the majority.

But there is a larger view to be taken of Mr. Smith's announcement of the new sliding scale, as well as of other recent developments in his company's operations.

Shortly after he assumed his position as general sales manager, and following a meeting with president Spyros Skouras, Smith set forth the "open door" policy, whereby the men in the field have been given the authority to execute contracts, grant credits and adjustments. This decentralization of home office control over every transaction is bound to effect immeasurable improvement in the relations between the branch offices and their local customers.

In Atlantic City, the tenor of Mr. Smith's speech was frank, forthright and friendly. Unless we read more than is there, it expressed desire and intent to understand, to consider and to attempt to remove the causes for distributor-exhibitor antagonisms.

If the concepts manifested in their recent statements are translated into action, 20th Century's Skouras and Smith might very well be embarked on a course of blazing the trail to a new era of healthy and friendly relations between a film company and the exhibitors of the country. Let's hope that that is their broad program.

MO WAX
CONVENTION NOTES: The New Jersey Allied convention in Atlantic City June 24-26 sometimes looked like a 20th-Fox confab instead. Sales Manager Andy Smith led quite a contingent to the Allied meeting, including William C. Gehring, Martin Moskowitz, Ray Moon, Norm Shain, Harold Seegers, Forin and others.

Shain, newly appointed publisher’s relations chief for 20th, delivered his maiden address at the New Jersey convention—delivering a success...Freexy Eddie Littleman was unquestionably the best-dressed man at the convention with Irving Dollinger a not-too-distant second...Red Rann, Jerry Jornud and Iris Witte, the trade paper boys, walked the boardwalk from end to end—and were on the verge of collapse when they got back to the Ambassador...A. F. Myers’ broken foot is almost healed, but he still carries a cane. Says it’s rather fashionable...Eeb Paulin v.s a convention visitor. He owns a home in A. C.

TIP-OFF: MPAA chief film Eric Johnston’s recent blast at the Brussels World Film Festival as being Henry Fonda’s European speaking tour, wherein the ex-V.P. charged the U. S. with imperialism, was regarded in some quarters as a tip-off to Johnston’s political plans. The MPAA proxy called the Wallace charge “a hollow and named out policy as our help.” He suggested that if Wallace had “looked east instead of west” when he made his statements, he would have found cause to worry about imperialism.

The “seriousness” issue that dogged Johnston, is not capitalism versus communism, but “the secret ballot versus the secret police; free men versus enslaved men; freedom of action versus a return to something worse than feudalism.” He concluded with the hope that the yearly world film festival in each of the world film capitals to “strengthen the ties of friendship and understanding among us.” The nation’s dailies gave the speech front-page play.

PLUGGING ‘EM: The Goldman in Philly said “Perils of Pauline” as a straight musical comedy, dropping the old-time campaign which, we understand, had not proved very successful in some other cities. The Goldman had a very strong opening with the Paramount film...In the same city, Warners used a unique and attention-grabbing stunt to publicize the opening of “The Unfaithful.” A group of 140 persons, who have started divorce proceedings, were invited to a preview by telegram without disclosing the name of the picture. Among them, incidentally, were eight estranged couples. When the screening was over, emcee Charles Judge Vincent at the grand piano pointed out that the preview was held in the hope that it would encourage reconciliation. Although we don’t know whether it was a success domestically, the Philly dailies and all the wire services covered the stunt and it got big play in the papers. They believe the marriage arrangements were handled by Everett Callow, ad head of Warners’ local circuit...In a tie-up with Royal Crown Cola, Paramount’s Curtis Mitchell has arranged for the soft-drink company to tie in “Perils of Pauline” via national advertising to the tune of $350,000.

TICKER TAPPINGS: The last two days of Universal-International’s “Great Expectations” at Radio City Music Hall topped the two opening days by nearly $3,000. The J. Arthur Rank production finished its fifth and final week with a healthy $122,560 total and a robust five-week average of $24,510...National Screen took over 20th-Fox accessories handling last Monday...“The Hollywood is dead — Long live the Warner,” will be the cry when “Life With Father” opens at the Broadway playhouse next August. The WB circuit’s flagship will be re-dubbed to celebrate the opening of Warner Bros. most ambitious production since the house was built for Talkies, back in 1929...The Butterfield chain unveiled its new deluxe in South Haven, Michigan, the 1,000-seat New Michigan last Wednesday (2nd)...PRC’s home office is now fully accommodated in its new headquarters in 395 W. 46th...A 6½ lb. starlet was born to Leonard and Thelma Mintz on June 21. The little gal’s name is Joan Laurie. Her daddy is UA’s Philly rep.

ROSTROM REFLECTIONS...WB salesmen Ben Kalmonson has the two opening days by nearly $3,000. The J. Arthur Rank production finished its fifth and final week with a healthy $122,560 total and a robust five-week average of $24,510...National Screen took over 20th-Fox accessories handling last Monday...“The Hollywood is dead — Long live the Warner,” will be the cry when “Life With Father” opens at the Broadway playhouse next August. The WB circuit’s flagship will be re-dubbed to celebrate the opening of Warner Bros. most ambitious production since the house was built for Talkies, back in 1929...The Butterfield chain unveiled its new deluxe in South Haven, Michigan, the 1,000-seat New Michigan last Wednesday (2nd)...PRC’s home office is now fully accommodated in its new headquarters in 395 W. 46th...A 6½ lb. starlet was born to Leonard and Thelma Mintz on June 21. The little gal’s name is Joan Laurie. Her daddy is UA’s Philly rep.

20th Fox ‘Takes Over’ N. J. Allied Confab

UP AND ABOUT: Bill Goldman, Phila. circuit operator and president of WDAS, has bagged Leslie Wells Joy as general mgr. of the radio station. Joy was formerly g.m. of KYW, Philly’s NBC network affiliate. C’asey B. First, N. J. Allied prexy, gets to Joy’s appoint. as the first step his newly acquired airwave is taking “to increase its services in the public interest,” establish a constructive series of cultural, educational and civic affairs programs. The airwave breaker gathered their friends and chums in Washington, Smith also announced the appointment of Sam Diamond as 20th-Fox’ Philly branch manager. He succeeds Herb Gillis who was upped to assoc. branch mgr. of New York...Doughlas Fairbanks jr., was the best-dressed man in the board room...Max J. Weisfeldt becomes Eagle-Lion’s new circuit deal rep, while Lou Wechsler steps up to Weisfeldt’s former post as special N. Y. sales rep. Archie Laurie, E-L’s Canadian general mgr., surprised the trade with his announcement that he is leaving the post on July 12.

THE FRONT PAGE

NED E. DEPINET
Executive Vice-President, RKO Radio Pictures

Back in 1907, a youth of 17 from Erie, Pa., had just entered the embryonic movie business in the capacity of ticket-taker and general all-around handy man of the Dreamland Theatre in faraway New Orleans. It was the memory of some of the town’s ruder citizens can be relied upon, it seems that this brash lad viewed his duties very seriously and undertook to hound a couple of hoodlums who were creating a disturbance in the theatre. The affable young man, who, in the words of one critic, was a “boy with a face like a gosling, a heart of gold and an unvarnished sinew to square accounts.” Ned Depinet was taken for the New Orleans version of a “ride” and if one of his chums had not happened along in the nick of time to fish his battered but not out of a crotch some man by the name of Varnas from the hands of the man occupying the vice-presidency and the film industry never would have had the opportunity to become acquainted with one of its most popular distribution executives.

In the era of his kind, Depinet’s recollection of the details of that incident, but it has not lessened his great appetite for movie business. When the owner of the Dreamland Theatre, J. E. Pearce, opened a film exchange in New Orleans, young Ned served as general factotum. He was office boy, film inspector, booking clerk. When the Pearce exchange became part of the expanding General Film Co., the budding salesman went in as part of the deal. Shortly thereafter, Universal, looking around for a southern division manager, spotted Depinet and he filled that post for 13 years until 1924, when he was transferred to New York as one of the three sales directors of Universal.

Two years later, Depinet reached out for Depinet and that company merged with Warners, he was appointed general sales manager.

Depinet’s career with RKO started in 1931 when RKO Pathe offered him the post of vice-president and when he became RKO Radio Pictures, he was named vice-president of the organization’s distributing affiliate. In 1934, he became president. When Radio-Keth-Orpheum was reorganized and emerged from receivership as an independent company, its president and vice-president, a former RKO executive, who is a director and member of the Executive Committee. In 1912, he was named president of RKO Radio Pictures and last year became chief executive of the company in New York City.

Among his hobbies, beside his fellow distribution leaders, this handsome, genial man enjoys a high degree of esteem and good will. It is no wonder to those who know Ned Depinet that he is celebrating his 40th anniversary in the industry, so many of those years among the leaders.

FILM BULLETIN
N. J. ALLIED CONFFAB HEARS LOWER RENTAL PLAN
BY SMITH; KIRSCH OFFERS NAT'L GRIEVANCE SYSTEM

The 28th Annual Convention of Allied Theatre Owners of New Jersey in Atlantic City was highlighted by a new sales plan introduced by Andy Smith, general sales manager of 20th Century-Fox, for small-town and sub-subsequent-run exhibitors, and by a proposal advanced by Jack Kirsch, Allied president, for a system that would advance personal contact between representatives of exhibitor organizations and company executives.

The 500 exhibitors attending, plus several guests from the distribution field, also heard Bennie Berger, president of North Central Allied, declare his organization's intention to conduct a Congressional investigation of all-page advertisement in the Washington Post calling on President Truman to recommend such a probe. It was learned, later, that Berger had postponed the action which was scheduled for last Monday (50th), apparently in response to pleas from Allied executives who deplored additional Government interference in the industry.

Rep For Each Unit

Urging a greater understanding and cooperation between distributors and exhibitors, at the climactic testimonial dinner in his honor, Kirsch advocated a system be set up wherein each Allied unit would have a representative who will handle problems which might arise between exhibitor members and distributors. If the local representative could not help, the problem would be forwarded to executives of National Allied who, in turn, would present the case to company executives. Kirsch did not minimize the time and effort necessary to set up such a system but declared that it would pay dividends in the long run, both in business and good will.

Edward Lachman was re-elected president of Allied Theatre Owners of New Jersey at the organization's 28th annual Convention in Atlantic City, June 21-26.

A. W. Smith, Jr., 20th-Fox general sales manager, revealed a new company sales policy for aiding low-grossing theatres at N. J. Allied confab.

Paramount's oldstyle hero-streak-and-hero-tunic screen at the Astor Hotel aptly preceded the special press preview of "Perils of Pauline." At right is Barney Balaban, president, with Sidney Blockshine and a model in Gad Old Eyes costume.

Lachman Reports

Reporting on the regional unit's activities, Lachman disclosed that about 90 per cent of the membership has subscribed to National Allied's pending master contract. A pictures. He also revealed a major candy deal to augment the organization's revenue; a plan to fight a change in ASCAP's organization; a new law for checking complaints following discussion between Lachman, Kirsch and Confidential Reports officials; dissolution of complaint against distributors resulting due to the film committee composed of Irving Dollinger, Lou Gold and Wilbur Snaper, and a resolve to push the fight against unfair taxation.

Speakers at the open forum included Harry Lowenstein, who was assured by M-G-M eastern sales manager that distributors were not jacking up flat rental prices to balance the high cost of checking; Benny Berger, with his startling proposal; Harry Brandt, ITOA proxy, who took issue with Berger on the basis that a probe would result in a flood of harmful regulatory legislation; Leon Bamberger, BKO; Maxwell Gillis, Republic; Mark Silver, United Artists; Ray Moon and Sam Shain, 20th-Fox.

20th - FOX SETS NEW SALES PLAN

A new sales policy by Twentieth Century-Fox, designed to aid small-town exhibitors and sub-subsequent runs, which could not, and not more than 40 per cent, was announced by A. W. Smith, Jr., newly appointed general sales manager, at New Jersey Allied's convention in Atlantic City last fortnight. The plan, which would affect approximately 6000 theatres in this country, and went into effect on June 20th in New Haven. The plan on an area-wide basis, was hailed by exhibitors as a reversal of 20th-Fox policy that would be a major factor in good exhibitor-distributor relations.

As presented by Smith, the plan provides that exhibitors in the above categories play at least two and not more than five 20th-Fox films on percentage, with the balance on flat rental. Road shows, like the forthcoming "Forever Amber" and "Captain from Castile," are exempt from the formula, however. Percentage pictures will be on a sliding scale beginning as low as 15 per cent, rising in steps of 2½ per cent, with a profit equal to the percentage, to the 40 per cent figure. Over the 40 per cent figure the arrangement would be 50-50. The theatreman will be required to issue a statement of expenditures certified by accredited accountants. Smith declared.

Recognizes Problem

The 20th-Fox sales chief said, "We recognize the problem of the small exhibitor operating a sub-subsequent in a large city or operating in a small town with low gross potential. We believe that small exhibitors need help and we will give it to them." He cited as the "problem theatres," those that operate at high expense and have low grossing possibilities.

The New Haven experiment will determine the details of the plan, said Smith, but "I consider as the inclusion of films and adjustment of terms will be in the hands of the regional division managers, who will apply the system in a flexible manner, as circumstances warrant. Allied proxy Jack Kirsch lauded Smith's plan, declaring his belief that "20th-Fox is sincere and moving in the right direction."

NSS Tales Over Accessories

Last week, from his home office, Smith announced that National Screen was now handling distribution of 20th-Fox advertising accessories. Under the new arrangement, negotiated by Smith in 30th, and by Herb Smith, president, and George Dembow, vice-president, of NSS, the Ad Sales Department of 20th-Fox will be dissolved and its functions in all exchange centers absorbed by NSS. Smith also announced the appointment ofward Minsky, formerly bulk manager in Buffalo, as sales manager for the Mid-East division, with headquarters in Philadelphia. Minsky succeeds the late C. E. Pepplet. (Continued on Next Page)
SUPREME COURT TO HEAR APPEALS

The U. S. Supreme Court on June 24 agreed to hear the appeals in the industry anti-trust case, but all indications were that it would not be before next Spring that the decision might be forthcoming. Decision on pleas by the American Theatres Association and the Confederacy of Southern Associations seeking to intervene was postponed.

A few days earlier, Supreme Court Justice Stanley F. Reed signed an order granting 20th Century-Fox a stay of the provisions governing minimum admission price-fixing and arbitrary refusal of demands of exhibitors for runs. Sales chief A. W. Smith, who revealed Justice Reed’s decision, said that the occasion for the application was primarily due to the decision to road-show “Forever Amber” and “Captain from Castile.”

HARRIS-BRODER GET U REISSUE RIGHTS

Re-issue rights for a period 10 years was leased by Universal to Harris-Broder Pictures Corp. for virtually all the feature films U released during the 10-year period between 1933-34 up to and including 1942-43. The sum involved was in excess of $3,000,000 plus a participation in the distribution proceeds. It was revealed by Matthew Fox, executive vice-president of Universal. Under certain conditions, the 1943-44 through 1945-46 programs will also be made available at a later date.

Harris-Broder will distribute the re-issues in the U. S. and possessions, partially through PRC Pictures exchanges. Budd Rogers, industry veteran, was appointed vice-president in charge of distribution and sales for H-B, of which Joseph Harris is board chairman and treasurer, and Paul Broder of Detroit, president.

It was also revealed by Universal that U-I and Jack H. Skirball-Bruce Manning Productions had “dissolved amicably” their contract by mutual consent. The script for the proposed “Portrait in Black” remains as a U-I property, while Skirball-Manning retain six other properties and the commitment for the services of Carol Reed, English director.

ATA-MPTOA TO MEET ON AFFILIATION

A joint meeting of the Board of Directors of American Theatres Association and Motion Theatrical Owners of America to study the possibility of consolidation of the two organizations was set for July 18 and 19 after a postponement from the original date of July 11-12 to permit directors of both associations to meet in New Orleans with J. Arthur Rank.

Proposed plans for affiliation followed the decision by the two organizations to combine in battling the Federal admissions tax announced by Robert W. Coyne, ATA executive director. Coyne claimed that recommendation by Joseph Harris is board chairman and treasurer, and Paul Broder of Detroit, president.

It was also revealed by Universal that U-I and Jack H. Skirball-Bruce Manning Productions had “dissolved amicably” their contract by mutual consent. The script for the proposed “Portrait in Black” remains as a U-I property, while Skirball-Manning retain six other properties and the commitment for the services of Carol Reed, English director.

KORDA IN DEAL WITH 20TH-FOX

A new link in the chain of British-American affiliations, this time without benefit of J. Arthur Rank, was forged last week when 20th Century-Fox and Sir Alexander Korda consummated a releasing arrangement, whereby the American company will distribute all Korda productions made in England over a period of years, it was announced by Spyros P. Skouras, president of 20th-Fox.

Skouras called the deal “the most important releasing contract 20th Century-Fox has ever made.” He lauded Korda as the “first producer to bring distinction to British pictures” and “a pillar in the motion picture industry, both here and on the continent, for more than thirty years.” He said Korda’s program the producer’s most ambitious and revealed that many of the productions “will feature well known American stars which will make them doubly acceptable to our motion picture audiences.”

(Continued on Page 24)
S.R.O.
THE SELZNICK RELEASING ORGANIZATION

is proud to announce that its first release

DAVID O. SELZNICK'S

DUEL in the SUN

IN TECHNICOLOR

is far and away

the biggest motion picture

attraction of 1947.

It has played

to almost six million people

in its first six hundred runs

For information concerning the SELZNICK RELEASING ORGANIZATION please turn the page
| District                | Representative                  | Address                                                              | Phone |
|------------------------|---------------------------------|                                                                     |       |
|                       | Frank C. Lydon                  | 200 Tremont Street, Boston 16, Mass.                                |        |
|                       | William P. Rosenow              | 220 Delaware Avenue, Buffalo 2, N. Y.                               |        |
| WASHINGTON DISTRICT    | J. E. Fontaine, Dist. Mgr.      | 301 G. Street, N. W., Washington 1, D. C.                           |        |
|                       | Elmer W. McKinley               | 301 G. Street, N. W., Washington 1, D. C.                           |        |
|                       | Melvin Koff                     | Market St. Nat'l Bank Bldg., City Hall Plaza, Philadelphia 7        |        |
|                       | Joseph Kaliski                  | Clark Bldg., 7th St. & Liberty Ave., Pittsburgh 22                 |        |
| CLEVELAND DISTRICT     | Grover C. Schaefer, Dist. Mgr.  | Film Bldg., 2108 Payne Ave., Cleveland 14                           |        |
|                       | Leonard Mishkind                | Film Bldg., 2108 Payne Ave., Cleveland 14                           |        |
|                       | Edward B. Salsberg              | Keith Bldg., 525 Walnut Street, Cincinnati 2                        |        |
|                       | Eugene P. Alexander             | Donovan Bldg., Woodward Ave. & Duffield St., Detroit 1             |        |
| CHICAGO DISTRICT       | Sam Horowitz, Dist. Mgr.        | 33 No. LaSalle Street, Chicago 2                                    |        |
|                       | Walter M. Dorff                 | 33 No. LaSalle Street, Chicago 2                                    |        |
|                       | Charles M. Weiner               | Pence Bldg., Minneapolis 3                                          |        |
|                       | Elmer J. Tilton                 | Empire Bldg., 6th & Walnut Street, Des Moines 9                    |        |
|                       | Roscoe R. Thompson              | 610 R. A. Long Bldg., 928 Grand Avenue, Kansas City 6              |        |
|                       | Ellis N. Shafton                | Continental Bldg., 3615 Olive Street, St. Louis 8                  |        |
| ATLANTA DISTRICT       | Henry G. Krumm, Dist. Mgr.     | Grant Bldg., 44 Broad Street, Atlanta 1                             |        |
|                       | Guy B. Davis                    | Grant Bldg., 44 Broad Street, Atlanta 1                             |        |
| DALLAS DISTRICT        | A. J. Delcambre, Dist. Mgr.     | 821 Mercantile Bank Bldg., Dallas 1                                |        |
|                       | Claude W. Atkinson              | 821 Mercantile Bank Bldg., Dallas 1                                |        |
|                       | Paul J. Walsh                   | 556 S. Harvard Blvd., Los Angeles 5                                |        |
|                       | Harry Hunsaker                  | RKO Golden Gate Bldg., 25 Taylor Street, San Francisco 2           |        |
|                       | Cornell J. Duer                 | Denham Theatre Bldg., 635 18th Street, Denver 2                    |        |
|                       | Howard B. Caboon                | Atlas Bldg., 3615 W. Second South St., Salt Lake 1                 |        |
|                       | James L. Walsh                  | 1810 Seventh Avenue, Seattle 1                                     |        |
'ROMANCE OF ROSY RIDGE' HEAVY, BORING LOAD FOR VAN JOHNSON

Rates • • + generally on drawing power of star's name

Metro-Goldwyn-Mayer
165 minutes


Directed by Roy Rowland.

This long, boring and hokey picture is a heavy load for the popular Van Johnson to carry on his name. It will bring no new laurels to director, writers or cast and only Johnson's popularity assures it of satisfactory grosses generally. Oddly, this might do better than most of his pictures in action spots. Based on a story by MacKinlay Kantor, Lester Cole's screenplay laboredly repeats dialogue ad nauseam and resorts to cliche-driven home film's hardly novel message of man's brotherhood. Under Roy Rowland's direction hitherto proficient players give stereotyped performances, pace becomes pedestrian, suspense non-existent. High spot of the picture, "Cry Wolf" figures to roll up good grosses in all locations. It also should receive encouraging word-of-mouth plugging. Based on Marjorie Carleton's novel, Catherine Turney's screenplay tells what befell a young woman in a large and sinister country mansion whither she's gone to solve the mystery of her husband's death under suspicious circumstances. Miss Turney's scenario unfortunately builds up synthetic suspense when not necessary and gives a cursory brush-off to legitimate dramatic situations that could be enhanced to advantage. Under Peter Godfrey's direction, both Miss Stanwyck and Flynn give restrained and convincing performances. Richard Basehart, making his first screen appearance, is wasted on a microscopic role. (He's seen to much better advantage in Eagle-Lion's 'Repeat Performance'.) Production quality is high. Music and photography are excellent and help in maintaining the film's omens, sinister mood.

EXPLOITATION: Play up Van Johnson's popularity for all it's worth. Stress the fact that this film shows him in a new, more rugged type of role. Base bookshop and library tieups around MacKinlay Kantor's many published best-sellers; arrange counter and window displays with music dealers handling Earl Robinson and Lewis Allan albums.

Masked night riders are burning Southerners' barns and crops in Missouri's Rosy Ridge. Thomas Mitchell, Rebel die-hard and his daughter Janet Leigh blame the outrages on the Yanks. When wandering school teacher stops at their farm for the night, Mitchell eyes him with suspicion. Janet with romantic interest. For weeks Van makes himself useful, helps rebuild Mitchell's burned barn, works indefatigably on the farm, tries vainly to persuade Mitchell and his family to patch up their differences with their Yankee farmer neighbors. At Van's suggestion, storekeeper Guy Kibbee stages a big party and in spite of everybody, gives the color of their breeches. The affair ends in a row and Mitchell, discovering Van to be a former Yank soldier, orders him never to set foot on the farm again. Van opens a local school, attended only by one pupil. Grieving for Van, Janet leaves home, goes to him. Mitchell shotgun in hand, follows with his bloodhounds, is about to shoot Van when five masked riders arrive to burn down the schoolhouse. Van grabs Mitchell's gun, kills four of the arsonists, beats up and captures the fifth, reveals the gang as Southerners preying on their own kind to somet hatred. Later Van, now forgiven, tells Mitchell and Janet that her brother thought with him in the Union army.

'CRY WOLF' FLYNN-STANWYCK CO-STARRE HAS GOOD SUSPENSE

Rates • • • on name draw generally

Warner Bros.
82 minutes


Directed by Peter Godfrey.

This well-mounted mystery drama has sufficient incident, twists, suspense and thrill to hold the general run of patrons on seat-edge almost continuously. With two strong marquee magnets in Errol Flynn and Barbara Stanwyck, plus strong exploitation angles, "Cry Wolf" figures to roll up good grosses in all locations. It also should receive encouraging word-of-mouth plugging. Based on Marjorie Carleton's novel, Catherine Turney's screenplay tells what befell a young woman in a large and sinister country mansion whither she's gone to solve the mystery of her husband's death under suspicious circumstances. Miss Turney's scenario unfortunately builds up synthetic suspense when not necessary and gives a cursory brush-off to legitimate dramatic situations that could be enhanced to advantage. Under Peter Godfrey's direction, both Miss Stanwyck and Flynn give restrained and convincing performances. Richard Basehart, making his first screen appearance, is wasted on a microscopic role. (He's seen to much better advantage in Eagle-Lion's 'Repeat Performance'.) Production quality is high. Music and photography are excellent and help in maintaining the film's omens, sinister mood.

EXPLOITATION: Play up the picture's many dramatic moments, its eerie locale, sinister situations and tense, gripping climaxes leading up to the smashing, crashing surprise of popular popularity of Stanwyck and Flynn for all its worth. Base window and counter tieups in bookstores and newspaper, on Marjorie Carleton's widely-read novel. Herald the advent of Broadway stage star Richard Basehart to the screen in his first film.

Barbara Stanwyck learns of the death of her husband, Richard Basehart, calls on his uncle, scientist Errol Flynn, to demand her share of the estate and to attend the funeral. He calls her a cold-blooded fortune hunter, says the casket is sealed but permits her to stay for the services. Flynn's teen-age niece and ward, Geraldine Brooks, apparently persecuted by him, begs Barbara to stay indefinitely. She accuses Flynn of diverting Basehart's money for his own use, tells Barbara her uncle had permitted no one to see Basehart during his mysterious illness or after his death. That night Geraldine and Barbara hear agonized screams for help—the voice is Basehart's. Subsequently Geraldine is killed by a fall while escaping from her room; Barbara believes she was pushed—did not fall—to her death. After several attempts, Barbara finds Basehart alive and a prisoner at large in a fenced-off portion of the estate. He acts as tho' drugged, but promises to escape with her that night. That evening Flynn tells Barbara that Geraldine's and Basehart's father died violently insane, the taint inherited by them. As they talk, Basehart comes up behind Flynn, murderously attacks him. In the ensuing struggle Basehart accidentally topples from a balcony to his death.

'THE ROOSEVELT STORY' FINE FACTUAL FILM HAS MASS APPEAL

Rates • • + or better as second feature generally

Tola Productions
86 minutes

Franklin D. Roosevelt, Herbert Hoover, Harry S. Truman, Winston Churchill, Joseph Stalin, Alfred E. Smith, Woodrow Wilson, Dwight D. Eisenhower, Mussolini, Hitler, Hirohito, etc.

This dramatic offering covering 40 years of the private and public life of F.D.R. is unquestionably the best documentary yet made, far more entertaining and engrossing than most factual films. Despite public indifference to documentaries, "The Roosevelt Story"—filled with drama, human interest, historical importance, humor and tragedy—should provide all adult audiences, certainly with the late president's millions of admirers. The picture is non-political, impartial, dignified, inspiring and entertaining, available in any way. Grosses will depend primarily on the esteem with which F.D.R. is regarded locally.

EXPLOITATION: Advertise this as an impartial history of the U.S. wartime president and world leader. Mention that more than 2,000,000 feet of film was researched in making this picture, containing the first sound track F.D.R. ever made for newsreels and excerpts from all his famous speeches on world-shattering events during his administration. Stress the musical score by Earl Robinson, composer of "The House I Live In," and the singing of the nationally famous Robert Shaw Choir. Let patrons know film took its months to produce and will be translated into 14 different languages for distribution all over the world. Obtain cooperation from editors, clergymen, civic leaders, welfare organizations and others sympathetic to F.D.R.'s ideals. Play up the cast of internationally-important world figures.

REVIEWs IN THIS Issue

Pioneer Justice

Romance of Rosy Ridge

Cry Wolf

The Roosevelt Story

Crossfire

The Magic Bow

Heartaches

The Crimson Key
"Repeat Performance"

This is a strange story, and a fascinating one. It poses the intriguing question: Can A Woman Kill Her Scoundrel Husband TWICE? Well, "Repeat Performance" undertakes to reveal what happens when the murdereress-wife gets her wish to re-live the year that led up to that moment when she fired those bullets that ended the life of her philanderer-husband. In re-living the year, she is amazed to find that everything that happened before happens again, with some variations, but the result always is the same as before, right down to the predestined death of the husband.

Eagle-Lion assembled a first-rate cast to play this story of odd twists. Louis Hayward is the unfaithful husband; Joan Leslie, the unhappy wife; Virginia Field, the other woman. Richard Basehart, who scored on Broadway in "The Hasty Heart," makes an auspicious film debut as the mad young poet.
POWERFUL PUSH GIVEN ‘REPEAT PERFORMANCE’

NOT MANY top ranking major releases are favored with exploitation campaigns to match the one put on by Eagle-Lion’s up-and-at-em crew on behalf of “Repeat Performance.” It has really been superb and the favorable effects are bound to be reflected in the gross of every theatre that plays the picture throughout the end.

Starting with the gala three-theatre world premiere on May 22 in Zanesville, Ohio, hometown of Richard Basehart, an event that received a big break from the news services and columnists, Max E. Youngstein and his staff of boxoffice men have been conducting a relentless campaign via newspapers, radio, tie-ups, premiere ball s, etc., to make the public “Repeat” conscious. July 1st, the picture opened at the Rivoli on Broadway with a fanfare befitting the best that Selznick or Goldwyn could offer.

The same was true of the Cincinnati premiere, handled by field man George Bennett.

For the subsequent-run houses, most of the material has been assembled in as thorough and effective a press book as one would want to see. And, not content merely with giving the rank and file threemien the selling campaign, is giving exhibitors an incentive to use it by offering $1,500 in cash prizes for the best campaign.

THE CONTEST

The contest is open to all exhibitors who play “Repeat Performance” regardless of the size of their theatres. The prizes, ranging from $1,060 to $30, will be awarded on the basis of:

1. The completeness of the campaign for the size of the situation;
2. Grosses compared to the maximum possible gross for the theatre.

All the rules and regulations for this contest are contained in the press book and should be read thoroughly by all who plan to participate. The contest closes November 15 and the prizes will be awarded sometime before Christmas.

THE MEN BEHIND THE CAMPAIGN

MAX E. YOUNGSTEIN
Director Advertising, Publ city

EXPLOATATION

Starting out to be a lawyer (he is a member of the bar), Max Youngstein (b. 1893; CCNY-Fordham Law School) got side-tracked somewhere enroute and joined Hal Horne in the film advertising game in 1914. When Eagle-Lion was organized last year, he was given the top advertising spot and told to organize a staff. He has assembled an aggressive, alert crew that are fast pushing E-L into the public and industry eye. His chief boxoffice men:

JERRY PICKMAN
Asst. Dir. Advertising

ARThUR JEFFREY
Exploration Manager

MERCHANT TIEUPS

The title, “Repeat Performance” is a “natural” for tieups with merchants on all sort of products. Every manufacturer or stockkeeper is playing for repeat business and the door is open for a variety of stunts, many of which are suggested in the press book.

NEWSPAPER ADS

The thoroughness with which the E-L exploiter planned this campaign is evidenced by the fine variety of newspaper ads offered. Above top is reproduced one of the two column “opening shot” ads available, while under it is one of the four larger ads to be used following the “opening shot.”

Below are reductions of several of the striking regular ads. Most of these are packed with dramatic punch and, if used extensively, will prove to be potent call sellers.

These ads are divided into three groups: (1) stunts and love story (2) racy displays telling the man-woman conflict (3) the hard-hitting murder ads.

All of the newspaper ads rank with the very best for illustration and copy.
'CROSSFIRE' DARING TOLERANCE PREACHMENT IN MURDER MELLER

Rates • • + generally as dualler

RKO Radio
86 minutes

Directed by Edward Dmytryk.

Dealing frankly and forcefully with the issue of anti-semitism, "Crossfire" will stimulate strong approval and disapproval from various groups — but it will stir plenty of talk. Basically a drama of returned, maladjusted GIs and their problems, it is provocative, adult, although some background information is lacking. Supported by a musical, comedy or fast-action feature, it should register satisfactory grosses anywhere. Based on Richard Brooks' best-selling novel "The Brick Foxhole," John Paxton's screenplay retains the original novel's realistic dialogue and thought-provoking plea for racial tolerance; unfortunately it also contains an overabundance of talk and an anticlimactic finale. Under Edward Dmytryk's sympathetic direction, each member of the small but moderately well-known cast turns in an excellent performance. The three Roberts — Young, Mitchum and Ryan — play their respective roles superbly, as do Sam Levene and Paul Kelly. Production quality is adequate.

EXPLOITATION: Ballyhoo this as a "daring" story. Enlist the cooperation of clergymen, editors, civic leaders as well as veterans' groups and religious bodies; they will be glad to help promote this film with its plea for racial tolerance. Arrange book-store and library tie-ups around Brooks' best-seller's "The Brick Foxhole." Street ballyhoo: A youth in GI uniform being escorted by MP; on their backs twin placards, reading: "See 'Crossfire' at the Strand — That's an Order!"

George Cooper goes out for a night of drinking with fellow-GIs Robert Ryan and Steve Brodie. Befriended by civilian Sam Levene, Ryan accompanies the latter and his girl to their apartment, drinks too much, expresses his dislike of Jews, dazedly leaves the place shortly after the arrival there of Ryan and Brodie. During the night Levene is murdered. Detective Robert Young questions Ryan, Brodie and Robert Mitchum, pal of the now-missing Cooper. Mitchum insists Cooper is beyond suspicion; Ryan sticks to his and Brodie's story that the missing man must have done the deed. The questioning over, Mitchum and a half-dozen buddies scour the town, find Cooper before the cops nab him. Cooper, still dazed, is hidden by Mitchum. Later, Young persuades Mitchum to reveal Cooper's whereabouts. Through Gloria Grahame, dancehall girl at whose apartment he had slept off his drunk, Cooper establishes an alibi. Meanwhile Ryan, fearful of exposure by Brodie, kills him in an obscure rooming house. Aided by Mitchum, Young tricks Ryan into revealing his guilt. Ryan tries to escape, is shot down.

'THE MAGIC BOW' LIFE OF PAGANINI STRICTLY FOR MUSIC-LOVERS

Rates • • — as dualler generally; better in arty houses

Universal-International
105 minutes

Directed by Bernard Knowles.

If J. Arthur Rank hopes to make further inroads on the U. S. film market, he'll have to send over faster-paced, less dainty, more brightly written and better acted British features than this one. Based on a famous novel by Manuel Komroff and enhanced by noted violinist Yehudi Menuhin's brilliant rendition of Beethoven, Tarini and Paganini, "The Magic Bow" will bring delight to classical music lovers, bored to others. Of the cast, only Stewart Granger and Phyllis Calvert are known to American audiences, but neither of these two appear to advantage in this costume period piece purporting to depict an overpowering romance in the life of Nicolo Paganini, world-famous Italian violinist-composer during the Napoleon era. Roland Pertwee's screenplay burdens the players with hackneyed situations and corny dialogue, handicaps not overcome by Bern- ard Knowles' old-fashioned direction. High spots of the picture are Menuhin's off-scene playing and the spirited accompaniment of London's National Symphony Orchestra. Production quality is lavish.

EXPLOITATION: Play up this one as a musical treat, mentioning the playing of Menuhin and the National Symphony Orchestra, as well as the classic compositions of Beethoven, Tarini and Paganini. Go after music-lovers and Italian-American members of your target audience.

Aristocratic French countess Phyllis Calvert hires unknown but brilliant violinist Stewart Granger to play at her party outside the Genoa jail. He compiles, not realizing his music is merely a shield to cover the sound of her father, a political prisoner, saving his way through the bars so he may escape to Parma. Stewart, in love at first sight with Phyllis, uses her fee to go to Parma to compete for a Stradivarius violin. He wins the Stradivarius, plays for Phyllis' guests at her palace. He quarrels with Phyllis, slants out. Seeking distraction with Jean Kent, a childhood friend he takes her to a gambling casino, loses, has to pawn his Stradivarius. Phyllis secretly redeems the violin, enabling him to score a success at a public concert. Napoleon's army enters Parma, at their head noble-born Dennis Price, childhood sweetheart of Phyllis. Fearful lest Napoleon take vengeance on Stewart, she jilts him. To forget Phyllis, he applies himself to his playing, scores successes all over Europe. Thus he saves Phyllis. Stewart is challenged to a duel by the jealous Dennis. Wounded, Stewart is saved by Phyllis, who prevails upon Dennis to spare the violinist. Months later, Stew- art plays for the Pope at the Vatican. Present are Phyllis and Dennis. Realizing life without Stewart is impossible, she persuades Dennis to release her, weds her true love.

'HEARTACHES' ENGROSSING WHODUNIT WITH HOLLYWOOD LOCATE

Rates • • + as dualler generally

PICK
71 minutes

Directed by Basil Wrangell.

This interesting programmer exposes the methods whereby Hollywood takes a non-musical actor and by dubbing in another player's voice builds him up to become a singing star. Regardless of the ethics involved in revealing trade secrets to the public, the film should prove entertaining to audiences generally in most situations. Lack of names necessarily puts this in the supporting-feature category where it will bolster any top feature. Director Basil Wrangell and the cast manage to overcome most of the obstacles presented them by George Bricker's ineptly dialogued screenplay. Four good musical numbers help boost the entertainment quality of the film. Production value, photography and recording are good.

EXPLOITATION: Play this one up as an expose of Hollywood, the inside dope on tricks of the trade. No less than 10 recording companies have made discs of the film's title-song, "Heartaches," an opportunity for tie-ins with every music store, radio station and singing entertainer in your locality.

Press agent Sheila Ryan's job is not only to publicize film-star-crooner Ken Farrell but also to keep secret the fact he has his friend Chill Wills sing for him in the movies. When Ken shows Sheila and manager Frank Orth some threatening letters he's received, Edward Norris, reporter and Sheila's boy friend, accuses him of seeking publicity by a timeworn dodge. Jealous of the crooner, Edward Norris sneaks into the closely-guarded set and learns Chill's voice is being substituted for Ken's. During a scuffle Ken is nearly killed when a gun, supposedly loaded with blanks, is shot at him by fellow-actor Al LaRue. Police Lieutenant Jimmy Seay takes charge. Next day radio host Chill Williams, whose profitable contract Ken has turned down after a heated argument is found murdered in Orth's office. Soon after another threatening note, Ken quarrels with Orth. That night Orth is slain in his own office. At end, Edward tricks Chill into confessing the murders, turns him over to Lt. Seay.
STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Big Color Surfage

THE PRODUCTION DEPARTMENT of this studio announced this week that it is in the midst of its biggest color film program since the inception of color into motion pictures. Eleven films in either Technicolor or Cinecolor are in various stages of preparation, shooting, editing and completion. In the Technicolor division are: "Down To Earth," the Rita Hayworth starrer, "The Swordsman," "Relentless" and "The Man From Colorado." All of these are completed and being readied for release. Soon to start production is "Royal Mail." In Cinecolor, the studio has "Last of the Redmen," and "The Prince of Thieves" completed. Gene Autry's "Strawberry Roan" is now in production in Cinecolor. Scheduled for early production in Cinecolor are "The Gallant Blade" and another Autry film, "In A Little Spanish Town." It is interesting to note Columbia's concentration on the use of Cine-

color. This comparatively new process is fast taking its place as strong competition for the highly praised Technicolor process. While Technicolor is still conceded to be the best process of color now being used, Cinecolor has proved itself a good second with huge savings in costs and time as part of the reward to users.

FIRST ENGLISH FILM SET AT MILLION

With no casting announced, Columbia International reported that "The First Gentleman" will roll sometime this week on a budget of $500,000 pounds (about $1,000,000). This is the company's first film to be made in England for international distribution.

After a prolonged argument in which the studio almost suspended Glenn Ford, the actor finally accepted the role in "The Mating of Millie" (originally called "The Mating of Millie McGonigle") and shooting started last week.

Mitton Pickman, who has been one of Harry Cohn's assistants for the past two years, resigned his post and accepted a partnership in a prominent local agency business. No reason was given for the resignation.

☆

EAGLE-LION

Company Will Buy Inde Product

In addition to its own program of six locally made films and about the same number of J. Arthur Rank productions, this company is going to venture into the independent field to see what it can find for profitable release. The plan, reported by studio spokesmen, calls for from six to twelve independent "top" releases to be added to the E-L schedule. The company is now reported dickering with three major independent producers for two films each from (Edward Small is reportedly one of the trio). The product to be bought will run in the million-dollar budget class.

JOAN LESLIE SET AGAIN

With "Repeat Performance" opening solidly in first runs, Joan Leslie, starred in the film, has been signed for the role in Eagle-Lion's next starter, "Stampede." James Craig will co-star. Albert S. Rogell is producer-director. Company will start location shooting in Calgary, Canada, about the middle of this month.

"Adventures of Casanova" which has been in production in Mexico since the middle of May, got itself a new producer last week. Leonard Picker was recalled and Ben Stoloff sent down to take over. While no reason was given, such a move in the middle of production, indicates some serious problem. It was thought at first that Picker would be leaving Eagle-Lion, but officials have assigned him to "Prince Valiant," the film to be based on the comic strip character. "Casanova" is running late on schedule and Stoloff's biggest chore will be to get it wound up as quickly as possible.

M-G-M

New Garson Contract Dickering

WITH MORE THAN two years to go on her old contract, Greer Garson, long MGM's "first lady" is about to be gifted with a new and long-term deal, according to current reports. While no details have been disclosed, the negotiations have been in progress for some months. The new deal is said to be one of the longest and most unusual ever handed a player even at Metro where "unusual" contracts are handed out with great regularity. It is hinted that this new contract is being arranged to placate the Garson feelings which have been not too happy since the arrival of Deborah Kerr at this studio. Producers are as fickle as the movie-going public and a new face, especially when it has a success story behind it, always arouses great interest. Miss Kerr evoked just that kind of excitement. Now, it seems Metro's top executives have decided that Miss Garson is not to be sloughed over too easily and they are promising her the kind of roles she wants. The Garson name is still strong box-office with a good picture. So the new deal is undoubtedly as much good business as warm loyalty.

LEWIN BACK TO METRO

Albert Lewin, who left Metro by mutual agreement some time ago, to try his hand at independent production, is back on the lot again. Lewin's one venture in the independent field, "The Affairs of Bel Ami," is no world-shaking success and undoubtedly his return to Metro is a welcome one. Lewin's one big effort for the studio was "The Picture of Dorian Gray," considered an artistic triumph if not a smash box-office hit. Benjamin Thau, who announced Lewin's re-association, gave no details of what had been lined up for the new Lewis program.

Two new films went into work last week. "The High Wall" co-stars Robert Taylor and Audrey Totter with Curtis Bernhardt doing his first directorial job since he came to Metro from Warner Bros. "Virtuous" marks the re- teaming of Van Johnson and June Allyson, this time in a light romantic comedy as a contrast to the recent "High Barbaree."

☆

MONOGRAM

First Three Named For 47-48

THE FIRST THREE films to be named for the 1947-48 program by prexy Steve Brody are: "A Guy Named Joe Palooka" (Joe Kirkwood-Elyse Knox), "High Tide" (Don Castle-Julie Fishop) and "Louisiana" (Governor Jimmie Davis-Margaret Lindsay). "High Tide" is Jack Wather's second production for the company; he will start another at the studio next month.

Brody has assigned Walter Mirisch to the production stint on another shot at the long famous classic, "Little Shepherd of Kingdom Come." Gale Storm will be starred. The last film version was made in 1928 with Mollie O'Day and Richard Barthelmes. Mirisch will do this one immediately after he completes the Allied Artists production "I Wouldn't Be In Your Shoes."

☆

PARAMOUNT

Crosby Signs For One With Rank

CERTAINLY A NEW feather in the Rank cap (and more dollars and pounds in the Rank bank account) is the deal the film chief made with Bing Crosby as announced last week. According to reports, Crosby goes to England some time next year. He will be the only American actor in the film (as yet unnamed); the music will be written by English composers; the setting will be English. Crosby will do his radio show from England while he is working over there. Wesley Ruggles, now in
England on a picture, started this deal and he will direct the Crosby film over there.

With twelve features completed in the first six months of this year plus 18 already In backlog, the studio goes into its second half of the 1947-48 production season with three set for starting this month. Two of these are already in work: "Night Has A Thousand Eyes" and "My Own True Love" which brings Phyllis Calvert back to American films and marks the debut of Compton Bennett in a Hollywood directorial job. Bennett directed "Seventh Veil" for J. Arthur Rank. Third film for a July start will be Bob Hope's "Palface" which will go in Technicolor.

Gail Russell stepped into the role in "Night Has A Thousand Eyes" at the last minute to leave Joan Caulfield free for a co-star spot with John Ladd in "The Long Grey Line." Miss Caulfield, who has come up faster than most young actresses in Hollywood, was wanted for both roles but schedules run together. John Land and Edward G. Robinson do male leads in "Night Has A Thousand Eyes" which started last week.

**PRC**

**Two Quick Ones In Work**

As this studio continues at typical summer pace, an Eddie Dean Western, "Check Your Guns" and "Blonde Savage," first of the Ensign Productions, got into work. Matty Kemp, whose initial Cameo Pictures production, "Linda, Be Good," will be released by Producers Releasing Corporation, has signed Marie Wilson for the comedy lead in the film. Larry Celablos has been named dance director.

**REPUBLIC**

**Welles Starts "Macbeth"**

The big news at this studio last week, was the start of actual shooting on Orson Welles' production of "Macbeth." Whatever may be said of Orson Welles as a producer, director or actor, it cannot be denied that this man runs straight into the face of tradition and accepted procedure with every venture he starts. It is incredible enough that he should be attempting a production like "Macbeth" for Republic release, shooting it on a three-week schedule with a minimum budget. But the thick-never- has-been-done-before department doesn't end there. He has assembled a cast (to support his title role performance) of people almost entirely unknown to movie audiences. The only known names, that of Roddy McDowall recently graduated from child actor classification. With one or two exceptions, others in the cast are almost entirely without motion picture experience. Included in the cast is Welles' nine-year-old daughter making her film debut.

The industry may not approve of the Welles personality or procedure but no one denies that he is always worth watching. With "Macbeth" now in work, Welles will have two Hollywood pictures in release next year. The other is the one recently completed at Columbia, "The Lady From Shanghai" which co-stars his ex-wife, Rita Hayworth.

After much litigation and months of waiting for a final court decision, Republic and Gene Autry got together last week and settled their own affairs. The studio tore up the agreement by which Autry was being held to make one more picture for Republic stressing that the contract called for five films, which have already been completed and a sixth, on option, which the studio did not choose to pick up.

**RKO**

**Disney Five Year Plan Budget**

Approaching what promises to be the most productive period of his company's history, Walt Disney this week announced six feature pictures (one of which is already completed with two others in work) for the next five years work at his studio. "Fun and Fancy Free," now in Technicolor process and being prepped for October release, combines live action with animation. "How Dear To My Heart" and "Thinking Something" now in color process, are also combinations of living characters and animated sequences. The most ambitious undertaking of the six films (and the most ambitious in the Disney history) will be "Alice In Wonderland," which will be an entire story of the classic and will cost $3,000,000. This one will be completely in animation. Disney has built a unique position for himself in this industry. That is why the current rumors that RKO is negotiating with him for acquisition of some of his space and equipment at his studio seems unlikely to be verified. Disney, if he is to carry out the program he has mapped, will need most of his space himself. Besides, he has always preferred to keep himself completely detached from any Hollywood association except for a releasing deal.

"SCOTLAND YARD" FOR $100,000

RKO this week paid Scripser Borden Chace $100,000 for his treatment of an original story by Jack Emmanuel titled "The Story of Scotland Yard." Originally this piece was sold to Samuel Goldwyn but the intervention of World War II made it nearly necessary to shelve the production plans. The author bought his story back from Goldwyn and now RKO will make it in England as an RKO-J. Arthur Rank partnership production. The film will be done in Technicolor with Stephen Ames as producer. No casting has been set yet.

As his first film under a new contract with RKO, Melvyn Douglas has been set into the lead of "Pittsburgh Escapade" with Barbara Bel Geddes as his co-star. This will mark the third step up for both in a year for the young Broadway actress. She has made "The Long Night" with Henry Fonda, is now winding up "I Remember Mama" and now this third one with Melvyn Douglas. RKO is gambling a big investment on her clicking with motion picture audiences. The "Pittsburgh Escapade" starts next month.

**JOHN GARFIELD SOUGHT FOR BIG ROLE**

Plans of Bert Granet for the start of "Berlin Express" are moving into the execution stage rapidly. As the plans now stand, this film will be shot in Germany and RKO is dickering with John Garfield for the leading role. If Garfield can finish his stint in "Gentlemen's Agreement" at 20th Century-Fox in time, he will undoubtedly take the RKO offer which sounds from here like one of the plum roles of the year.

Director Eddie Dmytryk, who has scored again with "Crossfire," is already at work on his next film, "The Harder They Fall." This one will be shot partially in the East and the director is now back there preparing for the actual shooting. Robert Mitchum and Joseph Cotten have been set in the two leading roles. Production goes in the early Fall.

**SCREEN GUILD**

**Sets 4-Pic Deal**

New deals have been set by Screen Guild with Somerset Pictures and Fortune Films calling for two more from each company for the 1947-48 season. President John J. Jones announced the new deal last week after viewing "The Burning Cross," Somerset's first, and "Dragon," a Fortune production. Both companies plan their next pictures for late summer starts.

**SELZNICK**

"Duel' Gets Benefit of Blast

Studio Spokesmen report an ever-climbing gross on "Duel In The Sun" and smile quietly at the continued controversy this film evokes on all sides. The latest flare-up came in Congress when Representative J. P. McMillan of Alabama introduced a resolution to have "Duel In The Sun" banned forever. The resolution was introduced "for the sake of civic unity and the maintenance of the highest standards of morality." It was referred to a House committee for consideration and discussion. This action was described by Selznick Pictures as a "free publicity stunt." It was not only not going to happen, but Selznick released a statement saying he was prepared to pit his legal experts against the resolution's advocates. Melville Cooper, counsel for the studio, said it was a fight he would "not win and would not lose in court." His statement went on to point out that the film's total gross was $1,050,000 and that it was a "hit," which he believed would continue to make money for some time to come. In a final statement, Cooper said "any attempt to suppress a film must be regarded as an attempt to suppress freedom of speech and the right of the public to ascertain for itself what is presented to it."
20th CENTURY-FOX
“Nightmare Alley” Pushed Up

In an effort to get Tyrone Power back on the screen as quickly as possible, studio executives are rushing wind-up and moving up release date on “Nightmare Alley.” Although the picture will continue in production for another six weeks, it has been set for an October release. “Captain From Castle,” originally named as the follow-up to Power’s role in “The Razor’s Edge” will probably be put over until next year for release. Delay in Technicolor because of need for $50,000 prints on “Forever Amber” makes it impossible to get the Power film through much before November or December.

$50,000 FOR UNPUBLISHED NOVEL

The studio this week paid authors Guy and Constance Jones $50,000 for “Fear of Little Men,” their novel which Random House has published as a little book. The novel is about leprechauns and we hate to make predictions but it wouldn’t be surprising if the next cycle (replacing the long-overworked psychological dramaeval) were to be lots of dart stuff about the fantastic little creatures.” Hold on to your box-offices, here we go again!

Only new starre on the lot is “Daisy Kenyon” starring Joan Crawford with Diana Andrews and Henry Fonda. This one is being produced and directed by Otto Preminger and it is to be hoped that he will pull the actress out of the rut of the deep, dark drama she has been projecting since her success in “Mildred Pierce.” A change of pace is what the actress needs if she is to retain the box-office place to which “Mildred Pierce” restored her.

CAGNEY TRIES FOR PECK

Producer William Cagney is negotiating with Gregory Peck for the co-starring role in “The Story of the Stork,” of course, will do the lead with Peck, if he is available, scheduled for an equally prominent role. Shooting is to start November 15, immediately after “Time to Kill” for RKO where he is committed.

NEBENZAL SIGNS MONTEZ

With “Atlantic” wound up, Seymour Nebenzal signed Maria Montez, star of the film, to a three-picture deal this week. These three will be made on a basis of one a year since the actress is still under contract to Universal-International with a clause permitting only one outside picture annually.

UNIVERSAL-INTERNATIONAL

Skirball-Manning Out

One More Producing Company which became active under the old Nate Blumberg regime has left the ranks of U-I. The dissolution of the contract between Jack Skirball, Bruce Manning and Universal-International was reported this week. The trio are still under contract with the studio and are seeking another distribution outlet. It will probably be RKO. Terms of the deal for dissolution give Skirball and Manning production rights on six screen stories which were planned for future release. “Portrait in Black” remains a U-I property. Services of Carol Reed, English director, become the exclusive property of Skirball-Manning. This pair of successful producers follow the exodus started by Walter Wanger and Diana Productions and Michael Todd. Only remaining producer from the original inde group is Mark Hellinger who is strongly rumored as heading towards MGM. Douglas Fairbanks Jr. has one more to make at this studio and he too is rumored as being a United Artist or RKO deal. New production units, of course, have been taken on to replace the holes left by the departures thus far. Sam Wood, Nunnally Johnson, William Dozier and Joan Fontaine, Robert Montgomery and Garson Kanin are among those now active on the inde list at the studio.

“Harvey,” “All My Sons” Bought

Two of last season’s most successful Broadway plays have been purchased by this studio for conversion into film. “Harvey,” Pulitzer Prize winner, and “All My Sons.” No price was disclosed for either but with the active bidding by every major studio neither of the hit plays went for peanuts.

“Letter From An Unknown Woman” will be the first production from the William Dozier-Joan Fontaine Rampart Productions unit. Miss Fontaine will star with no other casting set as yet. Production starts next month.

WARNER BROS.

Studio Enlargement Planned

As soon as “veterans housing requirements and other emergency housing demands” have been satisfied, this studio will put into work its plan for a $8,000,000 improvement and enlargement program. The new sound stages and a 12-story administration building are to be erected. At the same time, a 30-acre plot is to be set aside as additional parking space. If the plans as set go through, studio officials state that this will be the largest motion picture plant in the world. At present, there are 22 sound stages on one lot and the increase would set the studio far ahead of Metro-Goldwyn-Mayer which at present is the mammouth of them all.

CANTOR LIFE STORY FOR FILM

Jack L. Warner has set a deal for the filming of “The Story of Eddie Cantor,” according to an announcement made this week. Work is to begin immediately on the production which will not have Cantor in active participation. He will have an advisory capacity and will share in the profits on the film. The actor says this film will in no way conflict with his recently completed “If You Know Susie” at RKO which he tags as a story of show business” rather than a personal biography.

Actress Lilli Palmer, wife of Rex Harrison, who is now working on her third American film (“Ever The Beginning”) has been signed by United States Pictures (Milton Sperling) to a new seven-year contract.

“Love At First Sight” (Joyce Reynolds-Robert Hutton) now titled “Need For Each Other.”
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rev." 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 no sound production is on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denote Technicolor production, (C) denotes Cinecolor.
NEW PRODUCTIONS

SONG OF THE WINCHESTER
Western—Started June 24
Cast: Jimmy Wakely, Beverly Jones, Dub (Cannonball) Taylor, Kermit Maynard.
Director: Howard Bretherton
Producer: Ben Cohen

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast Details</th>
<th>Prod.</th>
<th>Orig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1946-47 Features
Complied (28) In Production (0)
Complied (15) In Production (2)

NEW PRODUCTIONS

IN PRODUCTION

* Big Reunion (63)
  Cast: Brown-Ryan
  Director: Ray Taylor
  Producer: Terry Thomas
  Story: Town marshal defeats gang holding up oil field.

BLONDE SAVAGE
Drama—Started June 20
Cast: Gale Sherwood, Lief Ericson, Veda Ann Borg
Director: A. A. Skelton
Producer: Lionel Tolle
Story: Tale of piracy with jungle background.

RELEASE CHART

Title—Running Time

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast Details</th>
<th>Prod.</th>
<th>Orig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1946-47 Features
Complied (21) In Production (1)
Complied (8) In Production (1)
SCREEN GUILD

Features

Completed (14) In Production (0)

RELEASE CHART

1946-47

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>WONDERFUL BATTLE</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>FOR PARKER-HAYDEN</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>BOYD-HAYDEN</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>MIRANDA-MARX</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>RAFT-HAVOC</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>STEWART-REPUBLIC</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>ROB'SON-MCCALLISTER</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>CHAPLIN-RAYP</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>TAYLOR-CURRIE</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>PERCY-FAYE</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

HOPALONG CASSIDY RE ISSUES

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUSTY'S VALLEY</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>TAIL OF THE TIGER</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>PARTNERS OF THE PRIDE</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>CASTLE OF BAR 20</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>RANCH OF ARRA</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>BAR 20 JESTER</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

HOLLYWOOD CENTURY

1946-47 Features

Completed (36) In Production (5)

NEW PRODUCTIONS

DAISY KENYON

Drama—Started June 16

Cast: Joan Crawford, Dana Andrews, Henry Fonda, Ruth Warrick, Martha Stewart, Peggy Ann Garner.

Producer/Director: Otto Preminger

story by Max Reinhardt (adapted from a story by a lawyer, a married man. She marries returned GI when attorney refuses to divorce his wife.

RELEASE CHART

1946-47

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>FACES OF HARRY</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>GREECE OF WYOMING</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>BRIGHTON ALLEY</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>RAVENCLIFF</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>DON</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>TURNER STREET</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>PLAZA</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>FORBIDDEN</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>ZANZIBAR</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>CLEOPATRA</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>MIRACLE CAN WAPPEN</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>MIRACLE CAN WAPPEN</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

UNIVERSAL-INTERNATIONAL

1946-47 Features

Completed (38) In Production (7)

SERIALS

Completed (6) In Production (6)
### NEW PRODUCTIONS

**THE NAKED CITY**

Drama—Started June 16

Cast: Barry Fitzgerald, Howard Duff, Don Taylor, Dorothy Hart.

Director: Jules Dassin

Producer: Mark Hellinger

Story: New York's homemade squad tackles crime in city

**THE SENATOR WAS INDECENT**

Comedy—Started June 16


Director: George S. Kaufman

Producer: Natoma Johnson

Story: Senator with presidential ambitions makes mistake of keeping a diary.

---

### RELEASE CHART

#### IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Staff: Miss Smith (1946)</td>
<td>52 minutes</td>
<td>De Carlo, Duryea</td>
</tr>
<tr>
<td>Details under title: Adventures of Eleven-Back Sister</td>
<td></td>
<td></td>
</tr>
<tr>
<td>False Idols</td>
<td>90 minutes</td>
<td>Cummings, Hayward</td>
</tr>
<tr>
<td>Image of Urban</td>
<td>68 minutes</td>
<td>Cummings, Hayward</td>
</tr>
<tr>
<td>Ride the Pink Legs</td>
<td>72 minutes</td>
<td>Cummings, Hayward</td>
</tr>
<tr>
<td>Top Hats (1946)</td>
<td>94 minutes</td>
<td>Cummings, Hayward</td>
</tr>
</tbody>
</table>

**WARNER BROTHERS**

1946-47 Features

Completed (34) In Production (6)

### RELEASE CHART

#### IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time Out of Mind (1957)</td>
<td>108 minutes</td>
<td>Childs, McNamara</td>
</tr>
<tr>
<td>Time for the Honeymoon (1953)</td>
<td>85 minutes</td>
<td>Childs, McNamara</td>
</tr>
<tr>
<td>Need for Each Other</td>
<td>72 minutes</td>
<td>Childs, McNamara</td>
</tr>
<tr>
<td>Details under title: Love at First Sight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Romance in the Air (1951)</td>
<td>77 minutes</td>
<td>Childs, McNamara</td>
</tr>
<tr>
<td>Complete!</td>
<td>124 minutes</td>
<td>Childs, McNamara</td>
</tr>
</tbody>
</table>

---

**Exhibitors Use Size-Ups As Their Most Reliable Source of Information About Production**

---

**FILM BULLETIN**
THE CRIMSON KEY ROUTINE WHODUNIT DRAGS

Rates • • for lower slot in naborhood and action spots

20th Century-Fox
76 minutes
Directed by Eugene Forde.

Weak in names, story and entertainment, this run-of-the-mill film is recommended for the lower slot in naborhood and action houses. Audiences will find it rather dull fare, and from it exhibitors may expect indifferent returns. Irving Elman’s original screenplay follows the usual formula of private-eye melodramas, but tells it with tedium and telegraphs its few plot twists. Under Eugene Forde’s direction the little-known players do their best to breathe life into the artificial characters written into the script. Editing is choppy, production quality nominal, photography and recording satisfactory.

PIONEER JUSTICE ROUTINE OATER WITH ‘LASH’ LA RUE

Rates • • in western spots

PBC
56 minutes
“Lash” La Rue, Al St. John, Jennifer Holt, William Fawcett, Jack Ingram, Dee Cooper, Lane Bradford, Henry Hall, Steve Drake, Bob Woodward.
Directed by Ray Taylor.

This formula western has occasional novelty, fairly-well sustained suspense, mystery and plenty of action, some of it repetitious. Adrian Page’s original screenplay tells of La Rue and St. John’s successful fight to rout a gang led by a land-grabbing maniac. The film has sufficient combat and pursuit to satisfy juveniles, yet is mature enough in its characterization to appeal to adult horse opera devotees. As a second feature in western spots it should register nominal grosses. Ray Taylor’s direction is merely adequate.

“Lash” La Rue and Al St. John befriended Jennifer Holt whose young brother has just been shot down before her eyes in a gambling dispute provoked by Jack Ingram. Sheriff Henry Hall’s refusal to arrest Ingram confirms La Rue’s suspicions the pair are in cahoots, part of a gang dominated by a secret leader. Later La Rue and Knight capture Ingram and three henchmen as they’re about to burn Jennifer’s cabin, one of the few remaining undestroyed. La Rue turns his captives over to Sheriff Hall. As anticipated, Hall releases the prisoners, whereupon La Rue trails them to their hideout. There he rounds up the gang and unmasks the real leader, William Fawcett, ostensibly Jennifer’s ranch hand but actually a psychopathic case...a would-be Emperor of the West.

EXPLOITATION: For throwaways, key

for lower slot in naborhood and action spots

THE CRIMSON KEY WILL UNLOCK THE SECRET THAT COST THREE LIVES—See ‘The Crimson Key’ at the Blank Theatre.” In lobby play a concealed spot on a public locker captioned: “Murder, Blackmail and a Woman’s Past are in This Box—Only ‘The Crimson Key’ Can Unlock It.”

Private-eye Kent Taylor is hired by Bernadene Hayes to follow her husband, Dr. Doug Evans. Before Kent can start on the case, Evans is found murdered. Kent learns from the dead doctor’s secretary of his concern for a key to a public locker he’s temporarily mislaid. Kent goes to check with Bernadene about the key, arrives to find her slain. Searching for the key, Kent is waylaid and tortured by gangsters apparently employed by a phony psychic, Milton Parsons. Kent confronts Parsons, learns he is working for Doris Dowling, dipsomaniac wife of Dennis Hoey. That night Parsons is slain in Doris’ apartment. Kent discovers the key is for a public locker, the latter containing evidence Doris had poisoned her first husband. Evans and Parsons, blackmailers both, and Bernadene had been killed by Doris when she could no longer meet their demands. At end, Kent turns her over to the police.
First of the Korda films to be released will be Oscar Wilde's "An Ideal Husband," Technicolor production starring Paulette Goddard, already completed and set for September release. It will be followed by "Anna Karenina," starring Vivien Leigh and directed by Ralph Duvivier. Others to follow include two Carol Reed productions, one starring Cary Grant; "Bonnie Prince Charlie," with David Niven, and a Rex Harrison starrer, "I Will Repay." Additional pictures will be announced later, Skouras said.

WISCONSIN ITO TO HOST ALLIED CONVENTION

Allied States' 1947 national convention will be held at the Pfister Hotel in Milwaukee, Nov. 10-12, it was disclosed after the Executive Committee voted to accept the invitation of Independent Theatre Owners of Wisconsin and Upper Michigan, who offered to host to the important meeting. William L. Ainsworth, president of Allied's Wisconsin affiliate and also treasurer of the national organization, will have charge of the arrangements.

National Allied's special arrangements committee will have president Jack Kirsch, board chairman and general counsel A. F. Myers, and past president Martin G. Smith.

The Wisconsin exhibitors will have a high standard to shoot at, considering the hugely successful Boston Convention last year. Since that time, five new units have been formally admitted to membership — W. V. Managers' Assn., Allied ITO of Iowa and Nebraska, North Central Allied, Allied Rocky Mountain Independent Theatres, and Allied Theatre Owners of the Gulf States, a factor which bids fair to swell the attendance to unprecedented proportions.

ENTERPRISE SETS 1947-48 PRODUCT

Enterprise will increase its production for the 1947-48 season to seven or eight major productions with a proportionate increase in the sum total of $11,000,000, which accounted for five films, it was announced last week by the company's executive board following a planning meeting at the studio on June 23rd.

Following a summer lull, during which an enlarged producing-writing staff will prepare the new season's product, Enterprise will start two films simultaneously in September, "Pursuit of Love" and "Wild Calendar," the latter starring Ginger Rogers. Five others planned for the 1947-48 season are Wolfgang Reinhardt's production of "Cairo Incident"; "The Passion of Euge discharge; "The Red and the Black"; Harry Sherman's production of Bret Harte's "Tennessee Partner," to star Joel McCrea. A Barbara Stanwyck starrer, as yet unwritten, is also scheduled.

The studio meeting, headed by George Schaefer, v.p. in charge of distribution, also developed the program on the company's $4,000,000 production, "Arch of Triumph," which is scheduled for release this fall. All of the Enterprise starring and producing affiliates were in attendance.

KUSELL, LAWRENCE NAMED SRO V.P.'S

Neil Agnew, president of Selznick Releasing Organization, announced the appointments of Milton S. Kusell, general sales manager, to vice-president in charge of domestic and Canadian sales, and Laudy Lawrence as vice-president in charge of foreign sales.

Earlier, Agnew announced that "Duel in the Sun," having played about 150 of the nation's top-grossing accounts to date, will have from 7500 to 8000 roadshow engagements by the end of the year and before it goes into general release. He also pointed out that the termination of all roadshow engagements by the year's end will prevent any interference with film's exhibition on the part of the Supreme Court if it should uphold the lower court's ruling to eliminate roadshowings.

"HUCKSTERS" IN 1000 JULY OPENINGS

M-G-M's "The Hucksters" will be the pacemaker for the company's 1947-48 program, which will see 22 features by the end of next Spring, it was announced last week. Launching of "The Hucksters" this month will make Metro history with the film opening in 1,000 theatres during July, the greatest mass pre-release of a picture in the company's existence. Simultaneously with the American premieres, the picture will play its initial Australian engagement and negotiations are under way for a July premiere in London as well.

Of the 22 listed for release through the Spring months, 15 are completed and have been scheduled prior to February 15, 1948. Eleven of the 22 are musicals, seven are based on popular novels, three from successful stage plays and four are from original stories. Eight of the list are in Technicolor.

EXHIBS WIN TWO ANTI-TRUST RULINGS

The U. S. Circuit Court of Appeals in Chicago upheld the injunction in the Jackson Park ruling which ousts the Chicago raid on an appeal by nine exhibitors and producers from the original decision by Federal Judge Michael L. Igoe.

The new ruling declared that the double feature system was not in itself illegal, but becomes so "when used to further a conspiracy." Defendants in the case were the major distributors and Balaban & Katz and Warner Theatres, with the Jackson Park awarded $300,000 in damages. Still pending is a supplemental suit for $600,000 triple damages alleged anti-trust violations by the defendants from 1940 to 1946.

In Seattle, an exhibitor also won a decision against four circuits and the eight major distributors when U. S. District Court Judge John C. Bowen sustained the Vene-

tion Theatre Company and the Theatre Investment Corp.'s charges of conspiracy and monopoly and granted injunctive relief plus damages of $80,000 plus costs and attorney fees.
**“QUOTES”**

*What the Newspaper Critics Say About New Films*

**VIRTUES OUTWEIGH FAULTS IN “FIESTA”**

Reading between the lines, it appears that practically all of the New York film critics enjoyed M-G-M’s “Fiesta,” although some seem reluctant to admit it.

PM’s Seymour Peck presents his view quite frankly. He says, “don’t take this lavish Technicolor musical literally, it was not meant to depict Mexico as it is, but if you go along with ‘Fiesta’ on its terms... there are things and people in it to make its 100 minutes worthwhile.” Ricardo Montalban is the attractive Mexican star, and most of the other players; he likes the bullfighting scenes; he likes the music.

On the other hand, the story is called “impossible” by Otis L. Guernsey, Jr., of the Herald Tribune, and “lame and weary” by Abe Weiler, of the Times, but both of these critical gentlemen proceed to recount several most entertaining virtues in the film. Guernsey finds the “by-play far more intriguing than the central theme”... “the bullfighting scenes are staged with clarity and suspense”... “some fine Mexican dance duets.” The Times reviewer admires the bullfighting sequences, terming them “outven-

**THE GHOST AND MRS. MUIR**

*20TH CENTURY-FOX*

“Such enchanted fantasy, that it is a pity that the film does not set for it. Instead, the new Music Hall offering dissipates a delightful notion in a tilled and pretentious climax.” — GUERNSEY, N. Y. HERALD TRIBUNE.

For about half its length, shows signs of developing into one of Hollywood’s top accomplishments in ingratiating whimsy... What might have been an amusing, lighthearted ghost story bogs down in commonplace romance.” — COOK, N. Y. WORLD-TELEGRAM.

Romantic fantasy is gently humorous and often sparkling good entertainment, but only up to a point... Falls to pieces somewhere about halfway through... Pleasurable film, despite its failings.” — PRyor, N. Y. TIMES.

Novel and diverting entertainment thanks chiefly to Harrison’s interpretation of a salty, bearded wraith... With his leaving goes most of the film’s vitality, too.” — PELSWICK, N. Y. JOURNAL AMERICAN.

Harrison’s disappearance stops the picture pretty dead... When he goes, audience interest goes with him... Only the insistently romantic will be entranced by the tedious final reels.” — CREELMAN, N. Y. SUN.

**IVY**

*UNIVERSAL-INTERNATIONAL*

Period English shocker with more pomf than persuasion... High-life doings in London pad out a show which has a minimum of suspense.” — WINSTEN, N. Y. HERALD TRIBUNE.

It isn’t bad, but it builds solidly... Though the end is as inevitable as Judgment Day, the means of reaching it abound in decorous surprises... Wonderfully absorbing flapdoodle, always beautiful to look at.” — AGER, PM.

Handsome and even lavishly, spun out... Unusually character study of a mercenary murderer... Effective from the standpoint of mood and atmosphere. But heavy direction robs it of the element of surprise demanded of such melodrama.” — PELSWICK, N. Y. JOURNAL AMERICAN.

Joan Fontaine’s clear sophisticated beauty dominates the strange tale of ‘Ivy’... Well-made picture... Emphasis on light and angle builds up a brooding quality.” — CREELMAN, N. Y. SUN.

**MY BROTHER TALKS TO HORSES**

*METRO-GOLDWYN-MAYER*

Has a good idea and rich moments of laughter, but it is only passably entertaining... Clouded with philosophical and moral diatribes sections canceling out comic nonsense with sentimentality.” — BARNES, N. Y. HERALD TRIBUNE.

**FANCY**

“Fancy and delicately amusing little picture... Although it will appeal to a limited audience, of whom few will be found at the Rialto Theatre, it will give double pleasure to those who are attuned to its unusual vibrations.” — WINSTEN, N. Y. POST.

“Three years... Even the prosaically inclined will find much to enjoy... Some of the humor is on the silly side, but mostly the comedy is a refreshing development from everyday affairs.” — MAstDRs, N. Y. DAILY NEWS.

Engaging notion for a movie and falls short of its potential entertainment value only because of the inadequacies of Butch Jenkins in the title role.” — COOK, N. Y. WORLD-TELEGRAM.

**THE PRIVATE AFFAIRS OF BEL AMI**

UNITED ARTISTS

Incredible that a picture could be made from a Guy de Maupassant novel and be as tiresome as this... Blame the whole mess on Albert Lewin, who not only directed but wrote the scenario.” — CROWTHER, N. Y. TIMES.

Levin’s scenario tends to be repetitive, containing just too many love affairs, but much of the dialogue is excellent and his direction is generally effective... Erratic though it certainly is, surmounts most of the obstacles to films of its type.” — GUERNSEY, N. Y. HERALD TRIBUNE.

“Audience’s enjoyment of the picture is in direct ratio to its ideas on the subject of Mr. Sanders’ irresistible appeal. Chief among them is its ability to capture the mood and atmosphere of the period... Entertaining, if overlong, conversation piece.” — PELSWICK, N. Y. JOURNAL AMERICAN.

Filled with good talk, a combination of wit and philosophy. It moves deliberately, with no attempts at a brisk pace, content with excellent close-ups, dialogue, with the backgrounds that give the film a ring of authenticity.” — CREELMAN, N. Y. SUN.

**LOST HONEYMOON**

*EAGLE-LION*

“Frothy, but nevertheless clever and entertaining little comedy... Offers some novel twists and provides real fun.” — CREELMAN, N. Y. SUN.

“Never quite makes the most of its situations... Passably risible capers here and there and an occasional sparkle to the dialogue, but by large, the story, an amiable adventure at best, is obvious and lathargic... Adequate nonsense.” — WESLER, N. Y. TIMES.

Poverty in comedy ideas... Every kind of a joke that could be remembered about such a predicament is rung in. The audience stays several steps ahead of the plot through the whole picture. One assumes, of course, the audience stays.” — COOK, N. Y. WORLD-TELEGRAM.

Determinedly contrived farce... Frank C. Tone, an able actor, properly cast, is definitely not at his best as a slapstick comedian, and heavy-handed plotting doesn’t help much either.” — PELSWICK, N. Y. JOURNAL AMERICAN.
Yes, brother... it's been a grand ride... on the Gravy Train!... Those hard-to-get patrons... have softened-up during the past five years... and SRO has come to look like your theatre's monogram!... But... there's a change comin'... and Fast!... Those eager-beavers... who fought to lay their dough at your Box Office... are again finding diversion... in motoring... traveling... making homes... and building families!... and SRO is becoming a challenge... instead of a habit!... Sure, the same folks are still around... and MORE of them... and maybe they'll be visiting you... with the same regularity... they showed in the past... BUT... Don't Leave It To Chance!... Get Back To Showmanship!... NOW... with increased Advertising and Publicity!... Away-from-theatre!... IN your Theatre!... ON your Screen!... Play it SAFE... with The PRIZE BABY!... He's LOADED... with SHOWMANSHIP!
CHARLES M. REAGAN

He cites a need for aggressive showmanship

Page 5

America's Independent Motion Picture Journal
THEATRES throughout New England and New York State taking part August 7 in the most ambitious launching of a picture ever devised! ... The powerful Yankee Network and other participating stations, totaling 48, beaming out wave on wave of seat-selling features, including six fifteen-minute dramatic shows featuring the stars of the picture! ... Glamorous personalities everywhere! ... Special events by the score! ... All forms of promotion plundered to saturate the area! ... — AND! — SUPER CLIMAX August 13, with thousands jamming Boston's mammoth Symphony Hall, as leading legal lights and Hollywood stars stage spectacular mock trial! ... Yes, it's good old "Showmanship Company" RKO, outdoing all past sensational successes — to lead the thundering march of a mighty motion picture to the hearts of America's millions!
1,000 THEATRES WILL HAVE NEW RECORDS THIS MONTH!

M-G-M's "THE HUCKSTERS" NOW PLAYING!
WANTED: SHOWMANSHIP

There is no sense or profit in playing ostrich about the fact that the box-office is in a slump. It is, and the causes are several, these three being the most obvious: (1) a general business recession after abnormal wartime prosperity; (2) inferior product; (3) lack of hallyhoo for the worthwhile pictures as the result of retrenchment orders “from above”.

We are concerned at this moment with the last-named of these causes, since it is the one most simple to remedy. The difficulty appears to be that many of the top film moguls are unable to line up exploitation in its true perspective to box-office returns. Some of these executives, upon reading current reports of falling grosses, seem to have become panicky enough to cry, “Throw away the oars, the tide’s against us!” They order pennywise cuts in advertising and exploitation budgets, thereby inducing a bad case of jitters among exhibitors and a lack of interest in movies by the harder-to-sell public.

At the moment when these unwise retrenchment policies are being followed by some companies, it is heartening to witness a move in the opposite direction by at least one of the major distributors.

Charles M. Reagan, Paramount vice-president and chief of distribution, told the industry an interesting and useful story last week about his company’s experience with one of its current releases, “Dear Ruth”. Starting off with a normal (or slightly below) advertising campaign, this picture showed disappointing returns in its first few engagements, despite favorable audience reaction. As Mr. Reagan put it, Paramount felt it had a better picture than the business in those early runs indicated, “and we figured that unless we put showmanship behind it, we would only get a gross of a couple of millions.”

Translating this opinion into action, an extra $200,000 was allocated for advertising, most of it via radio, and the results already have more than justified the decision. Grosses have increased amazingly since the added campaign was instituted and the Paramount sales executive confidently estimates that it will bring the nation’s theatres between 6 and 8 millions dollars in extra business. He predicts that the picture will be among the year’s best 10 to 15 grossers.

Mr. Reagan put his finger right on one of the causes of the present slump when he attacked the “listlessness on the part of some of us” brought on by the easy-money war years. He advocates that “hard thinking and action” be substituted, because “the right picture, properly merchandised and exploited, will do business any time and under any conditions.”

This experiment with “Dear Ruth” has taught Paramount a profitable lesson, a lesson Mr. Reagan wisely urges his fellow distributors, as well as exhibitors, to learn. If Paramount had buried its head in the sand like some of the other film companies have been doing, it would not have gained this valuable experience, which proves that the easiest and, yes, the cheapest way to lick the slump is by using this industry’s talent for aggressive showmanship.

MO WAX
Chaplin Will Sell - If and When

Charlie Chaplin, who is one of our favorite funny men, certainly seems to be doing his best at the moment to make good on his promise to UA. Quietly hiding his time in Hollywood while his partner, Mary Pickford, was negotiating for the sale of her 50 percent interest in the company to the Si Fabian syndicate, Chaplin suddenly popped up with an announcement that he would not sell his interest under any circumstances. Since the Fabian deal was contingent on Chaplin's 50 percent also being available, Miss Pickford broke off negotiations and headed for Hollywood to have it out with her partner. However, Charlie took to his yacht and, at last week-end, he was intentionally absent. It's our guess that Chaplin, despite his apparent determination not to sell, will do so when the right offer comes along. He's a tough trader and has felt along that the offers for UA were much less than reasonable.

ROCKY MOUNTAIN UNABRIDGED: Allied Rocky Mountain Independent Theatres comes up with this version of the industry Websters.

FLAT ENTERTAL—Seldom used term heard only in conjunction with "Felonie" series.

EXPLOITATION PICTURE—Poorly produced action picture with nobody in it. When you die with it, you are told that "you didn't sell it properly.

HOUSE EXPENSE—Insignificant odd change.

AVAILABILITY—A date on the calendar during which time all the prints are on loan to other exchanges.

PERCENTAGE PICTURE—General term used to describe the rental of a motion picture.

AIMMENT—Small portion of your loss which is sometimes paid to you.

SPECIAL—Super grosser on which "everybody made lots of money except YOU."

"WE'LL TAKE CARE OF YOU"—In more ways than one!

ODDS 'N ENDS...Louisiana's Governor Jimmie Davis and his "Sunshine Boys" was a unique musical feature of the Oklahoma City world premiere last Wednesday (16) of "Black Gold" which preceded the Allied Artists and Monogram national convention in the same city. Davis accepted president Steve Brody's invitation to attend the confab and hurried over with his musical contingent directly from the annual Governors' conference last week in Salt Lake City...Speaking of governors, there'll be a batch of 'em at Warners' "Life With Father" world premiere at Skowhegan Aug. 14. Heads of several New England states, led by Hon. Horace Hildreth of Maine, will be on hand for the big event, and will appear on the C23 national "Winner Take All" airshow, which originates from Skowhegan as a tribute to the "Father" showing...FRC's new Philadelphia offices were unveiled most grandly last Monday (14) by newly appointed branch manager Harry Berman and sales manager Stanley Kutsis...Diane Rita Kalmsen, daughter of Warner sales chief, Ben Kalmsen, became the bride of Burton Saul Levine of Mt. Vernon on July 8...Bob Schwartz, production mgr. of E-L ad dept, and his bride are back from their Canadian honeymoon. They were married on the 4th of July, Congrats.

THE TRAVELERS: Paramount's Curtis Mitchell, Sid Mesev and William Danziger returned last week from Pittsburgh where they spent Monday in conference with critics and newsmen re the world premiere of DeMille's "Unconquered," skedded for Smoky- town opening in early Fall...SRO's eastern ad pub chief Bob Gillham is back in NY after a week in Mexico City setting up the campaign for multiple-run opening of "Duel in the Sun" in the Mexican capital next Sept...Laudy Lawrence, Selznick's v.p. for foreign sales, plans for Paris Friday (11th), hence to London on the 13th for biz confabs...Jimmy Grainger is visiting the Republic studios to double-o recently completed product. He's due back in the East on the 23rd...Asst. sales chief Edward C. Polk is swinging through the midwest with stops in Indianapolis, Chi and Milwaukee...Monogram's W. Ray Johnston, concluding a three-month European trip, arrived in New York aboard the Queen Elizabeth last Tuesday (15th)...U. S. Pix prexy Milton Spears, Constellation Columbia's last for home office luddies last week...Rudy Berger, M-G-M southern sales head, shifted his headquarters last week from New Orleans to New York, where he will be the third of Bill Rodgers' field execs to spend a month in the home office.

TICKER TAPINGS...WB's two-reel Technicolor documentary, "The Power Behind the Nation," will get its release through no less august an outlet than the Motion Picture Association. Jack L. Warner and Johnston are on the case of the pact which makes the MPA a distributor, and Johnston himself appears in a special prolog. Release is planned around September 15. According to Al Ross Lockridge, Jr., finds itself the Cinderella man of the month, "Bainbridge County," was selected by M-G-M for their semi-annual Novi Award, carrying with it a minimum of $150,000, plus a potential million simonetta contingent upon sales, and an additional $25,000 should the book cop the Pulitzer Prize, which Metro claims it has a darn good chance of doing...The gal with the golden curls seems to have a heart to match. Mary Pickford gets the first "Humanitarian Award" ever presented by the Epsilon Iota chapter of the national Delta Theta Tau Philanthropic Sorority. She was selected as "the most deserving person in the motion picture colony" to receive the award for her active interest in charitable organizations...With Technicolor 35 mm. prints, could be reduced to one cent per foot, retroactive to April 10. The latter feature means that producer-consumers will get about $285,000 in refunds alone.

UP AND ABOUT...Tom Walser, UA publicity mgr. since 1945, leaves the company Aug. 4 to become exec. manager of MPAA Information dept., succeeding Glen Allwine, who resigned the Johnstown Office to go into production with the new Medallion Pictures Corp. Walser's spot at UA will be taken over by Al Tamarkin, NY Theatre Guild publicity director...The company in ten deficiency salesmen for 1947-48, hanging grounds for future UA execs, were announced by sales chief J. J. Unger as: Harold C. Rose, Washington; Forest F. Nicholas, Edina; Minneapolis; Carl F. Reese, Omaha; Sidney Cooper, Detroit; Leonard A. Blass, Philadelphia; Sam Riffkin, N. Y.; William C. Hames, Atlanta; Al Iscove, Toronto, and W. H. Miserendick, Salt Lake City...SRO prexy Neil Agnew announced the appraising of Charles M. Weber from Minneapolis branch mgr. to Canadian Division Sales Manager; Al Hertzberg to South Africa dist. mgr., and Fred S. Gulbransen to Far Eastern rep for SRO.

THE FRONT PAGE

CHARLES M. REAGAN

Vice-President, General Manager of Distribution, Paramount Pictures

"Up from the rank of one of the most satisfying phrases in the lexicon of American industry, it typifies the very best in our economic system. For both Paramount and the man who now occupies the office of Vice-President and General Manager in charge of Distribution for the United States and Canada, that phrase must be particularly significant and gratifying."

The first job Indiana-born Charles M. Reagan ever had was with Paramount a little more than one-quarter of a century ago. He had just graduated from Notre Dame University in 1920 and was on the verge of entering his father's hotel business when Fred Streif, Paramount's Cincinnati branch manager, offered him a salesman's job. He was assigned the rough-and-tumble mining district of Kentucky. Reagon did lots of his film peddling from the back of a Ford model-T truck.

Although he likes to recall that he didn't even know how to fill out the contract for the first deal he ever closed, Reagan proceeded to be a success. Within a year-and-a-half he was branch sales manager and in 1923 Paramount named him manager of the Indianapolis branch. 1927 saw him appointed district manager of three offices. Five years later, he went to Chicago as district manager and, in 1931, became the western division manager with headquarters at the home office.

In 1941, he was made assistant sales manager under Neil Agnew and, when the latter resigned in 1941, Reagan took over the post of general sales manager and was elected a vice-president of the company.

In announcing his appointment, president Barsoy Balaban said: "The executives of this company are proud to announce the Promotion of Charles M. Reagan. We are equally proud of a company that can produce men of his caliber."
MINIMUM OF 36 FOR RKO RADIO

There will be at least 36 features on RKO Radio's 1947-48 season, it was announced by Ned E. Depinet, executive vice-president at the company's sixteenth annual sales convention in New York last fortnight. The listing released by Depinet revealed 55 titles, of which 20 are complete, six shooting and three being edited. At least ten independent producers will contribute 15 features to the new season's program, it was stated.

The company also will distribute eight-five short subjects, and 104 issues of RKO Pathe News. Harry Michalson, RKO short subjects sales manager, announced that the program, which includes 13 more subjects than the 1946-47 season, will consist of 18 Disney cartoon shorts in Technicolor, plus six Disney cartoon reissues; four two-reel dog story shorts; six two-reelers each of the Edgar Kennedy and Leon Errol series; 13 This Is America releases; 13 Sportscapes; seven Flicker Flashbacks; four two-reel Ray Whitley western reissues and seven other Jamboree musicals reissues; there will also be a two-reel special subject.

Rank to Make Two

The list of feature films shows 43 titles to be made by RKO Studios, including six westerns and three Dick Tracy programmers. Of the productions from outside producers, two will be made in association with J. Arthur Rank (one in England); three will come from Samuel Goldwyn; two from Walt Disney and one each from Leo McCarey's Rainbow Productions, Lasky-MacEwen, Hakim Bros., Independent Artists; Argoys Pictures and Arko, Inc. (both John Ford-Merian C. Cooper), and Sol Lesser. One Frederic Ullman Jr. production will be made in New York.

Outside this country, three will be made in Mexico at the Churubusco Studios, and one will be a French import, Rene Clair's "Man About Town" starring Maurice Chevalier.

The four-day session featured sales talks, separate division meetings and screenings of the new product. Talks by Robert Mochrie, general sales manager, who presided after Depinet opened the convention, and James Mulvey, president of Goldwyn Productions, highlighted the sessions. Mochrie revealed that grosses for the first half of 1947 are over the same period last year.

Mulvey Calls Runs, Clearance Obsolete

Mulvey predicted that the present system of runs and clearances will soon be obsolete and be replaced by a new system of simultaneous release. He called on the industry "to recognize that the whole public is entitled to see our pictures just as soon as possible, rather than to wait for the courts or public opinion to force us into that position." He attacked the system where pictures are "sold at identical prices regardless of differences in quality" where "one picture gets a 'free ride' on the strength of another." Mulvey also called for a "revival" of showmanship on the part of exhibitors.

The Sioux Falls branch, under Sherman Fitch, was first prize winner of the 1947 Ned Depinet Drive. The Minneapolis, Denver and Chicago branches were runners-up in that order.

OHIO ITO GETS SHOWMANSHIP PLEAS

Citing record high production costs, Andy W. Smith, Jr., 20th-Fox general sales manager, told delegates at the ITO of Ohio convention in Cedar Point, Ohio, last week, that the only way to meet these increased costs is to utilize every ounce of showmanship in selling the picture to their audiences. He termed this effort one of mutual benefit to exhibitors and distributors, noting, "It is obvious that if film companies are to stay in business they must recoup their negative cost and the only source of that revenue is at the boxoffice."

Smith cited figures which showed labor costs up 57 per cent since 1942, talent increases up to 129 per cent and "better directors have received a 134 per cent increase in the past five years." He claimed increased quality with the higher costs.

Myers Takes Exception

Allied chief counsel A. F. Myers took exception to the 20th-Fox executive's mounting costs remarks, noting dryly that judging from published reports, with production down to about half in the past year, producing companies have managed to stay free of adverse effects of the increased costs.

Smith also outlined his new sales plan and informed that the New Haven experiment was proceeding with 25 theaters eligible and seven of those in deals with the company.

H. M. Riceby, M-G-M promotion head, was another advocate of increased showmanship on the part of exhibitors. He said that competition is due to be increased through regulation of the industry, whether it be by auction bidding or some other method, and that "the fellow who thinks the business owes him a living is strictly out of luck."

Good Chance" of Fed. Tax Repeal

National Allied Board of chairman Myers vouchsafed his belief that the Federal tax on theatre admissions has a "good chance" of being repealed on the basis of having the industry classified as dealing in communication, giving it the same standing as newspapers.

Re-elected without opposition were Martin G. Smith, who was returned as president for his 18th term; C. W. Hays, Jr., first vice-president, and Leo Kessel, treasurer. Henry Greenberger of Cleveland was named to the new post of second vice-president. The bond of directors was re-elected, with the addition of Roy Russell of Millersburg and Roy Wels of Dayton.

(Continued on Page 10)
The Trade Press Loves it
...and so will You!

M. P. HERALD —
"A natural in the full meaning of the term . . . Scored unmistakable hit at the preview."

BOXOFFICE —
“One of the most joyful and refreshing comedies in many months . . . A theatre will have to post a smallpox sign to keep from doing capacity business."

THE EXHIBITOR —
“This will be the reason for happier days at the boxoffice.”

VARIETY —
“Broad farce slated for strong reception . . . Will brighten boxoffices in all situations.”

M. P. DAILY —
“Something special in the comedy line . . . A natural for all types of audiences and localities.”

SHOWMEN’S TRADE REVIEW —
“Should turn out to be one of the top comedies of the season . . . A film that the entire family MUST SEE.”

THE INDEPENDENT —
“Big-time entertainment . . . Bound to evoke favorable reaction . . . Hefty boxoffice appeal.”

FILM BULLETIN —
“A happy, giddy show destined for top grosses.”

HOLLYWOOD REPORTER —
“A made-to-order money picture.”

DAILY VARIETY —
“Will line funmakers up at the wickets for blocks.”
CARY MYRNA SHIRLEY
GRANT · LOY · TEMPLE

"The Bachelor and the Bobby-Soxer"

with RUDY VALLEE · RAY COLLINS · HARRY DAVENPORT · JOHNNY SANDS

A DORE SCHARY PRODUCTION · Directed by IRVING REIS ·
Original Story and Screenplay by SIDNEY SHELDON

NATIONALLY ADVERTISED
UA SALE OFF, PRESIDENCY VAGUE

After almost intermediate negotiations and rumors had United Artists sold countless times, the final decisions as announced by Mary Pickford, who shares the stock with Charles Chaplin, leaves the corporation intact. Miss Pickford's statement, which revealed that all negotiations, in which Harry C. Fatterly was said to have been interested, came after Chaplin issued a statement that he had not received any offer for his interest in UA, that he does not intend to part with his half interest and that he had had no meetings with Miss Pickford relative to sale of the corporation.

George Bagnall was mentioned as successor to Edward C. Ryff as president of the company, and Arthur W. Kelly was suggested as vice-president, according to reports in some of the trade papers, but Miss Pickford called the reports "premature" and that no decision would be forthcoming on the matter "until after I have an opportunity of discussing the matter with Charles Chaplin." Miss Pickford left New York by plane for Hollywood July 10.

ATA - MPTOA APART ON INTERVENTION

The talks late last week between MPTOA and ATA executives on the proposed merger of the two organizations reportedly hit their first snag as ATA's stand on intervention in the industry anti-trust suit remained at odds with MPTOA's policy of hands-off. ATA execs Ted R. Gamble and Robert W. Coyne declared that the affiliation would not be consummated if MPTOA refused to go along with the former's intervention plans. The ATA statement was made on the eve of the proposed merger discussions with MPTOA proxy Fred Wehrenberg, who was en route to New York from St. Louis.

The meeting was scheduled to open at the Hotel Astor on Friday, July 18. The MPTOA stand, as formulated by a poll of its directors, resolved itself into an ambiguous action which leaves the organization in an observer's status as "friend of the court," while ATA's action makes the intervenor a party to the suit.

UA SETS 13 IN SIX MONTHS

United Artists will release 13 features, plus one special, during the next six months, it was announced by J. J. Unger, general sales manager, at the closing session of the company's annual sales conference in New York, July 10-12. The special is "Arch of Triumph," Enterprise production slated for an October roadshow release. The list also includes "The Other Love" in July; three in August; three in September; two in October, two in November and two in December.

In opening the convention, Unger predicted that the present business recession "will begin to diminish in August and conditions for all of us will improve thereafter." He noted that despite the recession, today's boxoffice is doing a volume of business more than 50 per cent of the gross realized in the early 1940's.

Gradwell L. Sears, vice-president in charge of distribution, spoke to the assembled district managers and home office executives from London over a trans-Atlantic telephone hookup. In addition to Unger and Sears, speakers included Edward M. Schutzer, eastern and Canadian sales manager, and Maury Orr, western sales manager.

MONO B'S TO RESUME SOON

Continued production of Monogram's "B" product seems assured as the result of a series of conferences held with leading labor representatives in Hollywood, Steve Brody, president, told the delegates at the annual convention of Monogram and Allied Artists in Oklahoma City, last week.

Lauding the sincere cooperation of the labor representatives, Brody said that "the new order" would make it possible for smaller producing units in the industry to be able to schedule efficiently a year's product in advance, with the full knowledge that their budgets would not be affected by unpredictable labor increases, thus assuring those pictures to exhibitors "at a fair rental and on a production basis which would eliminate the necessity of making them at a loss." He added that Monogram will be able to resume production, shortly.

Brody also revealed that after three months of negotiations, Allied Artists has obtained the screen rights for $150,000 to the career of Babe Ruth and that producer-director Roy Del Ruth would handle the production. The deal also gives Ruth a percentage of the profits from the film, which the AA proxy estimated at an additional $250,000.

The first of the confab, concurrently with the world premiere of Allied Artists "Black Gold" in Oklahoma City, Brody revealed that the sales quota for Allied Artists and Monogram has been set at $25,000,000.

COWDIN ASKS LOWER PROD - DIST COSTS

Both production and distribution costs are too high and will have to be lowered, if the industry is to maintain its security, J. Cheever Cowdin, Universal board chairman, said last week in a report to stockholders and employees. "It is up to the management to eliminate any wasteful or extravagant practices and up to the workers to do their part by making the most productive use of their equipment and time," Cowdin declared.

He reported that the concentration of Universal-International on "A" product, because of the trend by the public to support better pictures, has necessitated the use of Universal's cash reserves and the borrowing of $11,000,000 from banks. He said that the new deep distribution of some U-I product has resulted in a substantial increase in the cost of distribution. However, in the long run, Cowdin said, the new method will be favorable to the company.

Averring that the J. Arthur Rank pictures being distributed by U-I can be ex-

(Continued on Page 26)
COLUMBIA
Vidor-Cohn Feud Settled

THE FEUD between Prexy Harry Cohn and Charles Vidor, which
took such bad publicity a few months back, has apparently
ended. Vidor has signed a new contract with the studio to
produce eight pictures on an indie basis during the next four years.
The studio will nip off a modest fifty per cent of the profits on the
Vidor product. Harry Cohn, it was reported, did not participate
in the deal directly; but his consent was required before such a
deal could have been closed. Vidor is setting up a fund of $1,000-
000 to buy story properties and he plans immediate starting of
his new activities. One of the considerations in the new contract
is that Vidor will make no more of the "Crime Doctor" series to
which he had been assigned (some say as punishment for his bad
behavior) by the studio.

With the Vidor affair settled, the newest blow-up at Columbia
involves Director Andre de Toth. The studio has served notice on
all other studios and producing units that de Toth is still under
contract to them and cannot work elsewhere without studio per-
mission. The studio claims a California Supreme Court ruling
holds the seven year contract signed in 1945 as binding De Toth;
has made three films since he walked out at Columbia and it is
possible that the studio will be able to put a restraint on these un-
der the present ruling.

STUDIO DICKERS MORE INDIES

With seven independent producers already working on the
Columbia roster, the studio this week began negotiations to nab
Mark Hellinger and the Skirball-Manning unit, recently exited
from Universal-International.

Producer Hellinger, of course, has been talking deals with
every major studio in town. But the Columbia offer is the best
by far financially since President Cohn is willing to cut his profit
to the bone in order to add the prestige of Hellinger product to
his banner.

The Skirball-Manning team is being tempted on the same basis
of low selling charges. Columbia can use a couple of really top
names on its roster and this seems to be their fight to get them.

Announcement this week from the studio that the Beckworth
Corporation had taken over the Ria Hayworth productions for
the next seven years came as a cryptic and complete surprise to the
industry. No further details were forthcoming. As it stands now,
Beckworth Corporation will hold and distribute two Heat-
wich pictures a year for the next seven years and will have
charge of all Hayworth productions. What the financial terms of
the deal were are unreported.

EAGLE-LION
A & C Sign With E-L

THE GROWING TREND, at this studio, towards a good solid
list of independent productions shows up in the recent deal
signed with Abbot and Costello. The comedy team, permitted
one outside film a year by Universal-International, will make
"The Noon Hangs High" for Eagle-Lion on a $1,000,000 budget.
Terms are on a percentage basis with the team set to collect a
healthy portion of the profits.

"Noon," set to go before the cameras Aug. 18, is the first solo
film which ABC will make under this new pact with U-L permitting
them to make one outside picture per year.

The newly signed "T-Man" is Edward Small's first film for
E-L release in a two picture deal recently concluded. The pic-
ture is being shot with only one Hollywood actor in the cast, Don-
ald O'Keefe. The company is on location with shooting scheduled
for Washington, D. C., New York, Boston, Montreal, Chicago, San
Pedro. In each town, amateur local talent will be used in the
picture "to lend authenticity." The story is based on case re-
cords from the Treasury Department and it is to be kept absolute-
ly factual.

M-G-M
Production Soars

EARLIER this year, the grooms boys in the industry were sure
that everything was headed for destruction when MGM an-
ounced a great curtailment in their production program. But
optimism should be completely dispelled if Metro is still being
used as barometer. At this point the studio has five films in work
with nine more scheduled to go in the next two months. This is
a record even for a good year and for a mid-summer schedule in a
year when film business is supposedly dropping, it is an all-time
high.

Five of the nine new scheduled will be in Technicolor. Joe Pas-
ternak will lead off the mid-summer parade with "Luxury
Liner" reuniting the Walter Pidgeon-Jane Powell team of "Holi-
day in Mexico;" Clark Gable is scheduled for "Homecoming,"
Mervyn LeRoy directing both. The "Doctor" and Walter Pidgeon follow with "Speak To Me of Love;" Frank Capra's "State of The Union" is being rushed for a starting date;
Arthur Freed will start "Easter Parade," the Irving Berlin mu-
sical in typical Metro fashion complete with the whole MGM ros-
ter of musical and comedy talent; Walter Wanger will start his
"Lan of Lorraine" with Ingrid Bergman starred; "The Big City,"
starring Margaret O'Brien, from an old script which Joe Pas-
ternak is dusting off for shooting. "Hills of Home," with Robert
Siak producing and "Upward to the Stars" under the George
Haight helm wind up the list.

NEW ROLE FOR GABLE?

Despite the fact that Metro executives believe "The Huck-
ters" will be one of the studio's top grossers for the year, there is
a worried bit of huddling going on concerning the future roles of
the studio's favorite boy Clark Gable. It seems to be the consen-
sus at this point that Gable is trying to shift from the romantic
"lover" role with which he made his own fortune and a healthy
one for his bosses. Gable, himself, has rebelled at some of the
"typical" roles producers have offered him (especially after the
"Adventure" flop) and the trend seems now to be toward "char-
acter" roles: Nothing too heavy, just the kind of thing where he
doesn't "get the girl." How female audiences will respond to
this transition for the actor is yet to be proved. But at sneak-
previews of "The Hucksters" teenage girls were audible in com-
ments which indicated that perhaps the transition time had come.

There's no doubt that Gable is still one of the top box-office
powers in the industry. The ad campaign on his current film is
one of the biggest in the studio's history (and that where big ad
campaigns are practically routine). One thousand prints of the
film go out simultaneously, a mass opening in 100 cities, a hyped
24-sheet, newspaper, magazine and radio campaign and the in-
evitable MGM tie-ins (this time Gable's New String of the
Kerr) is scheduled to pull "The Hucksters" and Gable right up
over the summer lull to top business.

METRO DICKERS "INNOCENCE"

This "Side of Innocence," a current best seller now owned by
STUDIO SIZE-UPS

Story Productions, is being offered to MGM as a possible story buy. Studio executives are now reading the book with the idea of taking over the property for early production. No price deal has been revealed.

Greeer Garson, happier now that her new contract is set, may be handed the old Garbo role in "The Painted Veil," a romantic piece of 1935 vintage.

STUDIO

MONOGRAME Labor Problem Still Unsettled

THE DIFFICULTIES which closed this shop a few weeks ago are as yet not cleared up although studio executives and workers are attempting to arrive at a reasonable settlement. The recent passage of the Taft-Hartley labor bill has thus far added only confusion to the already confused labor situation here in the industry. And small studios, like Monogram, are the ones which suffer the most.

Despite an absolute standstill in production at the moment, President Brody and his staff are busy with plans for future production which they hope will swing into action not later than September. Story properties and players are being lined up for the early Fall sport which the studio heads hope will be possible.

ASSOUR DEAL SIGNED

Edward Nassour has signed a deal with Allied Artists (Monogram's associated unit) which calls for him to make four films in the next two years for AA release. The four films are tagged with a $5,000,000 budget. Nassour will also do several smaller budget films for Monogram release. One of the considerations in the deal was that Monogram and Allied will be able to use stage space and equipment at the Nassour studio. President Brody has plans for construction of stages at Monogram but building prices have thus far been prohibitive. The use of the Nassour space will solve his problem until prices descend. First on the Nassour list is "Onward, a story described as a "Protestant 'Going My Way.'" September is the starting date.

KING BROS. BUY "TENDERFOOT"

King Bros. have announced purchase of "The Tenderfoot," original screenplay by Richard Sale and Mary Loos, for production as a high-budget Allied Artists film. Eddie Albert and Gale Storm have been signed for co-starring roles in the picture, romantic western scheduled to go before the cameras in early September.

"The Tenderfoot" replaces "Gun Crazy" on the King Bros. schedule, on account of currentwoods and unfavorable weather in town, where much of picture was to be filmed. Latter has been pushed back for later production.

PARAMOUNT

Paramount Bids Playwrights

THIS STUDIO has a slight edge in the current contest among the majors to nab off the newly formed Playwrights Company film unit. Reason for the high competition (Metro, U-I and others are bidding, too) is the valuable story merchandise this unit will have. Robert E. Sherwood, Maxwell Anderson, Kurt Well and Elmer Rice head this group of top playwrights who have decided to transfer their own wares (already established by Broadway success) to film.

Basic consideration in swinging this arrangement, will be to guarantee these writers absolutely free reign with their own product. These are great writing talents and while they admit they need the experience and background and material that a major studio can offer them, they insist the pictures will be made according to their plans without interference.

Paramount, having recently taken over the Libetry Films setup on a similar basis, is anxious to add this group to its list of producers, too.

With the Hal Wallis film, "So Evil My Love" winding up in England, this studio has only two in work on the home lot. "My Own True Love" (Phyllis Calvert-Melvyn Douglas) and "Night Has A Thousand Eyes" (Edward G. Robinson-Gail Russell) are running it alone this week.

PRC

Thomas Concentrates On Indies

PRESIDENT HARRY THOMAS has started a concerted campaign to line up a group of independent producers for picture making through the PRC facilities. No report is ready yet as to just who and what will comprise this group but deals are in work with several and studio spokesmen imply that this is the beginning of a new trend for PRC.

Meanwhile, the studio is proceeding with its usual schedule of product including fourteen westerns and twenty features to go on the 1947-48 program.

PRC-HARRIS BRODER DEAL

A deal whereby PRC will distribute 50 old Universal pictures for the Harris-Broder Pictures Corporation is set at this writing. The deal gives PRC the best of the old Universal films during the 1933-43 period. The schedule is set for a ten-year period. The Harris-Broder outfit paid Universal a reported $3,000,000 plus percentages for the reissue rights to the product. Undoubtedly, the PRC arrangement will be on a percentage basis with the new organization.

Harry Brandt, president of the Independent Theatre Owners Association, has signed a deal to produce four pictures for next year's release. Brandt is now in town arranging details for his opening shot in the producing field with a yarn called "Mystery."

Matt Kemp put his first film into work this week on the PRC lot. Called "Linda Be Good," it carries a burlesque background with a young author as intent upon research as used in the device to take the picture into the backstage atmosphere. Elise Knox, Marie Wilson and John Hubbard carry the leads.

REPUBLIC

Yates Controversy Settling

ALTHOUGH no definite announcement has been made as yet, the flare-up a few weeks ago with Republic that had President Yates rumored out of the top seat, seems to be subsiding. The Goetz faction, which was leading the revolt against Yates, seems to have lost some of its fighting strength and the situation appears to be settling with no great upheaval as implied earlier.

The studio has set its production schedule for the next six months and seventeen features and one serial are due for making. More may be added later if needed.

Frank Borzage has "Crosswinds" on the list. Alfred Santell has "Sea of Darkness" and "The Miracle of Charlie Dakin;" Allan Dwan has "End of the Rainbow." Three Roy Rogers starrers in Trucolor are included in the list.

"MACBETH" GOES OVER BUDGET

When Orson Welles made his deal with Republic for the making of "Macbeth," one of the factors was that he would bring the picture in on a $700,000 budget. Such a trick seemed incredible then and is proving just that now. The studio has upped the budget to $900,000 at this point with a prospect that it will go over the million mark before Welles is finished. With a 21-day schedule, Welles has been forced to go deep into overtime costs that run the budget up.

RKO

Studio Schedules 36 Minimum

THE DORE SCHARY schedule of pictures reported in the planning a few weeks ago, is now set and the studio comes up with a list of a minimum of thirty-six features on its 1947-48 program. In announcing his studio's program, Schary emphasized the thinking behind the proposed schedule. He said, "We want our pictures to be and to reflect the kind of life we wish for. Stories of violence should be stories against violence." He came out strongly for "B" pictures which he suggests should be experiments in entertainment.

Predominant in the schedule will be seventeen best sellers, four adaptations of Broadway plays and 26 original stories. A good bulk of the product will come from such independent units.

FILM BULLETIN
ARGOSY GOES TO WORK

After several delays in production plans, this unit will be shooting two pictures simultaneously as of August 1. First to go will be "War Party" which will be shot on the Enterprise lot. "Mr. Young of Africa" will be shot on the RKO lot. Three additional pictures will be made at a later date on the RKO-Pathe lot. It looks like John Ford and Merrian Cooper are really off the dime at last.

Despite long publicity spins about finding a "newcomer" for the girl in "Miracle of The Bells," Jesse Lasky has made a deal with David O. Selznick for the new Selznick player, Valli. Dore Schary handled the negotiations on the deal. Valli has made one picture for Selznick over here, "The Paradise Case." It will probably be released sometime close to the end of the year in which case the Lasky picture will have the benefit of that introduction. "Miracle of the Bells" starts shooting this week with Fred MacMurray and Jane Greer (an RKO player in the cast).

SCREEN GUILD

ALL QUIET

NO PRODUCTION activity is due here until later in the summer. Studio is keeping up to its planned program but there is nothing to indicate any expansion at this time.

SELZNICK

Loan-Outs Activity

WITH "PORTRAIT OF JENNY" still shooting in the cast and due to return here within two weeks, the studio production department remains very quiet.

However, Producer Selznick continues to make profitable loan-out deals for his players. Shirley Temple and Rory Calhoun are working at Warner Brothers ("Mary Hagen"). Valli has just been loaned to Jesse Lasky and Walter McEwen for "Miracle of the Bells" and Louis Jourdan of "The Paradise Case" is going into the next Fontaine picture, "Letters From An Unknown Woman."

This loan-out arrangement is one of Selznick's most typical procedures. He did it with Fontaine and Bergman (after he hired them both at minimum contracts) until their contracts ran out. When they finally left him, they were two of the top draws at the box-office, but they had cost Mr. Selznick a very little in salary.

Interesting to note that Selznick's "Gone With The Wind" on its fourth time out is doing opening business that has already topped many current releases in Loew houses. The estimate now is that the film will clip another $2,000,000 in boxoffice receipts on this fourth revival.

20th CENTURY-FOX

"Chicken" Gets The Axe

PLANS FOR PRODUCING "Chicken Every Sunday" were suddenly dropped almost on the eve of the starting date. Reason given for the change in plans was the crowding in casting. The picture is being put over until next year's schedule. This is the second major production which has been dropped from schedule in the past several months. The other one was "The Black Rose" which was pencilled in for a lavish Technicolor treatment and then dropped because it was "too expensive" to do at current costs.

Dan Dailey, who was set for the co-star role in "Chicken," goes into "The Flapper Age" with Jeanne Crain, Gene Tierney, who was to have starred, has been given no other assignment as yet. Producer William Perlberg heads for England, now that "Chicken" is off, to do "Escape."

JESSEL GETS NEW CONTRACT

With "I Wonder Who's Kissing Her Now," marked for big money in box-office receipts, Producer George Jessel has been handed a new five-year deal with a big salary increase by Darryl F. Zanuck, studio chief. Jessel has done three musicals in his four years with the studio and is currently handling the production on "Nightmare Alley," a Tyroene Power starrer. His next will be "Waltz Into Darkness," a William Irish story, with Mark Stevens set in the leading role.

Betty Grable's salary of $299,333.00 headed the list of salaries paid at 20th Century Fox last year. Immediately next to the blond dancing star on the list came Chief Zanuck with $260,000 and Spyros Skouras with $255,000.

KORDA DEAL FREES UK STUDIO CONSTRUCTION

The recent Korda deal will be a big help to the studio in many ways not the least of which is that it takes care of the British quota arrangement and relieves the studio from the need to make pictures in England. All plans for rebuilding its studio in England have been dropped although "Escape," remains scheduled for a British shooting.

First film to come under the new deal will be "An Ideal Husband" with Paulette Goddard starred in a Technicolor production directed by Korda. After that comes "Anna Karenina" with Vivian Leigh and Ralph Richardson; Cary Grant, David Niven and Rex Harrison are each set for one film for Korda to come in the first group for 20th release.

Executives see a $12,000,000 take for the British film industry in the first six films on the list, three of which will be in Technicolor.

UNITED ARTISTS

Fabian Deal Flops

AFTER DAYS OF negotiating and weeks of rumor, the deal for the sale of United Artists Corporation is now a dead duck. We should be rid of the sale rumor for at least six months.

With the Fabian deal off by a hair's breadth, Joseph M. Schneck, head of the UA Theatres Corporation disclosed plans to spend an ultimate $100,000,000 on building and buying new theatres for the corporation. Plan will not be set in motion until the final Supreme Court decision on the divestiture is made known.

"ARCH OF TRIUMPH" ROAD SHOWS

October 15 has been set as the world premiere date for Enterprise's "Arch of Triumph." The film goes out at road show prices with a probable New York and Hollywood premiere simultaneously.

"Body and Soul," another Enterprise film is being set for a big campaign tied in with radio and merchandising. Use of the old Johnny Green song hit bearing the same title will be exploited to the hilt. Cosmetic, clothes and perfume tie-ups will also be hatched, probably the title which originally was "The Burning Journey."

Despite the big talk on "Arch" and "Body and Soul," and the "Other Love," no one seems ready to say just what the future of Enterprise is. They are reported to be staying with UA for the time being although the recently completed "They Passed This Way" is not being handled through UA release. Reason being that it is a Harry Sherman production not an Enterprise picture, so studio spokesmen say.

The studio staff has been cut to the bone but studio people still insist that comes September, the company will be back in production as per schedule.

CAGNEY NIXES SALE

After three weeks of negotiating, William Cagney turned down Paramount's offer to buy "Only the Valiant," a Cagney-owned story, for $1,500,000 cash. The Cagneys have deduced that they could make the picture (which they have owned for three years) after "The Stray Lamb." Jimmy Cagney will probably be starred in the film. As added inducement the Cagneys were offered the loan of any Paramount star (except Hope, Crosby or Milland) but the deal was still turned down.

Benedict Bogeaus has bought "Miracle In The Rain," a Ben Hecht story, as the first starring vehicle for Ida Lupino under the recent Bogeaus-Lupino pact. The deal calls for three pictures to star the actress, at the rate of one a year for the next three years.

(Continued on Page 18)

STUDIO SIZE-UPS

as Samuel Goldwyn, Rainbow Productions (Leo McCarey), Lasky-MacEwen, Robert Riskin, Independent Artists (Brisson-Russell) Argosy Pictures, Arko and Sol Lesser.

JULY 21, 1947
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 release date in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinicolor.

**COLUMBIA**

1945-47 Features

Western Serials

**NEW PRODUCTIONS**

**THE DEVIL SHIP**
Melodrama—Started July 10
Cast: Richard Lane, Louise Campbell, Damian O'Flynn, Tony Clausino
Director: Lou Landers
Story: Tough sea captain on a Tuna ship gets in and out of scrapes.

**PRODUCTION & RELEASE RECORD**

**JULY 21, 1947**

**WILD CONQUEST**
Romantic Drama—Started July 6
Cast: Dean O'Keeffe. Entire cast made up of people in location town.
Producer-Director: Albert S. Rogell
Executive Producer: David Herseth
Story: A wild horse and a wild cowboy are tamed by beautiful ranch owner.

**T-TAG**
Factual Drama—Started July 10
Cast: Dennis O'Keefe. Entire cast made up of people in location town.
Producer-Director: Anthony Mann
Producer: Aubrey Schenck
Comment: Capture of outlaws and dynamite smugglers by Department of the Interior

**EAGLE-LION**

1946-47 Features

Completed (10) In Production (3)

**NEW PRODUCTIONS**

**METRO-GOLDWIN-MAYER**

1946-47 Features

Completed (41) In Production (5)

**JUNE 27, 1947**

**PRODUCTION & RELEASE RECORD**

**JULY 28, 1947**

**WILD CONQUEST**
Romantic Drama—Started July 6
Cast: Dean O'Keeffe. Entire cast made up of people in location town.
Producer-Director: Albert S. Rogell
Executive Producer: David Herseth
Story: A wild horse and a wild cowboy are tamed by beautiful ranch owner.

**T-TAG**
Factual Drama—Started July 10
Cast: Dennis O'Keefe. Entire cast made up of people in location town.
Producer-Director: Anthony Mann
Producer: Aubrey Schenck
Comment: Capture of outlaws and dynamite smugglers by Department of the Interior

**EAGLE-LION**

1946-47 Features

Completed (10) In Production (3)

**NEW PRODUCTIONS**

**METRO-GOLDWIN-MAYER**

1946-47 Features

Completed (41) In Production (5)
**RELEASE CHART**

### IN PRODUCTION

**1947-48 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RKO RADIO</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47 Features</strong></td>
<td>Completed (24)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1947-48 Features</strong></td>
<td>Completed (16)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SCREEN GUILD

**Features**

Completed (14) In Production (0)

### RELEASE CHART

**1946-47 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47 Features</strong></td>
<td>Completed (9)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1947-48 Features</strong></td>
<td>Completed (11)</td>
<td>In Production (4)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RKO RADIO

**1946-47 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1947-48 Features</strong></td>
<td>Completed (24)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1948-49 Features</strong></td>
<td>Completed (16)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SCREEN GUILD

**Features**

Completed (14) In Production (0)

### RELEASE CHART

**1946-47 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47 Features</strong></td>
<td>Completed (9)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1947-48 Features</strong></td>
<td>Completed (11)</td>
<td>In Production (4)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RKO RADIO

**1946-47 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1947-48 Features</strong></td>
<td>Completed (24)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1948-49 Features</strong></td>
<td>Completed (16)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SCREEN GUILD

**Features**

Completed (14) In Production (0)

### RELEASE CHART

**1946-47 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47 Features</strong></td>
<td>Completed (9)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1947-48 Features</strong></td>
<td>Completed (11)</td>
<td>In Production (4)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RKO RADIO

**1946-47 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1947-48 Features</strong></td>
<td>Completed (24)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1948-49 Features</strong></td>
<td>Completed (16)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SCREEN GUILD

**Features**

Completed (14) In Production (0)

### RELEASE CHART

**1946-47 Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RELEASE CHART</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47 Features</strong></td>
<td>Completed (9)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1947-48 Features</strong></td>
<td>Completed (11)</td>
<td>In Production (4)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### RELEASE CHART

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Run</th>
<th>Re.</th>
<th>Re.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IN PRODUCTION</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ever the Done della</td>
<td>Pal-wr-Wanamaker</td>
<td>6-3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mary Rogers</td>
<td>Be-er-Taylor</td>
<td>6-25</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Romance In High C (1)</td>
<td>Low-er-Foge</td>
<td>3-12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Treasure, of Sierra Madre</td>
<td>J-bon-er-Beck</td>
<td>5-31</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COMPLETED</strong></td>
<td>1940-47</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Great with Five Fingers, 1 + 88</td>
<td>72-10</td>
<td>2-8</td>
<td>613</td>
<td>1-4</td>
<td></td>
</tr>
<tr>
<td>Big Sleep, The (114)</td>
<td>70-11</td>
<td>4-1</td>
<td>614</td>
<td>2-5</td>
<td></td>
</tr>
<tr>
<td>Captain课文 (100)</td>
<td>70-11</td>
<td>1-6</td>
<td>612</td>
<td>3-1</td>
<td></td>
</tr>
<tr>
<td>City of Bad Men (53)</td>
<td>77-9</td>
<td>11-6</td>
<td>62</td>
<td>7-7</td>
<td></td>
</tr>
<tr>
<td>Dark Passage</td>
<td>72-12</td>
<td>1-6</td>
<td>612</td>
<td>3-3</td>
<td></td>
</tr>
<tr>
<td>Nevada Smith</td>
<td>72-12</td>
<td>1-3</td>
<td>625</td>
<td>3-31</td>
<td></td>
</tr>
<tr>
<td>W. and Lee (83)</td>
<td>72-12</td>
<td>1-6</td>
<td>612</td>
<td>3-3</td>
<td></td>
</tr>
<tr>
<td>Nat King Cole</td>
<td>72-12</td>
<td>1-11</td>
<td>611</td>
<td>3-6</td>
<td></td>
</tr>
<tr>
<td>Details under Title: The Sundown</td>
<td>72-12</td>
<td>1-6</td>
<td>612</td>
<td>3-3</td>
<td></td>
</tr>
<tr>
<td>Roy Boulting: September 1971</td>
<td>72-12</td>
<td>1-6</td>
<td>612</td>
<td>3-3</td>
<td></td>
</tr>
<tr>
<td>Nobody Lives Forever (100)</td>
<td>72-12</td>
<td>1-6</td>
<td>612</td>
<td>3-3</td>
<td></td>
</tr>
<tr>
<td><strong>REISSUES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sea Hawk, The (109)</td>
<td>J-bon-wa-wanamaker</td>
<td>6-3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sea Wolf, The (57)</td>
<td>60-4</td>
<td>1-12</td>
<td>6-12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>King's New (127)</td>
<td>B-e-er-wa-ner</td>
<td>12-7</td>
<td>608</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wife Bill Miller (84)</td>
<td>J-bon-wa-wanamaker</td>
<td>12-7</td>
<td>609</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ford (5)</td>
<td>11-11</td>
<td>2-31</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### STUDIO SIZE-UPS

**UNIVERSAL-INTERNATIONAL**

**Rank Signs Three More Stars**

In a deal negotiated through U-I, producer J. Arthur Rank has signed Joan Fontaine, Douglas Fairbanks Jr., and Claudette Colbert to make pictures for him in England. Details of the deal are not revealed but it is thought that the actresses signed one picture arrangement much like the one Rank recently tied with Bing Crosby.

This is the beginning of fulfillment of the promise, at first denied by Rank executives, that the British producer is aiming to tie up as many top names as possible for his British made films in order to increase the boxoffice potential of his wares in this country. Ingrid Bergman is the next objective on the Rank list. No report is ready as yet on how this one fares.

The Rank films will be released, of course, through U-I.

It looks fairly certain at this point that the elusive and publicly difficult James Mason, British actor, may soon be working for Universal-International and Rank on a joint contract deal. Mason, now involved in a law suit in which David Rose claims breach of contract, is being represented here by the William Morris office. However, his actual agent is en route here from England to take over the negotiations with U-I and Rank. The British agent will shop Hollywood’s talent stock while here in an effort to tag more American names for English films.

Manny Wolf, who regained as RKO story chief last May, has joined the William Dozier unit as Dozier’s assistant. He will serve as assistant supervising producer for the Dozier production staff which now includes Charles Erskine, Joan Harrison, Robert Buechner, Jerry Brelser, Leonard Goldstein, Joseph Sistrom, Karl Tunberg and S. P. Eagle.

"Are You With It?" the Sam Perrin, George Balzer, Harry Revel Broadway musical, was set by Universal-International as a starring vehicle for Donald O’Connor. The property has been turned over to Robert Arthur to develop and produce. Work on the screenplay will start immediately.

This comedy of a young insurance salesman who inadvertently witnesses a deep sea point and winds up in the carnival business is practically tailor-made for O’Connor.

**WARNER BROS.**

**B’s In Again?**

**RUMOR SELMS** to be gaining strength here that Warners are once again considering the possibility of setting up a unit to make pictures on a low budget basis. This idea has been on the fire for some time though only in the talking stage. Now, it is said, the studio is really shopping for possible story material to get the unit started.

If Warners follow through on their plan and RKO works out its proposal for good B product, it looks as though the industry will begin reverting to the kind of pictures that can be made for less than an astronomical figure. There is no reason why these pictures cannot be good entertainment. Certainly it will be hard for them to be any worse than some of the super-colossal trps the majors keep tossing at a no-longer willing public.

Production costs make it impossible for studios to fulfill their quantity commitment and still stay within operating budgets. True, Warners seems to be less expensive pictures—but they will have to be good.

With no new starters this week, the production schedule rolls on with five films in work: "The Treasure of Sierra Madre" (Humphrey Bogart-Walter Huston) now in its fourth month of production; "Silver River" (Errol Flynn-Arnold Schoenberg) now in its third working month, "Ever the Beginning" (Lilli Palmer-Sam Wanamaker), "Mary Hagen" (Ronald Reagan-Shirley Temple) and "Romance In High C" (Jack Carson-Janis Paige).

---

Exhibitors Use

Size-Ups As Their Most

Reliable Source of Information

About Production

---

(Continued from Page 13)
**'VARIETY GIRL' HAS VARIETY, GREAT CAST — A CROWD PLEASER**

**Rates** • • • on name draw in all situations

 Paramount
 82 minutes

 Directed by Robert Alton.

 Paramount has poured virtually its entire star roll into this variety show and that guarantees topflight grosses in most locations. For mass audiences who will willingly overlook the fragile, tongue-in-check story of modern Cinderella's fantasies, rapid rise to stardom, "Variety Girl" will be a great show, for it is chock-full of amusing and entertaining specialties, not the least of which is the rolle of routines by those ever-popular kibitzers, Crosby and Hope, and some behind-the-scenes revelations of cartoon making. The principals of the story thread are Mary Hatcher, Olga San Juan and DeForrest Kelley, and all three play their parts well for their futures. But the "supporting" cast is the big thing in this musical comedy revue and the lure that will roll up strong box office returns as a result of the picture. In addition to the Crosby-Hope routines, are the singing of Pearl Bailey and a hilarious sketch of Spike Jones' City Slickers. George Marshall's direction is rather slipshod, but only hypercritics will notice it; most of the audience will be entertaining.

**EXPLOITATION:** The big selling point, obviously, is the cast. All receipts of gala premiers in 30 Variety Tent cities will go to the organization's Heart Fund for cild welfare; the ensuing publicity will enable them to go home in those and adjacent communities. Don't overlook mention of the keyhole insight into Hollywood.

 Seeking a film career, Mary Hatcher assumes the stage name of Amber LaVonne and goes to Hollywood. There she discovers brawny blonde Olga San Juan has appropriateness of her situation. Despite this, the two become pals, Studio head Frank Ferguson hears Mary is seeking a career, sends talent scout DeForrest Kelley to find her. When the story of her life has been abandoned in Fred's Pittsburgh theatre 18 years before and subsequently been carried for secretly by the Variety Club, Mary and Olga run into many hilarious adventures. Because Olga has assumed Mary's nom-de-movie, she gets all the breaks, houses up every one of them. Ensuing complications reach their peak when Fred gives the crow-voiced Olga an opportunity to sing at the Variety Club convention, where all the stars are supposed to appear. To aid her chum, Mary does the actual warbling from a hidden mike. DeForrest, in love with Mary, helps with the deception. After several false starts, Olga, suddenly conscious, reveals Mary as the vocalist. All ends happily.

**'MERTON OF THE MOVIES' UNLIKE ORIGINAL, BUT OK SKELETON VEHICLE**

**Rates** • • • as top dualler except for action houses

 M-G-M
 82 minutes

 Directed by Robert Alton.

 This is a remake of a picture made in 1934 by Paramount from a novel by Harry Leon Wilson and the Broadway stage hit by George S. Kaufman and Marc Connelly. Metro and producer Albert Lewis have taken much material from Wilson's original, substituting slapstick for pathos, gags for poignancy and heart-throbs. A Mack Sennett comedian as out of character as it is unnecessary, has been tossed in to wind up the picture. All this will displease and disappoint the older generation who remember the original and the play, but the current version will prove to be quite satisfactory to Red Skelton's following. His antics are amusing, some very funny, and what is left of the original plot is more than is usually found in his films Virginia O'Brien, whose forte is singing and mugging, does neither, but handles her first straight role capably enough. The others in the cast are strict stereotypes. Robert Alton's direction is routine. Production just ordinary. Boxoffice returns will be best in naborhood and rural houses; weakest in action.

**EXPLOITATION:** Play up the name of "Merton of the Movies" as a best-selling novel, a theatrical smash hit on Broadway, a hit film which remains in vaudeville. Let Skelton's myriad fans know it's his best role to date. In personal column of local newspaper place an ad: "Do you want to become a real Merton of the Movies? See Red Skelton at the El Capitan Theatre, Hollywood, Calif." For watching too many movies, theatre usher Red Skelton falls a boxoffice robbery; by employing a trick of his favorite

**'BLACK GOLD' CINECOLOR RACE HORSE YARN HAS HEART INTEREST**

**Rates** • • • as dualler generally

 Allied Artists
 92 minutes
 Anthony Quinn, Katherine DeMille, Elyse Knox, Kane Richmond, Ducky Louie, Raymond Hatton, Thurston Hall, Alan Bridge, Moroni Olsen, H. T. Tsang, Charles Trowbridge, Jack Norman.

 Directed by Phil Karlson.

 Here is a straightforward, entertaining story of horse racing, written by scripters Agnes Christine Johnson and John King, "Black Gold" should please adult and juvenile audiences. It is as cut and paste, patently exploited, register gratifying grosses. Its Cinecolor tints, somewhat pallid in exterior long shots, are particularly striking in interiors and closeups. Performances are those of Anthony Quinn as a genial, horse-loving Indian, and Ducky Louie as his youthful companion. Though production quality is superior, Phil Karlson's direction is sympathetic and deft.

**EXPLOITATION:** Aim your appeal at the fanatical devoted to the K.Y. horse races and the cooperation of local S.P.C.A., lively stables and riding academies. Editors, clergy and welfare people are counted on to assist in promoting the film's racing tolerance theme. Stress the exciting race sequences photographed in Cinecolor at Churchill Downs, Ky.; the thrilling scenes showing the bringing in of an oil well, and the authentic depiction of American Indian tribal customs. If orphaned when smugglers shoot his father, Sino-American Ducky Louie is taken to New York to be forever separated from his loyal pal, the black stallion, Red Gold. Quinn, injured in an accident, leaves his new palatial home to die near the graves of his ancestors. Ducky later rides Red Gold to victory in the Kentucky Derby, Katherine proudly receiving the trophy in the name of her late husband.

 **REVIEWS in This Issue**

<table>
<thead>
<tr>
<th>Variety Girl</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morton of the Movies</td>
<td>18</td>
</tr>
<tr>
<td>Black Gold</td>
<td>19</td>
</tr>
<tr>
<td>The Best of Walter Mitty</td>
<td>20</td>
</tr>
<tr>
<td>Black Narcissus</td>
<td>20</td>
</tr>
<tr>
<td>Slave Girl</td>
<td>20</td>
</tr>
<tr>
<td>Her Husband's Affairs</td>
<td>21</td>
</tr>
<tr>
<td>The Trumpet</td>
<td>21</td>
</tr>
<tr>
<td>Litred</td>
<td>22</td>
</tr>
<tr>
<td>Second Chance</td>
<td>22</td>
</tr>
<tr>
<td>Rustlers of Devil's Canyon</td>
<td>22</td>
</tr>
<tr>
<td>Those Hope Kids Go West</td>
<td>22</td>
</tr>
<tr>
<td>The Green Cockatoo</td>
<td>22</td>
</tr>
<tr>
<td>The Vow</td>
<td>23</td>
</tr>
<tr>
<td>Shopgirls of Paris</td>
<td>25</td>
</tr>
</tbody>
</table>
'THE SECRET LIFE OF WALTER MITTY' HILARIOUS KAYE-STARRER IN TECHNOLOR
Rates • • • generally

RKO-RADIO 105 minutes
Directed by Norman Z. McLeod.

Here's a sure-fire attraction crammed with a vast variety of entertaining features. Grosses should equal those of previous Kaye starrers and, because of the above-average supporting cast, perhaps surpass them. Producer Samuel Goldwyn has gone to town in injecting boxoffice appeal. The film has names; beauty; the glamorous Goldwyn Girls; a fashion show sequence calculated to leave the feminine patrons saucer-eyed; lavish sets and costumes; two characteristically Danny Kaye song numbers; lush Technicolor, and, most important, a novel, fast-moving, hilarious story. Critics may carp at the liberties taken by scripters Ken Englund and Everett Freeman with James Thurber's original but patron, to judge by the continual howls of laughter at the New York sneak preview, will find the entire film to their liking. The antic Kaye happily romps through the film as a mother-ridden young man, who, in his efforts to impress imaginary heights as a doughty mariner, a famous surgeon, an icy-nerved RAF seaman, a fearless Mississippi gambler, a senor ondesigner, etc., is the work of Norman Z. McLeod's direction, Lee Garmes' photography, John Fulton's special effects are all superior. Production quality is up to Goldwyn's high standard.

EXPLOITATION: Play up this one as the best Danny Kaye feature to date. Stress the lavish Technicolor, the magnificent sets and breathing costumes, the beauty of Virginia Mayo and the Goldwyn Girls, the popularity of author James Thurber, the hilarious impersonations and song numbers delivered in Kaye's inimitable manner. Arrange for leading stores to stage fashion shows patterned after the one in the film. Order a card by your own device.

FILM BULLETIN

'BLEAK NARCISSUS' BRITISH IMPORT IN TECHNOLOR MAY CAUSE CONTROVERSY
Rates • • • in class spots; less elsewhere; weak for action houses

Universal-International 59 minutes
Deborah Kerr, Flora Robson, Jenny Laird, Judith Forre, Kathleen Byron, Esmond Knight, Sabu, David Farrar, Jean Simmons, Mary Halliatt, Eddie Whaley, Jr., Len On, Shaun Noble, Nancy Roberts.
Directed by Michael Powell and Emeric Pressburger.

This British import has several claims to distinction, yet one must be dubious about its general reception in this country. In many respects it is a splendid film, attaining a degree of technical perfection that will win acclaim from critical spectators. The acting is fine, the Technicolor superb, the Powell-Pressburger production outstanding. In the cast it boasts the highly publicized ("The Hucksters") Deborah Kerr, as well as Sabu and Flora Robson, well known to American audiences. The question marks about the picture are the theme and the deliberate style employed in unfolding the story of a group of nuns who are engaged in a mission among the natives of a Tibetan mountain town. There is some doubt as to how Catholics will feel about the picture's most dramatic incidents, which deal with the breakdown of morale among the nuns. This phase of the story is bound to provoke controversy, although it may have the opposite effect when the public's interest in "Black Narcissus." Best returns can be anticipated in class houses, weakest in action and rural situations. It is strictly adult fare.

EXPLOITATION: Capitalize on Deborah Kerr's deserved fame, on the many hits turned out by Powell and Pressburger, and the film's fearlessness in realistically portraying life in a convent and the problems besetting its inmates. Play up the Technicolor—more beautiful than any yet seen— the magnificent sets and costumes, the Tibetan locale. Endure to secure the cooperation of local clergy, particularly Catholics. Arrange counter and window displays at bookstores, record shops, etc. Local Tibetan ruler, Gen., Esmond Knight, against the advice of his English agent, David Farrar, turns over his palace to a group of Anglo-Catholic nuns as a

'SLAVE GIRL' COLORFUL, LAVISH TECHNOLOR FANTASY
Rates • • • generally

Universal-International 80 minutes
Directed by Charles Lamont.

Michael Fessier and Ernest Pageane, writers and producers of "Slave Girl," have gone to town on this lush and lavish, tongue-in-cheek extravaganza. Like previous Yvonne De Carlo vehicles, it creeps in plot, but is overflowing with harem beauties in revealing costumes, nautical beavers, beaded boudoir, picture-postcard Technicolor, chases, rescues and escapes. In addition, it has a better-than-average cast and considerable humor — comedy stemming from the narration by Lampy, a camel speaking Brooklyness. Suitable for the top slot in most situations, "Slave Girl" unquestionably will outdraw similar summer character vehicles; the majority of adults will take it as purely escapist fare.

EXPLOITATION: Stress the lavish production, the Technicolor, the curvaceous cuties, the thrilling chases, hairbreadth escapes and daring rescues. Play up the beauty, the spectacle, the most glamorous star — Lampy the Camel from Brooklyn. Catchline: "See 'Slave Girl' — It's Historical — It's Hysterical!" George Brent, gay blade of the early

1800's, is sent from Washington to Tripoli with a chest of gold to buy the freedom of American women held hostage by Albert Dekker, the cruel pasha. Arriving in Tripoli, George falls heavily for Yvonne De Carlo, beautiful and mysterious Venetian heroine who is6 the gold. Deprived of his ransom, Dekker flings George and his bodyguard Broderick Craw- ford to the lions in the coliseum. When Yvonne, caught in the arms of Dekker's enemy, Carl Esmond, for whom she stole the gold, is taken to a torture chamber, George's escape, rescue Yvonne and agree to help Esmond dethrone Dekker. Told Esmond plans to double-cross the Americans, George and the scene escapes unseen. Unfortunately, they are trapped by Dekker's forces. Yvonne effects their release, lures both native armies to their destruction, weds George.

FILM BULLETIN
'HER HUSBAND'S AFFAIRS' INSULT TO AUDIENCE'S INTELLIGENCE

Rules • • • on star value

Columbia

85 minutes


Directed by S. Sylvan Simon.

Based on a premise that might have been considered funny in the days of silent two-reel comedies, "Her Husband's Affairs" is stretched out interminably over 85 minutes of some pretty rank boredom. Exhibitors who find themselves burdened with this Columbia picture had better hide it away as their second feature with the shortest possible engagement. Grosses will reflect the film's humor content — definitely negative.

Supposedly a travesty on the advertising profession, Lucille Ball, Franchot Tone starrer was evidently rushed through production as Columbia's reponse to M-G-M's "The Hucksters." The two pictures are as far apart as Gowar Street and Culver City.

It is difficult for one to believe that the talented Ben Hecht had anything to do with this script and yet it is listed in his name. Along with that of Charles Lederer, Mr. Hecht must have done his stint after a sleepless night. S. Sylvan Simon's direction is as uninspired as the script. Miss Ball and Tone do their best with thankless roles, and the film as a whole contributes an amusing portrayal of a hare-brained inventor; concerning the other performances, the less said the better.

EXPLOITATION: Exhibitors may find it advantageous to bill this as a companion piece to "The Hucksters." The title of the film has a sexy connotation, but for an exhibitor to stress this aspect would be to mislead his patrons and to invite their resentment. Play up the names of Lucille Ball, Franchot Tone and scripter Ben Hecht. Teups with barbershops, drugstores, book dealers, rental libraries, beauticians, department and furniture stores are indicated.

Advertising agency account executive Franchot Tone wishes to take his wife Lucille Ball on their delayed honeymoon, but first has to land the Douglas Wood hot account for his boss Edward Everett Horton. Lucille helps him land the account by tricking Mayor Harry Cheshire into endorsing Wood's hats. The honeymoon is again postponed when Tone's protege, Mikhail Rasumny, inventive screwball, discovers a miracle hair-remover. Horton interests sharing cream magnate Gene Lockhart in Off-again but their monster campaign backfires when the supposed deliquent turns out to be an overnight hair-remover. Franchot Tone's mortar and pestle advertising for Lockhart to advertise the product as Off-again, a baldness cure. Unfortunately Governor Jonathan Hale, one of Lockhart's human guinea pigs, finds the application of Rasumny's cream — a by-product of an enashing plastic — has turned his scalp to glass. He calls out the militia, demands the arrest of Tone and Rasumny. Rasumnny disappears and Tone is arrested on suspicion of murder. Instead of defending himself, Tone uses his trial to publicize a product. Lucille does the same. Lucille saves Tone from execution by proving him to be a mental case. At end, Rasumny reappears, enabling Lucille and Tone finally to go on their honeymoon.

'THE TREASPERER' EXCITING MELODRAMA PROGRAMMER

Rules • • • as second feature in action and family spots

Republic

71 minutes


Directed by George Blair.

This better-than-average programmer has plenty of action, suspense, romance and comedy to warrant its acceptance by audiences in action and family houses. However, its lack of marquee names will relegate it to the lower slot in most situations.

Republic has given top billing to Dave Evans, formerly leading lady in westerns, but most of the film's female footage goes to Janet Martin. A considerable number of the players turned-detective intent on solving the murder of the paper's literary editor by a gang of first-edition forgers. Jerry Grukin's screenplay and George Blair's direction help in maintaining the film's speedy tempo. Production quality is high for a picture of this nature. The picture's one musical number is Janie's (Janet Martin) first onesie numbers and is bouncy.

EXPLOITATION: Play up this as an expoise of a little-known racket—the forging of valuable first editions. To each name in the cast add "first" and "newscaper." One of the pin stuck through a card, reading: "This Pin Uncovered a Daring Forgery Ring and Brought Murder to "The Treaspeiser" at the Blank Tone.

Janet Martin, aided by feature editor Douglas Fowley, lands a job on the Gazette as aide to Warren Douglas, in charge of the picture branch. The publisher finds that his star, Francis Pierlot, who had lost his job, had become a monster. Fowley further discovers that publisher Francis Pierlot collected rare first editions purchased through literary editor William Bakewell, brother of Dale Evans, Fowley's fiancee. Accidentally discovering one of Pierlot's firsts to be spurious, she confides her findings to Fowley. He confronts Bakewell with the book. Bakewell admits the book is a forgery, promises to confess tomorrow. Gay, head of the forgery ring, of Janet and Fowley's suspicions, and subsequently polsions Dave's mind against her fiance by saying Fowley is involved in the gang. That night Gay and his henchmen force Fowley's ear off a cliff road and Bakewell, a passenger, is killed. Dale breaks with Fowley. Miss Gay makes a deus ex machina and is under police surveillance as a murder suspect. To clear Fowley, restore his job and record his retenion with his fiancee, Janet persuades Dale to go with her to Gay's. About to be taken for a ride in Gay's death car, Janet and Dale are saved by the timely arrival of Fowley, Douglas and detectives Grant Withers.

'LUARED' MURDER MELODRAMA FAIRLY INTERESTING, BUT OVERLONG

Rates • • generally

United Artists

102 minutes

George Sanders, Lucille Ball, Charles Coburn, Boris Karloff, Alan Mowbray, Sir Cedric Hardwicke, George Zucco, Joseph Calleia, Tanis Chandler.

Directed by Douglas Sirk.

While this murder melodrama with murder overtones, manages to hold the spectator's interest, it is too long to prove wholly satisfying entertainment. The well-balanced cast and attractive title make it saleable merchandise for all types of theatres. Suitably exploited, it should register satisfactory grosses in most situations. Under Sirk's direction, all the players turn in expert performances, Lucille Ball does well as an American girl in a London dance hall who volunteers to work for Scotland Yard as bat in the police trap set for a homicidal maniac. Sir Cedric Hardwicke turns in one of the smoothest portrayals of his career as a psychoopathic killer. Charles Coburn does not ring quite true in his role of a Scotland Yard detective inspector, being a bit too temperament and incisive American rather than British. Leo Rosten's screenplay unfortunately is over-long and episodic and the picture could be tightened by the elimination of some excess footage. Production quality is good, photography above average, recording satisfactory.

EXPLOITATION: Play up the sensational nature of several headlines like: She Courted Death to Trap a Mad Killer ... Live Bait in Scotland Yard's Trap Set for a Maniacal Murderer... Death Stalks Its Innocent Victim Via the Personal Column.

Lucille Ball's best friend and fellow taxi-dancer, Tanis Chandler, answers an ad in the personal column, then mysteriously disappears. At the request of Inspector Charles Coburn, Lucille volunteers as a Scotland Yard operative, her job being to answer suspicious-looking ads in the personal column, since there have been no less than eight disappearances and/or murders stemming from ads of this sort. In each case the Yard has received an insipid, typed warning of the impending crime. She meets cranks, crooks and characters, narrowly escapes falling victim to a vice syndicate. She meets and falls in love with George Sanders, co-owner with Sir Cedric of the night club in which she works. On the eve of her wedding, she discovers evidence that George is the murderer. He is arrested, protesting his innocence, but later confesses. The couple is joined on the stage by the police, as a race staged by Coburn and Lucille to smoke out the real culprit. It succeeds and, risking her life, Lucille traps the real killer—Hardwicke.
'SECOND CHANCE' SUSPENSEFUL COPS-AND ROBBERS PROGRAMMER
Rates • • as supporting dueller for action and nabobhood houses

20th Century-Fox (Sol M. Wurtzel)
62 minutes
Directed by James S. Tinling.

This tautly constructed programmer about international jewel thieves follows the usual cheating-cheaters pattern. Lacking names, it will be used as a supporting feature and should give satisfaction to general patronage. Kent Taylor, Larry Blake and the photogenic Louise Currie give workmanlike performances and Paul Guilfoyle stands out in a minor role, but Dennis Hoey is guilty of overacting. Based on an original by Louise Breslow and John Patrick, Arnold Belgard's fast-moving screenplay is packed with suspense, action, plot twists and crisp dialogue, yet does not resort to a single killing. Production quality, recording and photography are good, James S. Tinling's direction is sharp and sure.

EXPLORATION: Play up the film as an expose of the fraudulent activities in an old racket, as how international gem thieves operate. Catechism: A Million in Gems at Stake, Yet She Betrayed the Man She Loved to Save Him from Himself.

Following a chance meeting, Louise Currie helps Kent Taylor steal a $30,000 diamond. The two are unable, however, to cash in on the theft, because police detective Larry Blake arrests Kent's fence, Paul Guilfoyle, as he pockets the $10,000 reward paid him by insurance agent Michael Brandon. Enamored of Louise, Kent wishes to cut her in on a $1,000,000 diamond robbery planned by Dennis Hoey, leader of an international gang. Hoey's suspicions that Louise is working with the police are well founded; she tips off Blake. But Hoey cannily uses an alternate plan, steals the gems and tries to kill Louise. Blake and the police enter, rescue the girl and round up the gang. Kent, slightly wounded in shielding Louise from Hoey's bullet, is arrested with the others. Blake promises Louise that Kent, for whom she has promised to wait, will not receive too heavy a sentence.

'RUSTLERS OF DEVIL'S CANYON' FOLLOWS 'RED RYDER' PATTERN
Rates • + for western houses

Republic
58 minutes
Allan Lane, Bobby Blake, Martha Wentworth, Peggy Stewart, Arthur Space, Emmett Lynn, Roy Barcroft, Tom London, Harry Carr, Fierce Lyden, Forrest Taylor.
Directed by R. G. Springsteen.

Latest of the Red Ryder series, "Rustlers of Devil's Canyon," with Allan Lane in the old Bill Elliott role, has plenty of riding, shooting and flat fights, hence should satisfy western fans. Lane does well as Red Ryder, Bobby Blake gives his routines portrayal of Little Beaver and Peggy Stewart is spirited in the iguene role. A relative newcomer to the cast, Emmett Lynn furnishes adequate comedy relief as a veteran Indian-fighter. Photography is good, particularly in the cattle stampede scenes and riding shots. R. G. Springsteen's direction and Earle Snell's original screenplay maintain a snappy tempo and suspense commendably.

Allan Lane returns from fighting in Cuba to find Sioux City, Wyoming, terrorized by rustlers. With his little Indian pal Bobby Blake, Allan does a bit of trail-riding and discovers the rustlers are using Lava Basin as a hideout. A group of Cuban War veterans headed by Peggy Stewart and her brother Harry Carr arrive, intending to homestead in the Basin. Allan tries to warn them it's dangerous country, previous homesteaders having been massacred there by the outlaws, but Peggy resents his advice, attributing them to the cattlemen's traditional enmity toward nesters. To cover up their own rustling operations, the outlaws stir up strife between the cattlemen and the nesters. Peggy blames Allan for a brutal attack on Harry perpetrated by Doc Arthur Space's rustling henchmen. At end Allan and Peggy shoot it out with the rustlers, are saved by the timely arrival of Sheriff Tom London's posse, summoned by Bobby.

'GAS HOUSE KIDS GO WEST' LOW-GRADE COMEDY A TIME-WASTER
Rates • + in lower slot in minor action spots

PRC
63 minutes
Emory Parnell, Chili Williams, Vince Barnett, William Wright, Lela Bliss, Roomy Marvis, Ray Dolciame, Carl Switzer, Bennie Bartlett, Rudy Wissler, Tommy Bond.
Directed by William Beaudine.

This boring, humorless programmer has nothing to recommend it and will get by only with juvenile audiences in minor action houses. Grosses will be negligible since the cast is devoid of names. Best performance is by Emory Parnell as a New York police sergeant chasing the Gas House Kids on a cross-country tour; Chili Williams, much publicized "Polka Dot Girl," does not photograph well; Vince Barnett gives one of his routine characterizations as a dealer in stolen cars, and Carl "Alfalfa" Switzer, given overmuch footage as leader of the Gas House Kids, simply lacks talent, his one song number being the worst of many dull moments in the picture. Production quality is satisfactory, photography above average. William Beaudine's direction is perfunctory.

As reward for winning the district basketball championship, the Gas House Kids are given a free vacation at the California ranch of Lela Bliss. For the trip west, the police force their way by arresting Emory Parnell, drive a new auto a local dealer instructs them to deliver to West Coast fence, Vince Barnett. The car safely delivered, they proceed to the ranch and meet Lela's daughter Chili Williams and her fiance William Wright, foreman. They learn the car they've delivered is a stolen one, and Vince and William are partners in a stolen car racket. After several exciting adventures the boys bring the crooks to justice.

'THE GREEN COCKATOO' DATED BRITISH WHODUNIT DRAGS
Rates • + in lower slot

Devonshire Films
63 minutes
Directed by William Cameron Menzies.

Produced about ten years ago for the 20th Century-Fox British studies by William K. Howard, this pedestrian and dated whodunit has little to offer American audiences. Its lack of names, pace and suspense definitely earmark it as a supporting feature. Based on a story by Graham Greene, the picture has two names slightly known to U. S. filmgoers: John Mills, star of "Great Expectations" in "Odd Man Out," Under William Cameron Menzies' direction, Mills, Newton and Rene Ray turn in commendable portrayals. Production quality is adequate, although photography is somewhat low key, and recording of Mills' one song sub-standard.

Mortally stabbed by gangsters whom he has double-crossed, Robert Newton dies in a shabby London hotel room. Its occupants, newly-arrived small-town girl Rene Ray, suspect the police are on the job. As previously instructed by the dying man, she goes to The Green Cockatoo, a shabby night spot where Newton's brother, John Mills, is the entertainer. Through a trick Mills is unable to give John his dead brother's last words — the name of his killer, Charles Oliver. Rene and John, each unaware of the other's identity, are drawn together by circumstances. He shields her from the police, protects her from Oliver's gang, but becomes increasingly suspicious of Mills' hetter up by Oliver's men, accuses Rene of betraying him. However, finally aware of his identity, she brings in the police at the risk of her own freedom and justice. John and the officers round up the gang. At end, they wed.
A New Release — NOT A RE-ISSUE

UNFORGETTABLY
Thrilling!
CRACKLING WITH ACTION

ASTOR PICTURES

WHITE STALLION

The wildest tornado
on four feet...

With

EDDIE DEAN
KEN MAYNARD
RUTH ROMAN
ROCKY CAMERON
MAX TERHUNE
ELMER

Book it
NOW!

ASTOR PICTURES CORP.
R. M. SAVINI, President
130 W. 46th St., N.Y. 19, N.Y.

JULY 21, 1947

FOREIGN FILMS

'SHOPGIRLS OF PARIS' FINELY-ACTED ZOLA CLASSIC

Based on Emile Zola's classic novel, "Au Bonheur des Dames," this lavishly-produced French film with English subtitles should do well at art theatres and houses in French-American communities. It is finely acted by a large and notable cast, unknown to U. S. audiences, unfortunately. A cinderella story with Santa Claus ending, it contains a high quotient of humor, romance, drama and suspense. Production quality is high, costumes and settings authentically depict Paris of a century ago.

Blanchette Brunoy and her brother Andre Reybax arrive in Paris, find shelter with their kindly uncle Michel Simon, whose once-prosperous shop is being ruined by Albert Prejean's newly-established mammoth store. She goes to work at Prejean's and, like her colleagues there, lives under drastic regulations. Uncle Michel wages a desperate but futile war against his younger, more enterprising competitor, Blanchette, meanwhile, progresses at her job, wins Prejean's attention and promotion. She likewise incurs the enmity of Prejean's mistress and backer, Suzy Prim. Uncle Michel goes bankrupt, as do the other small neighboring shopkeepers. At end, Prejean breaks with Suzy, weds Blanchette and, inspired by her, improves the working and living conditions of all his employees.

'THE VOW' PROPAGANDA FILM DEFECTS ITS PURPOSE

This Russian-language, English-titled, overlength glorification of Joseph Stalin, Lenin's ten-year plan and the USSR's undeniable courage and sacrifice during the war is 100 per cent propaganda. Its eulogies are done at such length and with such broad strokes as to achieve more boredom than interest. No less than one dozen Soviet leaders appear in person on the screen. Their presence, the subject matter and the portrayal of Premier Stalin by talented Mikhail Gelovani make this feature a good booking for art spots and naborhood houses in Russian-American communities. Elsewhere, its tedium and arrant pro-Red bias will defeat the film's purpose and incure enmity toward Russian pictures in general, if not the USSR itself. The film has been produced on a magnificent scale, contains unbelievably lavish settings, excellent singing and dancing, superior photography and recording. In addition to its snail-like pace, the picture is further burdened by several poor performances.
"Dear Ruth"

Norman Krasna's original stage play was quite a funny thing (it ran for two and one-half years on Broadway), so it is high compliment indeed to say that the picture is even better. FILM BULLETIN'S reviewer found more laughs in the film and the pace faster. He guessed that the dialogue, too, might be funnier, but couldn't vouch for that because the guffaws of the audience attending the sneak preview at the Paramount in New York drowned out so many of the lines.

"Dear Ruth" tells of the hilarious happenings wrought by teen-age Mona Freeman, who writes ardent love letters to an unknown boy overseas, signing the name of her older sister, Joan Caulfield, and enclosing her picture. The boy, William Holden, shows up on a two-day leave and commences a hectic courtship of surprised Joan, to the consternation of her parents and the bewilderment of her flustered fiance, Billy DeWolfe.
PARAMOUNT'S "DEAR RUTH" CAMPAIGN
MAKING PICTURE A B. O. SLEEPER!

As smart and as interesting a campaign as could have been devised has been worked out by Paramount's booking officers, under the direction of Curtis Mitchell, to promote the fortunes of "Dear Ruth." Employing every facet of the art of ballyhoo to sell this grand comedy, they have obtained some extraordinary results in pre-release engagements to date. As stated by distribution chief Charles M. Reagan elsewhere in this issue, the campaign on this picture and the surprising grosses herein demonstrated will be a great need for the value of aggressive showmanship today. That is exactly what "Dear Ruth" is getting.

At the Paramount, New York, "Dear Ruth" tallied the second largest four-week gross recorded by any picture to play the big Broadway house this year. Only the first four weeks of "My Favorite Brunette" grossed more.

The promotion is one in which all the possibilities offered by the film's subject matter have been taken advantage of to the limit. The particular appeal of the picture to parents and teen-agers has been wisely assayed in laying out the campaign for the comedy.

The picture got a big send-off with its gala world premiere on May 29 at Asbury Park, N.J., marking the 20th anniversary of the Mayfair Theater there and the 50th of the town's incorporation. Since then the company has employed every means to keep the film in the public eye.

A number of devices to achieve this end have stood out in the campaign. One of these was a "Dear Ruth" letter-writing contest in which winners received cash prizes and theater passes. This stunt was tried with great success in cooperation of the Washington Daily News for the engagement of the picture at the Earle Theater in the nation's capital.

Another trick that worked wonders in the auto capital was the distribution of several thousand first-night tickets to what was termed "the gossip brigade"—barbers, beauticians, waitresses and the like. Fifteen neighborhood houses co-operated in the distribution of the tickets.

THE MEN BEHIND THE CAMPAIGN

CURTIS MITCHELL
Director of Advertising, Publicity and Exploitation

He was placed in charge of Paramount's promotional activities in November, 1945, following his discharge from the Army in which he served as pictorial chief for the War Department Bureau of Public Relations with the rank of colonel. He was formerly a newspaperman and a General Electric publicist. After a period as a globe-trotting freelance writer, he turned to magazine work, selling the Dell Publishing Co. and the Annenberg interests. He was vice-president and editorial supervisor for the Triangle Publications, Annenberg magazine subsidiary, when he went into the service in 1941.

His chief booking officers are:

STANLEY SHUFORD
Advertising Manager

BEN WASHER
Publicity Manager

SID MESIBOV
Assistant Exploitation Manager

Much emphasis has been placed on radio in every instance. The services of Virginia Welles, one of the players in "Dear Ruth," were used extensively on the air to promote the early engagements of the film. The player submitted to many radio interviews in the various cities she visited.

All in all, this has been one of the most novel, as well as one of the most admirably planned campaigns of the year. And the proof of the pudding is in the eating—just look at those reports of mounting grosses everywhere!

EXPLOITATION STUNTS

The press book suggests a variety of outdoor stunts and ballyhoo, all of them quite simple to work out and comparatively inexpensive. Choose any one of the three ideas illustrated below, or one of the others in the press book, and the returns will be surprising.

Get an attractive gal and a few young fellows to follow her around the busy streets. She carries a sign with the title, theatre and playdates, while the men carry cards reading: "I'm in love with DEAR RUTH."

Nine lovelies from a model agency were used to parade San Francisco's famous Market Street in advance of the West Coast opening at the St. Francis Theatre in that city.

Don't pass up the opportunity to utilize the kids' gag of lettering on walls and sidewalks with chalk. You can also get the messages, such as love notes to "Dear Ruth," on mirrors and windows with soap.
THEATRE WANTED
Eastern Penna, or New Jersey
Lease or Buy
Address FB Box 72
Film Bulletin, 1239 Vine St., Phila., Pa.

PICKUPS
to and from
Phila. Airports
Meeting All Planes
Day and Night Service

ANOTHER SUPER SERVICE
- -
from
HIGHWAY EXPRESS LINES, Inc.
236 N. 23rd St. 1239 Vine St.
LOCust 4-0100

DEPENDABLE DELIVERY

NEW JERSEY MESSENGER SERVICE
Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOCust 7-4823

NEWS DIGEST

(Continued from Page 10)

pected to mount in popularity here. He urged, as a safeguard to American industry prosperity, the preservation of the British market for American films, but said this can only be accomplished by giving British pictures an opportunity to earn money in this country.

RANK WINS OVER SOUTHERN EXHIBS

The J. Arthur Rank product received a sizeable boost in prospective playing time as the British tycoon won verbal commitments from a goodly number of Paramount's theatre partners at a dinner meeting given for Rank by E. V. Richards in New Orleans last week. The Paramount Richards affair followed on the heels of an earlier dinner meeting attended by circuit and inde theatre operators from all over the country.

In a request for more playing time for his playing time, Rank asked that the theatrical pictures be given "an honest opportunity and we are willing to have them earn what they deserve, strictly on their merit." He explained his signing of American stars as an aid to exhibitors in selling British pictures and stars to American audiences.

Rank's pleas met with a favorable response generally from most of the assembled exhibitors, who admitted that it was only fair to give the Rank product a fair opportunity to make a successful entry into the rank and file of American theatres.

CSU SUES MAJORS, IATSE

The Conference of Studio Unions, AFL affiliate which has conducted the long-standing Hollywood strike, last fortnight brought suit against the majors and the non-striking International Alliance of Theatrical Stage Employees, also AFL, on a double count.

The first action charges violation of the anti-trust laws in that the defendants conspired to crush the CSU and eliminate it from competition with IATSE, and demands $43,000,000 in triple damages plus what was allegedly lost in wages and other expenses by several thousand CSU members who walked out of the studios last Sept. 26.

The Studios accused in the suit were M-G-M, Warners, Paramount, 20th-Fox, RKO, Columbia, Universal, Republic, Goldwyn and Hal Roach. Named as defendants along with the IATSE, were its president, Richard Walsh, and Roy Brewer, leader of the local.

The other suit charges violation of the Taft-Hartley bill and is probably the first of its kind. This action asks $28,000,000 for loss of 39 weeks work, denial of civil rights, personal sufferings, etc.

A proxy Walsh, from London, termed the action by the CSU an example of "the fantastic way the Conference does things."

NEW PRODUCTION UNIT FORMED

Medallion Pictures Corp., a new production unit, was launched last week with T. C. Atkins as president; Glendon Allivne, vice president; James J. Petsch, treasurer and Dorothy H. Hughes, secretary.

Formation of the new company marks Allivne's return to production after five years as head of the Public Relations Committee of the Motion Picture Association. He will work on distribution promotion, and tie-ups in New York, while Atkins will handle the Hollywood end, where the first script has been readied and a releasing deal for the pic has been set. The second of two stories in work will be produced in New York.

RCA - WARNERS IN TELE PACT

In a joint announcement revealing the pactting between RCA and Warners for a joint program of television research, Harry M. Warner, president, and Jack L. Warner, vice president of WB, and Frank M. Folsem, executive v.p. of RCA, called the cooperative arrangement "an historic step toward the development of large-screen television in the motion picture industry."

Ranking in importance, according to the principals, with the first efforts to put sound on film a generation ago, the program calls for new types of black-and-white large-screen television equipment to be shipped to the Burbank studio for experimentation under the direction of Col. Nathan Levinson, head of the studio's engineering and technical research staff.

In addition, RCA will provide technical and research information and the aid of engineering personnel and field engineers.

CLARK LEAVES PRC

On orders of his physicians, Ralph H. Clark announced his resignation as general sales manager of Producers Releasing Corp. In a letter to PRC, Clark stated that because of the uncertainty as to the length of time which he will be forced to be away from his desk, he felt it unfair to the company to retain his position.

No successor to the chief sales post has been named by the corporation.

UNIVERSAL, REPUBLIC PROFITS DOWN

Universal Pictures Co. announced consolidated net profits for the 13 weeks ended May 3, 1947, of $1,335,875, after all charges and taxes, as compared with $1,641,899 for the corresponding period of the preceding fiscal year. For the 26 weeks period ended May 3, 1947, net profits totaled $2,992,418, as against $3,576,046 last year.

Republic Pictures also showed a drop in their quarterly report. The corporation's earnings for the 13 weeks ended April 26, 1947, decreased to $311,583.38 from the $489,787 earned in the comparable 1946 period. Net before taxes was $519,300.93, compared with $769,979 in the 1946 quarter.

FILM BULLETIN
"Perils of Pauline" Accoridng to High Praise

The New York critics really let their hair down (although The Times, of course, managed to maintain its dignity) in expressing their unconfined joy with Betty Hutton and "The Perils of Pauline."

Usually serious-minded Cecilia Ager of PM calls it "a bonanza of belly-laughers, a free-swinging comedy with no holds barred." She expresses appreciation of the fact that the picture turns sentimental near the end, since "this enables the audience to pick itself up off the aisles and go home." It gets Miss Ager's seldom-accorded double-check.

In Hearst's Journal American, Rose Pelswiek terms "Pauline" a "honey of a picture" with some sequences that are "hugely amusing," while Elton Creelman of the Sun raves about Miss Hutton's great comedy performance: "She grabs hold of the picture and squeezes all possible entertainment out of it."

High tribute is also paid the star by the Herald Tribune's

Howard Barnes, who admits that Betty has never been one of his favorite actresses, but credits her with "a remarkably versatile performance...The zeal with which she engages in the wildest sort of slapstick acrobatics is matched by her steady and restrained handling of the straight portions."

Mr. Crowther of the Times utters a mild note of complaint that "Perils of Pauline" fails to live up to its promise to be a true biography of the old serial queen, Pearl White, or a legitimate reflection of the early days of movie-making. However, putting aside the question of authenticity, he finds that the picture is "certain to tickle the funnybone."

Archer Winsten gives "Pauline" a Good-Plus on the Post's Most currently striking the fancy sequences the laughter "reaches gale proportions."

As for the star: "There's a ride, raw vitality about that Hutton girl that breaks the boundaries of any ordinary scene."

"Blatant thing to one whose ear is not sympathetically attuned to jazz, blues, swing or whatever you choose to call it...Largely an excuse for presenting nearly two hours of cackophony by Louis Armstrong and his band and a few numbers in slightly more restrained tone by Woody Herman and his orchestra."

WYER, N. Y. SUN.

Has some good blues singing and some good jazz playing in the early reels and that about stars up what entertainment there is...One of the great stories of American folklore, the start of jazz music, is reduced to commonplace romance in this picture."—COOK, N. Y. WORLD-TELEGRAM.

DARK DELUSION

METRO-GOLDWYN-MAYER

The latest film in Metro's Dr. Gillespie series...turns the Rialto into a slio...Story is as brainy as they come, and it grows tall on hackneyed props...Plausible as it may be to its particular fans, as motion picture drama it is strictly off the cob."—GUERNSEY, N. Y. HERALD TRIBUNE.

Not only true to tradition but is also concerned with afflictions prevalent to-day...a Laura, however, course to-day...A treatment of the medical and physical aspects of a disease and their treatment and effect on the patient...Feasibility of the disease is well and the picture is vividly and accurately depicting the disease and its effects."—HENDRICKS, N. Y. DAILY NEWS.

A one of the dyed-in-the-wool fans of this series we're glad to welcome back the bunch at Blair. We find them a warm, engaging, enterprising crowd — not lacking in humor, either."—THIRER, N. Y. POST.

REPEAT PERFORMANCE

EAGLE-LION

Dramatic hocus-pocus...An even harder upon the nervous system than the summer's first merciless heat...Not only is dramatic credibility completely lacking in all this stuff but the whole thing is done with such pretension that even the possible salve of ridicule is missed."

"An intriguing premise, the plot is sometimes funny and careless on detail...Suspense is well sustained and the film has emotional persuasion."

"Using the whole of the sequence in the style of the old days it still more panderous to interludes of photogenic discussion."

"Precocious, high flown melodrama in the old style made still more ponderous by interludes of photogenic discussion."

"Precocious, high flown melodrama in the old style made still more panderous by interludes of photogenic discussion."

"Interspersed with a remarkable degree of suspense inherent in the question sticks. Though it has neither style, irony, nor point of view, and accords no cerebral satisfaction, Repeat Performance does compel attention."—AGER, PM.

"Interspersed with a remarkable degree of suspense inherent in the question sticks. Though it has neither style, irony, nor point of view, and accords no cerebral satisfaction, Repeat Performance does compel attention."—AGER, PM.

"Interspersed with a remarkable degree of suspense inherent in the question sticks. Though it has neither style, irony, nor point of view, and accords no cerebral satisfaction, Repeat Performance does compel attention."—AGER, PM.

"Interspersed with a remarkable degree of suspense inherent in the question sticks. Though it has neither style, irony, nor point of view, and accords no cerebral satisfaction, Repeat Performance does compel attention."—AGER, PM.
“IVY” is BOX-OFFICE

Tested in a five theatre day-and-date engagement in Los Angeles and at Loew’s Criterion on Broadway in New York, “IVY” has definitely proven top box-office power.

- The public is singing the title song written by Hoagy Carmichael. Hear it over the air as recorded by Dick Haymes, Vaughn Monroe, Woody Herman and Jo Stafford. Every time it is played, it sells “IVY.” It’s a hit song for a hit picture.

UNIVERSAL-INTERNATIONAL
presents

JOAN FONTAINE

PATRIC KNOWLES
HERBERT MARSHALL
RICHARD NEY

Directed by SAM WOOD, who gave you Saratoga Trunk, “Kings Row”

with SIR CEDRIC HARDWICKE • LUCILE WATSON • ROSALIND IVAN • SARA ALLGOOD
Screenplay by CHARLES BENNETT • Based on the novel “The Story of Ivy” by Marie Belloc Lowndes
Produced by WILLIAM CAMERON MENZIES • A UNIVERSAL INTERNATIONAL PICTURE
PARAMOUNT'S GOT ME DIZZY
THE WAY THEY'RE WHIPPING ACROSS
HIT AFTER HIT! —
NOW IT'S
40-Star

VARiETY

"PURE GOLD GROSSES IN ANY AND EVERY THEATRE. A smash bound for top money. Excellent entertainment of which its makers and all Variety Club members may be justly proud." — Boxoffice

"A MULTI-MILLION DOLLAR BUDGET AND NOT A DIME MISSPENT. A mammoth musical destined to stir up boxoffice commotion aplenty. Crosby and Hope together in skits that are gems. A tribute to the Variety Clubs and a grand, joyful tribute it is."
— M. P. Daily

"STRONGEST NAME MARQUEE VALUE OF THE SEASON. A natural which can't help doing boffo business. A smash hit—and entertainment spelled in capital letters." — Daily Variety

"A MUSICAL ITEM THE SHOWMAN CAN ENTHUSIASTICALLY SINK HIS TEETH INTO. This is boxoffice—entertainment plus—surprises galore." — Film Daily
that’s getting as many raves as it’s got stars—
right on top of the furore over DEAR RUTH and
PERILS OF PAULINE—and the very same
day that WELCOME STRANGER sets
all-time Paramount highs in its first two dates!

"THERE HASN’T BEEN A STAR-STUDDED ATTRACTION OF THIS
KIND IN YEARS. Paramount tossed almost the whole
strength of its roster into it. Mary Hatcher plays the
title role with verve and charm." — Hollywood Reporter

"EYE-BLINDING LUSTRE OF MARQUEE NAMES. Sure-fire
entry headed for top dough. Truly an exhibitors’
picture and it will stand plenty of ballyhoo."
— The Exhibitor

"SOCKO ENTERTAINMENT THAT’S SURE-FIRE. How can it
miss with Crosby, Hope, Cooper, Milland, Ladd,
Stanwyck, Goddard, Lamour and the rest of the
glittering Paramount personalities?" — Variety

starring
BING CROSBY
BOB HOPE
GARY COOPER
RAY MILLAND
ALAN LADD
BARBARA STANWYCK
PAULETTE GODDARD
DOROTHY LAMOUR
SONNY TUFTS
JOAN CAULFIELD
WILLIAM HOLDEN
LIZABETH SCOTT
BURT LANCASTER
GAIL RUSSELL
DIANA LYNN
STERLING HAYDEN
ROBERT PRESTON
VERONICA LAKE
JOHN LUND
WILLIAM BENDIX
BARRY FITZGERALD
CASS DALEY
HOWARD DA SILVA
MACDONALD CAREY
with
OLGA SAN JUAN
BILLY DE WOLFE
PATRIC KNOWLES
WILLIAM DEMAREST
MONA FREEMAN
CECIL KELAWAY
VIRGINIA FIELD
RICHARD WEBB
FRANK FAYLEN
DE FOREST KELLEY
and
CECIL B. DeMILLE
MITCHELL LEISEN
FRANK BUTLER
GEORGE MARSHALL
Specialty number by
PEARL BAILEY and
SPIKE JONES
and his City Slickers
and introducing
MARY HATCHER
Produced by
DANIEL DARE
Directed by
GEORGE MARSHALL
Original Screen Play by
Edmund Hartmann, Frank Tashlin,
Robert Welch and Monte Brice

IF ANY COMPANY EVER
MATCHED THOSE 5 TERRIFIC
PARAMOUNT JULY AND AUGUST
HITS, MY NAME ISN’T
GUS H. EXHIBITOR
Everybody says

RKO PRESENTS

ROBERT YOUNG * SUSAN HAYWARD

JANE GREER

in

They Won't Believe Me!

with

RITA JOHNSON * TOM POWERS

Directed by IRVING PICHEL • Produced by JOAN HARRISON

Screen Play by JONATHAN LATIMER • Based on the Story by GORDON McODONELL

NATIONALLY ADVERTISED TO MORE THAN SIXTY MILLION CIRCULATION!

... including Life, Look, Saturday Evening Post, Collier's, American, True Confessions, True Story, Fan List and the 44 important Sunday newspaper supplements of American Weekly and This Week.
It's a Top-Money Show!

Boxoffice Says It!
"Slick and brittle, with an emotional wallop that will have the customers tense with interest and suspense... Rates high... Gold-assurance of plenty of business."

M. P. Herald Says It!
"Tense and exciting... climaxed by a spectacular conclusion... Many dramatic moments, well presented by able performers."

M. P. Daily Says It!
"Suspense thriller in the Hitchcock tradition... Highly polished, well-stacked with names... aimed at sizable grosses."

Film Daily Says It!
"Has names and performances to lift it well over mark... Unfolds in solid, engrossing style that mounts to sharp, exciting conclusion."

The Exhibitor Says It!
"Absorbing drama... holds interest all the way... rates with the better entries of its kind."

The Independent Says It!
"Good performances, high production values and a strong, surprise finale."

Film Bulletin Says It!
"Exploitable and suspenseful... engrossing character study."

Showmen's Trade Review Says It!
"One of the most suspenseful and thrilling dramas ever to come out of Hollywood... Should be a humdinger at ticket windows, coast to coast, large houses or small."

Hollywood Reporter Says It!
"Pulls no punches... very ably directed and stalwartly performed."

Daily Variety Says It!
"Rates as moneymaker... Smash finish will leave audiences talking."
AT THIS VERY MOMENT
THE AUDIENCE IS SCREAMING
AT THE SUSPENSE
IN
"CRY WOLF"
As You Can Hear Loud and Clear
at the N.Y. STRAND, FIRST DATE FOR THE NEXT FROM
WARNER BROS.
THE MAIL BOX

20TH MEANS BUSINESS

July 12, 1947

Dear Mo:

I have read with a great deal of interest your salute to Twentieth Century-Fox, which appeared in the July 7th issue of Film Bulletin. You certainly gave our policy a good send-off.

Keep watching us, and I am sure you will agree that our policy is not just an idle thought or a passing fancy and that we really mean business. Furthermore, you will see action on it in the field.

Kindest regards,

Sincerely yours,

ANDY W. SMITH, JR.

The general exhibitor reaction to 20th Century’s new sales policy to aid small, low-grossing and “problem” theatres has been very favorable. But, like all sales policies, this one will either stand or fall by the way it is handled “in the field”. Mr. Smith’s words are reassuring on that score, and we will watch it closely.

THE EDITOR.

WHAT’S WRONG WITH METRO

July 27, 1947

Dear Sir:

I noted with interest your editorial in the issue of June 23, “What United Artists Needs”. Every exhibitor will agree with the contents of that article.

As an exhibitor, may I suggest a follow-up along editorial lines, namely, “What’s Wrong with Metro-Goldwyn-Mayer”. This company was the backbone of every theatre’s program, the leading company having the foremost stars, excellent story values, and the acknowledged leader of the motion picture industry. During the past year, and I won’t go back any further, MGM has been the producer of disappointing pictures. Almost without exception, the results have not been up to par on any of its features. If you will check the newspaper reviews quoted in your publication, I daresay there will not be unanimously good reviews for any MGM feature.

Despite the blurbs of the advertising department, we can list the pictures and ascertain which, if any, have lived up to expectations. Alphabetically, here they are:

“Cockeyed Miracle”—fair story, poor treatment.
“Cynthia”—fair story, poor treatment.
“Love Laughs at Andy Hardy”—the end of Andy Hardy.
“Mighty McGurk”—Beezy wallowing in the trough.
“My Brother Talks to Horses”—MGM in B hive.
“Little Jim”—ditto.

(Continued on Page 10)
THE NEXT IMPORTANT INDUSTRY DATE IS

Mother's Day

FOLKS IN THE KNOW OUT IN HOLLYWOOD ARE ALL TALKING ABOUT A GREAT NEW TECHNICOLOR PICTURE FROM 20TH CENTURY-FOX!

The same 20th Century-Fox whose Technicolor I WONDER WHO'S KISSING HER NOW set a new all-time 20th record for any theatre, any week in Chicago—a new all-time 20th opening record, in Detroit—a sensational pace in Indianapolis, Cincinnati, Pittsburgh and Boston!

IT'S THE FIRST TRUE STORY OF SHOW BUSINESS—NOT AS IT'S BEEN TOLD A HUNDRED TIMES IN BACKSTAGE PLOT, BUT AS WE IN SHOW BUSINESS REALLY KNOW IT! Just as everybody in show business is talking about the Miracle figures being set by MIRACLE ON 34TH STREET everywhere—and the miracle holdover and move-over runs!

THIS PICTURE IS "MOTHER WORE TIGHTS"* AND IT IS THE NEXT GREAT 20TH CENTURY-FOX ATTRACTION TO OPEN IN NEW YORK!

New Yorkers will also soon be seeing KISS OF DEATH, FOXES OF HARROW, NIGHTMARE ALLEY, DAISY KENYON—and FOREVER AMBER in Technicolor, GENTLEMAN'S AGREEMENT and CAPTAIN FROM CASTILE in Technicolor!

MOTHER'S GREAT DAY WILL BE WEDNESDAY, AUGUST 20TH, WHEN "MOTHER WORE TIGHTS" OPENS AT THE ROXY! EVERY SHOWMAN WILL REMEMBER MOTHER'S OPENING DAY!

* Mother is BETTY GRABLE—Dad is new-star DAN DAILEY—and the kids are MONA FREEMAN and CONNIE MARSHALL. It was directed by WALTER LANG and produced by LAMAR TROTTI. Lyrics and music by Mack Gordon and Josef Myrow.
**Expect WB News To Be Topflight**

The general feeling in the trade, among exhibitors and film men alike, is that Warner Bros. will turn out a first-rate release unless the outfit has gone soft (and there are some signs of that). It has the dynamic approach to current events that should result in one of the best of the new subjects thought of as many of the old RKO contracts as feasible, the Warner Pathe News will continue the consecutive order of release. RKO's last reel will be No. 102 and Warners will deliver its first release as No. 103 on August 17.

**UP AND ABOUT...** Eagle-Lion sales head A. W. Schwalberg has named Del Goodman as West Coast division manager, succeeding L. E. Goldhammer, who has been upped to the NY home office. Goodman headed the Western Division for United Artists left vacated by Rud Lonrenz' resignation to enter exhibition...Hiram S. Brown, Jr., has joined Vanguard Films as business assistant to David Gold on Mar. Richel Miyers, ad-publicity director of William Goldman Theatres, leaves the industry to become administrative exec of the Philly division of Moldex Ruben Phipps Corp. Theodore Vanetti, his assistant, takes over the spot...Loew's named manager of the newly established Monogram Int'l exchange in Panama...Stanley Meyer, district mgr. for the L. A. Fox West Coast first-run, has been moved to New York...Allied Artists for the year...J.C. Magrath, former exec of the New York loop, has been on the comparison...RKO, for bookings, has been on the comparison...Warner Bros. will open in six weeks...Theatre Co. of America will open a loop in the West...**

**THE FRONT PAGE**

**MARTIN G. SMITH**

*President, Independent Theatre Owners of Ohio*

Quot a few people were disturbed several years ago because a president of the U. S. was elected for a third, and a fourth, term at the Jules it was said by anyone who has the good of America at heart to have no reservations about reelecting the same president for a second term of the same president for a third term. And four years from now in the year 1936, and four years from now the same president is being re...
“The Showoff” — Skelton deserves better.
“Undercover Maisie” — best of the B’s.

**Musicals:**
“Holiday in Mexico” — well cast, trite story.
“It Happened in Brooklyn” — a costly flop.
“Living in a Big Way” — poor story.
“No Leave, No Love” — good story, disappointing results.

**On the credit side:**
“Lady in the Lake” — good story, good treatment.
“Till the Clouds Roll By” — ditto.
“The Yearling” — good story, fair treatment, a disappointment.
“The Hacksters” — shades of the old MGM.

It seems to me that MGM has lost the knack of making good pictures from beginning to end. Whether it’s in the story department, writing, direction, or front-office supervision, I don’t know, but there is certainly a vast amount of room for improvement. What with 20th Century-Fox on or near the top, RKO showing real progress, Universal-International making fine headway, Warners and Paramount at an even keel — there remains United Artists below par and, finally, Metro-Goldwyn-Mayer as the big flop of the current year. Perhaps an editorial will wake up this potentially unsurpassed company to its position.

The entire industry suffers when MGM flops, and flopping it is, and a pity it is, too. With unlimited resources, excellent star values, a fine selling organization, there is no reason why this company should not be right at the very top of the list.

I hope you realize that the comments herein are meant to be constructive criticism.

Very truly yours,

**AN OHO EXHIBITOR.**

Perhaps if our correspondent reads the reviews on several new MGM pictures in this issue he will find

hope that the company is coming out of the woods.

The Editor.

---

**MR. WOOD DISSENTS**

July 29, 1947

My Dear Mo:

After reading your Paramount—“Dear Ruth” editorial of July 21st, I am convinced that you must smock the same brand of cigarettes as Charlie Reagan.

I can very well appreciate that by spending an extra $200,000 for advertising you will bring more people to the boxoffice, but when you go completely overboard with Charlie by backing him up in his statement that it will mean six or eight million dollars in extra business, and that it will be among the year's best 10 to 15 grossers, there is something wrong in Gluea Morra.

It would be enlightening to your readers if in an early issue you would supplement this editorial by another one showing the 15 pictures which you believe will even gross six million dollars during the current season. Then if to this we add your lowest estimate, a six million dollar increase, we have “Dear Ruth” collecting to the extent of twelve million dollars, minimum.

And don’t forget, send me a package of those cigarettes —quick!

Cordially yours,

P. J. WOOD.

Secretary, ITO of Ohio.

Apprently you mis-read part of the editorial, Pete. Mr. Reagan said that Paramount expected a gross of only a couple of millions” on “Dear Ruth” before they put on the extra publicity campaign. The statistics were all Mr. Reagan’s; we merely quoted them to illustrate the main point that “the easiest and, yet, the cheapest way to lick the slump is by using this industry’s talent for aggressive showmanship.”

The Editor.

---

**PREDICTION**

The onagain-offagain United Artists situation is still in a state of flux, although Joseph Schenck presumably has been chosen as mediator between the Pickford-Chaplin forces (if Chaplin agrees with authoritv to name a new president for the company, FILM BULLETIN supports this prediction; Tom J. Connors, recently assigned from 20th Century-Fox, will be named president of United Artists within the next two weeks. We said it and we’re glad!

Breddy’s sailing for England last Friday (1st). Breddy is accompanied on his two-month tour of European countries by Norton V. Ritchey, AA International chief...John B. Nathan, Para Intl division mgr, for Continental Europe, North Africa and Middle East, left for France last Thursday (31) aboard the S. S. Mauretania...James A. Mulvey, president of Samuel Goldwyn Pros, is back at his NY office after a week’s huddle with the Big Boss in

**TAPS**

William B. Clemence, 68, veteran newspaper man and publicity writer for Columbia, died at his home Tuesday, July 29.

Emanuel Steinberg, veteran industryite, most recently a PRC sales representative, was stricken July 29 in Pittsburgh.

William H. Wheat, Jr., W. Pa., theatre operator, owner of the Sewickley Theatre, died in Pittsburgh July 30 after a heart attack a year ago from which he never recovered.

Ernest Mollison, 52 veteran Texas Showman, in Corpus Christi Hospital, Brownwood, Texas.

Stanley Chambers, 58, manager of the Easannes Ardmore Theatre, Chicago. Funeral services were held last Thursday (31) at Wichta, Kansas.

Hollywood...Ben Washer, Paramount publicity head, planned to the West Coast last week for studio confabs, A. W. Schwalberg, Eagle-Lion sales chief, returned to the NY home office last Wednesday (30th)...Henry A. (Hank) Linet, U-I Eastern Ad manager, is back at his desk after a flyer to Cincinnati...John Balaban, president of Balaban & Katz, and chairman of the Chicago Jewish Welfare Fund Drive, enplaned for Palestine last week.

---

**SMITH PLAN NATIONWIDE?**

Since the 20th-Fox sales plan to help low-grossing and “problem” theatres has worked out satisfactorily in the New Haven testing ground, it is expected that Andy Smith momentarily will announce its adoption on a nationwide basis. The program provides for rentals as low as 15 per cent of the gross in such theatres.

---

**SHORT SUBJECTS**

McCreery’s, Fifth Avenue department store, the day before the NY opening. Displays will be set up in every store window, every aisle, every elevator. Mort Blumenstock’s ballyboys are doing it up brown as part of the pre-release publicity inundating the Metropolitan area—Allied Artists is blanketing areas where its “Black Gold” is due to open with programs and spots on the airwaves.

**TICKER TAPPINGS:** It is understood that the advertising advisory council, composed of ad-publicity heads of the distributors, is planning a nationwide publicity campaign bidding for public good will...Eagle-Lion’s Latin-American branch offices finally got the green light now that a product backlog is insured and Sam L. Seidelman, foreign sales topper, is off to Mexico City on the first leg of his tour to set up the distribution organization down below. The MC office opens Aug. 25, to be followed by exchanges in Cuba, Brazil, Chile, Peru, Uruguay, Colombia, Venezuela, Puerto Rico and Panama...Burt (“Killers”) Lancaster is now an independent producer. I-L will release his first indie production, and the title certainly keeps the gory ball rolling. It’s based on Gerald Butler’s novel, “Kiss the Blood Off My Hands”...Paramount has set the Dietrich-Milland starrer, “Golden Earrings,” for an August 20th show...Mary Pickford has named Sam Dembro, Jr., as worldwide rep for her forthcoming Triangle Productions release through UA, “Sleep My Love.”

**THE TRAVELERS:** Harold Mirisch, v.p. of Allied Artists, returned to Hollywood over the week-end, following proxy Steve
ALLIED LAUNCHES ASCAP FIGHT; KIRSCH PLAN SUBMITTED FOR UNIT O. K.

In a two-front drive against ASCAP, National Allied's executive committee, meeting in Washington last Tuesday and Wednesday (29-30), authorized general counsel A. F. Myers to draft an amendment to the general copyright law which would discontinue ASCAP's collection of royalties to be submitted to Congress at the next session. The second move would be a study of existing litigation to pick a test case to finally settle the legal status of the Society. Allied's action was impelled by current reports that ASCAP is planning to boost its membership.

The Executive Committee took under consideration the plan for the handling of exhibitor grievances by Allied on a nationwide basis, projected by president Jack Kirsch at the recent convention of the New Jersey unit in Atlantic City, and decided to submit the program to the regional organizations for approval or rejection. The plan calls for handling of exhibitor complaints by the leaders of the local units directly with the film exchange managers. Any grievance that cannot be resolved in this manner will be referred to National Allied for submission to the home offices of the film companies. As is usual in the case of presenting proposals of this sort, the individual Allied units are granted autonomy in deciding whether or not to participate.

"Grass Roots" Tax Repeal Drive

The executive committee also ratified plans for a "grass roots" campaign for the complete repeal of the 20 per cent Federal admissions tax. The drive will be carried by exhibitor committees who will turn the pressure on homecoming Congressmen during the summer and fall months.

Myers was requested by the executive committee to prepare and submit to the Supreme Court the antitrust brief in the indue case. He was also authorized to poll other exhibitor groups associated with CIEA to determine whether the amicus curiae brief should be presented in their behalf, also.

Allied Theatre Owners of the Gulf States, headquartered in New Orleans and Allied Rocky Mountain Independent Theatres, with headquarters in Denver, were approved by the committee as new members of National Allied.

Plans for the December national convention in Milwaukee were approved and William Ainsworth, ITO of Wisc. and Upper Michigan presy, was named chairman.

Attending the meeting were Col. H. A. Cole, Jack Kirsch, M. A. Rosenberg, Sidney E. Samuelson, Martin G. Smith, Nathan Yamin, Myers and Ainsworth.

WB 1947-48 SCHEDULE "FLEXIBLE"

Under a "flexible schedule, which can be adapted to any changes in conditions," Warner Bros, will open its 1947-48 season with special engagements of "Life With Father," while the initial regular release of the new season will be "Deep Valley," dated for Sept. 1, it was revealed by Ben Kalmenson, vice-president and general sales manager, at the opening session of the company's first general sales convention since pre-war days. The place was New York's Waldorf-Astoria last Thursday (31), opening day of the three-day convention for Eastern division and Eastern division and telephone personnel.

Principal speakers at the kick-off session were Harry M. Warner, president, and Major Albert Warner, vice-president. Jack L. Warner, v.p. and executive producer, was not present at the New York sales meeting, but was scheduled to be the featured speaker at the Chicago convention this week for Western distribution personnel. The WB president discussed the industry's present economic status and future outlook, foreign and domestic, and as well as the sales force's function, through its direct contact with exhibitors, in representing the public interest and the educational uses of the screen. Major Warner's topic was distribution efficiency and progress.

In discussing the "Father" plans, Kalmenson revealed that each of the special runs, which begin August 15 and are set into October in almost 200 cities, will be accompanied by an extensive promotional campaign, details of which were outlined at Friday's session by Mort Blumenstock, v.p. in charge of advertising and publicity. Listed by Kalmenson among the regular releases which will follow "Deep Valley" are "Night Unto Night," "Dark Passage," "The Unsuspected," "Escape Me Never," "My Wild Irish Rose," "Wallaflower," "Ever the Beginning," "Voice of the Turtle" and others.

It was revealed that the pre-release showing of the first issue of Warner Pathe News following purchase from RKO of the Pothe newsletter organization, will take place in New York City Theatre on Aug. 15. First general release of the new newsmag is scheduled for August 17 and will begin with issue No. 103. No. 102 will be the last reel under the RKO ownership.

MPTOA-ATA MERGER CONVENTION SEPT. 19-20

Formation of a new exhibitor organization that will combine the memberships of Motion Picture Theatre Owners of America and American Theatres Association, each claiming around 6000 membership, will be voted upon by delegates from each of the organizations at a conference in Washington, Sept. 19-20. The merger was announced jointly by Herman Levy, general counsel for MPTOA, and Robert W. Coyne, executive director of ATA.

The convention, consisting of the members, officers and directors of ATA and MPTOA, will take action on the resolution by the Boards of Directors of the two organizations in New York July 18th, which voted to merge the two groups into a single organization to be known as the Theatre Owners of America. The ATA officers and direct were present at the N. Y. meeting to act as an interim board of directors for TOA to draft a proposed constitution and by-laws for the new organization and to work out the mechanics of representation for the
'DEEP VALLEY' GRIM MANN I DRAMA F INELY ACTED

Rates ● ● + generally, slightly better in action houses

Warner Bros. 106 minutes

This gripping story of a relentless manhunt for an escaped convict is grim film-making best suited to the stage. Yet, its counterpart of a girl's love and sacrifice should prove appealing to feminine patronage. Supported by a comedy or musical, "Deep Valley" is recommended for stage presentation, although grosses in most situations, best in action houses. Ida Lupino and Dane Clark give flawless performances in excellent roles. Wayne Morris has little to do but does it well, while Henry Hull and Willard Robertson distinguish themselves in supporting parts. Based on Don Tothero's novel, Siuls Viertel and Stephen Morehouse Avery's script is pocketed with suspense, situation and heart. Factors accented by their fuller relief by Jean Negulesco's incisive direction.

EXPLOITATION: Play this up as a stark, realistic, two-fisted drama, coupled with a heartfelt romance of the last of the "Thin Man" series. Credit the well-timed cast, headed by Powell, Loy, and Keenan Wynn, with sparkling performances. Credit, but not least, five G-M-G writers with the crispest wise-cracking dialogue heard this season. If "Song of the Thin Man" doesn't make sweet music at your pay window, the register needs tuning!

'SONG OF THE THIN MAN' RANKS WITH BEST OF SERIES, CAN'T MISS

Rates ● ● ● generally

Metro-Goldwyn-Mayer 86 minutes

Credit G-M-G with the most hilarious comedy-melodrama of the year, one destined to garner gratifying grosses in all situations. Credit Edward Buzzell with slick direction of a fast-paced, hilarious, sophisticated, lavishly-mounted whodunit, one of the very best of the "Thin Man" series. Credit the well-timed cast, headed by Powell, Loy, and Keenan Wynn, with sparkling performances. Credit, last but not least, five G-M-G writers with the crispest wise-cracking dialogue heard this season. If "Song of the Thin Man" doesn't make sweet music at your pay window, the register needs tuning!

'REVIEWS IN THIS ISSUE

Deep Valley
Song of the Thin Man
Something in the Wind
The Unfinished Dance
Desert Fury
Red Stallion
Down to Earth
Song of the Thin Man
Heavenly Only Knows
Growler
Wyoming
Springtime in the Sierras
Seipa Cinderella

'Ve play this up as a stark, realistic, two-fisted drama, coupled with a heartfelt romance of the last of the "Thin Man" series. Credit the well-timed cast, headed by Powell, Loy, and Keenan Wynn, with sparkling performances. Credit, but not least, five G-M-G writers with the crispest wise-cracking dialogue heard this season. If "Song of the Thin Man" doesn't make sweet music at your pay window, the register needs tuning!

-Song of the Thin Man'-RANKS WITH BEST OF SERIES, CAN'T MISS

Rates ● ● ● generally

Metro-Goldwyn-Mayer 86 minutes

Credit G-M-G with the most hilarious comedy-melodrama of the year, one destined to garner gratifying grosses in all situations. Credit Edward Buzzell with slick direction of a fast-paced, hilarious, sophisticated, lavishly-mounted whodunit, one of the very best of the "Thin Man" series. Credit the well-timed cast, headed by Powell, Loy, and Keenan Wynn, with sparkling performances. Credit, last but not least, five G-M-G writers with the crispest wise-cracking dialogue heard this season. If "Song of the Thin Man" doesn't make sweet music at your pay window, the register needs tuning!

EXPLOITATION: Play this up as a stark, realistic, two-fisted drama, coupled with a heartfelt romance of the last of the "Thin Man" series. Credit the well-timed cast, headed by Powell, Loy, and Keenan Wynn, with sparkling performances. Credit, last but not least, five G-M-G writers with the crispest wise-cracking dialogue heard this season. If "Song of the Thin Man" doesn't make sweet music at your pay window, the register needs tuning!

'SOMETHING IN THE WIND' MUSIC APLENTY IN DURBIN-O'CONNOR STARRER

Rates ● ● + generally on stars' draw

Universal-International 89 minutes
Deanna Durbin, Donald O'Connor, John Dall, Charles Winninger, Helena Carter, Margaret Wycherly, Jan Peerce, Jean Adair, Four Horsemen, Jacqueline de Wit, William Ching, Patricia Alphon, Chester Clute, Frank Wilcox. Directed by Irving Pichel.

Lovers of music—popular and classical—will find plenty of entertainment in this lightweight narrative of a radio disc jockey, his former romance of youth and wealthy hoss. Despite its synthetic story, stereotype characterization and unlikely situations, the musical numbers are handled by Deanna Durbin and Donald O'Connor-John Dall to assure its success in most situations where those performers are popular. In addition, its supporting cast boasts Jan Peerce, Metropolitan Opera star; and as a further magnet for feminine patrons, a typically Hollywood fashion show. Six of the numbers are jukebox calibre, and one—"Miserere" from Verdi's "Il Trovatore"—is strictly for the latterers. But one cannot overlook "Love is a Mystery"—the comedy highlight of the film. Use Durbin and Peerce's numbers in circulating music appreciation groups, teachers and students of radio jockeys and radio disc jockeys and music stores.

Radio disc jockey Deanna Durbin orders rich John Dall out of the broadcasting studio when he mistakenly implies she'd been sneak aboard the gambling ship in search of clues, finds a receipt for $12,000 written by Reed and signed by Bishop, but it is lost in a three-way melee between Powell, the police and one of Bishop's henchmen. Next, Powell and his wife, Myrna Loy, aided by Keenan Wynn, confesses pal of killing reef, he begins a search for the now-missing clarinetist, their hunt taking them through several late hour jam spots. Later, Powell visits Morgan, known to have been armed on the night of the murder, follows Morgan's daughter Jayne to Gloria's flat, finds the singer stabbed to death. Subsequently, they find Taylor in a Poughkeepsie rest home, a mental case. He becomes violent, produces the murder gun, confesses killing Reed, then fires wildly at Myrna. Powell decides Taylor in his condition couldn't have killed Reed. Then, the killer, he brings Taylor back for a re-opening of the gambling ship, attended by all the suspects save Cowling, now in police custody. In a wild finish Powell reveals Ames as the murderer.

-FILM BULLETIN
BUSY SHOP

WITH SIX PICTURES on sound stages, and eleven in editing and cutting, Columbia is having its big rush of the season. In addition to the current activity, the schedule calls for nine new starts during this month.

Most important of the new starters is "The Sign of The Ram" which Irving Cummings is producing with Susan Peters and Alexander Knox in starring roles. A Crime Doctor piece, "Crime Doctor's Gamble" (Warner Baxter-Michelle Cherrel), "The Black Arrow" (Louis Hayward-Janet Blair), "Phantom Valley" (Charles Starrett-Smiley Burnette) and a serial, "Tex Grainger" (Robert Stevens-Peggy Stewart) complete the new starters.

RE-ISSUES SET

In addition to the activity in the new-film department, the studio last week announced its plans for re-releasing ten old films. The present plan calls for big ballyhoo programs on the releases in order to stimulate public interest in the oldies. Among those listed for the re-showing are: "Texas" (Claire Trevor-Glenn Ford), "Arizona" (Jean Arthur), "Golden Boy" (Barbara Stanwyck-William Holden), "Good Girls Go To Paris" (Melvyn Douglas-Joan Blondell), "More Than A Secretary" (Jean Arthur-George Brent), "The Doctor Takes A Wife" (Loretta Young-Ray Milland) and "Let Us Live" (Maureen O'Sullivan-Henry Fonda).

EAGLE-LION

Schedule Doubled

As announced at inception of this company, the schedule for the second year of work here calls for twelve films as against six for the first year period. This list of an even dozen will be in addition to the various indie deals which are now being lined up. There has been much rumor (most of it without foundation) about the status of this studio and that Robert Young would do it when he hit town last month. But apparently all the guessing-boys were wrong and Eagle-Lion is in business to stay.

"Wild Conquest" (Joan Leslie-James Craig) will hit the screen as "Northwest Stampede" according to the most recent title shift. This one and "T-Man" (Dennis O'Keefe-June Lockhart) are the only two in work this week.

PHILLIS THAXTER LEAVES METRO

When Phyllis Thaxter was signed at this studio about three years ago, the hallyboo was loud and long about her future. She was given roles and while she did well, they never quite catapulted her to the profitable (for the studio) stardom predicted. Now, the actress has obtained her release and hot-footed it over to Columbia where she will do two a year on a much more expensive contract than the Metro deal. This studio, signing as many people as it does, must make allowances for a certain percentage of important prospects who don't come off. Miss Thaxter is one such—her chances elsewhere are infinitely better.

Barbara Stanwyck has been signed to star in "B.P.'s Daughter," when it goes into production next month with Edwin Knopf producing and Robert Z. Leonard directing. This deal came as a surprise on the Metro lot where several of the top actresses were eyeing the plum role.
**MONOGRAM**

**1947-48 Schedule Set**

**THIRTY-TWO FEATURES**, 16 westerns and seven “A” pictures from Allied Artists; that is the schedule for 1947-48 set at the recent sales convention of this company. In announcing his company’s schedule, President Steve Broidy pointed especially to the increase in product landed to the newly formed Allied Artists. Originally, it was planned that this unit would do only four films. But “It Happened On Fifth Avenue,” the Roy Del Ruth production, has done so well, the increase on this list seems justified. Already set to follow the Del Ruth film is “Black Gold,” a Jeffrey Bernard production, “The Gargler” from the King Brothers, “The Hunted” from Scott Dunlap and “Song of My Heart” from Symphony Films. August and September will see the starting of three more from this division: Roy Del Ruth’s “The Red Light,” the King Brothers’ “Tenderfoot” and Hal Chester’s “Smart Woman.”

Jack Warner has two to go for Allied and Edward Nassour also will do a pair. These four may go on the Allied schedule if box-office response indicates the need for more product but at the moment they are being held on the pending list.

Monogram’s straight schedule will proceed as usual with production planned to start by mid-September. It is hoped by studio executives that all labor difficulties will be settled by then so that the studio can resume normal operations.

President Broidy is heading for Europe to take a first-hand look at the foreign market situation but he left full plans for September work resumption before he left for the East.

**DEL RUTH SET FOR “BABE” YARN**

All of the details delaying the setting of a deal to film the life of Babe Ruth, the Baseball Great, have been ironed out and the film has been put on Roy Del Ruth’s schedule for early production. Allied Artists will release. The Swat King is getting $100,000 for rights to film the story plus a percentage of the profits which should net him another quarter of a million. The film is budgeted at $1,500,000.

---

**PARAMOUNT**

**Studio Holds Pace Sans Fanfare**

**WHILE OTHER STUDIOS** have spent long and much-publicized hours at the local walling wall, Paramount has gone on doing business at the same old stand. Sparked by the thinking of such men as vice president Charles M. Breen (see Film Bulletin, July 21), the company has stood straight up to the box-office slump, called it by its right name and gone about eliminating it.

The company’s summer releases (perhaps keyed so in long-range planning) are ideal for keeping the pace. “Dear Ruth,” which started slow but bounced back strong after an additional shot in the arm from the advertising department, is holding well. “Perils of Pauline,” an oasis of laughs in a particularly heavy summer season, is making day-and-date records look sick. Following up on this good start are “Welcome Stranger” with the Crosby name to pull it to the top, “Variety Girl” strengthened by a good all-star cast and Hal Wallis’ “Desert Fury,” the only heavy piece in the lot.

With this kind of product, plus hyped exploitation programs, the company has maintained a strong keel all during the summer weeks in spite of the frequent cry of “slump.”

“Dynamite” is the title of the picture Pine-Thomas has added to its eight-film schedule for the 1947-48 season. The usual output by this team has been eight but with five already tucked into film cans, the producers decided to add one more to their list for the year. Three others still to go include: “Caged Fury,” “Speed To Spare,” “Waterfront At Midnight.”

---

**PRC**

**Another Indie Deal**

**CONTINUING THE PATTERN set sometime back by President Thomas, the studio continues to sign deals for production and releasing with Independent producers. Latest such is with Marathon Pictures, a newly formed unit. The company has agreed to deliver four films to PRC with the first one scheduled to go this month.

Working at a pace of about one film every eight days, PRC this week wound up “Linda Be Good” and “Gun Law.” Replacing these two are “The El Lobo Mystery” (Lash La Rue-Fuzy St. John) and “Headin’ For Heaven” (Stuart Erwin-Glenda Farrell).

---

**REPUBLIC**

**Yates Orders Economy**

**ALL IS FAR FROM** serene on the Republic lot these days. The Harry Goetz faction continues to stab at Herbert Yates with accusations of mismanagement and questions as to his right to control Republic through Allied Motion Pictures Industries, Inc., a Yates organization. While Yates will predominate, the Goetz “需要ing” is bound to have some adverse effects on the company.

At the moment the North Hollywood studio is in the throes of an economy wave, ordered by Yates. Alfred Santell, in on an expensive producer-director contract, has been cancelled out abruptly. Frank Borzage and all other producers have been warned that they must either stay within their budgets or consider themselves through. Santell had two pictures in preparation and when Yates set a budget of $750,000 on the first, the producer protested it couldn’t be done. So it was “no budget-no picture” with the latter winning out.

Borzage works on a $590,000 per picture budget besides a personal drawing account which the producer-director claims.

Borzage has not been too happy with the way Republic has sold his films (“I’ve Always Loved You” and others). Now with this latest situation curtailing his production plans, Borzage has postponed the starting of his next film, “Crosswinds” until he can settle his beef with Mr. Yates, once and for all.

“Macbeth” came in on time, as agreed between Orson Welles and President Yates. But the budget couldn’t quite make it on the $725,000 allotted. Lucky for Producer-Director-Actor Welles that he got his film in before the economy wave set in. Otherwise, his added $150,000 might not have been granted.

It is only natural that the present strife in management should slow down production plans here. At the moment, there are three films in production: “The Gay Ranchero” (Roy Rogers-Jane Frazee), a serial called “G-Men Never Forget” and “The Red Pony” (Myrna Loy-Robert Mitchum) which is winding up.

---

**RKO**

**Rathvon Buying Out Atlas**

**IT SEEMS FAIRLY certain at this writing that the deal now in negotiation by N. Peter Rathvon to acquire the controlling stock in RKO will go through. The stock, now owned by The Atlas Corporation (Floyd Odlum) is valued at around $20,000,000. Rathvon is in New York now trying to round up a syndicate of Wall Street interests to nab the deal. This is not the first time that the Atlas holdings have been bargained for. Once before, recently, a deal was all set until it was learned that Rathvon would go out as president if the deal were consummated. Accordingly, Odlum, a close friend of the RKO president, cancelled the sale.

If the deal goes through, Dore Schary, present production chief, will be given a chance to buy in on the set-up. Rathvon and Schary work closely together and now that Schary has definitely set his program and Rathvon is in full approval, the transfer of control to the Rathvon camp will mean only more strength for the Schary situation.

**MOST EXPENSIVE “TARZAN” IN WORK**

“Tarzan and The Mermaids,” currently being produced by Sol Lesser, has a budget of $1,300,000 or about $400,000 more than the usual Tarzan film costs. This one is being done on a unique location stunt and is complete with aquacade, girls and romance.

Of the four new films started this week, only one is an actual RKO production, “Wild Horse Mesa” (Tim Holt-Nan Leslie). Others are Samuel Goldwyn’s “That’s Life” (Danny Kaye-Virginia Mayo), Lasky-MacEwen “Miracle of The Bells” and the Tarzan picture from Sol Lesser.

---

**FILM BULLETIN**
SCREEN GUILD

Eight For August

SOMERSET PICTURES' "The Dark Road," now in production, leads off a list of eight films which will go into work this month. Walter Colmes is producing the Somerset Film with John Shelton and Ann Doran in the leading roles.

Next to come will be Frank Wisbar's production of the James Fenimore Cooper story, "The Prairie." This one will be made at the Nassour Studios. Maurice Conn has "Deadlock" set to go. Audio Pictures has "Crisis of Dirk Diamond" about to set start. Two "streamliners" (how streamlined can we get?) based on James Oliver Curwood stories will go. Jack Schwarz will start one. Max M. King also has one in work.

This will mark the most concentrated activity within this company this far. All the films are short-scheduled, short-budget pieces.

☆

SELZNICK

UA Distribution Rival?

NOW THAT David O. Selznick is back in town, his company's name is on its way to being what the tag implies. Selznick's first studio will be built, after five months in the production of "Portrait of Jenny" company, was to announce that he would begin negotiations with various independent producers for release of their product through SRO.

This will be one of the most important events of the creation of a new distribution organization to rival United Artists. While Selznick announced that he would limit applications to such firms as are "capable of achieving a multimillion dollar grosses," it is understood that he has been flooded with requests from producers, many of whom do not quite fall into that category.

The SRO organization was completely set up while Selznick was in New York and is now set to roll with foreign and Latin American markets all covered. Selznick stated that he would be ready to make "important announcements" about SRO activities as well as Selznick production plans within a short time.

"Intermezzo" (Ingrid Bergman-Leisure Howard) gets a re-release showing through SRO with an October opening.

With "Portrait of Jenny" finally finished in New York, "The Paradise Case" through the editing and "Died In The Sun" getting another big ad campaign to hype the second run, Mr. Selznick's decks seem cleared for action which we will undoubtedly get in full measure.

☆

20th CENTURY-FOX

Production Picks Up

THIS IS ONE studio that was caught without product for the summer months. But with the productions now going and those in editing and final preparation, the fall and winter seasons for this company should more than make up for the summer shortage.

Ready to go before the end of the year are the Technicolor "Mother Wore Tights" (Betty Grable-Dan Dailey), "Kiss of Death" (Victor Mature-Brian Donlevy), "Forever Amber" (Linda Darnell-Cornel Wilde), "Captain From Castle" (Tyrene Power-Jean Peters), and "Gentleman's Agreement" (Gregory Peck-Dorothy McGuire) which is still shooting. High hopes are built on the latter three as entries in the award race and strong builders at the box-office, in any case.

With a backlog building and six strong pictures in production, the studio will not find it necessary to up its production in spite of the slump of the last quarter. Those in work include: "Daisy Kenyon" (Joan Crawford-Dana Andrews), "Green Grass of Wyoming" (Peggy Cummins-Charles Coburn), "Nightmare Alley" (Tyrene Power-Johnnie Brendel), "The Snake Pit" (Olivia de Havilland-Mark Stevens), and "Gentleman's Agreement." Speaking of "Gentleman's Agreement," John Garfield netted one of the highest pay salaries ever paid in the industry. Hired on a basis of $150,000 for the picture, Garfield did eight days of work which breaks his take down to $18,750 per day. Although the Garfield part is smaller, it is an important part of the story and the Zanuck company thought it well worthwhile to nab off a top player for the role. The name value on the marquee was not overlooked, either. But salaries like that help make budgets what they are.

UNITED ARTISTS

Schenick To Pick UA Prexy

JOSEPH M. SCHENICK's appointment by Mary Pickford and Charles Chaplin to select a president for the rumor-riddled company is the first concrete move in attempts to lay the ghost of selling that has haunted the owners via the rumor-mill. Now, with an inventory of about 50 properties in various stages of preparation among the roster of producers and fourteen pictures in backlog ready for release, the situation on the product side, quantitatively at least, is perking up, too.

Ripley Monter Productions has again set a deal for the production of the famous Tennessee Williams novel, "Look Homeward, Angel," which has been kicking around these parts for years. Originally, David Selznick was to have made the film but the deal fell through. Now it is Seymour Nebenzal who has contracted to take it on after long while.

This one, if and when it finally goes, will be assigned a budget of $2,000,000 which will include six top-name salaries. Arthur Ripley will direct. The production is set for a late fall start at the Goldwyn studios. There is already a complete script and about 26,000 feet of background film.

Despite Miss Pickford's problems with UA, her own production unit is swimming along easily. Now winding up its initial production, "Sleep My Love" (Claudette Colbert-Robert Cummings), the schedule is set for a new version of "The Bat," an old-time thriller and "Stardust Road," a story based on the career of Hoagy Carmichael.

UNIVERSAL-INTERNATIONAL

Boyer Film Starts

NEW ON THE sound stages this week are: "Mortal Coils" (Charles Boyer-Anny Blyth) with Zoltan Korda directing, and "River Lady," a Technicolor outdoor film (Yvonne De Carlo-Dan Duryea) with George Sherman directing.

Continuing in work are: "A Double Life" (Ronald Colman-Signe Hasso) formerly titled "Imagination," "Naked City" (Barry Fitzgerald-Dorothy Hart), the Mark Hellinger production, "The Senator Was Indiscreet" (William Powell-Ella Raines), and "Tap Roots" (Van Heftin-Susan Hayward).

All the four hold-overs are independent productions being made for fall release which is indicative of the trend at this studio. It is undoubtedly true that the bulk of this company's program, certainly its greatest box-office draw will be coming from such arrangements from here on in.

"HARVEY" WON'T PAY OFF QUICKLY

Despite the fanfare accorded the recent $1,000,000 purchase of the Broadway play, "Harvey," this studio is still at least a year from starting production on the piece. At this writing, the role belongs to anyone, with Jimmy Stewart not an unlikely candidate, if he can be had. William Powell is also rumored in the running but as a studio spokesman commented on the situation, "By the time they get around to making the picture, all the likely candidates as of now will be old and they'll have to take someone from the new generation!" That may be a little exaggerated but it is not without a kernel of truth.

MUTATIONS

WARNER BROS.

Four To Go This Month

WITH FOUR hold-overs on the sound stages, studio publicity department is attempting to spark a dull situation by announcing four productions to go to work within the next two weeks. First of these will be "Christopher Blake," from the stage play; then, "The Patriots," another important Broadway success; "To The Victor and "Sunshine," with the latter half of the quartet of new starters. No casting has been formally announced as yet and production dates are still nebulous.

Lauren Bacall has just finished a three-month suspension and is back on salary again. The actress took the rap rather than do a role in Michael Curtiz's "Romance In High C." The role went to a newcomer called Doris Day (who originally was tested at Metro) and if the picture clicks, she may catch on. That's the way it happens in this business.
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 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

CRIME DOCTOR'S GAMBLE

Starring—Stuart Randall
Director: William Castle
Producer: Rudolph Flothow
Notes: Among the first in the Crime Doctor series, this film involved the murder of an art dealer. He finally solves the crime.

THE BLACK ARROW

Period Drama—Completed May 7
Cast: Louis Hayward, Janet Blair, George Macready, Edgar Buchanan, Rhys Williams.
Director: Cordery, Doughlas
Producer: Edward Small
Story: Girl saved from wrong marriage by young Nobleman masquerading as a rubber berton.

THE SIGN OF THE RAM

Drama—Started July 14
Director: John Sturges
Producer: Irving Cummings
Story: A crippled wife, seeking to hold her family together, almost succeeds in destroying them.

TEX GRAINGER

Serial (13)—Started July 14
Cast: Robert Stevens, Peggy Stewart.
Director: Derwin Abrahams
Producer: Sam Katzman
Story: Another western epic.

PHANTOM VALLEY

Western—Started July 15
Director: Ray Nazarro
Producer: Colburt Clark
Story: The Durango Kid breaks up attempt of girl to kill off her rivals for land.

RELEASE CHART

Title—Running Time
In Production

In Production

Release Date

Columbia

1946-47 Features
Completed (49) In Production (4)
Westerns
Completed (18) In Production (1)
Serials
Completed (4) In Production (1)

NEW PRODUCTIONS

CRIME DOCTOR'S GAMBLE

Starring—Stuart Randall
Director: William Castle
Producer: Rudolph Flothow
Notes: Among the first in the Crime Doctor series, the Crime Doctor gets involved in the murder of an art dealer. He finally solves the crime.

THE BLACK ARROW

Period Drama—Completed May 7
Cast: Louis Hayward, Janet Blair, George Macready, Edgar Buchanan, Rhys Williams.
Director: Cordery, Doughlas
Producer: Edward Small
Story: Girl saved from wrong marriage by young Nobleman masquerading as a rubber berton.

THE SIGN OF THE RAM

Drama—Started July 14
Director: John Sturges
Producer: Irving Cummings
Story: A crippled wife, seeking to hold her family together, almost succeeds in destroying them.

TEX GRAINGER

Serial (13)—Started July 14
Cast: Robert Stevens, Peggy Stewart.
Director: Derwin Abrahams
Producer: Sam Katzman
Story: Another western epic.

PHANTOM VALLEY

Western—Started July 15
Director: Ray Nazarro
Producer: Colburt Clark
Story: The Durango Kid breaks up attempt of girl to kill off her rivals for land.

RELEASE CHART

Title—Running Time
In Production

In Production

Release Date

Metro-Goldwyn-Mayer

1946-47 Features
Completed (42) In Production (4)

RELEASE CHART

Title—Running Time
In Production

In Production

Release Date

Eagle-Lion

1946-47 Features
Completed (1) In Production (2)

RELEASE CHART

Title—Running Time
In Production

In Production

Release Date

Film Bulletin
**1946-47 Features**

Completed (28) In Production (0)

Completed (11) In Production (1)

**NEW PRODUCTIONS**

**DUSTY TRAIL**

Western—Started July 21

Cast: Johnny Mack Brown, Raymond Hatton, Virginia Belmont. Director: George Sherman. Production: Darney Sarcey

Story: Brown breaks up outlaws trying to steal freight line.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
</tr>
</tbody>
</table>

**PRINCIPAL RELEASES**

NEW PRODUCTIONS

**THE EL LOBO MYSTERY**

Western—Started July 21


Story: lmpostor tries to steal ranch from rightful heir.

**HEADING FOR HEAVEN**

Comedy—Started July 24

Cast: Stuart Erwin, Glenn Fearall, Russ Vincent.

Director: Lewis D. Collins. Production: Jack Swarts, Geo. Moskov

Story: Plan clearance plan is held up by one man who will not sell.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
<td>موأعawiغ</td>
</tr>
</tbody>
</table>

**ALLIED ARTISTS**

Black Gold (C) (92) Gordon-Sanchez

Cannon: The \( (72) \)

Havens, The \( (72) \)

In Harmony (In Two Acts) \( (115) \)

Song of My Heart \( (72) \)

Details under Title: Farm Symphony

AUGUST 4, 1947
NEW PRODUCTIONS

THE GAY RANCHERO

Musical Western—Started July 22
Cast: Roy Rogers, Trigger, Tito Guizar, Jane Frazee, Andy Devine, Allan Lane, Bob Nolan and Sons of the Pioneers.
Director: William Witney
Producer: Edward J. White
Story: Roy Rogers saves land for his Spanish friends

G-MEN NEVER FORGET (12)

Serial—Started July 16
Cast: Clayton Moore, Drew Allen, Ramsey Ames, Roy Barcroft, Directors: Yakima Canutt, Fred Brannon
Producer: Mike Frankovich

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>P</th>
<th>No.</th>
<th>Var.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red Pony, The (5)</td>
<td>Loy Milburn</td>
<td>6-9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completes (68)</td>
<td>J. J. Hottel</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Along the Dream Trail (Traveller)</td>
<td>Roy Barcroft</td>
<td>5-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under title: Lady of the Desert</td>
<td>5-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devil's Daughter (59)</td>
<td>Bob Steele</td>
<td>5-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bell of San Antonio (35)</td>
<td>Roy Barcroft</td>
<td>5-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bills &amp; Coe</td>
<td>Andy Devine</td>
<td>5-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blackened (61)</td>
<td>Andy Devine</td>
<td>5-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under title: Lightnin' Dick Tracy</td>
<td>Burt Reynolds</td>
<td>6-10, 604</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Calverell Girl (58)</td>
<td>Fiona Fullcastle</td>
<td>7-1, 3-15, 601</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edwicker</td>
<td>Mexican kid</td>
<td>5-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Felita Sanchez, The (71)</td>
<td>Brittan White</td>
<td>3-12, 13-15, 601</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fido Lamp, The</td>
<td>Elliott Carlin</td>
<td>6-23</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flaming Throat</td>
<td>Joe Rayburn</td>
<td>6-23</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under title: The Oldest Ghost Guns Wife</td>
<td>Louisiana Gypsy</td>
<td>5-40, 6-23</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hill Parade of 1947 (59)</td>
<td>Andy Devine</td>
<td>6-23</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Housekeeper of Paradise Valley (59)</td>
<td>Lane Blake</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In Search of the Silver Bullet</td>
<td>Andy Devine</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I've Always Loved You (117)</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knighting</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mississippi (74)</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>March Of The Crisp Creek (58)</td>
<td>Lane Blake</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mountain Music (58)</td>
<td>Andy Devine</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under Battlet</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Deal Trail (58)</td>
<td>Andy Devine</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oregon Trail Smite (58)</td>
<td>Andy Devine</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pilarina Lady (47)</td>
<td>Andy Devine</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under title: The Flapper Woman</td>
<td>Andy Devine</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Profiles (65)</td>
<td>Andy Devine</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Andy Devine</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Profiles of Texas (71)</td>
<td>Andy Devine</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saddle Pals (72)</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shelly Creek (59)</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shells of the North (56)</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stageway To Shady (56)</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thats My Girl (Traveller) (66)</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>6-30, 6-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

RELEASE CHART

FEATURES

1946-47 Features

Completed (25) In Production (18) In Production (18)

FILE BULLETIN

WILD HORSE MESA

Western—Started July 22
Director: Wallace Beery
Producer: Herman Schloum
Story: A historical western based on a Zane Grey novel

THAT'S LIFE

Comedy—Started July 10
Director: Howard Hawks
Producer: Samuel Goldwyn
Story: A quiet professor researches burlesque and jazz with amazing results

THE MIRACLE OF THE BELLS

Drama—Started July 14
Cast: Fred MacMurray, Valli, Frank Sinatra.
Director: Irving Pichel
Producers: Jesse L. Lasky and Walter MacEwen
Story: A press agent's scheme to make an actress take on the semblance of miracles

TANZAN AND THE MERMAIDS

Romantic Adventure—Started July 7
Cast: Johnny W. Fuller, Brenda Joyce, Linda Christian, John Laurie, Edward Ashley, Gustavo Rojo, Fernando Wagner, George Zuoco, Andrea PALMA.
Director: Robert Florey
Producer: Sol Lesser

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>P</th>
<th>No.</th>
<th>Var.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Remember Mama</td>
<td>Danna Hodelia</td>
<td>6-9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bountiful</td>
<td>O'Donnell, Granger</td>
<td>7-7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (68)</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOCK NO. ONE</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Child of Divorce (67)</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Delta's and The Devil's</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vantage Hill (66)</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Band (61)</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vanquished (61)</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Detective Only&quot;</td>
<td>Roy Barcroft</td>
<td>1-10, 11-15, 12-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

RELEASE CHART

FEATURES

1947-48 Features

Completed (34) In Production (9) In Production (7)

RKO RADIO
**SCREEN GUILD**

Features Completed (14) in Production (1)

**THE DARK ROAD**
Drama—Started July 14
Cast: Dick Bailey, Joe Allen, Jr.
Producer-Director: Walter Colmes

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Director</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>Return to Paradise</em></td>
<td>Taylor-Ciirrie</td>
<td>3-15</td>
<td>Producer: Taylor-Ciirrie</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>

**NEW PRODUCTIONS**
UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: Earl Lindsay, Andy Clyde, Rand Brooks.
Producer: George Artz
Story: Not available. See next issue.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td><em>The Crimson Cloak</em></td>
<td>R.G. Springsteen</td>
<td>11-17</td>
</tr>
</tbody>
</table>
1946-17 Features (Completed) In Production (6) Completed (0) In Production (0)

NEW PRODUCTIONS

THE MORTAL COIL

Drama—Started July 15
Cast: Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy, Nigel Bruce, Valerie Cardew, High French.

RIVER LADY (T)

Western Epic—Started July 23
Cast: Gary Cooper, De Carlo, Don Duveen, Rod Cameron, Helena Carter.

Director: George Sherman

Producer: Leonard Goldstein

REVIEW CHART

Title—Running Time Cast Details Rel. No. Av.

IN PRODUCTION

Double Life (A)

Mildred Natwick, The

Robert Young, The

Top Man (T)

Bette Davis, The

1936—1947

Black Bart, Hiph笆man (T)

Jeffrey Lynn, The

Budd Boetticher, The

20th Century-Fox

8-24

3-21

1947

Omar Sharif, The

Michèle Morgan, The

2-21

1948

GEORGE C. HOEY

623
'THE UNFINISHED DANCE' MAGNIFICENT TECHNICOLOR BALLET SPECTACLE

Rates ⋆ ⋆ ⋆ or better, in all but action houses

Metro-Goldwyn-Mayer
101 minutes

Margaret O'Brien, Cyd Charisse, Karin Booth, Danny Thomas, Esther Dale, Thurs- ton Hall, Harry Hayden, Mary Eleanor Donahue, Connie Cornwall, Ruth Brady, Charles Bradstreet, Ann Codee, Gregory Gay.

Directed by Henry Koster.

Credit the Pasternak-Koster producing team with another smash hit. Lavishly financed from M-G-M's abundant coffers, the two have turned out a masterpiece of eye-and-ear entertainment. Far from highbrow, "The Unfinished Dance" has enough movement, drama, suspense, situation and beauty to assure top audience satisfaction and strong receipts in all but action houses. Its Technicolor effects, mostly in pastel shades instead of the usual flamboyant tones, surpass any hitherto produced in Hollywood. Based on Paul Morand's short story classic, "La Mort du Cygne," Myles Connolly's sensitive and adroit script furnishes Margaret O'Brien with a starring vehicle ideally suited to her recognized ability as a young actress and revealing hitherto-undisclosed talents as a ballet dancer. Featured players Cyd Charisse and Karin Booth, cast as rival ballerinas, prove them a photogenic actresses and dancers. Danny Thomas, erstwhile night club comedian, is effective and convincing in a straight character role. Production quality is superlative; ballet numbers and settings are magnificent; Flannery's musical score complements the general artistry of the feature, and Robert Surtees' camerawork is perfect.

TITLED: Play up Margaret O'Brien's artistry in a new role, the most dramatic and gripping ever portrayed by a child. Stress the beauty of the story, the settings, the music, the dance ensembles—all enhanced by Technicolor more beautiful than any yet seen. Arrange tie-ups with dance schools, music stores, libraries and radio stations, as well as dress shops, booties, milliners.

Lavishly budgeted ballet student Margaret O'Brien worships ballerina Cyd Charisse so fervently she becomes panic-stricken lest a visiting rival, guest artist Karin Booth, usurp her idol's stellar position in the troupe. To make the visitor appear ridiculous during her local debut, Margaret, in the body of her own idol's solo-in-the-film theatre switchboard panel in order to black-out all the lights. By mischance she pulls, instead, a lever lowering the stage trapdoor. Karin, pirouetting across the darkened stage, topples through the opening and, permanently crippled, is forced to forsake her beloved career. Terrified of what she has done, the remorseful Margaret vainly tries to summon courage to confess her guilt to either Karin or Cyd. Karin turns ballet instructor, impresses her beauty and gentleness finally winning Margaret's devotion. Later, disillusioned on hearing her erstwhile idol Clyde plans to remount ballet for matrimony, Margaret tearfully confesses to Karin, Ever-understanding, Karin forgives Margaret, eases her of the load that has preyed on her mind for so long. And, instead, she promises the no-longer-inhibited child that she, Margaret, shall take her place as a great, world-famous ballerina.

'DESERT FURY' TECHNICOLOR DRAMA CONFUSING AND DISAPPOINTING

Rates ⋆ ⋆ ⋆ ⋆ generally on name draw

Paramount
95 minutes


Directed by Lewis Allen.

Save for its magnificent desert locale, embellished by lush Technicolor, and a strong cast, this has little to recommend it. Its names and running time qualify it as top dueler in first runs and subsequent, its outdoor setting, fights and auto chases render it suitable for action and western spots. Efficiently exploited, the picture should return grosses commensurate with the popularity of its stars. To most adult audiences it will be dull going. Primarily, consisting of a series of character studies, the picture is neither fish, fowl nor good red-blooded western for the masses. Plot is a little more than the usual until the very end—and by then, one doesn't care. Director Lewis Allen and scripter Robert Rossen have gone to great pains to build up the characterization of John Hodiak as a ruthless racketeer, of Lizabeth Scott as a rebellious teener-infected with the gambling virus and, of Mary Astor as her dominant, strong-willed mother; yet the spectator remains uninterested in their respective problems. There are countless unnecessary scenes having nothing to do with the plot, and some of the dialogue, arranged and written by scenarist Rossen, some of this dialogue is used with dramatic effect when repeated imaginatively in the minds of two of the principals during the film's thrilling climax, a three-car automobile chase. Based on Ra- mons Stewart's novel serialized in Collier's magazine, the plot deals with the time-tested formula of a clean-cut young cop's rivalry with a slick, sinister bigtime racketeer and the affects of a beautiful, headstrong girl.

EXPLOITATION: Play up the gorgeous Technicolor, the magnificent locale, the stars, the advent of a new and sensational screen heavy—Wendell Corey. Stress the film's vigorous action, gripping situations and mounting suspense—the fight of a dominating mother to protect her headstrong daughter following in her footsteps—the grim struggle between a straight-forward young policeman and a ruthless underworld leader.

Expedited from its first finishing school Lizabeth Scott returns to Chukawalla. Her dominating mother Mary Astor, town boss and gambling house proprietor, warns the self-willed girl to have nothing to do with John Hodiak, arrogant racketeer, who has re-settled in the neighborhood with his taciturn bodyguard Wendell Corey. Young, quiet-spoken deputy sheriff Burt Lancaster, in love with Lizabeth, warns her also—says she looks too much like Hodiak's dead wife for her own safety. Despite these admonitions, Lizabeth sees and falls in love with Hodiak, incurring the enmity of Lancaster. Held virtually a prisoner by her mother, Lizabeth manages to escape, elopes. En route to Las Vegas, she learns Hodiak is a ruthless killer, albeit a psychopathic coward. Distressed over his flight from him, commandeering his car. He steals an- other machine, sets out in pursuit, fully in- tended to kill her as he had his first wife. Lancaster, cruising in a prow car, sees her plight, joins the chase and saves her life by shooting Hodiak. Lancaster, with the dying Hodiak in his arms, brings him to his death, a fate identical with that of his murdered wife.

'RED STALLION' CINECOLOR BOY-AND-HORSE YARN SURE TO PLEASE

Rates ⋆ ⋆ ⋆ ⋆ as dueler generally

Eagle-Lion
91 minutes

Robert Paige, Noreen Nash, Ted Donaldson, Jane Darwell, Ray Collins, Guy Kibbee, Willie Bee, Robert Blake, Pierre Watkin, Bill Cartledge, Big Red the horse, Daisy the dog.

Directed by Lesley Sandler.

Filmed in Cinecolor and containing one of the most exciting fight sequences ever made—horse vs. grizzly—"Red Stallion" about a man who loses his only child. Desperately wanting a son, the man becomes infatuated with a grizzly, and the terrific last-reel horse race. Stress the outstanding performance by youthful Ted Donaldson, who has ridden the screen's top-name actors. Don't overlook the magnificent western locales, effectively enhanced by Cinecolor. Get behind this with all your usual effort.

Upon learning his grandmother, Jane Darwell, is about to lose their beloved ranch at a creditor's sale, ten-year-old David mundial unhappily decides to sell his stallion, Red, to racing stable owner Pierre Watkin. In order to enable the old lady to keep the family acres. Watkin's manager, Robert Paige, is sympathetic to Don's problem and, deeming the objection to the race justifiable, Wat- kin's trainer, arranges a test race between Red and Blackamoor, pride of his boss' stable, and agrees to kill her as he had his first wife. Watkin promises to pay Don $25,000 for Red whenever the latter personates his horse. Aided by Paige, Don secretly trains Red. Later Paige, convinced Red is ready, ar- ranges for the stallion's test race with Blackamoor, which Red wins, Watkin's horse. Red tangles with a bear, is badly lacerated. The following day, just as Red is about to be sold, David, with Don's help, streaks to Watkin's track and there wins to him to victory, defeating Blackamoor and Watkin. The feud is ended and Watkin's Red but generously stipulates Don shall be his co-owner.
THEY STORMED THE DOORS TO HANG UP A NEW HOUSE RECORD AT LOEW'S CRITERION!
CHARLES MOSS,
Managing Director, Loew's Criterion, New York, says this:

"We never believed it possible that the Criterion Theatre could hit an opening day figure such as we did on BRUTE FORCE, which broke all records by 30%. Audiences of all types literally stormed the doors. There is no doubt about BRUTE FORCE being a big* hit."

Get in early on this big business. Date it now.

Mark Hellinger's
Brute Force

with the men on the "inside"
BURT LANCASTER HUME CRONYN CHARLES BICKFORD
SAM LEVENE HOWARD DUFF ART SMITH JEFF COREY

and as the women on the "outside"
YVONNE ANN ELLA ANITA DeCARLO BLYTH RAINES COLBY

a MARK HELLINGER Production - Directed by JULES DASSIN - Screenplay by RICHARD BROOKS - From a story by Robert Patterson
Associate Producer, JULES BUCK - A UNIVERSAL INTERNATIONAL RELEASE

*Also breaking records in the phenomenal five-theatre run, Los Angeles. (United Artists, Fox Ritz, Guild, Iris, Studio City.)
'DOWN TO EARTH' LAVISH TECHNICOLOR MUSICAL FANTASY

Rates • • • generally

Columbia
101 minutes

Rita Hayworth's looks, versatility and talent, Larry Parks's much-publicized popularity — a natural for "Jolson Story" — top-notch production quality make this song-and-dance Technicolor musical a good bet for all types of patronage in all situations. Grosses will, as always, depend on the drawing power of the cast, plus the promotion accorded the feature. Its plot is pure fantasy—Terspichore, Muse of the Dance, comes down to earth, falls in love with a modern man and audience will relish it for what it is: sprightly entertainment and escapist filmfare. Edwin Blum and Don Hartman's original screenplay contains many of the characters from "Here Comes Mr. Jordan," based on Harry Segall's play, "Heaven Can Wait." Under Alexander Hall's direction, the well-balanced cast performs admirably. Miss Hayworth, proficient and pulchritudinous, is the star; Saroyan, skillful as Lady Luck, Larry Parks, less colorful than in his Jolson role, does well as a singer-hoof turner producer; Marc Platt, James Gleason and Edward Everett Horton have release parts, well mounted in subordinate roles, and Roland Culver, as "Mr. Jordan," bears an uncanny resemblance to Claude Rains, original player of the character, in both appearance and voice. Songs and dances, settings and costumes, all enhanced by Technicolor, are excellent.

EXPLOITATION: Play up Rita Hayworth's dancing; Larry Parks's meteoric rise to fame. "The Jolson Story" made him a star overnight; the eye-filling Technicolor, and, last but far from least, the many lilt- ing songs, thrilling dance numbers, lavish settings and beautiful costumes. Bullyhook: A pretty girl, diaphanously clad and wearing an angel's wings, carrying a placard: 'I've Come Down to Earth' to see Rita Hayworth and Larry Parks at the Theatre."

Furious when she sees Broadway producer Larry Parks trysting with Terspichore herself and her sister Muses, Rita Hayworth goes straight to Alexander Hall of Columbia and lures him to earth to direct her in a Technicolor and Technofantasy musical. She and good friend comic actor Roland Culver to go down to earth. Accompanied by Celestial Messenger Edward Everett Horton, she descends from Heaven and, appointing James Gleason her agent, checks into a downtown theatre where a high hollywood turkey, lays an egg. Parks and Rita quarrel, split. At Culver's insistence, she bumbles her pride, returns to the show, now in its original jazzy form, and puts it over at the opening night on Broadway. By doing so she saves Parks life, threatened by hokker-gangster George Macready if the show flops. Her mission accomplished, she reluctantly leaves Parks, whom she now loves, and returns to Heaven, there to wait for him.

'SONG OF LOVE' MAGNIFICENT TREAT FOR MUSIC LOVERS

Rates • • • in class houses; less generally

Metro-Goldwyn-Mayer
119 minutes

Here is a picture calculated to bring prestige to all theatres and profits to most. Superbly acted, photographed and recorded, this well-mounted cinema classic tells, with understandable liberties, the poignant life story of Robert Schumann, the composer. It will prove a treat for music lovers, while all but action audiences should find it a moving and satisfying drama. Katharine Hepburn is brilliant as Clara Schumann, the great pianist who sacrificed her career to be a wife. Fine performances also are given by Paul Henreid as Schumann, by Robert Walker as Johannes Brahms and by Henry Daniell as Franz Liszt. Leo G. Carroll, Elsa Janssen and Roman Bohnen are outstanding in lesser roles. The playing of about a dozen selections by Schumann, Brahms and Liszt is excellent. Clarence Brown's direction is sympathetic and compelling, while the production quality is of Metro's usual high order.

EXPLOITATION: Play this up as adult entertainment, a rare feast for music lovers. Stress the tender romance, one of the most heart-warming love stories ever told. Arrange tie-ups with radio stations, music dealers, libraries and bookshops, all of whom should prove cooperative in featuring the scores and biographies of Schumann, Brahms and Liszt.

Against her father's wishes, talented pianist Katharine Hepburn wed's struggling composer Paul Henreid, their marriage expeditied by the friendly intervention of successful fellow-musician Henri Duval. Ten years later, youthful and promising student Robert Walker comes to take lessons from Paul, stays as his and Katharine's guest, helps them with their brood of eight children." Faust." During the recital Paul's mind snaps; he goes to a sanitarium, tries to kill himself, later dies. Four years later, Robert returns, begs Katharine to give her pianist back to him. Despite her love for Robert, she declines marriage, spends her remaining years on the concert stage keeping alive the beauty of her late husband's music.

'HEAVEN ONLY KNOWS' FANTASY AMUSING, BUT DRAGS IN SPOTS

Rates • • • as dueller generally

United Artists
97 minutes

Hollywood's master imitators having (we hope) tired of filming neuroses, evidently are planning to supplant the psycho-cyle with a series of heaven-and-earth pictures. Underpinned by the far-from-heavenly atmosphere of "Stairway to Heaven" and "It's a Wonderful Life," Seymour Nebenzal has now produced "Heaven Only Knows," best described as "Here Comes Mr. Jordan, Too." Nine Films production has encouraged humor, action and heart interest to make it acceptable screen fare for both juvenile and adult audiences, male and female, and it should prove to be a satisfactory dueller in most situations. The moderately strong cast is headed by Robert Cummings and Brian Donlevy and feature billing is accorded talented but far-from-photogenic newcomer Jorja Curtright. Best performances are by Cummings and young Peter Miles. Albert Rogell's direction does full justice to Audrey Whitter's imaginative screenplay, which may be re-worked by Cowans and photographs of Schumann, Brahms and Liszt.

EXPLOITATION: Stress the film's powerful, thematic, the power of faith, and the picture's amusing situations stemming from (the presence of a heavenly messenger who finds himself hired to kill the man he has been sent to reform. Play up the performances of Cummings and Donlevy, as well as the Academy pittique of Bill Goodwin, his friend, favorite Bill Goodwin. Street ballyhoo: a man in civilian attire, with a pair of large gloves under his arm, is of course a detector re-wearing a gurnet with two holsters, on his back a placard: "I'm Going to the Ink Theatre." Poster: "Ink Theatre, My W's Knows."

Constitution reigns in Heaven's auditing department when archangel Robert Cummings finds an error in the Book of Life — he was not supposed to last at all. But he卡通 and saloon keeper Brian Donlevy with a soul. Cummings is sent to earth to remedy his oversight and help Donlevy attain his original destiny — a founder of the state of Montana, a public benefactor married to schoolteacher Jorja Curtright and a credit to his Maker. He arrives in Glacier, its population starving and distressed by the closing down of the mine, jointly-owned by Donlevy and Bill Goodwin, bitter enemies and rival resort operators. Cummings finds the going tough: he's mistaken for Good win's hired killer, shot at by Donlevy's gun, chased by a group of vigilantes to kill Donlevy, the man Cummings is supposed to persuade her to marry. To make things worse, Marjorie Reynolds, goes all-out for Cummings. The feud between Donlevy and Goodwin, is resumed; investments and resorts are burned to the ground, the two rivals finally settling their differences in a personal gun duel. Donlevy kills Goodwin, flees with Jorja, now enamored of him. At end he redeems himself, saves Cummings from being lynched, completely reforms the piece completely, for its Philadelphia premiere. It returns to Heaven, reports: "Mission accomplished."

FILM BULLETIN
ANOTHER GREAT DOUBLE-ACTION PACKAGE JOLTING THE NATION'S BOX OFFICES!

Right on the heels of "Kit Carson" and "Last of the Mohicans"—that exhibitor-exhilarating power package-comes...

Alexandre Dumas' Amazing Adventure

"THE CORSICAN BROTHERS"
starring DOUGLAS FAIRBANKS, JR.

"SOUTH OF PAGO PAGO"
with JON HALL and VICTOR McLAGLEN
MR. SHOWMAN may not have the biggest stars to adorn his marquee or a super-colossal production to shout about, but "They Won't Believe Me!" is one of those solid pieces of film merchandise that can roll up surprising grosses, if the challenge it presents is met squarely.

First and foremost, it offers a sock title and an unusual story. The schtick for carefully studied is the useful press book created by RKO's advertising-publicity-exploitation crew and goes to work should find it simple to stimulate great public interest in the story of Larry Ballantine, who was not a killer, but who couldn't make anyone believe him.

The newspaper ads (see bottom of page) are exceptionally strong and should be used to the fullest.

"They Won't Believe Me!" has been accorded a big-picture campaign in magazines with circulation totaling over 62 million readers.

**TEASER ADS**

"Yes, I've been a liar with women — a cheat, a fraud — but not a killer — and now

They Won't Believe Me!"

RKO's explosive drama of a man's courtroom fight for his life!

This is one of the three teaser ads, which can be effectively spotted in the newspapers about two weeks in advance of the big display ads.

**THE MEN BEHIND THE CAMPAIGN**

S. BARRET MCCORMICK
Director of Advertising and Publicity

When he assumed the post of head of RKO Radio's advertising department in 1935, McCormick brought with him the lumpy combination of a thorough knowledge of newspaper work, a full experience in the theatre and an ample acquaintance with Hollywood production.

Born in DeWitt, Missouri, he started one of the first motion picture columns in the country while newspapering in Denver. Thomas H. Ince signed him as a scenario writer, and he went from that into theatre business, becoming manager of the Circle Theatre in Indianapolis. There, and later at the Al in Theatre in Cleveland, McCormick became a national figure in the industry through his introduction of unique program policies and special features.

He entered director as director of advertising for Pathe Exchange. In 1935, he succeeded Robert Sick to his present post. Other members of the RKO staff are:

BEN GRIMM, Advertising Manager
RUTGERS NEILSON, Publicity Manager
FRED SCHAFFER, Press Book Editor

This dramatic lobby display is suggested in the press book. It should be used several weeks in advance of opening. The figure of Robert Young on the witness stand is from still TWB 35, which should be enlarged and cut out, the front of the witness box faked in, copy lettered on. A real flag can be used to dress it up. A black drape might be hung behind the display to give it added effect.

Another useful stunt might be a large lettered sign in the lobby announcing the "surprise ending" and asking those who will see the picture to keep it secret in order to avoid spoiling the pleasure of others.

AUGUST 4, 1947
"They Won't Believe Me!"

Here is a fascinating story of odd twists in the life of an attractive young man who had an incurable weakness for women, and met his doom because he fell for one too many. As played by Robert Young, directed by Irving Pichel and produced by Joan Harrison (she used to write Alfred Hitchcock's scripts), this emerges as an engrossing and suspenseful melodrama that will stir far more audience interest than many more expensive films.

"They Won't Believe Me!" tells of Larry Ballantine, whose rich wife (Rita Johnson) was always buying him back from the pretty girls with whom he became romantically involved. Leaving his wife and running off with a little gold-digger (Susan Hayward), their car crashes and the girl is burned beyond recognition. When he returns to the ranch his wife had bought for him, Larry finds that she has read his farewell note and committed suicide. In possession of her money, he is on easy street, but another old flame turns him over to the police and he is tried for a murder he did not commit. Fearful of the jury's verdict, he tries to escape from the courtroom and is shot dead. The jury brings in its verdict—not guilty!

MORE
"GREEN FOR DANGER" SLICK BRITISH MYSTERY

Rates  •  • as dualler generally

Eagle-Lion
91 minutes

Sally Gray, Trevor Howard, Rosamund John, Alastair Sim, Leo Genn, Megs Jenkins, Judd, Campbell, Moore Marriott.

Directed by Sidney Gilliat.

J. Arthur Rank's latest importation, a slick murder mystery, has sufficient pace, suspense, romance and comedy to make it entertaining screenfare for U. S. filmgoers. Favorable word-of-mouth advertising should help produce satisfying grosses in most situations. Performances are uniformly excellent, though the cast is not unknown to American audiences, Trevor Howard having been seen here in "Brief Encounter" and "The Adventurers," and Lee Genn in "Henry V" and "Cesar and Cleopatra." Outstanding though their performances are, acting honors go to Alastair Sim, leading character of the London stage and a welcome newcomer to the screen. Based on Christiana Brand's best-seller of the same name, Mr. Rank's production provides a thoroughly enjoyable evening at the picture by writer and co-producer Sidney Gilliat, responsible in part for the successful "39 Steps," "Night Train," "Yank at Oxford," "Notorious Gentleman" and "The Adventurers."

EXPLOITATION: Play up the "perfect crime," the murder that goes unguessed for six days, along with suspense. Cite previous screen successes of Gilliat, former performances by Howard, Genn and Miss Gray. Stress the portrayal of a Scotland Yard detective by Alastair Sim, brilliant character comedian destined to win high favor with U. S. theatregoers.

Wounded during a buzz-bomb attack, postman Moore Marriott is brought into an emergency hospital, dies under anaesthetic. Nurse Judy Campbell, who has just left the premises, finds out that he was married. Before she can inform the police, she is mysteriously stabbed to death. Inspector Pow of Scotland Yard finds there's no love lost between anaesthetist Trevor Howard, fiance of nurse Sally Gray, and woman-chasing surgeon Leo Genn. The trio and two other nurses, present when Marriott died, all have excellent motives for committing both murders. Inspector Pow tries to reconstruct the crime scene stages by stages, and produces a mock operation on Sally, injured in an attempt on her life. He persuades the five suspects to perform their normal duties during the operation and, in the tense atmosphere of the surgery, unmask the killer.

"WYOMING' ABOVE AVERAGE OUTDOOR ADVENTURE

Rates  •  • for action houses; slightly less generally

Republic
84 minutes


Directed by Joseph Kane.

Republic has put first-class production quality and a well-balanced cast into "Wyoming," which emerges as a topflight outdoor film. There is nothing new in the story and some of the dialogue is on the stilted side, yet it has the proper pace for this type of movie and amazing exciting highlights. Action fans will eat it up, while it will prove entertaining to mass patronage and register satisfactory grosses generally.

Directed by Joseph Kane.

Although this latest Roy Rogers epic in Technicolor is not the fastest on the screen, it is engaging and amusing as well. The topnotch cast is, as usual, directed by William Witney.

'SPRINGTIME IN THE SIERRAS' ROY ROGERS STARRED HAS NOVELTY

Rates  •  • for western houses; OK as naborhoodu.

Republic
75 minutes

Roy Rogers, Jane Frazee, Andy Devine, Stephanie Bachelor, Hal Landon, Harry V. Chesire, Roy Barcroft, Chester Conklin, Hank Patterson, Whiley Christy, Pascale Perry, Bob Nolan & the Sons of the Pioneers, Trigger the horse.

Directed by William Witney.

Now that the faster films are out of the way, Roy Rogers has resorted to a slower piece of business, but his films are still as well made and enjoyable as ever, and this one is no exception. Rogers plays a young handyman who goes to California to break in as a rodeo rider. In the course of his career, he meets Streisand, Harry V. Chesire, Jane Frazee, and a host of other personalities.

'SEPIA CINDERELLA' ALL-NEGRO MUSICAL GOOD FOR COLORED AUDIENCES

Rates  •  •  • for Negro houses

Herald Pictures
58 minutes

Billy Daniels, Sheila Guyse, Tondelayo, Ruble Blakey, Jack Carter, Dusty Freeman, George Williams, Fred Gordon, Harold Norton, Lora Pierre, Emory Richardson, Gertrude Saunders, Hilda Offley Thompson, Perry Verwayen, Al Young, Jimmie Fuller, Apus & Estellita, Deck Watson & His Brown Dots, Leonardo & Zolo, Ray C. Myers, Walter Fuller's Orchestra, John Kirby's Band, Freddie Bartrholmew, as guest star.

Directed by Arthur Leonard.

Enmarked for colored patronage, this all-Negro musical has plenty of jive, comedy and romance. It should do well in theatres catering to colored patronage and, as a novelty, may be used in some metropolitan art spots. Packed with typically-Negro rhythm and humor, "Sepia Cinderella" is, as its title implies, the story of a girl's quest for, and final finding of, romance. Best performances are those of Billy Daniels and Sheila Guyse; Deck Watson & His Brown Dots share musical honors with John Kirby's Band; Apus & Estellita and Leonardo & Zolo present their respective night club routines to advantage. Freddie Bartholome acquires himself capitably in a guest spot. Direction by Arthur Leonard, production quality, photography and recording are all uniformly good.

EXPLOITATION: Play this up as one of the best all-Negro musicals to date. Arrange tieups with music stores and local disc jockeys handling the recordings of John Kirby's Band, Freddie Bartrholmew, Deck Watson & His Brown Dots; get them to plug the film's three hit numbers: "Ring Around Rosies," "Long-Legged Lizzie" and "Sepia Cinderella." Mention the guest-star, Freddie Bartholome.

Aspiring young band leader Billy Daniels is unsuccessful as a song writer until, helped by pretty orphan Sheila Guyse, he composes "Sepia Cinderella." The number clicks and Billy goes to the top, he and his band becoming the star attraction at The Cinderella Club owned by wealthy, sexy Tondelayo. Forgetting Sheila, Billy falls victim to Tondelayo's wiles and begins to neglect his ambition. Eventually it all comes to a head and Billy, fired by manager Percy Verwayen, is given the brush-off by Tondelayo. Jobless, he goes on a binge. Press agent Fred Gordon persuades Verwayen to give Billy another chance. Ensues a search for the right girl for Bing Crosby and, eventually, is located by Fred, Billy returns to the club stages a nationwide Cinderella Contest and marries the winner—Sheila.
September meeting. A. Julian Brylawski of Washington, D. C., will serve as chairman of the convention management committee in charge of arrangements.

Following ratification of the merger, ATA will go out of existence except for the limited purposes of pursuing its probate-trust suit and MPTOA will be dissolved, except to carry out its amicus curiae plea in the suit, it was reported. Whether the new organization, if ratified, will concern itself with trade practices will be revealed at the September meeting. ATA formerly held a hand-off policy, while MPTOA has been active in trade practice disputes.

**JOHNSON SETS DECENCY CODE FOR ADVERTISING**

"To assure decency and good taste" in film advertising, Eric Johnston, president of the Motion Picture Association, at a press conference at the Association's office in New York last Wednesday (30th), announced some changes in the 12-point code which governs motion picture advertising.

The following addition was made to the clause on nudity: "Clothed figures shall not be represented in such manner as to be offensive or contrary to good taste or morals." The provision which merely called upon advertisers to keep in mind that "the use of liquor in American life shall be restricted to the necessity of characterization," was altered to require them to be "guided" by this provision.

Johnston told the press that the changes in the code were brought about by the activities of a "few mavericks" in the industry. Both he and Charles Schlaifer, chairman of the MPA's advertising advisory council, answered questions by reporters.

Although he made the point that it was not his intent to direct attention to any specific instance of the code violation, Schlaifer told reporters that a copy of the new code would be forwarded to Howard Hughes, producer of "The Outlaw."
distribution. Mary Pickford and Charles Chaplin, through Arthur W. Kelly, gave Schenck full power to make the decision. The latter accepted the responsibility, Sears reports, without hesitation, and Miss Pickford and Chaplin have resumed their long interest in UA affairs as an outstanding member of the industry generally.

Sears said that Miss Pickford granted Schenck full power of attorney and that Kelly carried a verbal commitment from Chaplin to abide by the arbiter’s decision. The president to be appointed will have complete autonomy and a casting vote, Sears declared. He added that UA’s plans for improved distribution will hinge on the appointment, noting that he was handicapped on his recent trip abroad by the indecision regarding the company’s presidency.

**RANK BACKS MPA ON BRITISH TAX**

British Chancellor of the Exchequer Hugh Dalton’s plan to impose a stiff impost on American theatrical rentals over £5,000 is expected to cause a storm of protest from all corners of the entertainment industry in Britain, with warnings of retaliation from two of the foremost figures in the industry, Eric Johnston and J. Arthur Rank. Johnston issued his statement Friday (25th) upon his return to Washington from London, while the British film mogul publicly voiced his sentiments on the ad valorum tax in London, after an extensive visit in this country.

The MPPA president was rendering an alternative to the Dalton tax plan for presentation to the MPAA board in an attempt to present a united front to the Dalton proposal. Noting that it was contrary to the spirit of the Geneva Trade Conference, the British Loan Agreement, and the Reciprocal Trade agreement, Johnston intimated that the ad valorum tax might lead to counter tax proposals by the U. S. Government and force American companies and exhibitors to abandon their deals with Rank, Alexander Korda, and other British producers.

Rank’s statement voiced apprehension that the British tax would alienate American exhibitors. “To get results,” said JAR, “we must have the right playing time over the five American circuits and that will need continued goodwill. Personally, I should think long and hard before introducing a tax endanger that goodwill.” He added that he would try to persuade Dalton that it would be costly to the British in the long run, rather than be a means of additional revenue.

**MONOGRAM SETS 48 FOR 1947-48**

Monogram will have 48 features and Allied Artists will deliver from 11 to 15 productions during the 1947-48 season, Steve Brody, president, announced at the final session of the company’s convention in Oklahoma City.

Allied Artists’ decision to more than double its output for the new season was prompted by the reception accorded the first release, “It Happened on Fifth Avenue” and the pre-release bookings set for the second, “Black Gold,” Brody stated. Of the 12-picture schedule, two each will come from producers Jack Wrather and Edward Nasser, but it has not been decided whether these four productions will be released during the coming season or later. Three of the AA productions are completed and awaiting release: “The Gangster,” a King Brothers production; Scott R. Dunlap’s “The Hired” and Symphony Films’ Song of My Heart.” Another 11 are scheduled for production.

The Monogram program will include “Louisiana,” a biographical story of Governor Jimmie Davis; “The Big Flight” to be made by Carl Kruger with the cooperation of the Army Air Force; two Jack Wrather productions; two Joe Palooka; two Lindsley Parsons; two Jeffrey Bernerd productions, and three productions by Walter Mirisch. There will also be four Bowery Boys films; three Charlie Chan pictures and three Teen-Agers musicals.

Westerns will include eight starring Johnny Mack Brown, and eight singing Westerns featuring Jimmy Wakely.

**WARNER 9-MONTH PROFIT ZOOMS**

While most distribution companies are reporting sharp dips in their profit statements for 1947, Warner Bros. Pictures, Inc. and subsidiary companies reported a surprising upswing in its net for the nine months ended May 31, 1947. The statement showed a consolidated net profit of $18,134,000 after provision of $11,900,000 for federal income taxes, and including a refund of $18,000,000 of foreign excess profits taxes applicable to prior years. This compares with a net of $14,749,000 for the comparable nine months ended June 1, 1946, after provision of $14,000,000 for federal income taxes and $1,100,000 for contingencies.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the nine months ended last May jumped to $125,078,000 from the $116,971,000 for the corresponding period in the previous year.

It was also revealed, for the first time, the purchase price paid by Warner News, Inc., for the business, library and other assets of Pathé News from RKO Radio. The amount was $4,000,000 in cash.

**LOEW’S 40-WEEK NET IN DIP**

Loew’s, Inc. net profit for the 40 weeks ended June 5, 1947, was $10,904,821 after taxes and minority interests’ share, a decided drop from the $12,379,245 for the corresponding period of the previous year. Operating profit, including wholly and partly owned subsidiaries, after preferred dividends, came to $24,168,052 for the period ended last June, compared with $28,926,576 for the similar period of the year before.

Gross sales and operating revenues for the last 40 weeks are estimated at $433,005,000, compared with $45,754,000 for the same period last year. Net before Federal taxes was $18,645,144 against the last year’s period tax figure of $22,056,624.
Opinion On 'The Hucksters' Is Mixed

The New York newspaper critics couldn't quite make up their minds about "The Hucksters." Some found it amusing, one or two said it was an improvement on Frederic W幔kian's best-seller. The complainers argued that it was too much Gable and that the same actors are just too familiar. The humor is self-conscious and unconvincing, and is sure on radio. However, all agreed that the picture had the makings of popular entertainment.

Both Otto L. Guernsey, Jr., of the Herald-Tribune, and Cecelia Ager of the PM, said "The pot calls the kettle black" when the movics poke fun at radio. "In movies," says Mr. Guernsey, "romance is the commercial," and, since "The Hucksters" is surfeted with it, "it is a perfect example of what is wrong with modern picture making."

He credits the picture with being "very sincere in regard to the box-office...but in the matter of courage, discrimination and motion picture artistry, The Hucksters' is all wet." Miss Ager, on the other hand, believes that the exposure of the antics of radio's hirings before the Big Boss is really a subconscious soul-faring by Hollywood's hirings. It is difficult to imagine that many moviegoers will read such social significance into the picture.

'THE TROUBLE WITH WOMEN'
PARAMOUNT

"From, apparently, hunger, a dogged memory, and old contracts with Ray Milland, Teresa Wright and Brian Donlevy, Paramount has patched together a semblance of comedy...Plots stale...Every move is predictable...Presentation is superficial...Meagerness of writing and direction ingenuity.--AGER, PM.

The rehashing of the ingredients with the absent-minded professor...The rehashing of the one with the absent-minded professor...The rehashing of the one with the absent-minded professor...
The rehashing of the one with the absent-minded professor...Good people worked on its preparation This picture has caused them in a billyus spell when comic thoughts simply refused to flow."--CROWE, N. Y. WORLD-TELEGRAM.

"Depends on old situations throughout and does not improve upon previous films based on the same formula...Does not explore all the ramifications of its rather pretentious title in a mere eighty minutes, nor does it do much else except persuade a little laughter."--GUERNSEY, N. Y. HERALD TRIBUNE.

Well-intentioned lampoon but hardly a sparkling one...Couple of sequences, particularly a verbal exchange between a brassy, burlesque queen and the cox professor, are genuinely funny. But the rest of the antics is only passing fair."--WEILER, N. Y. TIMES.

'SLAVE GIRL'
UNIVERSAL-INTERNATIONAL

This one is unashamedly trying for the title (worst picture of the year)...Those bright-colored pictures do have their following...but this is the patience of the most faithful."--COOK, N. Y. WORLD-TELEGRAM.

"Polychromatic charade...Harem-scarum farce...Neither good flesh nor fanciful fiction. The coin in this concoction is tasteless...The comedians have a taste for the stupidly 'straight spoof and common comedy styles."--WEILER, N. Y. TIMES.

'I'M NO GRIZZLY'... "CRY WOLF"
WARNER BROS.

"Better dressed, better cast, better-directed version of a Blisto thriller."--AGER, PM.

"Suspenseful little thriller up until the finish which, unfortunately, fails pretty flat."--FELSWICK, N. Y. JOURNAL-AMERICAN.

"Very oddly, it is a thrilling picture without being interesting."--WINSTEN, N. Y. POST.

"Succeeds in inciting a certain amount of curiosity, but the action is too posty, and the film too long a procession of almost identical climaxes for a first-rate melodrama."--GUERNSEY, N. Y. HERALD TRIBUNE.

"Occasionally startling the spectator. It will hardly linger long in his mind...Once a spectator can accept the frail premise of the melodrama, its working out is not without suspense."--CREELMAN, N. Y. SUN.

"Fantastically trashy melodrama...Does get around to suspense and excitement if you can find the tolerance to overlook its incredible and inexpertly written aspects."--COOK, N. Y. WORLD-TELEGRAM.

"All of the dark and ominous doings...are just too much clear and calculated dust in the audience's eyes. The final explanation of the mystery is ridiculous and banal...The test of a mystery picture is in the tension it accumulates in receiving a credible disclosure. And that one 'Cry Wolf' does not meet."--CROWE, N. Y. TIMES.

'BRUTE FORCE'
UNIVERSAL-INTERNATIONAL

"Assuming you have a fancy for violence and rough stuff on the screen, you will find a sufficiency of it in this deliberately brutal film...Steel-sprayed direction keeps the whole thing appropriately taut...Faithful to its title—even to taking law and order into its own hands..."--CROWE, N. Y. TIMES.

"As much of a shocker as 'The Killers'...No doubt about its power to stun an audience...A typical Hellinger production, rough, tough, realistic, and a little hard on the nervous system..."--CREELMAN, N. Y. SUN.

"Short of Hellinger's previous effort in the matter of imagination, technique and suspense, nevertheless one of the better films of its type, with realistic characters and good direction."--GUERNSEY, N. Y. HERALD TRIBUNE.

"Fails to rise above the standard level of the prison picture...Complete senselessness...To tell the truth, the picture doesn't make you think you're inside a prison. It makes you think you're inside a movie which follows a prior pattern about prisons..."--WINSTEN, N. Y. POST.

"An attempt at brutal mayhem and brutality grim and studedly shocking, plenty of grim action...Definitely not for Junior..."--FELSWICK, N. Y. JOURNAL-AMERICAN.
Sure I'm bursting with PRIDE...who wouldn't be...after WOMAN'S HOME COMPANION'S exhaustive research...revealing that 31% of your patrons are induced to see your pictures...through the forceful selling message...contained in TRAILERS...proving once again...that you Get BIG results...at LOW COST...from the PRIZE BABY.

Factors influencing attendance

<table>
<thead>
<tr>
<th>Factor</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of picture</td>
<td>72%</td>
</tr>
<tr>
<td>Stars in picture</td>
<td>70%</td>
</tr>
<tr>
<td>Reviews in magazines</td>
<td>65%</td>
</tr>
<tr>
<td>Reviews in newspapers</td>
<td>32%</td>
</tr>
<tr>
<td>Preview of coming attractions</td>
<td>31%</td>
</tr>
<tr>
<td>Advertisements in magazines</td>
<td>20%</td>
</tr>
<tr>
<td>Advertisements in newspapers</td>
<td>11%</td>
</tr>
<tr>
<td>Approval of National Board of Review</td>
<td>9%</td>
</tr>
<tr>
<td>Title of picture</td>
<td>8%</td>
</tr>
</tbody>
</table>
N. PETER RATHVON
Saves in Production — Not by Firing Small Fry
Page 5
America's Independent Motion Picture Journal
I AM republishing the highlights of Chick Lewis’ recent editorial in Showmen’s Trade Review, because it so fairly represents both the exhibitor's problem and his opportunity. Advanced admission prices do represent a real problem if they are going to be used indiscriminately. But if they are used where they are justified...when a truly fine picture comes along...they are not a problem to the exhibitor, but a chance to obtain the same results obtained by Mr. Sam C. Meyers, whose unsolicited letter below is typical of the experience of every exhibitor who has played “The Best Years of Our Lives” at advanced prices. *Today more than ever, in view of the British tax, we must attract more people to the motion picture theatres in America. This can only be

Advanced Admissions
The advanced admission price cycle again is rapidly reaching the saturation point just as it did some years ago.
There is, undoubtedly, a lot of merit to both sides of the argument now raging anew between exhibitors and distributors. It seems logical that a picture of unusual entertainment quality should be entitled to a better than average price at the box-office.
On the other hand, the blanket policy may get by in the first runs but may have a decidedly bad reaction at the subsequent-run theatres. This was the case some years back when a large number of advanced admission pictures were announced by many of the companies.

* * *
On the face of it, it would seem that whenever an exhibitor could get a higher admission he would be inclined to take advantage of it. He’s in business to make money too. So if the vast majority of them are against such a policy it can only be assumed that it is because they fear the wrath of their patrons.

* * *
If the advanced admission picture is the goose that lays golden eggs, let’s not kill it with too many advanced-admission deals. The occasional top-quality picture that may get the increased scale from time to time is not going to create too much of a fuss in any community. But, coming along too often, the result may be rapid decline and death of the goose.

* * *
That’s the exhibitor’s side.
From the producer’s standpoint, there is very convincing evidence that certain standout pictures properly handled can and do produce results that make it impossible and uneconomically sound to forego the extra revenue.

Take a sensational illustration in the news this week.
Sam Goldwyn’s “The Best Years of Our Lives” after 38 weeks as a downtown attraction on Broadway, this week opened day and date in 49 theatres in the metropolitan New York district at advanced prices.
The gross for the opening day at the 49 theatres was $160,038.
That is fact and figures—and they cannot be ignored.
—"CHICK" LEWIS
done by improving, not reducing, the calibre of American pictures. To do this, however, requires the cooperation of the exhibitors in charging an advanced admission price when the exceptional picture comes along.* Last week Lord Beaverbrook appealed in his papers to the British film industry to seize upon the opportunity presented by the British tax and to build swiftly and surely so that it could prove the truth of the slogan, "If it's British, it's good."* That's fine... but let us here all work together so that we can continue to say truthfully..."If it's American, it's unsurpassed."

Samuel Goldwyn

Sam C. Meyers

SUBURBAN THEATRES

August 20, 1947

Mr. Sam Gorelick
R.A.O. Radio Pictures
1300 S. Wabash Ave.
Chicago, Illinois

Dear Sam:

This is the first letter in a complimentary vein I have ever written to a film distributor in over 30 years I have been an exhibitor. Operating a chain of Chicago and subsequent run theatres you know that on several occasions I have refused to buy "The Best Years Of Our Lives" from you because I was strongly opposed to playing any picture at advanced admission prices; but when I heard of the sensational record business that other Chicago subsequent run theatres were doing on "Best Years" at advanced admission prices, I decided to take a chance and buy the picture for my circuit and have the first engagement at my Stadium theatre.

Needless to tell you that we not only broke every record and grossed more in one week than we usually gross in six weeks at the stadium, but I never received more compliments from the customers nor do I know of any picture that gave me so much pleasure and satisfaction. I have just completed the engagement of "Best Years" at my Glencoe Theatre which follows the Stadium, and the experience was exactly the same, and I am positive we will have the same results in all the other theatres of my circuit.

Playing "The Best Years Of Our Lives" was one of the most profitable and pleasant experiences in all my years as an exhibitor. I consider it a privilege to have played the "Best Years Of Our Lives," and I honestly believe it is the greatest picture and the finest entertainment ever produced.

Sincerely yours,

Sam C. Meyers

Sam C. Meyers
October 22nd!

FOREVER

AMBER

COLOR BY TECHNICOLOR

The Picture

The Playdate

You'll Remember Forever

20th Century Fox
COMMON SENSE vs. PENNY ANTE ECONOMY

Economy in our movie business, like the new long skirt, has become quite the vogue, and, not unlike ladies' fashions, some phases of it are predicated on foolish notions.

The dress designers tell us Paris ordained that only milady's ankles may show. Hollywood attributes to the British its new style, which calls for trimming off of the distribution branch such "unnecessary" trappings as salesmen, publicity and exploitation men, bookkeepers and stenographers.

What about Hollywood, itself, you ask? Oh, it will go its merry way, not changing its old-fashioned styles very much. The vanity that has created the modes of extravagance and prodigality will continue to foster incompetence and waste.

How typical that a production "genius", who can spot a postage stamp being wasted 3500 miles away in the distribution office, suffers from myopia when someone mentions cutting costs of production by sane operations. Here and there, some unfortunate "small fry" are laid off, but in most studios the glaring, enormous causes of waste are completely overlooked.

In one home office, we are told, the executives are forever snooping around to see if they can catch an employe throwing away a useable pencil at the very moment when the head of the studio is blithely bidding three-quarters of a million dollars for a story!

There is no denying that a combination of factors like the drop in domestic box-office receipts and the loss of the British revenue create a need for some sort of economy. But, why this distressing, penny-ante approach to the problem? Why lay off salesmen, advertising men and clerks before a serious attempt is made to effect the savings where it would be simplest to do so — in production? How can the film leaders (and what a tragedy that these petty economies were inaugurated by the most powerful company in the business!) justify the creation of a depression complex in our industry that might very well spread through the nation?

It is refreshing and encouraging to find one (there are a few) production executive who has approached the question of how to save with an intelligent, common sense attitude. At RKO Radio, no hysterical orders to cut the staff were issued. N. Peter Rathvon simply called together his department heads and told them that a real effort must be made to cut waste. This is the way it was reported in Studio Size-ups of our September 1 issue:

"Instead of plunging pell-mell into a program of lopping off small-fry help, Mr. Rathvon tossed the problem where it belongs — right in the laps of the people who have it within their power to effect substantial savings — the departmental chiefs who can, by care, intelligence and diligence, avoid waste. Rathvon, himself, recommended the elimination of expensive location jaunts as one important factor in reducing costs."

The other day, we asked our Miss Salzer to check the situation at the RKO studio again and report to us the current developments there. This is her latest report:

"Retrenchment policy at RKO stands. No one has been let out as yet. Rathvon's attitude is that the studios have fired people whose total salaries don't even make an impression on the weekly budget. All that can be saved on the maximum carving of little people won't begin to be enough to meet the needed reduction, but things like cutting a shooting schedule by two or three days, or preplanning a schedule to use the minimum amount of time and people to the maximum capacity, can do the trick. So says Rathvon, and it is obvious how right he is."

Congratulations, Mr. Rathvon of RKO!

We hope other film men will take a leaf from your book.

MO WAX
IN THE LIMELIGHT...

When LIFE Magazine, with twenty million readers, makes BLACK NARCISSUS and FRIEDA the Movie of the Week, two weeks in succession, then you can truthfully say: Here are two pictures worthy of distinction.

Important also is the fact that BLACK NARCISSUS is now in its fifth week at the Fulton Theatre, New York, and FRIEDA is in its fifth week at the Park Avenue Theatre.

Both of these pictures are available for screening. You owe it to yourself and patrons to look at them and book them while they are benefitting from this excellent publicity.

J. ARTHUR RANK Presents

Deborah Kerr
M-G-M Star of "BUCKSTEER" Festival

DAVID SABU • FARRAR • ROBSON

"BLACK NARCISSUS"

in TECHNICOLOR
A UNIVERSAL-INTERNATIONAL RELEASE
A Powell-Pressburger Production

J. ARTHUR RANK Presents

"FRIEDA"

Starring

DAVID Glynis FARRAR • JOHNS

FLORA • ALBERT ROBSON • LIEVEN

And the new Swedish Star

MAI ZETTERLING

A UNIVERSAL-INTERNATIONAL RELEASE
A Michael Balcon Production

P.S.—James Mason in THE UPTURNED GLASS is the next important J. Arthur Rank production
New National INDE Outfit Organized

NEW NATIONAL . . . . . .
Realtone Pictures, the Harris-Broder outfit that used to operate under the name of Independent Releasing, is the new operating arm of Universal's Paramount Pictures. The new organization will be headed by Frank Speechman, who has served as the company's general counsel and vice president. Speechman's appointment was announced by President Howard Hughes.

STERILIZED: Pure as the driven snow will be the advertising for the New York run of "The Outlaw." Even to the exultation of a boustrophedon (photographically, not anatomically) of Jane Russell. The copy doesn't contain a single aside, purging itself of even such mild moral toxins as "daring." It simply informs: "You can see Howard Hughes' production, 'The Outlaw,' introducing Jane Russell." Now, if License Commissioner Fielding, who threatened revocation of the license of any theatre when the film was scheduled to be open in NY last fall, has any objections to a revision of this scheme, he will have to be on the grounds that "Jane Russell" has become a dirty word. And what with the way the name has been handled about in columns and airwaves, programs, we wonder if he hasn't a point there.

ADVERTISING REARS ITS UGLY HEAD: The new Warner Pathe is the latest of the culprits to plug its feature product in its newspapers, this time on local level charges. It was the "Merry Widow" of "Life With Father." The Indianapolis group recently blasted Paramount and 20th-Fox for the same thing, contending "they should pay exhibitors for running the ads." The bulletin lists, "It's an item for the War Against War." As for the Pathe trial, the company has just won a fifth freedom — "Freedom of Song" — according to a Record Promotion Associates news bulletin. After such forlorn lobbying, NBC and ABC lifted a 17-year ban on the lyrics of the song, "Body and Soul," which, by a strange coincidence, is the title of the UA Enterprise forthcoming film. Only the tune of the torch-song, introduced in 1929 by Libby Holman, could be carried by the NBC and ABC stations, those who didn't tune in to CBS. Only Mutual, who can broadcast the lyrics all these years, can hear all over any station.

THE INTERNATIONAL SCENE: Bill Levy, general mgr. for Disney Productions, came up with a legitimate kick last week, when he told the industry pressmen that the British are the hardest-hit victims of the British 75 per cent tax. Duplicates of black and white prints in Britain before the Aug. 7 deadline could be made in England not subject to the tax. But not Technicolor films. These have to be sent to this country to be made from the negative which is retained here, and if returned to England, become subject to the duty. The United Nations' first motion picture production, "The People's Charter," a two-reel documentary made from material from governmental and communal film libraries throughout the world, is now available for booking's, but not in public theatres in this country. Only private (scholls, clubs, churches, etc.) showings can be booked via Films of the Nations, Inc., in New York. A non-profit distributor, at a maximum rental of $2.50 per day. In Canada and the UK, it will be exhibited in public theatres while the UN General Assembly is in session. The film can be soundtracked in Portuguese, Spanish, French, Chinese and Russian.

ODDS 'N ENDS: SRO sales chief Milton S. Kusel, to aid the "approximately 4,000 small-town exhibitors expected to book "Duel in the Sun" who cannot take advantage of cooperative newspaper and radio advertising programs," has made up an advertising accessory package for free distribution to these theatremen, consisting of three-sheets and one-sheets, window cards, heralds, stills and负on on local level for the premiere. There was a great day for Eddie Cantor in Philly, Sept. 3 when the banjo-eyed comedian with the big heart received the 1947 United Jewish Appeal Award for "outstanding humanitarian service." Barney Balaban, Paramount president, and head of the Capp division of the UJA, made the presentation before more than 1,000 guests. The Associated Motion Picture Advertisers will salute the 16mm industry and its leaders on its opening program for the 1947-48 season, prexy Arnold Stolz reveals. Dave Bader, past president of AMPA and an authority on the 16mm industry, will chair the program at its 4th annual meeting Sept. 19 at NY's Town Hall. . . . Motion Picture Association president John Johnston was in Washington last week after receiving special treatment for an attack of acute bursitis. . . . Memorial services for Sam Gross, who died in the early district and division managers of 20th-Fox, will be held in Philadelphia Sept. 22, sponsored by the Motion Picture Associates, who will present plaques to the widows of the plane crash victims. Washington's new Co-Op Theater, Theatrical Stock Exchange, Inc., continued. The ten major editions of the best-sellers by seven publishing houses will be released coincidentally with the film versions this fall and winter. The tie-up includes "Mother Wore Tights," "The Foxes of Harrow," "Forever Amber," "Guardian of the Tomb," "Green Grass of Wyoming," "The Snake Pit," "Daisy Kenyon" and "Nightmare Alley." . . . Paramount's super-duper campaign on "Unconquered" added a couple of angles last week with the announcements that two of radio's greatest daytime shows, "Queen for a Day" and "Bride and Groom" will plug the pic daily for a week over 550 stations over two networks prior to the world premiere in Pittsburgh, Oct. 3; another tie-up, with X-acto, hobby tool manufacturers, is being worked out. The association of the locale and characters of the film, to be co-op with department stores, retailers, etc. In addition to 100 sectional prizes, Paramount awards the winner in each of three age groups, a one-week trip to Hollywood or New York.

UP AND ABOUT: Paul MacNamara has been named to the new post of vice-president in charge of Public Relations for Schomburg Releasing Organization and Vanguard Films, Inc., David O. Selznick announced. The new post, formerly Schomburg's ad-sales director, will name various department heads in New York and Hollywood. Ulric Fell has been named 20th-Fox publicity manager, replacing B. Fields, who resigned to form his own organization, John L. (Leo) Kaufman takes over as director of studio publicity for Universal-International, effective Sept. 15. Saul Krueger has been appointed district sales manager for SRO's Phila-Wash-Pittsburgh territories, replacing E. J. Fontaine, who was recently named eastern division mgr. Phil Luevano, formerly industry consultant, left his publicity post with Monogram in New York on the 6th.

THE FRONT PAGE

N. PETER RATHION
President, Radio-Keith-Orpheum Corp., RKO Radio Pictures, Inc.

Sharp upward progress has been made by RKO Radio's since N. Peter Rathion assumed personal charge of studio operations a year and one-half ago, following the death of Charles Koerner. Mr. Rathion has displayed a flair for establishing sound production policies and for selecting the manpower to carry them out. So pronounced is his talent for slashing through some of Hollywood's most annoying fiascos that the RKO studio has suddenly become the most interesting and progressive one in the movie city.

Born in Denver, April 26, 1891, he quite naturally went to the University of Colorado, where he received his law degree in 1915. After one year of law practice in Denver, he went to China as counsel for a New York mining firm and from 1918 to 1922 lived abroad as counsel for various American interests, spending much of the time in the Far and Near East, in Russia and Europe.

From 1939 until his election in June, 1942, to the presidency of Radio-Keith Orpheum Corp., he was a director and chairman of the executive committee. In 1941-42, he served as vice-president. He is also a director of the following corporations: Madison Square Garden Corp., Catalin Corp., of America, Molybdenum Corp. of America, Bridgeport Machine Co., Inc., Albert Pick Corp.

Recently, Mr. Rathion has been negotiating for the purchase of a large block of RKO stock from the Atlas Corp., which would give him control of the company. This deal has apparently been stymied by the recent stock price of RKO in the $1.50 film tax. However, eventual consummation of the transaction is expected.

SEPTEMBER 15, 1947
'DARK PASSAGE' FAR-FETCHED MAN-HUNT MELODRAMA CO-STARS BOGART, BACALL

Rates • • • on name values

Warner Bros. 105 minutes
Humphrey Bogart, Lauren Bacall, Agnes Moorhead, Bruce Bennett, Tom D'Andrea, Clifton Young, Douglas Kennedy, Rory Mallinson, Hunsley Stevenson. Directed by Delmar Davis.

Based on the Goodis novel of the same name, "Dark Passage"—as scripted and directed by Delmar Davis—is contrived, preposterous and inadequately motivated; any resemblance to actuality is purely coincidental. The film's big asset is its co-stars, Bogart and Bacall, who will attract their fans, although they deadpan their way through the entire film. Synthetic and far-fetched though it be, "Dark Passage" has enough dramatic twists and situations to render it exciting screenfare for the Bogart faithful, who are legion. It should turn grosses in line with those usually chalked up by Bogart vehicles. Production quality is average. Music is excellent. Photography is satisfactory, particularly in the opening sequence where the camera itself is the fugitive convict—a technique recently employed in Robert Montgomery's "Lady In the Lake."

EXPLOITATION: Play this up as one of the most exciting man hunts ever filmed, stress its dramatic twists and situations, its lightning action and breath-taking suspense, its torrid romance and dynamic impact. Go after the countless Bogart-Bacall fans—they'll see their favorites in new and different roles: an escaped felon and a girl who risks all for the man she loves. Catchlines: Convicted for a Murder He Didn't Commit...Yet Four Mut Sudden Deaths Because He Was Innocent—Three Women Loved Him, Lived for Him...Two of Them Died for Him.

Wrongfully convicted of murdering his wife, lifer Humphrey Bogart flees San Quentin, thumb a ride with two-inquisitive Clifton Young, knocks him out and dons his garb. Lauren Bacall, a constant spectator at Bogart's trial and a believer in his innocence, smuggles him through a police roadblock and shelters him in her apartment. Reluctant to incriminate her, he arranges to hole-up in the flat of his pal Rory Mallinson, who is recovering from a plastic surgery operation. His face altered, he returns to Rory's, finds him murdered, takes refuge at Lauren's. Later, the bandages removed, he bids her farewell, is picked up by detective Douglas Kennedy but manages to break away. Soon afterward, he is confronted by Young, now armed and threatening to blackmail Lauren for $50,000. Bogart's aim is to get information from the now-dead Young, goes to Agnes Moorhead, whose perjury had convicted him. Charged by Bogart with having slain his wife and Rory, Agnes kills herself. Bogart flees to Peru, is joined there later by Lauren.

'REVIEWS In this Issue'

Dark Passage 8
Cagney 8
The Guy Paleface 8
Ride the Pink Horse 9
Louisiana 9
Tawny Pipit 9
Along the Oregon Trail 25
Gas House Kids in Hollywood 25
Marshal of Cripple Creek 23
Bogie Buckaroo 23
Phil Vance's Secret 22
Robin Hood of Texas 25

'CARAVAN' OLD-FASHIONED BRITISH ROMANCE WEAK FOR B. O.

Rates • + as dueller

Eagle Lion 80 minutes

Far from best of J. Arthur Rank's importations, this Gainborough Production has some assets to offset its definite liabilities, but hardly enough to make it anything more than an occasional dueller of dubious box value. On the credit side are: a romantic albeit old-fashioned story; colorful Gypsy songs and dances; lavish costume and setting of England and Spain in the 1840's; plenty of fist fights and hard-riding pursuits over magnificent mountain scenery, and—Stewart Granger of "Caesar and Cleopatra" renown. On the debit side are: a creaky plot; stilted dialogue, and some hammy performances.

In reward for saving his life Gerard Hinze promises to publish penniless author Stewart Granger's novel, hires him as courier to return a valuable necklace to Spain. To win Granger's sweetheart Anne Crawford for himself, wealthy and unscrupulous Denzia Price sends his valet Robert Helpmann to kill his rival en route. In Spain Granger meets Gypsy dancer Jean Kent. She falls in love with him, tries vainly to stop the attack on his life engineered by Helpmann. Seeing Granger unconscious, Helpmann believes him dead. Anne, apprised of Granger's supposed death, weds Price. Meanwhile Jean, sharing her cave with Granger, has nursed him back to health. As a result of his head wound he completely forgets Anne, falls in love with Jean. Later, his memory restored, he learns of Anne's marriage, and weds Jean. Anne and Hinze learn Granger is alive, hasten to Spain in search of him. Price and Helpmann set forth in pursuit. Meeting in Spain, Anne and Granger accuse one another of lack of faith and a bitter lovers' quarrel ensues. Subsequently Price attempts to shoot Granger; Jean intercepts the bullet, is killed. During their attempted escape, Price kills Helpmann, is trapped in a quicksand by Granger, meets his doom.

'THAT GUY PALOOKA' ANOTHER GOOD ENTRY IN SERIES

Rates • • + as dueller in family houses

Monogram 72 minutes

This modest-budget action melodrama, possibly best of the series to date, should please family patronage, especially the youngsters. Supported by a western, comedy- or musical, it will register satisfactory grosses, particularly in action houses. Reginald LeBorg's direction and Nedrick Young's screenplay combine to furnish a fast-moving, supersonal prizefight yarn, with plenty of action, humor and romance. A competent, better-than-average cast headed by Leon Errol and Joe Kirkwood turns in creditable performances. Production quality, photography and recording are good.

EXPLOITATION: Take advantage of the popularity of Ham Fisher's widely-syndicated strip: "You Like Him in the Comics...You'll Love Him on the Screen!" In your lobby place a lifesize cutout of Joe Palooka bearing the signatures of Morris Carnovsky and Elyse Knox: offer a pair of free tickets to the boy and girl whose dimensions most closely approximate those of the two players.

Tom Garland, kayoed by Joe Kirkwood, dies after the bout. Unaware Garland has succumbed to poison concealed in his mouthpiece by his nemesis, young Carmen's Wally Daves. And Elyse Knox: offer a pair of free tickets to the boy and girl whose dimensions most closely approximate those of the two players.

Tom Garland, kayoed by Joe Kirkwood, dies after the bout. Unaware Garland has succumbed to poison concealed in his mouthpiece by his nemesis, young Carmen's Wally Daves. And Elyse Knox: offer a pair of free tickets to the boy and girl whose dimensions most closely approximate those of the two players.

Tom Garland, kayoed by Joe Kirkwood, dies after the bout. Unaware Garland has succumbed to poison concealed in his mouthpiece by his nemesis, young Carmen's Wally Daves. And Elyse Knox: offer a pair of free tickets to the boy and girl whose dimensions most closely approximate those of the two players.
**RIDING THE PINK HORSE** MONTGOMERY IN SUSPENSEFUL MELODRAVA

Rates • • •

Universal-International
101 minutes

Robert Montgomery, Wanda Hendrix, Thomas Gomez, Andrea King, Fred Clark, Art Smid, Robert Young, Robert Ito, Richard Boone, Lila Meade, Lyle Talbot, Rod Steiger, Robert Alta, Russell Simpson, Oscar Lasky, Harold Goodwin, Marta Comb.

Directed by Robert Montgomery.

Superior acting, sentiment-dialing plenty of action and suspense more than compensate for the hardy-keene plot of "Riding the Pink Horse." Director Robert Montgomery, hot off his fine job with "Lady In The Lake," is another strong asset. Ben Hecht and Charles Lederer's script, based on a novel by Dorothy B. Hughes, is witty and fast-paced, save for one or two lags and a somewhat unsatisfactory ending.

Producer Joan Harrison's colorful presentation of the story—an underworld melodrama set in a New Mexico town during a fiesta—reflects her years of profitable association with Alfred Hitchcock, and gives the picture high production quality. High spot of the film is the performance of Wanda Hendrix as a teenage Indian girl. Wanda, who has been identified as type of patroonage, "Ride the Pink Horse" should bring in fair-plus grosses in all situations, with above-average receipts in action spots.

**EXPLOITATION:** Play up the performances of Robert Montgomery and talented newcomer Wanda Hendrix, the colorful New Mexican fiesta, the name of co-scripter Ben Hecht. The film's key situation—beating to death a man suffering temporary amnesia as victory is within his grasp—is a strong selling point.

War veteran Robert Montgomery arrives at San Pablo, N.M., during a fiesta in search of powerful mobster Fred Clark to avenge the murder of his pal. Seeking a room, Montgomery is directed to a shabby room by a wistful Indian girl Wanda Hendrix who attaches herself to him with doglike devotion. After Clark agrees to pay $300,000 for an incriminating check Montgomery holds, Clark's girl friend Andrea King asks Montgomery to help her double-cross the mobster. Her suggestion spurned, she subsequently maneuvers him into a spot where two of Clark's men can junk him. He kills one, disables the other, but is seriously stilled. Wanda finds the bleeding Montgomery, treats his wound, finds shelter for him with merry-go-round operator Thomas Montez. Two Clark thugs beat up Gomez in a vain effort to make him reveal Montgomery's whereabouts. Wanda takes the bleeding, livestrong Montgomery to the cantina where she sells a Chinese man's 'shtick' to the gangsters in an attempt to get back to Clark's suite, followed by Wanda. Clark's thugs beat him up again, then start shipping. Wanda in vain effort to make them reveal the whereabouts of the incriminating check. FBI agent Art Smith arrives, gun in hand, covers the mobsters. Wanda takes the check from her house, gives it to Montgomery who turns it over to Smith, thus finally allying himself with the law.

**LOUISIANA** HOMESPUN SUCCESS-STOREY-MUSICAL HAS EXPLOITATION VALUE

Rates • • • as dueller generally; more in rural and Southern houses

Monogram
85 minutes

Governor James H. Davis, Margaret Lindsay, Jean Galluette, Ralph Freto, Mary Field, Eddy Walker, Andrew Toombes, Tristram Coffin, Edna Holland, Dorothy Granger, Ben Erway, Dotlye Brown, Alan Edwall, Roy Reno, Maxie sweys, Lee "Lasses" White, Bill Kennedy, Eddie Dunn, Ray Tea, Stanley Bluestone.

Directed by Phil Karlson.

This novel, corny feature, a simplified biography of Louisiana's colorful Governor Jimmy Davis, should prove pleasant enough screenfare for family audiences, especially in small towns. In the rural areas and in the deep South "Louisiana" will be a good hill-topper. Elsewhere it will serve as a fair supporting feature. Governor Davis' voice, personality and appearance are pleasing, his half-dozen already-popular song numbers presented with professional effect. The action is somewhat repetitious, too much of the footage being devoted to political rallies, but the simple, homespun narrative has a certain inspirational quality in depicting the unreasoning awe of the lowest citizen of our great democracy. All the scenes photographed in the colorful Holmes County, Louisiana, of them are enacted in part by local dignitaries. Performances by the large but little-known cast are uniformly good, thanks to Phil Karlson's sympathetic direction. Production quality is adequate, photography and song recording of a high order.

**EXPLOITATION:** Play up Governor Jim- my Davis' name, songs and personality. His many "sunshine" among them, should lead to profitable tieups with disc jockeys, radio stations and music stores. Davis' favorable two-page mention in John Gunther's best-selling "Inside U.S.A." should serve as a basis for counter and window displays in book stores and rental libraries. Jimmy Davis, one of eleven children of a destitute sharecropper, is fired with ambition and determination to get a good education. He works his way through Louisiana State University, becomes a professor at a girls' college. Always a lover of music, he finally seeks production of his ballads, is signed by wistful Louisiana girl Wanda Hendrix, who attaches herself to him with doglike devotion. After Clark agrees to pay $300,000 for an incriminating check Montgomery holds, Clark's girl friend Andrea King asks Montgomery to help her double-cross the mobster. Her suggestion spurned, she subsequently maneuvers him into a spot where two of Clark's men can junk him. He kills one, disables the other, but is seriously stilled. Wanda finds the bleeding Montgomery, treats his wound, finds shelter for him with merry-go-round operator Thomas Montez. Two Clark thugs beat up Gomez in a vain effort to make him reveal Montgomery's whereabouts. Wanda takes the bleeding, livestrong Montgomery to the cantina where she sells a Chinese man's 'shtick' to the gangsters in an attempt to get back to Clark's suite, followed by Wanda. Clark's thugs beat him up again, then start shipping. Wanda in vain effort to make them reveal the whereabouts of the incriminating check. FBI agent Art Smith arrives, gun in hand, covers the mobsters. Wanda takes the check from her house, gives it to Montgomery who turns it over to Smith, thus finally allying himself with the law.

**TAWNY PIPIT** BRITISH COMEDY FULL OF WHIMSY— AND DULL MOMENTS

Rates • • • + as dueller generally; better for art houses

Universal-International
81 minutes

Bernard Miles, Rosamund John, Nial McGinnis, John Walsh, Leslie Manville, Christopher Steele, Arthur Burne, Bridge Bridget, Jackie Christie, John Salew, Marjorie Rhodes, John Bishop, Ernest Butler, Tawny Pipit, Mr. and Mrs. Pipit, Brenda O'Rourke, George Carney, Wylie Watson, Lionel Watts, Scott Harold.

Directed by Charles Saunders and Bernard Miles.

This J. Arthur Rank Presige Picture de- spite its charm and novelty, is too slow and overly whimsical for most American audiences. The sets are provo-guing, and the film's fantasy and dry humor too dull and dull for their taste; in art spots, how- ever, it may bring in gratifying receipts. Save for Bernard Miles and Rosamund John, the large and capable cast is virtually unknown. Months have been seen here before, and to better advantage: Miles as the blacksmith in "Great Expectations," Miss John in "Green for Danger." Production quality is high; songs are par- ticularly beautiful; music and scoring are good; photography excellent, and British accents not too pronounced. The film, dealing with a village's attempts to protect a nest wherein a seldom-seen bird known as the Tawny Pipit is hatching a clutch of eggs, was co-produced, co-written, and co-directed, evidently with tongue-in-cheek, by co-star Bernard Miles and Charles Saunders.

Wounded aviator Nial McGinnis, convalescing near the village of Lipsbury Lea, is visited by nurse Rosamund John, espies a rare bird known as the Tawny Pipit nesting in a field. Told by Rosamund's uncle, an authority, that only once before have Pipits nested in England, she and McGinnis enlist the vil- lagers in a campaign to protect the eggs, which are rare. When the nest is menaced by army tanks on maneuvers, Rosamund vamps the commanding officer into operating elsewhere. Danger again threatens when because of a local feud with Col. Bernard Miles, the field's owner insists on plowing up the land; Rosamund, Miles and McGinnis' brother embushed miles of governmental red tape before they can contact a cabinet minister sufficiently sympathetic to the Pipits' plight to issue a decree. Minutes away from the nest is a Lipsbury Lea comes dozens of leading ordi- nologists, among them Wylie Watson, Bracketed by unaware directors, John Salew and Marjorie Rhodes, Watson dons a sniper's garb and rifle the nest, re-filling it with plaster eggs. Caught with the priceless eggs is McGinnis, implicating Salew and Miss Rhodes. At end, McGinnis weds Rosamund, rejoints his squadron.

SEPTEMBER 15, 1947
ATA-MPTOA MEET WITH ASCAP
ALLIED URGES EXHIBS TAKE 60-DAY EXTENSION

Accepting ASCAP's invitation to discuss its new theatre licensing rates, representatives of American Theatres Association, Motion Picture Theatre Owners of America and Independent Theatre Owners of New York met with a committee from ASCAP last Friday (12th) for "exploratory discussions" of the current controversy.

S. H. Fabian, ATA president, also invited Jack Kirsch, president of National Allied, and Robert Poole, FCCITO proxy, to participate in the discussions, but up to late last week, the replies to the invitation had not been forthcoming.

Mr. Fabian based his reasons for the ASCAP meeting on the fact that "free discussion of this problem with ASCAP officials on a business basis is a sensible preliminary to any action to be recommended to exhibitors. This is a most serious problem and one which has aroused exhibitors throughout the country, as has no issue since the decision in the New York case."

E. Pa. Allied Seeks Criminal Proceedings

Allied ITO of E. Penna., headed by Sidney Samuelson, forwarded a petition seeking criminal proceedings against ASCAP, its officers and agents "responsible for the direction and execution of its price raising policy" to Mr. Clark.

Charging ASCAP with exceeding "its copyright privileges and arbitrarily canceling performing contracts held by motion picture theatres" while demanding "an unconscionable and exorbitant increase in license fees," the Allied unit asked the Attorney General to institute criminal proceedings against the Society "in line with his policy to restrain rapacious, willful and arbitrary monopolists in their efforts to raise prices, and in their gouging of the public and of the independent businessmen."

Exhibitors throughout the country were urged to take advantage of the sixty-day extension of present license rates offered by ASCAP to take effect after the October 1 deadline when increases averaging 300 per cent are incorporated into the new license agreements between ASCAP and motion picture theatres.

National Allied's A. F. Myers told exhibitor members to request the 60-day respite to afford time to organize the battle against the new ASCAP rates without exposing the exhibitors to penalty. Allied unit leaders took up the cudgels immediately advising theatremen to seek the 60-day temporary license.

President Jack Kirsch's Illinois Allied group submitted a blanket request for the extension on behalf of all members.

D of J Considering Complaints

Department of Justice officials reported that following several written complaints from individual exhibitors and groups, it was giving "careful consideration" to ASCAP's theatre-licensing arrangements to determine if there is "any apparent violation" of the anti-trust laws, noting that the investigation does not necessarily mean that a violation of the Sherman Act is involved, but that study is necessary before any decision can be made by the Department.

ASCAP's Eastern division manager, I. T. Cohen, declared that the Society will make remedial adjustments in its rate scale for any exhibitor who gives evidence that the new rates impose a hardship. He also stressed thatASCAP officials would accept any exhibitor invitation to discuss its new program with theatre licensees.

MYERS, KIRSCH DECLINE TOA BID;
SCORES WEHRENBERG'S CRITICISM OF REJECTION

Declaring "it would not be appropriate for the President and the Chairman and General Counsel of Allied to attend a merger meeting of two organizations substantially made up of affiliated theatres," National Allied's A. F. Myers and MPTOA president Fred Wehrenberg in a trade press story criticizing Myers and Allied president Jack Kirsch for their rejection of the bid to attend the MPTOA-ATA Washington meeting Sept. 18-20 which will consider ratification of the proposed merger.

In a letter to Wehrenberg, Myers called attention to the fact that despite the MPTOA proxy's ignorance of the reasons for the declinations, the latter said they could not be important enough to justify the action taken, in view of the importance of attaining joint action in industry problems such as ASCAP. Myers noted that the reasons were set forth in a letter from Kirsch to S. H. Fabian, ATA president, who issued the bid, in which Kirsch stated, in part, "I can never be convinced that any national organization representing affiliated theatre groups cannot, at the same time, advance and protect the interests of the independent exhibitors...No national exhibitor group can serve two masters when one wields the major power such as the affiliated groups do and because of that it is high time that the affiliated theatre interests seriously consider disassociating themselves from the independent exhibitors insofar as a national exhibitor association is concerned..."

"Omits Merger Reference"

Myers further stated that "in mentioning the important subjects to be considered at the joint convention, you strangely omit any reference to the main and widely advertised purpose of the meeting, which is to form a new association out of the two participating bodies." Since ATA and MPTOA both include affiliated theatres among their members, Myers continued, and since in many instances, Convention Chairman, Loew's Gene Ford, Carter Barron and Jack Fox, Paramount's E. V. Richards and other affiliated theatre executives have charge of many of the convention committees, "it is fair to assume that the affiliates will be included in the merger discussion."

The Allied counsel reiterated Allied's policy of cooperating "with any industry groups in any movement that is for the benefit of the independent exhibitors...but Allied reserves the right to participate in all movements that have policies and to arrive at conclusions uninfluenced by other elements in the industry."

(Continued on Page 22)
COLUMBIA
Quickies By The Dozen

THE E'S WILL BE rolling out of this studio in greater quantity than ever to cover the loss of the British market. The schedule for the coming year will run to at least 60 low-budget quickies. And there is a new twist here, too; something called a B-plus budget. It seems that a producer, if he feels a quickie is developing above the typical pattern, can up his cost by $100,000 or so in the hope of lifting the picture slightly above the run of the mill.

The studio is set for a heavy quickie production schedule and will have more pictures in work this month than any other company in town. With fourteen features set to go, they're setting up the producer, the Columbia PRC. The list will include all the Columbia series features, a couple of Sam Katzman's musicals, two from Martin Mooney, a Harry Joe Brown production and a musical starring Jane Wyman and J. Carrol Naish.

MORE PRODUCER WRANGLING

Rumors flew fast this past week on what was going on with director Charles Vidor, Columbia's "bad boy." First, Vidor was offered to New York to line up cash for indie production; then, he was going into indie production with Boss Cohn's blessing and financial aid; then, he was just plain quitting; ad nauseam. Now, it appears that Mr. Vidor is not going any place. He will direct Berta Hayworth film ("Woman Order") for Producer Virginia Van Upp. The Van Upp-Vidor team brought forth "Cover Girl," it also got badly snarled up on "Down To Earth." The results on this next one are, at this point, anybody's guess.

ANOTHER "JOLSON" FILM?

Although Larry Parks is now in the process of suing his bosses and refusing his weekly salary check, he has been penciled in to the lead of a second proposed Jolson film. This one, if it comes off, will again be based on incidents in the singer's life with Parks once more going through the motions while the Jolson voice comes off the sound track. This one is sure to be a gamble with the odds against its success unless the script and production are close to being "sensational." If Parks does the role, he is a doomed actor. Nobody could live down such complete absorption of personality twice.

Despite his two-picture-a-year deal with United Artists, Benedict Bogeaus is setting up his production of "Lilu Belle," starring Dorothy Lamour for a Columbia release. He already has his two for UA completed for this year and this is his first venture away from UA. Production is scheduled to start next month.

EAGLE-LION

E-L After Skirball-Manning

IN LINE WITH the new policy of this company which calls for bolstering from the inside, Jack Skirball and Bruce Manning, ex-Universal producers, have been invited to join the ranks here. If the producers accept the offer, they will work as an independent unit. No final decision has been reached on this pending deal but terms should be set soon. Walter Wanger is another former Universal producer being sought by Eagle-Lion.

PRODUCTION LULL

Only one film is in work this week, "Prelude To Night" (Zachary Scott-Diana Lynn), an Arthur Lyons production. The PRC unit wound up its trio ("Open Secret," "Unchanted Valley" and "Tornado Range") and has nothing else to go for the next several weeks.

Tempted by offers of full cooperation from New York officials, Frankenstein has moved his Marathon Pictures organization to New York to complete the three pictures he still owes Eagle-Lion. Satanstein claims he can make his pictures for less money in New York and that the untapped wealth of new talent and the adequate stage space available for shooting are worth the effort of the move. His next, "Close-Up," goes in New York next month. He just completed "Open Secret" here. This Satanstein tie-up is one of the deals that Eagle-Lion inherited in the PRC takeover.
WYLIER PREPARES TO WORK

William Wyler is heading back to the studio this week, after an extensive European tour, to start work on “Sister Carrie,” his first Liberty Film for Paramount release. The producer-director is now aligning for Lilian Hellman to do the screenplay of the old Dreiser novel.

Having wound up his production of “So Evil My Love” in England, Hal Wallis travels on in England. There are nine on his next three productions. Wallis was one of the independent producers who many predicted would be knocked out by the British blow. However, he seems to have set his house in order quickly and his pictures go on without change. “House of Mist,” “Sorry, Wrong Number” and “Be Still My Love” are the trio that will go in 1-2-3 order within the next few months.

Wallis now has tentative plans to produce one of this trio of films in England. According to his own report, he brought “So Evil My Love” in about 15 per cent under his estimated budget and is quite enthusiastic about working in the British set-up.

REPUBLIC

58 On 1947-48 Schedule

This studio has added six pictures to this year’s schedule, with emphasis on color film. The schedule calls for 27 features and an equal number of short subjects, four feature films, four specials, a novel feature and four cartoons. Twelve of the outdoor films and several of the features are tagged for color.

Among the “deluxe” features set are “Wake of the Red Witch,” “Eagles In Exile,” "Crosswinds," "Sea of Darkness," "Last of the Westerners," "Untamed" and "End of the Rainbow" (now shooting). Six Trucolor Roy Rogers films and six Trucolor All-Star productions starring Monte Hale and Adrian Booth form the bulk of the outdoor action. Leading off the whole parade are the two special already completed “The Red Pony” (Myrna Loy-Robert Mitchum) and "Macbeth," the Orson Welles production.

The studio’s schedule was set after a careful check with exhibitors all over the country. Results from this survey indicate that exhibitors are ready to go along with “B” pictures. On the basis of this survey, Republic has elected to increase its schedule and run off sixteen so-called variety features.

YATES DEAL TO SETTLE

After months of maneuvering and trading, the Goetz-Yates conflict was finally settled with cash. A deal was closed last week in which Yates bought the Goetz holdings of Republic stock as well as their portion of Associated Motion Pictures Industries, Inc. The sale included holdings in the company by other members of the Goetz family (Ben Goetz, brother of Harry and important MGM executive, holds a big block of stock in both companies). This purchase of stock should end the battle which has been raging for some months now. The Brigham interests have to have washed their hands of the whole business and the fight simmered down to a dust between President Yates and Stockholder Goetz. No price for the stock was disclosed but it is reported to be considerably above current market price.

RATHVON WORKING ON PURCHASE DEAL

Having settled (as far as possible) his studio situation for the time being, President Rathvon headed East last week to resume his negotiations for the takeover of RKO, lock, stock and barrel. The syndicate backing Rathvon is as enthusiastic as ever about this purchase despite the British tax. Floyd Odlum, head of Atlas Corporation which now controls RKO, has decided to hold 500,000 shares of stock in the company. However, this, however, will not lessen the Rathvon power since Rathvon was originally set into the RKO spot by Odlum and the Odlum stock will always vote to back up Rathvon policy. It is expected the deal will be consummated within the next two weeks.

“Tycoon” (John Wayne-Laraine Day), “Memory of Love” (Dana Andrews-Merle Oberon) and “I Remember Mama” (Irene Dunne-Oscar Homolka) will share in the appropriation just approved by N. Peter Rathvon for exploitation purposes. “Memory of Love” gets $156,000, “Tycoon” gets $154,000 and “I Remember Mama” rates $145,000. The entire outlay is earmarked for weekly and monthly magazines, picture magazines and newspapers.

Sidney Buchman, former top Columbia producer, last week signed a producer-writer deal with Samuel Goldwyn. No mention of his first assignment has as yet been announced.

Dore Schary signed his former writer-buddy, Don Hartman, to a term deal as producer-director. Hartman just quit Columbia after a run-in with Harry Cohn.

SELZNICK

More From “GWTW”

NON-CONFORMIST THOUGH he may be, Producer David O. Selznick continues to prove his point with his unconventional picture making theories, year after year. The predictors who saw dark failure for “Duel In The Sun” have at last retired to the losers’ corner. And now comes “Since With The Wind,” up for its fourth time at bat and about to tack another $3,000,000 on to the cozy round sum of $25,000,000 it has already registered in the earnings column. In the face of such cold, hard, factual results it must be admitted that David O. Selznick is still the unsurpassed showman and while he may often do many things that seem incredibly extravagant and without purpose, he ultimately comes up with a money making venture.

Speaking of money making ventures, “Portrait of Jenny” is reported to be “almost ready to wind up.” In Selznick parlance that should mean not more than two months more of production.

SCREEN GUILD

No activity. No comment. No business?

20th CENTURY-Fox

$24,000,000 In Films Go By Jan.

SEVEN FILMS, WITH a negative cost totaling $24,000,000, will be released by this studio between now and January. This is an unprecedented concentration of high-budget releasing by this company and undoubtedly is a partial result of the need to get back, as quickly as possible, a portion of this tremendous investment.

Here, at MGM, the two-a-day road-show idea has been scuttled. This company originally planned to road-show three of these seven films, “Forever Amber,” “Captain From Castle” and “Gentleman’s Agreement.” Now, these will go into regular first run although boxoffice prices will be advanced for the opening stints. For instance in New York they will go for two months at $4,000 a week, while for the rest of the roadshow.” 

“Foxy’s of Harrow” (Rex Harrison-Maureen O’Hara); “Nightmare Alley” (Tyrone Power-Joan Blondell) goes with this one in October; November will bring “Forever Amber” (Linda Darnell-Corre Wilde) and “Daisy Kenyon” (Joan Crawford-Dana Andrews); “Gentlemen’s Agreement” and “Captain From Castle” go in December to grab the holiday business and timed for Academy consideration; “Snake Pit” (Olivia de Havilland) still on the sound stages is being scheduled for January release. 

12
STUDIO SIZE-UPS

SPECIAL
The Patient Kids Himself!

Hollywood—The industry at this writing is not unlike a man who has broken his leg in an accident and after the first rush of panic at his plight, settles down calmly to the inevitable process of bones reknitting. There is still much talk about the “accident,” but the man realizes he has to learn to live with it.

So it is in Hollywood. There is still much talk about Ad Volorem tax, but producers are learning that they probably will have to live with it (in some modified form, at least) for some time to come. Parleys are being planned (the newest one is set for England sometime next month), the rash of mass firings has subsided (though contract lists are still being cut to the bone) and producers are once more beginning to think in terms of millions (the next sixty days will see $100,000,000 worth of film go into production. Yes, our patient is quickly returning to a degree of normalcy in spite of the cast on his leg.

But he is sick with other things even though he may not realize it. There is the long and lingering malady of the labor situation. In the blare headlines and the loud noise of the British tax explosion, the congressional subcommittee hearings on the muddled labor set-up have been almost lost. In between twinges of the fractured leg, our patient continues to suffer from the duller but more consistent ache of this illness for which not even the experts seem to have a cure. The patient seems, also, to have tried to subdue his rather embarrassing “bad picture-itis” in the more dramatic “accident.” Somehow or other, romantiest that he is, he likes to believe that the emergency of the British blow is the sole cause of his illness and that the dumping boxoffice, extravagance and waste have little or nothing to do with it. The latter causes are so easily diagnosed, but the cure is so drastic; it would mean revising the diet and living a saner life. There’s no color in that—only forbearance and hard work!

And so our patient talks about the broken leg, because somehow it makes such good conversation and in that conversation, people might forget to ask about the other, more pressing illnesses—those sooner or later, that leg will need, although there may be a slight limp, and then, our patient’s friends will naturally inquire about his general health aside from the fracture.

“Has your box-office pressure gone up any, lately?”

“Have you stopped dissipating?”

“Have you cleaned out the deadwood in your system?”

He is going to have to admit the truth. Either he took the cure or he didn’t. If he didn’t, even Dr. Atlee isn’t going to be able to help him.

Goetz of International Pictures, will remain in a top executive position as head of production. He will devote his time to making important deals for screen material and other executive jobs. Goetz will keep his eye close to the on-the-lot functioning.

EIGHTEEN PICTURES SET FOR FALL PRODUCTIONS
All economies, apparently, fulfilled, the studio is setting 18 top-budget pictures which will cost approximately $32,000,000 to be made between now and January 1. Leading off the parade will be “Up In Central Park” (Deanna Durbin-Dick Haymes) which goes next week. “Casper,” Tony Martin’s first independent production with Nell Goldstone, was given early clearance by UA. Martin starred with Yvonne De Carlo. Chester Erskine starts “All My Sons” with Edward G. Robinson and Burt Lancaster that same month. The rest of the list will follow at the rate of six a month until the end of the year.

Rompart Productions (Joan Fontaine and William Doré) get its first production in work last week. “Letter From An Unknown Woman” is a translation from a dramatic Stephan Zweig story and stars Miss Fontaine with Louis Joussard (borrowed from Schneck) as the male lead.

(Continued on Page 18)
S O L WURTZ PRODUCTIONS

SOL WURTZ PRODUCTIONS

1943-44-45 Features Completed (60) In Production (0)

UNIVERSAL-INTERNATIONAL

1945-1946 Features Completed (40) In Production (3)

UNIQUE TITLES

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART

RELEAS CHART
NEW PRODUCTIONS

LETTER FROM AN UNKNOWN WOMAN
Drum—Started September 2
Cast: Joan Fontaine, Louis Jouard, Mady Christians.
Director: Max Ophuls
Producer: John Houseman

(Rampart Production)

The drama of a woman's secret love is revealed in her letter to her lover.

RELEASE CHART

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title/Running Title</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marl Girl, The</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Naked City, The</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1946-47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black Bart, Highwaysman (T)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DeCarli-Dynes</td>
<td>6-23</td>
<td></td>
</tr>
<tr>
<td>Details under Title: Adventure of Black Bart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black Narcissus (99)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kerr-Blacking</td>
<td></td>
<td>7-21</td>
</tr>
<tr>
<td>Brief Encounter (85)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Johnson-Hawking</td>
<td></td>
<td>8-24</td>
</tr>
<tr>
<td>White Fright (91)</td>
<td></td>
<td>11-9</td>
</tr>
<tr>
<td>Lee-DeCarli-Dynes</td>
<td></td>
<td>6-23</td>
</tr>
<tr>
<td>Dark Prison Goes Home (77)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abbott-Dever</td>
<td></td>
<td>12-9</td>
</tr>
<tr>
<td>Captive Heart, The (86)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Redgrave-John</td>
<td></td>
<td>6-28</td>
</tr>
<tr>
<td>Dark Mirror, The (85)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hildahl-Wyman</td>
<td>4-1</td>
<td></td>
</tr>
<tr>
<td>Detour</td>
<td></td>
<td>10-14</td>
</tr>
<tr>
<td>Double Life, A</td>
<td></td>
<td>6-23</td>
</tr>
<tr>
<td>Details under Title: Nancy's Imagination</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details</td>
<td></td>
<td>7-7</td>
</tr>
<tr>
<td>Details under Title: The Last Page</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Magic Bow, The (10)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Granger-Calvert</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My Heart Goes Crazy (T)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Field-Kendall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Magic Mirror (79)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Darrow-Taylor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Magician (48)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DeCarli-Dynes</td>
<td></td>
<td>6-24</td>
</tr>
<tr>
<td>Hidingplan Kid, The (C) (69)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hall-Johnson</td>
<td></td>
<td>8-29</td>
</tr>
<tr>
<td>Hidingplan Gentlemen (108)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harrison-Palmer</td>
<td></td>
<td>6-25</td>
</tr>
<tr>
<td>Old Man Out (118)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wood-Nye</td>
<td></td>
<td>11-11</td>
</tr>
<tr>
<td>100 Men and A Girl (84)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DeCarli-Dynes</td>
<td></td>
<td>3-3</td>
</tr>
<tr>
<td>Pirates of Monterey (T)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Montagne-Camps</td>
<td>5-13</td>
<td></td>
</tr>
<tr>
<td>Ride the Plunge (94)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hunt-Dietrich</td>
<td>3-20</td>
<td></td>
</tr>
<tr>
<td>Rider Lady (T)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DeCarli-Dynes</td>
<td>8-4</td>
<td></td>
</tr>
<tr>
<td>Secret Beyond the Door</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bennett-Diedrich</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senator Was Indicted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gaynor (79)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DeCarli-Dynes</td>
<td>6-6</td>
<td></td>
</tr>
<tr>
<td>She's a Girl (80)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith-Wagner</td>
<td>8-6</td>
<td></td>
</tr>
<tr>
<td>Detour under Title: Love Takes a Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fishing in the Wild</td>
<td></td>
<td>4-21</td>
</tr>
<tr>
<td>Details under Title: Love For the Love of Mary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song of Scheherazade (T) (106)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DeCarli-Dynes</td>
<td>1-21</td>
<td></td>
</tr>
<tr>
<td>Details under Title: Adventures of Black Bart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daybreak to Women (T) (104)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russian Navy</td>
<td>6-24</td>
<td></td>
</tr>
<tr>
<td>Russian Gunners</td>
<td>6-24</td>
<td></td>
</tr>
<tr>
<td>Starry Eyes (T)</td>
<td></td>
<td>11-14</td>
</tr>
<tr>
<td>Swietzky (87)</td>
<td></td>
<td>9-30</td>
</tr>
<tr>
<td>Two Boys (87)</td>
<td></td>
<td>9-21</td>
</tr>
<tr>
<td>Templeton (79)</td>
<td></td>
<td>6-23</td>
</tr>
<tr>
<td>Details under Title: Belle Dawns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time Out of Mind (88)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Calhoun-Brayton</td>
<td>10-28</td>
<td></td>
</tr>
<tr>
<td>Two Wise Sisters (108)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whalen-Carleton</td>
<td>11-28</td>
<td></td>
</tr>
<tr>
<td>This Hap, This Hop (87)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hutton-Dawson</td>
<td>11-28</td>
<td></td>
</tr>
<tr>
<td>Vogelhaut Returns, The (Clown) (67)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hall-Lindsay</td>
<td>7-22</td>
<td></td>
</tr>
<tr>
<td>Whirl, The (87)</td>
<td></td>
<td>11-17</td>
</tr>
<tr>
<td>Details under Title: Jaunty Jack</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When the Whistle Rode (81)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott-Franco</td>
<td>1-25</td>
<td></td>
</tr>
<tr>
<td>Wicked Lady (97)</td>
<td></td>
<td>5-12</td>
</tr>
<tr>
<td>Willow Smith, The (87)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whitmer-Taylor</td>
<td>11-28</td>
<td></td>
</tr>
<tr>
<td>Years Between The (88)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fiedler-Blacking</td>
<td>6-23</td>
<td></td>
</tr>
<tr>
<td>You Can't Cheat The Honest Man (73)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fields-Gibson</td>
<td>11-23</td>
<td></td>
</tr>
<tr>
<td>Reissue</td>
<td>1939</td>
<td></td>
</tr>
</tbody>
</table>

STUDIO SIZE-JPS

WARNER BROS.

Studio Busy Again

After its mid-summer shut down, this studio is back into production activity with three new films in work and one returning from a Paris location for completion. In work on the lot are: "Johnny Delinda" (Jane Wyman-Lew Ayres), "Christopher Blake" (Alexis Smith-Robert Douglas) and "April Showers" (Jack Carson-Ann Sothern). "To The Victor" (Dennis Morgan-Vivien Leigh) returns this week from Paris and will be completed on the lot.

Scheduled for an early start is the next Bette Davis picture, "Winter Meeting." October will find "Sunburst," "Cott 45" and "The Adventures of Don Juan" on the sound stages.

(Continued from Page 13)

FILM BULLETIN
THE INDUSTRY'S TRADE
CLUES TO A THRILL HIT!

"Delightful tale of crime and humor . . . perfectly
turned to hold audience attention!"
—Motion Picture Herald

"Will keep payees guessing . . . Inspector Cockrill
played superbly by Alastair Sim!" —Daily Variety

"Well-made thriller . . . high degree of suspense!"
—Exhibitor

"Enthralling thriller . . . builds to suspenseful, ingen-
ious climax!" —Showmen's Trade Review

"Refreshingly made . . . excellent all-around acting,
clever dialogue, adroit direction!"
—Motion Picture Daily

"Will keep audiences excited and guessing up to
last minute!"
—Independent

NEW YORK NEWSPAPER
CLUES TO A THRILL HIT!

"A humdinger of a baffler . . . humorous, intrigu-
ing, startling!"
—Times

"Loaded with suspense . . . make a note to see it!"
—Daily News

"Well worth seeing. Amusing and gripping drama!"
—Herald Tribune

"More humor and excitement than most!" —Sun

"Corking good thriller. Suspe-
seful . . . slick . . .
deftly devised. Sim is terrific!"
—Post

"A tonic for the audience. Inspector Cockrill
enchanting!"
—PM

GREEN FOR DANGER

J. ARTHUR RANK presents
SALLY GRAY • TREVOR HOWARD • ROSAMUND JOHN
"GREEN FOR DANGER"

and presenting ALASTAIR SIM • Inspector Cockrill
with LEO GENN • JENKINS • CAMPBELL • MARRIOTT

Directed by SIDNEY GILLIAT • Produced by FRANK LAUNDER and SIDNEY GILLIAT

EAGLE LION FILMS LIMITED

Just completed
big
World Premiere
engagement...
New York's
Winter Garden!
EXPLOITATION PICTURE

U-I Publiciteers Plug Disc Jockey Angle on New Durbin Starrer, “Something in the Wind”

Highlight of the promotion of Universal-International’s “Something in the Wind”, which is now opening in key cities, was the tie-in effect by the company with the first annual convention of the National Association of Disc Jockeys held at the Hotel Sherman in Chicago August 15. “Something in the Wind”, stars Deanna Durbin as a disc jockey marking the first time that a female star has portrayed such a role in a feature film. The picture also launches a new Miss Durbin screen personality—that of a singer of “torchy” songs. As a result of Miss Durbin’s acting as one of the sponsors of their convention and Universal-International’s underwriting part of the cost of the meeting, the nation’s disc jockeys are helping to plug the six new Johnny Green-Leo Robin songs featured in “Something in the Wind”, including the title song, “The Turntable Song” and “You Want I Keep Your Baby Lookin’ Right”.

Disc jockey delegates from Chicago and other key cities were assembled by U-I’s midwest publicity representative Ben Katz for the Chicago convention of the National Association of Disc Jockeys to discuss mutual problems and the final selection.

In connection with the convention, disc jockeys in several key cities conducted contests to select a “Queen” of the convention. Thousands of photographs were sent in with Miss Durbin, Donald O’Connor and the Ritz Brothers making plans for action.

Finally, many national network shows featured the convention providing many additional promotional plugs for “Something in the Wind.” Local exhibiters are now reaping the benefits of this national promotion and are being aided in their local campaigns as a direct result of Universal-International’s participation in the National Association of Disc Jockeys convention.

The general campaign designed for the press book features Deanna’s singing and the autograph of Donald O’Connor. There are several particularly effective large newspaper ads, two of which are shown below, in reduced size.

Radio is naturally the most logical medium for selling “Something in the Wind,” but other means, such as music shops and the theatre lobby should not be neglected.

THE MEN BEHIND THE CAMPAIGN

JOHN JOSEPH

Nat’l advertising publicity director

MAURICE BERGMAN

Eastern advertising—publicity director

HENRY A. LINET

Eastern advertising manager

AL HORNITS

Eastern publicity manager

CHARLES SIMONELLI

Director of special events

SHEET MUSIC

This clever stunt is suggested in the press book. Have your sign shop make up large cut-outs of the various official U. S. Weather Bureau flags illustrated above and mount them on a combo panel. Get the weather report for the following day and tack on the proper flag at the top to indicate the forecast.

Tie-up the music shops for displays of the sheet music available on the top tunes in the picture. Attractive lobby displays also can be planned to plug the songs.

FILM BULLETIN
"Something in the Wind"

In this frivolous little musical romance, Deanna Durbin is seen as a radio disc jockey who becomes involved in a rather daffy plot about a rich family bent on keeping her from confessing something she had never done. It seems that the family thinks Deanna has had a romance with grandpop, so they kidnap her, try to buy her silence for a million bucks and urge the handsome family heir (John Dall) to make love to her as a means of checking her imagined evil designs. Yes, you guessed it—they fall in love.

All this folderol adds up to some opportunities for Deanna to make with song (6 songs, as a matter of fact), one of them the "La Miserere" due with opera-singer Jan Pearce, and for the irrepressible Donald O'Connor to exuberate. This is what the exhibitor has to sell—and it is saleable.
Trade Problems On Agenda

Tedman T. Rembusch, ATO of Indiana proxy, an Allied affiliate, also refused the TOA bid. From the West Coast, R. H. Poole, executive secretary of the PCCITO, declined the invitation to attend on the grounds that it is against PCCITO policy to affiliate with any national exhibitor organization.

The joint meeting will have an agenda enunciated, in addition to ratification of a union of the two organizations into the proposed Theatre Owners of America, with such topics as admissions taxes, ASCAP, freedom of the screen, public relations, road shows and film exports as affecting domestic exhibition, it was announced by Herman Levy, MPTO counsel and Robert W. Coyne, ATA executive director. They emphasized that the treatment of any problems would be from an objective viewpoint for study and solution rather than by way of "futile and intemperate resolutions of condemnation."

Officials of the two groups conferred last week to pick a slate of officers for presentation at the convention. Registration for the merger meet will begin Sept. 18, with a meeting of the respective boards that evening. Business sessions will begin Sept. 19 and continue through the 20th. There will be a dinner dance and entertainment on the first day, and a President's Supper Dance the final evening.

HOLLYWOOD STRIKE PARLEY SET FOR OCTOBER 20

The Hollywood strike picture, which brightened considerably when Rep. Carroll Kearns arranged a Chicago meeting of the union heads involved in the long-standing jurisdictional dispute, dimmed again when the confab reached an impasse last week. However, the door to successful negotiation was left open as the AFL union topper arranged a meeting in Los Angeles on Oct. 20 in an attempt to come to terms that might end the wearsome dispute.

Rep. Kearns, chairman of a Congressional subcommittee investigating the strike, set in on the meeting and termed it "one of the most affable meetings I ever hoped for." He said that the union officials were anxious to voice hope that the Los Angeles meeting would iron out terms on which there was still disagreement.

The Oct. 20 meeting date eliminated hope that last week's Fall meeting of the AFL executive council would take any decisive action in the Hollywood case.

Attending the Chicago conference were Richard F. Walsh, IATSE president, and his attorney, M. M. Levy; W. L. Hutcheson, president of the carpenters' union; L. P. Lindehoff, president of the painters' union; Harvey Brown, machinists' union prexy; Robert Byon, president of the sheet metal workers; William Maloney, operating engineers' president, and Scott Mine, secretary of the electrical workers union.

BRITISH EXHIBS PRESS FOR TAX COMPROMISE

The British ad valorem tax controversy, with MPAA officials sought by the British Film Producers Association for a possible solution in the impasse resulting from imposition of a 75 per cent tax by Britain, and the subsequent indefinite suspension of further film shipments by American companies, was declined by MPAA president Eric Johnston on the grounds that the present time was inopportune for convening the Joint Standing Advisory Committee of the two countries' film industries. It was reported, however, that such a meeting was tentatively scheduled in Great Britain within two months.

There were also reports that Prime Minister Atlee stood ready to consider an alternative to the 75% tax, but one which would still conserve Britain's dwindling dollar balances.

In London, meanwhile, the Cinematograph Exhibitors Association General Council met last week to take steps to speed British Board of Trade action in eliminating the 75 per cent tax in favor of another arrangement more acceptable to the American producers. Roy Sidney Clift, former CEA president, advanced a plan whereby film remittances to the U.S. would be taxed one-third, frozen one-third, and the balance remitted to this country, Clift, in the U.S. on a vacation, decided to take the opportunity to visit top film executives here to promote support for his proposal.

The British Trades Union Congress, on the other hand, endorsed the British tax as an aid to building Britain's film industry up to its "rightful position in the world." The Congress unanimously approved a resolution declaring that for cultural and economic reasons, it is vital that Britain have its own strong film industry and not depend on America for 80 per cent of its film entertainment. A spokesman charged Americans are using the United Nations Organization to maintain domination of films, adding that no aspect of British cultural life has been so overwhelmingly subjected to American influence as films.

20th - FOX, RCA IN JOINT THEATRE VIDEO DEAL

Twentieth Century-Fox and RCA Victor have signed a contract for a joint program of large screen television research, it was disclosed last week by Spyros P. Skouras, 20th-Fox president, and Frank M. Folsom, RCA executive vice-president in charge of RCA Victor. RCA previously had set a deal with Warners, with activity being centered on the West Coast. The arrangement with 20th-Fox calls for the establishment of New York as the Eastern development center for television in the motion picture industry. The cooperative project will be centered in the film company's Movietone News radio studios.

Delivery of the first elements of the large-screen equipment developed by the RCA Engineering Products Department in its Camden television laboratories, will begin in the early fall, it was announced. In addition to equipment, RCA will also furnish technical and research information and will provide experienced engineering personnel.

(Continued on Page 26)
'ALONG THE OREGON TRAIL' PLEASING PERIOD WESTERN IN TRUCOLOR

Rates - ● for western houses; OK as dualler for nabobhoods

Republic
64 minutes


Directed by R. G. Springsteen.

Coupled with a comedy, musical or drama, this well-paced oner will do well as a second feature in nabobhood houses. Trucolor, superior production quality, magnificent locales and a couple of pleasing songs rendered by Monte Hale and Fay Willing's Riders of the Purple Sage, give it values above those in the average western, although its dearth of marquee names will mitigate against its drawing power. Hale, currently being built up by Republic for stardom, has good looks, an attractive singing voice and rides well; he appears to advantage in his current vehicle. Clayton Moore is a convincing heavy; Adrian Booth is personable and proficient as the recipient of Hale and Moore's rival affections, and Roy Barcroft and Will Wright distinguish themselves in minor roles. The film, dealing with the opening of the Northwest in the 1840's, has plenty of hard riding, flat fights, covered wagon ambuscades and colorfully garbed Indians. R. G. Springsteen's direction and Earle Snell's screenplay are all that could be desired. Recording of the musical numbers is at times poor.

Monte Hale, Kit Carson's protege, routes an outlaw band headed by Roy Barcroft as it attacks a wagon train bearing rifles to Ft. Bridger. Adrian Booth, passenger in the caravan, is engaged to Clayton Moore, Jim Bridger's side. Planning secretly to establish his own empire in the territory, Moore has Barcroft steal the consignment of rifles, then leads the pursuing posse on a wild goose chase. Hale grows suspicious and, after several attempts on his life, tracks down Barcroft, finds him trying to trick the Indians into attacking the fort. In the ensuing duel he kills Barcroft, races off to rescue Adrian, now Moore's prisoner at the fort. Tricked by Moore into leaving the fort, Bridger's loyal men help Hale recover the stolen guns and ammunition. Returning with Hale, they find the fort held by Moore and his henchmen. Hale uses the retrieved powder to blast a way into the fort, then rescues Adrian and kills Moore.

'GAS HOUSE KIDS IN HOLLYWOOD' LOW-GRADE ROUGH-HOUSE WHOUDUNIT

Rates - ●● as supporting dualler in action spots

Eagle Lion
63 minutes

Carl "Alfalfa" Switzer, Benny Bartlett, Rudy Wissler, Tommy Bond, James Burke, Jan Bryant, Michael Whalen, Douglas Fowley, Frank Orth, Lyle Latell, Milton Parsons, Kenneth Ferrill.

Directed by Edward Cahn.

Earmarked by its low budget and lack of names for the lower slot of action house double bills, this mediocre programmer will appeal primarily to juvenile patrons. Grosses will be negligible. Robert E. Kent's original screenplay is not without humor, most of it stemming from the Gas House Kids' efforts to crash a film studio in an endeavor to enlist a screen detective's aid in solving a murder. Despite Edward Cahn's directorial efforts, Carl "Alfalfa" Switzer manages, as in previous releases of the series, to out-mugg the rest of the cast. Production, photography and recording are satisfactory. The picture has two brief musical interludes: a dancing routine by a troupe of chorus girls, and one song by Switzer. Of the latter, the least said the better.

En route to Hollywood to visit their favorite, screen detective Michael Whalen, the Gas House Kids befriend Prof. Milton Parsons, deliver in the occult. In return, Parsons lodges them at his house, said to be haunted by its former owner, a murdered miser. The kids, enjoying a swimming pool with the professor's daughter Jan Bryant and her friends, suddenly discover the body of the house's realty agent, a knife in its back. By the time Lieut. James Burke arrives, the corpse has mysteriously vanished. So too does a cadaver with which Parsons has been experimenting. Unaware Whalen is in cahoots with a gang seeking buried treasure on the premises, the Kids enlist his aid. At end Whalen is unmasked, and he and his accomplices captured red-handed by the Kids.

'MARSHAL OF CRIPPLE CREEK' BETTER-THAN-AVERAGE 'RED RYDER'

Rates - ●●● in western spots

Republic
58 minutes

Allan Lane, Bobby Blake, Martha Wentworth, Trevor Bardette, Tom London, Roy Barcroft, Gene Stutenroth, William Self, Helen Wallace.

Directed by R. G. Springsteen.

More adult than most of the Red Ryder series, this intelligently written, competently acted and expertly produced western should appeal to grownups as well as to youngsters. Sustained pace, slambang fights and far-from-routine chases should assure its chalking up satisfactory grosses in action and western houses. Earle Snell's script has several surprise plot-twists, well-planned characterization and careful motivation. Allan Lane gives a commendable performance as Red Ryder; Trevor Bardette and Gene Stutenroth command attention in lesser roles. Production quality, photography and recording are satisfactory. Trevor Bardette, caught hi-jacking an ore wagon, disadvised of U. S. Marshal Allan Lane's plan that he turn states evidence, refuses to squeal on his gang or his chief, saloonkeeper Gene Stutenroth. He gets life imprisonment. Lane gets Bardette's son, William Self, a hay-pitching job on Martha Wentworth's ranch but the lad tires of its boredom, goes to work as dealer in Stutenroth's resort. Caught cheating, the lad is saved by Lane from a beating by the feeced players. Offered another chance on the ranch, Self elects to join Stutenroth's hi-jacking crew. His father breaks out of prison, rejoins the gang, then beats up his son for becoming, as he himself had, a dupe of Stutenroth. Sending his son back to the ranch, he gives up his life helping Lane catch the gang. At end, Lane beats up Stutenroth, flings him and his henchmen into jail.

'BOWERY BUCKAROOS' FAIR PROGRAMMER FOR JUVENILE TRADE

Rates - ● as dualler in action and minor nabobhood houses

Monogram
65 minutes


Directed by William Beaudine.

Low in cost and entertainment content, this will prove acceptable to juveniles and other addicts of the Bowery Boys series. Earmarked for action spots, its grosses can be, at best, only nominal. Director William Beaudine has neither been able to impart any spark into the undistinguished script by Tim Ryan and Edmond Seward, nor to curtail the mugging proclivities of Leo Gorcey, Huntz Hall, et al. Production quality, photography and recording are satisfactory. The Bowery Boys head west for Hangman's Hollow to clear candy store proprietor Bernard Gorcey of a 20-year-old murder charge of killing his partner Briggs; to look after Briggs' daughter Julie Briggs, and to search for Gorcey's buried gold. Arrived, they run afoul of Iron Eyes Cody, redskin henchman, and his boss, Jack Newmann, owner of the Plugged Dollar Saloon. Ensnare kidnappings, rescues, fights, chases and captures. The boys trick Newmann into turning over to Sheriff Russell Simpson the $5,000 in gold buried by Hotel Gorcey's gold and are about to squeeze the cache when Huntz Hall wits up, discovers it's all a dream.

SEPTEMBER 15, 1947

23
An Opportunity For Exhibitors

TO UNITE

FOR PROTECTION

OF EXHIBITOR INTERESTS against unfair trade practices, unjust taxation, censorship, unreasonable government regulation and many other threats to exhibition as a free business enterprise, and

TO IMPROVE

the public standing of the industry to its lasting benefit.

The Directors of the American Theatres Association and the Motion Picture Theatre Owners of America invite all exhibitors regardless of size or affiliation to attend a joint convention where a consolidation of these two national organizations will be considered, and where vital industry problems will be studied.

SEPTEMBER 19-20

SHOREHAM HOTEL,

WASHINGTON, D. C.

FOR RESERVATIONS ADDRESS: HARDIE MEAKIN • RKO-KEITH THEATRE • WASHINGTON, D. C.
'PHILO VANCE'S SECRET MISSION' ROUTINE WHODUNIT IS WELL-ACTED

Rates • • + generally, slightly higher in action spots

Edmund Taylor's screenplay are workmanlike. Production quality, photography and recording are good.

EXPLOITATION: Arrange for bookstores and rental libraries to display S. S. Van Dine's "Philo Vance" series and distribute as free bookmarks one-column ads of the film. Don't overlook radio spot announcements, particularly if your local station is an outlet for the popular Philo Vance program.

Publisher Paul Maxey tells his secretary Sheila Ryan to bring detective Alan Curtis to his home so he may reveal to the sleuth the solution of a seven-year-old mystery—the murder of Tala Birell's husband, one-time partner of Maxey and Frank Fenton. Tala, now the firm's receptionist, reacts to Maxey's instructions with considerable surprise. Before Curtis and Sheila arrive at Maxey, the publisher is murdered, his body later found in the sleuth's car. Curtis and Sheila check on the whereabouts of all interested parties at the time of the murder; only Tala has a satisfactory alibi. Sheriff James Bell aids Curtis in having all the suspects shadowed. This proves fruitless. Curtis has all concerned meet at the office, there amazed everyone by presenting a strong case against Sheila, orders Bell to hold her for murder. Later he tells Sheila her arrest was merely a ruse to encourage the real killer to relax. Freed, Sheila accompanies Curtis to Tala's. En route an attempt is made on his life. At end, Curtis reveals Tala's husband is still alive, is responsible for Maxey's death and, his own life insurance now payable, has been plotting to flee with her to South America. Tala and her husband are arrested.

‘ROBIN HOOD OF TEXAS' REPUBLIC'S FINAL AUTRY FAIR ENTERTAINMENT

Rates • • + for westerns

Republic
71 minutes


Directed by Lesley Selander.

Apparently having little desire to build up Autry for his forthcoming Columbia pictures, Republic winds up its contract by presenting him in one of his least-entertaining westerns to date. Although John K. Butler and E. Rie Snell's screenplay telegraphs most of the situations in advance, it contains enough fist fights, gunplay and mounted pursuits to satisfy western fans, particularly Autry addicts. Although production quality reflects the film's modest budget, the recording of the several pleasing musical numbers is of the highest grade. Lesley Selander's direction, especially in the fight and chase routines, is all that could be desired.

Dipped into innocent participation in a $100,000 bank robbery, Gene Autry and the Cass County Boys commandeer an auto and pursue the bandits' getaway car. Their chase futile, they land in jail, charged with being accomplices. Unable to break down their story, Capt. James Flavin releases them but, hopeful they'll make contact with the escaped crooks, has detective Ray Walker tail them to a dude ranch Autry and the Cass County Boys are operating. Chief masher James Cardwell double-crosses his bandit pals, arrives with the loot at the ranch. His fellow-crooks John Kellogg and Adele Mara ditch co-bandits Michael Brandin and Paul Bryar, trail Cardwell to the ranch. When he refuses to disclose where he has stashed the loot, Kellogg kills him, putting Autry in even hotter water. Brandon and Bryar arrive, join Kellogg and Adele in hunting for the loot. The four take over the ranch, lock up Autry, Walker and the others in a pump house, eventually discover the loot. Branden and Bryar double-cross Adele and Kellogg, flee with the $100,000. Autry breaks out of the pump house, pursues and overtakes the fugitive crooks, recovers the loot.

SEPTEMBER 15, 1947
ATOMIC WARNINGS OF 'HOLD DATE' DANGERS

Exhibitors were warned against "hold dates" whereby they have been forced to sign film contracts on terms which they would not ordinarily accept, in a bulletin issued by Associated Theatre Owners of Indiana. It urged exhibitors not to "get out on a limb until you have a picture on which you have a guarantee or confirmation and do not leave such a date unprotected," citing a number of theatremen who have been "ambushed" into contracts.

Explaining the system which has been repeated often enough that we are ready to believe it is a planned strategy, ATOI calls the hold date on an outstanding picture "a decoy" which is negotiated for at the same time as a number of other features. Failing approval of the deals, the terms remain unsettled officially until the playdates are set. If the exhibitor is running his trailer, advertising the picture and is all set to play, when the distributor "decides the deals are not acceptable and an ultimatum is issued to the exhibitor dictating what revised terms he must sign if he is to get delivery. Faced with this dilemma, the exhibitor usually feels he has no alternative except to agree to the new demands."

The ATOI also urged theatremen to keep the patron aware of the taxes he pays at the box-office, suggesting equal prominence be given the tax and the total price in the schedule of admission and in advertising. "If the patron knows that he is paying these taxes, they are more likely to get his support in resisting new taxes and in our efforts to repeal existing excises."

20th - FOX IN $25,000,000 CREDIT DEAL

Twentieth Century-Fox concludes a $25,000,000 credit agreement with a group of banks, headed by Chase National, with the right to borrow all or any part of the amount, in one of the biggest financial arrangements of its kind in the industry in many years. The company made its initial loan of $5,000,000 for working capital purposes last fortnight. Additional borrowings may be made from time to time as needed.

The credit agreement will bear interest at the rate of one and one-half per cent per annum until Sept., 1949; one and three-quarters per cent until Sept., 1950; and two per cent thereafter.

The company filed a proxy statement with the SEC in Philadelphia directed to prior preferred stockholders whose majority consent is needed to allow borrowings under the credit agreement in excess of $5,000,000. The board of directors fixed the close of business on Sept. 15 as the stock record date for the determination of these stockholders, who are to be solicited and to express their assent or dissent.

SCHLAIFER REVEALS MPA PIX DEFENSE PROGRAM

A comprehensive publicity and public relations program to combat the effects of "hostile or careless criticisms" of the industry has been developed by the Advertising and Publicity Directors Committee of the MPAA, it was announced by chairman Charles Schlaifer, 20th-Fox ad-publicity-exploitation director. The work of the committee under the plan will supplement the activity of the Johnstone office. Schlaifer added.

Calling the motion pictures "a lone whipping boy for self-appointed critics of all varieties," Schlaifer said the program will remind the American people constantly "not only on the quality levels achieved by Hollywood productions, but the attainments and acceptance of the material as an adult institution of society within one generation." Attention will be called to the industry's self-regulating, Hollywood's record in depicting the free way of life to the world, in conveying wholesome messages to world's moviers, in helping support the development of arts and sciences, in direct and large scale participation in humanitarian causes and in war service.

The announcement followed the recent adoption by the MPA board of a revised code governing motion picture advertising prepared by the Association's Advertising Advisory Council, formed by the major producers for several years, but now the subject of a campaign intended to promote its observance in all segments of the industry.

UA BOARD APPROVES UK PRODUCTION

A double-barreled plan designed to promote both production and distribution for United Artists, particularly in Great Britain, was set in motion last fortnight when the UA board gave Arthur W. Kelly, executive vice-president and foreign operations head, formal approval to line up British theatre interests as new outlets for the product of UA's producers, as well as the company's proposed production in England, possibly with Hollywood stars and technicians.

Financing for production in Britain was in process of negotiation between the company and unidentified British industrialists. This product will be for world-wide distribution.

The board also ordered a 25 per cent saving in all UA operations in a directive to president Grad Sears.

B Y R N E S T O COAST FOR PROBE PLANS

Industry counsel James F. Byrne left for Hollywood last week to huddle with West Coast film executives and make preliminary preparations for presentation of the industry's case to the House Un-American Activities Committee. He was accompanied by Joyce O'Hara and Edward Cheffitz, but MPA proxy Robert Jordanally scheduled to go, could not leave his hospital bed, where he is undergoing treatment for an attack of acute bursitis.

Byrne's activity will be confined principally to his avowed efforts to protect freedom of the screen. With the House probe scheduled to begin on Sept. 24, Byrne is expected to map the details for the industry's presentation of its case, although he will not appear in person before the Committee.
**"Lured" Makes Critics Yawn**

**WHAT THE NEWSPAPER CRITICS SAY ABOUT NEW FILMS**

**"Lured"**

The Warners have released another mélodrame, and critics have responded with yawns. 

James Agee of the *New York Herald Tribune* describes the film as "long, expensive, and one of those that are blown up with pink color photography and a vague tale of family reminiscence...Follows a formula which is becoming definitely tiresome...Leavish, but highly un-inspired screen musical..."—HOWARD BARNES, N. Y. HERALD TRIBUNE.

**"Mother Wore Tights"**

A musical comedy that is "utterly charming picture...Hollywood has done simply fine by its expensive purchase...The choices of William Powell and Irene Dunne as Father and Mother seemed to me impeccable, as did the performances of the two. Mr. Powell in particular would appear in line for one of those paperweights."—MAYNARD, N. Y. JOURNAL-AMERICAN.

**"The Secret Life of Walter Mitty"**

Bergen's performance is "stirring enough to punctuate the show with frequent laughter. The film should and could have been far better. No end of production pomp...but a fragile fantasy has been blown out of all proportions in its screen translation."—MORTIMER, N. Y. DAILY MIRROR.

**"The Roosevelt Story"**

"Highly partisan document, Roosevelt adherents are likely to respond in a mood of loud cheers and dissenters may be infuriated just as strongly...Judged strictly as a motion picture achievement, it is admirable...Not likely to be surpassed in its own field for years."—COOK, N. Y. WORLD TELEGRAM.

**"The Rose of Stuyvesant"**

"Sapling boy becomes a grand old bird (and a great solo number) in this film version of one of Tin Pan Alley's best songs..."—MORTIMER, N. Y. DAILY MIRROR.

**"The Secret Life of Walter Mitty"**

Bergen's performance is "stirring enough to punctuate the show with frequent laughter. The film should and could have been far better. No end of production pomp...but a fragile fantasy has been blown out of all proportions in its screen translation."—MORTIMER, N. Y. DAILY MIRROR.

**"The Roosevelt Story"**

"Highly partisan document, Roosevelt adherents are likely to respond in a mood of loud cheers and dissenters may be infuriated just as strongly...Judged strictly as a motion picture achievement, it is admirable...Not likely to be surpassed in its own field for years."—COOK, N. Y. WORLD TELEGRAM.
'RED STALLION' SMASH!

Record high business on sensational Day-and-Date national openings makes "Big Red" Box-Office Champion!

<table>
<thead>
<tr>
<th>CITY</th>
<th>THEATRE</th>
<th>CIRCUIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memphis, Tenn.</td>
<td>Warner</td>
<td>Warner</td>
</tr>
<tr>
<td>Altoona, Pa.</td>
<td>State</td>
<td>Fabian</td>
</tr>
<tr>
<td>Bakersfield, Cal.</td>
<td>Washington</td>
<td>Fox West Coast</td>
</tr>
<tr>
<td>Dallas, Texas</td>
<td>Regent</td>
<td>Interstate</td>
</tr>
<tr>
<td>Elmira, N. Y.</td>
<td>Orpheum, El Rey, Vogue, Belmont, Culver City</td>
<td>Warner</td>
</tr>
<tr>
<td>Los Angeles, Cal.</td>
<td>Varsity</td>
<td>Fox West Coast</td>
</tr>
<tr>
<td>Lincoln, Neb.</td>
<td>Fox</td>
<td>Westland</td>
</tr>
<tr>
<td>Phoenix, Ariz.</td>
<td>Riverside</td>
<td>Fox West Coast</td>
</tr>
<tr>
<td>Milwaukee, Wisc.</td>
<td>Orpheum</td>
<td>Standard</td>
</tr>
<tr>
<td>Oakland, Cal.</td>
<td>Civic</td>
<td>Fox West Coast</td>
</tr>
<tr>
<td>Portland, Me.</td>
<td>Mayfair</td>
<td>Zeitz</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td>Gateway</td>
<td>Fox West Coast</td>
</tr>
<tr>
<td>Kenosha, Wisc.</td>
<td>Orpheum</td>
<td>Standard</td>
</tr>
<tr>
<td>Spokane, Wash.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CITY</th>
<th>THEATRE</th>
<th>CIRCUIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Terre Haute, Ind.</td>
<td>Orpheum</td>
<td>Alliance</td>
</tr>
<tr>
<td>Ft. Worth, Texas</td>
<td>Worth</td>
<td>Interstate</td>
</tr>
<tr>
<td>Santa Barbara, Cal.</td>
<td>Galveston, Texas</td>
<td>Fabian</td>
</tr>
<tr>
<td>San Diego, Cal.</td>
<td>California Loma State</td>
<td>Fox West Coast</td>
</tr>
<tr>
<td>San Francisco, Cal.</td>
<td>Oklahoma City, Okla.</td>
<td>Warner</td>
</tr>
<tr>
<td>San Bernardino, Cal.</td>
<td>Fall River, Mass.</td>
<td>Fox West Coast</td>
</tr>
<tr>
<td>Long Beach, Cal.</td>
<td>Warfield</td>
<td>Empire</td>
</tr>
<tr>
<td>Green Bay, Wisc.</td>
<td>U. A. &amp; Crest</td>
<td>Strand</td>
</tr>
<tr>
<td>Houston, Texas</td>
<td>Majestic</td>
<td>Metropolitan</td>
</tr>
<tr>
<td>Jamestown, N. Y.</td>
<td>Palace</td>
<td>Fox West Coast</td>
</tr>
<tr>
<td>San Antonio, Texas</td>
<td>Warner</td>
<td>Warner</td>
</tr>
<tr>
<td>Seattle, Wash.</td>
<td>Orpheum</td>
<td>Warner</td>
</tr>
</tbody>
</table>

...and a hundred more across the country!

ASK THE MAN WHO PLAYED IT!
TED R. GAMBLE
Hoped for one national exhibitor group
Pages 7 and 8

America's Independent Motion Picture Journal
Everybody's Cheering THAT "HAPPY-LUCKY" SHOW

PARADE OF HIT SONGS:
"FUN AND FANCY FREE" • "LAZY COUNTRYSIDE"
"TOO GOOD TO BE TRUE" • "SAY IT WITH A SLAP"
—and others you'll be humming soon!

Walt Disney's
FULL-LENGTH MUSICAL CARTOON FEATURE

"Fun and Fancy Free"
COLOR BY TECHNICOLOR

featuring
EDGAR BERGEN • DINAH SHORE

in the flesh, with Charlie McCarthy and Mortimer Snerd.
voicing the tunes and story of Bongo, the bear.
Tell your patrons this
the best Disney in
ears — it will live up
to your praises! The
best Disney feature
since 'Pinocchio'!
Songs catchy enough
for hit parade popu-
larity!'" — Film Bulletin

"A good bet for any-
baby's theatre! Chil-
dren will turn out in
droves! Adults will be
pleasantly diverted!
Suspense, hilarity and
spectacle are effec-
tively blended!"
— The Independent

"Should be enjoyed
by everyone! Disney
and his craftsmen are
again at their best . . .
the effects they get
are marvelous! Many
laughs!"
— The Exhibitor

"A contribution to the
gayety, delight and
entertainment of the
nation . . . to be loved
by children, provide
stimulation to adults
and produce well-
rounded boxoffice
figures."
— Film Daily

"All of it adds up to
one of Disney's finest
achievements — and
sure-fire top grosses!
No cartoon charac-
ters, certainly, have
ever moved as
smoothly across the
screen!"
— Daily Variety

"Designed to charm
audiences of any
bracket! A happy
merger of live and an-
imated talent which
will do the character-
istic Disney business
at the boxoffice!"
— Hollywood Reporter
THE FUTURE IS VERY M-G-M!
Read this report on Big M-G-M attractions which were previewed at M-G-M’s recent Sales Conference in Los Angeles

"GREEN DOLPHIN STREET" mightiest spectacular drama ever made! All advance reports dwarfed as we watched with our own eyes earthquake, tidal wave, shipwreck, tribal warfare in this gigantic, romantic picturization of the book that 20 million readers are waiting for, starring Lana Turner, Van Heflin, Donna Reed, Richard Hart. Truly it’s Road-show calibre!

"GOOD NEWS" packed with Technicolor verve and joy, moves with lightning pace. Peter Lawford, rapidly reaching top box-office draw, is at his romantic best with June Allyson, plus brilliant young Broadway stage stars. Great tunes, excellent dancing, swell fun. Picture runs only an hour and a half which means perfect set-up for big Xmas and New Years turn-over business.

"CASS TIMBERLANE" unquestionably will be among the Ten Best of the Year! Spencer Tracy and Lana Turner are a marvelous combination in a big-time production of the best-seller that packs humor and humanity, luxury, love and laughter into a warmly appealing romance. It’s got everything for the millions of movie-goers. A honey!

"KILLER McCoy" previewed at Loyola Theatre, Inglewood, California, before enthusiastic audience which approved new type of role for Mickey Rooney, the best that he has had since "Boys’ Town." Mickey, in his new socko characterization, has terrific power, punch and vitality. This is a highly commercial attraction, with the important factor of an even greater screen career for Mickey Rooney.


"HIGH WALL" exciting, tense, romantic melodrama, which we predict will be a headline box-office attraction. Not since "Johnny Eager" has Robert Taylor had as powerfully rugged a role and Audrey Totter, continuing to build to stardom, is his excellent romantic partner. Fresh direction and fast-paced handling make this a really big, important box-office picture.

"THE PIRATE" teams Judy Garland and Gene Kelly in a rich Technicolor Cole Porter musical extravaganza with provocative love story. Picture fans will royally welcome Judy Garland in an adorable singing role. This picture has genuine novelty of treatment and content and produced on tremendous scale is not only eye-filling but has outstanding musical score and is loaded with comedy and action. A great all-around entertainment.

"ON AN ISLAND WITH YOU" has Peter Lawford, new idol of the fans, romantically teamed with Esther Williams plus Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat in a dashing Technicolor picture. The love story has a delightfully different, racy, new twist and the South Sea backgrounds are a perfect setting for Esther Williams’ beauty. A big, gorgeous musical for packed houses.

"THE KISSING BANDIT" teams Frank Sinatra and Kathryn Grayson in a big and gay Technicolor musical with an unusual and intriguing plot and plenty of love songs for the stars to sing. It has a swashbuckling theme of the inaccessible high born girl and the daring kissing bandit, with thrills and excitement galore. Rich, racy, romantic for sure-fire returns! A gala audience attraction.

P.S. Yes we saw them all and you’ll see them soon with your own eyes.
BOOBY PRIZE FOR U. A.

For sheer stupidity in public relations (for which, unfortunately, the entire film industry must suffer) the prize for this season goes, without a contest, to United Artists.

Film people have long complained that our business is the happy hunting grounds for publicity-seeking lawmakers and crackpot reformers, and that is so. Those who delight in "picking on" Hollywood and conjuring up all sorts of calumnious charges against its people and its purposes need no engraved invitations to join any witch-hunt for movie game; they are only too anxious to don their hoods and go on the prowl. Yet we have just had an appalling example of presumably sensible film people inviting a hanging party for the sake of a little cheap publicity.

Charles Chaplin's "Monsieur Verdoux" was scheduled to open its first-run engagement at Loew's Capitol Theatre in Washington the day after the House Un-American Activities Committee was to resume the hearings on alleged communist inroads in film production, a probe in which Mr. Chaplin's name has figured quite prominently. Sensing that the coincidence of the film's opening and the start of the hearings would appear to be a deliberate attempt to capitalize the probe for publicity purposes, Loew's zone manager, Carter Barron, withdrew "Monsieur Verdoux" and was supported in the action by his home office, a display of intelligence and tact for which both Mr. Barron and the company are to be commended.

United Artists' officials, failing utterly to grasp the significance of the situation, or unwilling to forego the opportunity to grab the publicity for a picture that badly needs some sensational box-office stimulant, refused to take the cue. They sought to force Loew's to reinstate the booking and, being unsuccessful, arranged to open "Verdoux" on September 26 day-and-date in five key theatres in the capital city.

Just a few days ago, Charles Schlaifer, chairman of the Motion Picture Association's Advertising and Publicity Directors' Committee, told an exhibitor group in Washington that the plan of his organization was "the launching of a militant, progressive program to guide the thinking of the opinion-makers and the public itself, as well as the controlling of irresponsible mavericks in our own industry."

Speaking of "irresponsible mavericks"—who in United Artists is to blame for this terrible blunder? Judging by Mr. Chaplin's wisecracking remarks about the coincidence of the picture's opening and the Congressional hearings, he desired (perhaps demanded) that the dates he set to gain this perverse publicity for the film. Chaplin is notorious for his exercise of the "artistic privilege" of flouting public opinion. But where were United Artists' president Grad Sears and advertising director Paul Lazarus, Jr.? It was their duty to persuade the boss that his scheme would be an unpardonable breach of good taste and a black eye for the whole industry. Why did they not convince Chaplin that the stunt would add fuel to the fires forever being fanned against our business by its enemies, that it would lend credence to their allegations against movie people? Someone should have threatened to resign rather than go through with it!

It is of no consequence that the House Un-American Activities Committee, by postponing the hearings until late October, cheated United Artists of its golden opportunity to use the United States Congress as a publicity device. The damage has been done.

MO WAX
New Heights for the Men of the Motion Picture Theatre.

To every one of the theatre men who are playing this attraction we want to acknowledge the wholehearted skill and the great showmanship which is now contributing to making “Life With Father” the record success it is.

Warner Bros.
No Chance of Merger Between Allied & TOA

PLUGGING 'EM: Paramount's "Unconquered," the C. B. DeMille production, will have the rare distinction of having a church participate in the pre-premiere festivities. Trinity Church, one of Pittsburgh's oldest, will play one solid hour of carillon music from the belfry of the place providing the civic parade preceding the world premiere of the picture in the steel city on Oct. 3. Another big gun for its all-out promotional campaign will be a coast-to-coast radio salute on the Vox Pop network program Oct. 1, with Gov. James Duff and Mayor David Lawrence taking part. Ben Wallerstein of Warners Theatres Pacific Coast Zone, arranged a nifty in connection with the "Life with Father" opening in three L. A. theatres he provided streetcar cards with T-shirts bearing the name of the pic, while a gaping public watched them go through their dare-devil chores. When "Singapore" opened in NY's Winter Garden, Universal-International engineered a tongue-wagging parade with stars and mates, manufacturers of Delilah pearls, to give away free to the first 100 women in line at the ayem opening a string of pearls.

UP AND ABOUT...Al Herman was named by Eagle-Lion sales chief A. W. Schwellenbach as manager of the TOA's Chicago and San Francisco branches. Herman, who has been with the company for many years, will be responsible for his district's profits, sales, and operations.

THE FRONT PAGE

TED R. GAMBLE
President, Theatre Owners of America

Anyone who ever heard Ted Gamble eloquently harangue an audience in the days when he was peddling war bonds for Uncle Sam a few years ago knew immediately that this young man was destined to cut a wide swath in the affairs of the movie industry. A dynamic speaker, he did Trojan work throughout the war in fundraising the bond drives and proceeded in 1943 with an appointment by Secretary of the Treasury Morgenthau to the post of Director of the Treasury's War Finance Division. A week ago Ted Gamble was elected president of the newly organized Theatre Owners of America, Inc., which includes the MBOA and the ATA. He had been one of the organizers of the American Theatres Association early in 1914 and was largely instrumental in shaping that body's policies, which cleared the field of code practice disputes among exhibitors and distributors. However, the ATA could hardly avoid becoming involved in inter-industry relations, and no one recognized this faster than the alert Mr. Gamble. For some time, he had hoped of forming one united, national exhibitor body composed of Allied States Association, his ATA and the quiescent MPTOA, which had long been supported by the producer-controlled theatres. Allied, determined to maintain its independence, refused to join, so the ATA and the MTOA proceeded to invest their assets of leadership and membership into the Theatre Owners of America.

Theodore Roosevelt Gamble was born in Nevada, Missouri, February 3, 1906. He's an alumnus of the University of Washington. At a rather tender age he went into the employ of Pantages in Seattle, and was only about 20 years old when he was buying, booking and managing for a theatre circuit in the northwest. In 1931, he became Oregon-Washington division manager for Fox West Coast Theatres and remained with that company until 1940, when he formed his own organization, Gamble Theatres. Despite his responsibilities to this new, personal enterprise, he headed his country's call and traveled the country from end to end throughout the war years selling bonds by the millions.

In 1939, the City of Portland selected the personable Mr. Gamble to be its First Citizen. He and a fellow nominee, the local mayor, had been named one of the 10 outstanding young men of the nation for 1912. He received an Honorary Doctor of Laws from the University of Portland in 1945.

Gambling in 1929, he married Orie Marie Wilson. Their attractive family includes two daughters, Joan and Susan, and Ted, Jr.
TED GAMBLE HEADS THEATRE OWNERS OF AMERICA; NEW GROUP TO TACKLE TRADE PROBLEMS

Theatre Owners of America, a new national exhibitors organization formed by the merger of Motion Picture Theatre Owners of America and the American Theatre Association, claiming a total representation of approximately 10,000 theatres, was born in Washington, Sept. 19-20, as 300 delegates from 38 States and the District of Columbia gathered at the Shoreham Hotel to consider and approve a merger of the two organizations.

Several minor crises beset the two-day meeting involving such issues as ASCAP, advanced admissions, representation on the board of directors, and taxation. They were resolved after heated debate from the floor or in committee rooms where the organizational work went into arduous sessions. One of the issues which had promed argument, that of whether the new organization would actively engage in trade practice problems, never hit the floor, as it became obvious that trade practices would be an integral part of the TOA's activity.

The slate of officers, presented to the delegates at the close of the final business session, was elected unanimously. They are: Ted Gamble, former ATA chairman, president; Fred Wehreberg, former MPTOA president, chairman; Leonard Goldenson, Paramount vice-president in charge of theatre operations, first vice-president; Charles Skouras, president of National Theatres (20th Century-Fox), treasurer; Morris Loewenstein, former MPTOA secretary, and Herman Levy, former general counsel for MPTOA, in the same post for TOA. There were eight regional vice-presidents.

Board Elected By Regional Units

The board of directors was to be elected by the regional or local organizations affiliated with TOA on the basis of one director for each such organization. There will also be three members of the board elected "at-large" presumably to represent the major circuits.

The ASCAP issue, one of the most extensively discussed at the confab, drew the appearance of A. F. Myers, board chairman and general counsel of National Allied, and Jack Kirsh, president, both of whom had declined the bid to attend the meeting. They attended only the session which discussed ASCAP and both addressed the committee, which actually attracted virtually all of the delegates. Myers outlined Allied's plan to combat the ASCAP increase, which included court action and legislation to ban double taxation by ASCAP. He suggested an amendment to the copyright laws where the producer, at the time he signed contracts to use music, also get the right to license the theatres on the exhibition contract to perform the copyright music. He admitted that distributors would probably raise the rentals if they had to pay the ASCAP fee, but theatre owners, Myers added, would not be best by the double duty. Both Kirsh and Myers declared their willingness to cooperate with any industry group that advanced a better plan to beat the ASCAP rise.

ASCAP Legislation Promised

Harry Brandt, present as an observer for ITO of New York, condemned any action that would ask the Attorney General for aid and announced that his organization had received assurance from Rep. Emanuel Celler, D. N. Y., that he will sponsor an amendment to the copyright law which sounded very much like the amendment advocated by Myers. In addition, Brandt said, ITO will "very shortly" enter a suit for an injunction against ASCAP to prevent putting through the increase.

Warning exhibitors that ASCAP cannot be licked in the courts, E. C. Mills, former president of ASCAP, who withdrew from that body in 1940 because of exorbitant broad-casting rates, suggested that the ASCAP board have been asked to amend the law. They would do so at the next meeting of the committee, which was held at the AMC. The ASCAP board agreed to a compromise, but the resolution was ultimately passed by the meeting approved the move seeking a six-months delay in imposition of the new rates during which the TOA ASCAP committee would negotiate for a lower license fee. It was agreed that no TOA member would enter into a contract with ASCAP for the higher rates "until further notice." from the committee.

Financing Creates Furore

Another subject which called forth heated argument and almost resulted in disruption was the problem of financing the organization. Charles Skouras, chairman of the committee on budget and finance, advocated a 10-cents-per-seat assessment and many exhibitors considered the proposal a jest. In the consequent flurry, during which Fred Wehreberg and other orators threatened to walk out of the convention if the plan was adopted, supporter of the proposal E. V. Richards of New Orleans lectured the convention in blunt language and was instrumental in convincing the delegates that such an assessment was necessary to meet the needs of the organization, which is viewed upon a vigorous action program. He warned against the fate that was met by ATA and MPTOA, which he called "two bankrupt organizations run by two or three men and going to the directors for a handout" to remain in existence. It was compromised that a special assessment of 10 cents per seat for those able to pay be set, which would account for approximately $400,000. Skouras estimated. After TOA is completely organized, it was agreed, the budget for the organization will be drawn up and membership dues established. It was understood that each regional organization would make the collection at the end of each showing.

Advanced Admissions Problem for Presidents

Reports from the other committees were approved with much less furore. The committee on advanced admission policy, submitted by S. H. Fuhman, chairman, recommended that a special committee be appointed to meet with the presidents of the various producing and distributing companies for a joint study in which the exhibitor's case would be presented "forcefully" and "a statesmanlike solution be

(Continued on Page 17)
COLUMBIA

**Economy Wave Dumps More**

The economy wave cleared out the coast publicity department with three more people getting the sack. Two others, already in the department were shifted to cover the vacancies. In the Eastern office it was the Story Department that felt the cut. Seven people were cut from this department at one blow leaving the whole unit to be handled by a story editor and one secretary. More nickel-and-dime savings when the cry is for dollars.

"BORN YESTERDAY" FOR HAYWORTH

Despite the economy wave, $100,000 and a percentage of the take was the price Columbia gave last week for film rights to "Born Yesterday," the Garson Kanin hit. Rita Hayworth will star in it and it has immediately set everyone to speculating on how the play will be distorted to fit the star. Miss Hayworth decided she wanted to do the part and Columbia executives, well aware that the actress is their most valuable property, hastened to pick up the play for her in spite of heavy competition from several others.

Janet Blair, the actress who might have had the top rank if there hadn't been a Rita Hayworth at this studio, is ending her contract here. The actress went on suspension when she asked for a vacation before starting "Let's Fall In Love." Now, she's talked it over with the studio and will be back October 1 to start shooting. However, the result of the talk is that she is winding her contract here with this picture. She has been on the lot for six years, has always just missed on the top roles and now she feels the time for change has come.

Leaving the MGM lot, for the first time in his film career, Comedian Red Skelton will start next week in "The Fuller Brush Man" for Edward Small. Sylvan Simon, an ex-Metro director, will handle the film which is an independent production to be released through Columbia.

EAGLE-LION

**Cahn Set to Turn Out "B's"**

Edward L. Cahn, shorts director at MGM, has set up a new indie unit called Box Office Productions and has already set a deal with Eagle-Lion for release of one film with an option for two more. Cahn set a deal with Fullcolor for six pictures. He expects to be operating within the month and his product will run at about $100,000 each. Other releasing deals are pending here with Screen Guild and Film Classics. Cahn, a veteran in the business, saw the lack of B product and decided to help fill the gap. He is working with a minimum overhead so his show should be a simple one.

One of the highest prices ever paid for a screen property, $75,000, by this company was dished out last week to author George Axelrod for his book, "Beggars' Choice." The deal calls for another $50,000 if the book sells 500,000 copies. New twist in the contract gives the studio Television rights. That's one of the first shadows cast by that coming event.

Dennis O'Keefe has been signed to the starring role in "Cork-Screw Alley," one of 10's big pictures. Aubrey Schenck will produce with Anthony Mann as director. Production goes next month.

With both PRC and E-L quiet this week, Arthur Lyon's indie production of "Tea House To Night" (Zechary Scott-Diana Lynn) is the only film on the scoreboards.

M-G-M

**Studio Loses "Joan" Deal**

After much pre-production ballyhoo, the deal between Walter Wagner and this studio for the release of "Joan of Lorraine" is off. Wagner has moved his company, bag and baggage, over to RKO though the film will be made on the Hal Roach lot.

Reason given for the last-minute switch was disagreement on the distribution share. Apparently, Metro wanted more than the indie unit could give. As it stands now, New York bankers are putting up $3,500,000 of the $4,600,000 budget. RKO will take over the balance of the budget and be cut in for 35% of the profits. Metro regrets this, one will be sure to profit-wise. The star, Ingrid Bergman, gets the lion's share, Wagner and Director Victor Fleming come next. Metro got a refund of the $200,000 it had already invested in the picture and production goes ahead as per schedule.

A deal by which Metro would take over the Criterion theatre in New York is now on the fire. Reported plan is that this company will use the theatre for most of its important openings with in-between time being leased to Universal which now has a deal there. If the deal goes through, "Green Dolphin Street" will be the initial. "Cass Timberlake" will get a national opening at Radio City Music Hall regardless of this deal.

PIDGEON-GARSON TEAM AGAIN

"The Nutmeg Tree" has been definitely set into the Metro schedule with Greer Garson and Walter Pidgeon resuming their co-starring partnership again. Jack Conway will direct for Producer Everett Riskin. This is Miss Garson's first trip to the cellulose since "Desire." started so long ago.

One of Broadway's most successful musical writing teams, Richard Rodgers and Oscar Hammerstein II ("Oklahoma." "Annie Get Your Gun," etc.) have been signed to a blanket deal to "prepare a musical" for Metro. Producer Arthur Freed is racking his brain and the MGM story morgue for an idea for these two prolific writers. Time limit on the deal is a mere ten months.

METRO DICKERING ON "HAPPY BIRTHDAY"

The Anita Loos play that Helen Hayes scored in on Broadway last year is about to become a Metro property. Metro will not lay out the reported $300,000 for the property until it gets an ok from the Johnston office. If the deal goes through, Katharine Hepburn grabs off the plump role created by Helen Hayes on the stage.

With "It Happened In Brooklyn," "Fiesta," and "Romance of Rosy Ridge" all out on release, Producer Jack Cummings has completed his lab for this year's working opening for 1948. "Neptune's Daughter" is number one (though with the Esther Williams accident this may have to be changed), a musical around the life of Bert Kalmar and Harry Ruby, and a musical with a Mexican setting complete the present Cummings program.

"The Saintly Mrs. Peters" will be the next Hepburn starrer at Metro giving the actress a chance for a lighter role as a young school teacher. Miss Hepburn wanted to do the second female role in "State Of The Union" with Spencer Tracy and Claudette Colbert but studio moguls felt the role would have to be built up for her considerably and the script is already so long as to be cumbersome.

PRUNING CONTINUES QUIETLY

With an effort to keep the news as quiet as possible, Metro last week dropped a quartet from its publicity department. Studio spokesmen (even one of those let out!) insist it is just "reorganization." It is said that the theme at the studio is changing from straight publicity to direct exploitation and the people dismissed were not considered experienced enough in the new field.

MONOGRAM

**Keeping On Schedule**

At PER SCHEDULE, "Panhandle," the John Champion-Blake Edwards western, and "Jiggs and Maggie in Society" are the pair on the boards this week. This studio cannot be said to be working at full speed but the pace is adequate to keep abreast of the schedule.

Type of the tempo of the recent economy cuttings, Monogram has had to do almost no trimming of staff. It is geared to a market that is more permanent than the public that seeks out the "big," expensive pictures. It makes a commodity that is always in demand. It also has always worked on a minimum production cost basis so that no drastic cuts to offset unnecessary extravagances were needed.
PARAMOUNT

Lamour Leaves Paramount

AFTER ELEVEN YEARS of continuous contract, Dorothy Lamour (one of Paramount's big moneymakers) has checked off the lot and will freelance. No reason was given for the Lamour take-off. But it is obvious that with a three picture and one-a-year set as a condition of her new contract the actor was being prepared in effect with Paramount (probably to cover the "Rood" pictures if they continue), the actress is better off on a freelance basis than she could be under a straight contract. Her present contract with Paramount is due to end February 15, the "Lulu Belle." This actress was the pet of the Paramount lot. The people who really know when someone is a "good Joe," her hairdresser, the make-up people, the crew men, gave the gal a tribute when she left that carried much more compliment and affection than many more formal and ostentatious tributes could have. She's never claimed to be a great actress but she made money for her bosses and for exhibitors and never heard the mention of the word "temperament."

The contract player list has been cut by 20 in the last two months. None of those dropped in this move were star names, but rather character people and newcomers. Sonny Tufts has been erased from the star list and Phyllis Calvert has been added to the special contract list.

After testing practically every young actress on the lot for the lead in Bing Crosby's "A Connecticut Yankee," it looks as though Rhonda Fleming, under contract to David O. Selznick, will be the lucky girl. The producer's option on the player came up while she was testing for the Crosby film. Naturally, Selznick quickly picked it up and now Paramount will have to deal with him on his terms for the actress' service. Sometimes it's hard to decide whether Mr. Selznick is a great agent or a great producer.

After five months in England, Hal Wallis is back on the Paramount lot and his first statement to the press indicated that he is not deviating from his original program of production in any way, despite the British tax. Having just wound up a film in England, Wallis declared that with the efficiency of the unit he has built and the economy that if that place began- ning, he can and will continue to make the quality and quantity of pictures he scheduled. Furthermore, he added that he will make another picture in England next Spring.

On the general film situation, Wallis pointed out that Eng- land cannot produce more than 80 pictures a year no matter what emergency measures they invoke. He reported that British film producers are as upset by the Ad Valorem tax as were Holly- wood people. English exhibitors can absorb 400 pictures a year to keep their theatres running and the shutting off of the American market is the mark of doom for them. He emphasized that the British industry is now working at a level where every sound stage available is used every single day without a loss of a day's work. He had to make arrangements before he left Eng- land for stage space for next Spring. Since no new stages can be constructed, this indicates that England is now at its present possible peak and from that peak only about ¾ of the films they need can be derived.

"Paleyface" EXPERIMENT SAVES MONEY

By keeping "Paleyface" (Bob Hope-Jane Russell) on the lot and eliminating the originally planned location shooting, the studio has effected a saving of approximately $250,000 on its budget for the film. So reported a studio spokesman in commenting on how money can be saved on pictures. The studio executives claim that by careful pre-planning and by the efforts and imagina- tion of the art department, a sound stage was transformed into the necessary four sites which had originally been planned for location shooting. It took a lot of "doing" for the art depart- ment, set dressers and the nursery men but a saving like that really makes sense.

There's an economy that will really show up and no one had to be fired to effect it.

REPUBLIC

Yates Back At Work

BACK AT HIS DESK, after months of controversy, President Herbert J. Yates faced up to his studio's future as well as the industry's with some good, firm, optimistic talk. He feels that the 1948 floodings were an "extra" and was only heightened by the British tax blow. He sees no dire tragedy falling to the industry if a "back-to-work" movement is launched. Waste must be cut to a minimum, says the executive, and then the problem will be solved. For his own studio, he an- nounced a continuation of the program of "deluxe" pictures without any curtailment. It had been rumored that the studio would revert completely to the old Yates formula of budget western, action and musical films but Yates quickly denied the rumor and made his firm statement on the inclusion of high budget product in the studio's program. For additional proof, Yates points to the $50,000 the studio paid for "Mr. Mighty." an original screen- play.

With two pictures now in production, the studio plans three more for immediate starting. First to go will be "Campus Honey- moon," a college romp with sound, for release in December and Trucolor western, and "In Old Los Angeles," a William Elliott starrer, will roll at the same time.

Orson Welles is doing his final editing on "Macbeth" and studio executives are setting plans to release the film in December. It is reported that the picture will get a trial run in about ten spots before the final sales campaign and policy is set.

RKO

Backlog Builds: Prod. Continues

WITH NINE PICTURES in production, sixteen in the cutting room and nine more ready to be shipped, this studio is in the best shape it has been in years. Theお願い film department is working overtime to get the load down with special concentration being given to "Mourning Becomes Electra" which may be an Academy entry.

N. Peter Rathvon returned from New York last week naming "Bachelor and the Bobby-Soxer" as the year's top grosser with "The Best Years of Our Lives," the Goldwyn production, rated as the biggest money-maker. "Crossfire," the low-budget smash, is also heading for a top RKO on the company's product list though its final take cannot yet be estimated, Rathvon said.

"War Party," John Ford and Merian Cooper's first indie production (Argosy Films), is winding up this week 27 days under the original shooting schedule of 30 days at a cost of $120,000 under the original budget of $280,000. That's real carving and while actors admit that John Ford, the director, is a hard-driving man, they also admit he is a great man to work for, exhaustion permitting. Next Argosy film is being shot late in December. It is "The Fam- ily," a current best-seller. After that, the unit goes to Ireland to make a picture and then two more follow here quickly. This seems to be another independent unit which has not been too badly hurt by the current crisis. Plans for him have not been announced as yet.

As indicated in these columns before, this is one of the few studios that has faced the problem of economizing realistically. The savings, or at least the bulk of it, must come from production costs. As proof that it can be done, RKO has "Crossfire," a 22- day, $250,000 picture, doing landslide business. Ordinarily, this film would have been given a 50-day shooting schedule and an $800,000 budget. But it was used as an experiment and with the able Adrian Scott and Eddie Dmytryk working, the experiment proved that pictures could be made at that basis. Now, RKO is planning more of the same. Next to go on the schedule are: "The Boy with Green Hair" and "The Great Man's Whiskers." No cast- ing or production staffs have been set yet but the budgets on both are set under $300,000 with shooting schedules of not more than 20 days. It will be worth watching the results on this pair, and given the assurance that all requirements of the banking industry's silver involve a profit, is this the first time ever that expensive times as anything as concrete as this pledge has emanated from the heads of the company in unison. It might be the beginning of a better relationship.

When Republic studios had closed a deal with Stanley Kramer of Screenplays, Inc. for a piece of Kramer's first picture, "So This Is New York," Low and Einfeld will provide part of the financing and arrange for a UA release. But Kramer and his associates hold the ownership of their company intact. Enterprise will control
RECALL SOME OF LAY-OFFS
This studio, which led the parade in the personnel carving a few weeks ago, has recalled about 200 of the people laid off (over 500) with the production spurt now under way. With three films going on the lot and three more set to go within the month plus three serials: "Young Detective, II" is bouncing back from the low spot it hit in August when the lay-offs occurred. The employment roll in August registered 2400 people as compared to 4900 the previous month.

With production once more rolling here, the studio announces five additional directorial assignments on pictures to be made during the next three-month period. Henry Hathaway has been handed "Cell Morningside," a James Stewart starer; Henry King will do "Deep Water" with Dana Andrews and Jean Peters; Otto Preminger gets "The Dark Wood," the next Tyrone Power piece; John M. Stahl gets "The Walls of Jericho," Linda Darnell, Gene Tierney and Robert Preston; William Keighley gets "The Street With No Name," June Haver, Mark Stevens, Richard Widmark and Lloyd Nolan cast.

SCREEN GUILD
Westerns Working
LONGRIDGE PRODUCTIONS, Maury Nunez and Carl Hittleman owners, put one of the pair of westerns which they have scheduled into work last week. This one is called "Law of the Mountains" and has Russell Hayden and Jennifer Holt heading the cast. This second in this group will follow shortly.

20th CENTURY-Fox
"Amber" Set for Mass Release
PLANNING THE BIGGEST day-and-date opening in the history of motion picture openings, this studio has set October 29 for the mass release of "Forever Amber," its much-publicized version of a much-publicized novel. Four hundred theaters are already set to give this the biggie. Let's go more to come. The world premiere hits one week earlier at the Roxy in New York. Prices will be advanced in the mass openings but there will be continuous performances in all theaters. The amount of money tied up in this production makes a smash opening absolutely essential so that the impetus can carry the picture on to gross-hitting runs needed to recover the negative costs, let alone a profit.

This studio is the first of the major studios to take up active participation in the low-budget ($150,000-$200,000) field as a weapon against the reduced market. Twenty-four low budget features are planned for the 1948-49 a schedule. Numbered at this stage all of which will, of course, be offered to exhibitors on a flat-rental basis. To handle this new division of product, 20th will call on Sol Wurtzel (already contributing to the 29th release schedule in this division), Reliance Pictures (Ben Pivar, Leonard Stahl) and the newly formed Frank Seltzer productions plus one more firm, as yet unnamed. Seltzer, an ex-publicity and exploitation man for Hal Roach, will turn in six exploitation pictures for the sale and will give six and so will Sol Wurtzel. Wurtzel still has one more to go on his 1947 schedule but he is now in the East talking contract renewal with 20th executives.

UNITED ARTISTS
Fight For Survival
HERE SEEMS to be a good possibility here that at long last the producers involved through UA and UA owners Charles Chaplin and Mary Pickford, will be able to work out a reasonable arrangement for the immediate future. David Loew and Carl Leserman serving as a committee representing the producers, approached the UA top brass last week with a plea for some guarantee that the $5,000,000 revolving fund promised for new production be forthcoming in the near future. There was no indication of ultimatum in their request; all the interested producers seemed willing, even eager, to go along. But, as the committee pointed out, the money is essential and so is the settling of releasing problems on pictures which the individual producers are making with UA money.

The result of the meeting with Miss Pickford and Mr. Chaplin seemed to brighten the UA picture considerably. Producers were promised full cooperation in the solving of their problems the budget (set by Kramer at $300,000 but now probably due for an upping) and will handle sales. The company also took an option for a similar deal on Kramer's next production although without any stipulation of a releasing organization.

British tax or no, this indie unit seems to be in good shape for its future production schedule which includes seven new pictures. First on its list is "So This Is New York," which is a participation deal; Charles Boyer goes in "Eugene Aram" in October as does Ginger Rogers in "Wild Calendar." When this trio winds up ("New York" will be shot on Enterprise sound stages), "Pursuit of Love" will go as well as another John Garfield starrer, as yet unchosen. "Tuesday to Bed" and "Proud Destiny" are the two remaining titles on the Enterprise "future" list.

SELZNICK
Signs For Hellinger Product
SRO HAS FOLLOWED the closing of its first "outside" releasing deal "Mr. Blandings Builds His Dream House," a property owned by RKO and Selznick, with a pact with Mark Hellinger Productions for six pictures to be delivered at the rate of three a year that will go before the cameras next Spring. The product will include three Humphrey Bogart productions and an Ernest Hemingway story. A number of Selznick stars also will appear in the Hellinger pictures. With the "Blandings" pips, starring Craig Grant, Myrna Loy and Melvyn Douglas, and the Hellinger product, SRO is beginning to look like the new "United Artists" of the industry.

UNIVERSAL-INTERNATIONAL
Production Prospect Sound
ALTHOUGH THERE IS only one film in work on the lot this week, the schedule calls for a quick beginning on five big pictures within the next two weeks. Those to come are: "Up in Central Park" (Deanna Durbin-Dick Haymes), Tony Martin's "Casabab," "All My Sons" (Edward G. Robinson-Burt Lancaster), "Are You With It" and "Another Part of the Forest." In addition to these, the studio has 13 pictures ready for release including some of the top product thus far made by U-I producers. With little more than a year elapsed since the merger that brought U-I into being, studio executives are pointing with pride at their record of achievement.

So much controversy and rumor, Douglas Fairbanks, Jr. has signed a new deal that will keep his independent producing unit under the U-I banner. Fairbanks will not make another picture on this deal until some time early next year since his next chore is over at 20th Century-Fox as leading man to Betty Grable in "Lady In Ermine."

WARNER BROS.
Wald Preps Busy Schedule
WITH TWO FILMS already in work, "Johnny Belinda" and "To The Victor," Producer Jerry Wald has three more set to go by mid-October. The trio to come are: "The Adventures of Don Juan," "Act of Violence," and "Key Largo." This will give Wald a record, even for Wald.

With four holdovers on the production sheet this week ("April Showers," "Christopher Blake," "To The Victor," and "Johnny Belinda") the production department is steaming along at a pace that to Chief J. L. Warner satisfied. Additional reason for satisfaction on the Warner lot is the record-smashing business that is being done by "Life With Father" which has rated top criticisms (with only few exceptions) and complete audience response in all its first runs (now holdovers). The picture costs a lot of money, the exploitation has been geared to the hilt, but it looks like this one might pay off.

Next starter on the production schedule is "Winter Meeting," Bette Davis' first picture in more than a year. Henry Blanke is producing and Bretaigne Windust, a Broadway play man, is directing. Miss Davis got herself a new leading man, ex-MGM player Jim Davis.

SEPTEMBER 29, 1947

11
**COLUMBIA**

1946-47 Features | Completed (58) | In Production (2) | Westerns | Completed (22) | In Production (6) | Serials | Completed (5) | In Production (6)
---|---|---|---|---|---|---|---|---

**NEW PRODUCTIONS**

**RETURN OF OCTOBER**

Comedy—Started Sept. 8  
Cast: Glenn Ford, Perry Moore, Frederick Tozere.  
Story: How trick bent returns in reenactment as a horse to win the derby for his penniless owner.  
Director: Charles Vidor  
Associate Producer: Robert E. Jackson  
Producer: Charles S. Fitzsimons  
Story: How trick bent returns in reenactment as a horse to win the derby for his penniless owner.

**CORONER CREEK**

Western—Started Sept. 8  
Cast: Tim Holt, Scott, Marguerite Chapman, George Macready, Edgar Buchanan, Sally Elliot.  
Director: Ray Enright  
Producer: Ray Enright  
Story: After a horse runs away to avoid being sold of his owner, driven wild to death and finds a new love.

**BLOODY'S NIGHT OUT**

Comedy—Started Sept. 15  
Cast: Penn Jillette, Arthur Lake.  
Director: Abbe Berlin  
Producer: Abbe Berlin  
Story: Scared Jurgen, Stephen Dunne, Steven Geray, Michael Duane.  
Director: Abbe Berlin  
Producer: Abbe Berlin  
Story: Scared Jurgen, Stephen Dunne, Steven Geray, Michael Duane.

**THE WOMAN FROM TANGIER**

Drama—Started Sept. 19  
Cast: Mike Jergens, Stephen Dunne, Steven Geray, Michael Duane.  
Director: Abbe Berlin  
Producer: Martin Mooney  
Story: Not available. See next issue.

---

**RELEAS CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td>1946-47</td>
<td>Alix Mr. Twileight (69)</td>
<td>Dwayne Maahey</td>
<td>9 16</td>
<td>12-20</td>
<td>879</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nala Mr. Twileight (69)</td>
<td>Dwayne Maahey</td>
<td>9 16</td>
<td>12-20</td>
<td>879</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Black Arrow, The</td>
<td>Dwayne Maahey</td>
<td>9 30</td>
<td>2-6</td>
<td>825</td>
</tr>
<tr>
<td></td>
<td></td>
<td>China Arrows, The</td>
<td>Dwayne Maahey</td>
<td>9 30</td>
<td>2-6</td>
<td>825</td>
</tr>
</tbody>
</table>

---

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946-47</td>
<td>1946-47</td>
<td>Alfred</td>
<td>Dwayne Maahey</td>
<td>9 16</td>
<td>12-20</td>
<td>879</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nala Mr. Twileight (69)</td>
<td>Dwayne Maahey</td>
<td>9 16</td>
<td>12-20</td>
<td>879</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Black Arrow, The</td>
<td>Dwayne Maahey</td>
<td>9 30</td>
<td>2-6</td>
<td>825</td>
</tr>
<tr>
<td></td>
<td></td>
<td>China Arrows, The</td>
<td>Dwayne Maahey</td>
<td>9 30</td>
<td>2-6</td>
<td>825</td>
</tr>
</tbody>
</table>

---

**EAGLE-LION**

1946-47 Features | Completed (39) | In Production (1) | Westerns | Completed (15) | In Production (6)
1946-47 Features | Completed (32) | In Production (8)
1947-48 Features | Completed (18) | In Production (4)

CAGED FURY
Drama—Released Sept. 18
Cast: Richard Denning, Sheila Ryan, Buster Crabbe, Mary Beth Hughes
Producers: William Fine - William Thomas
Story: Drama with a circus background.

THE LONG GRAY LINE
Romantic Drama—Released Sept. 18
Cast: Alan Ladd, Dorothy Reed, Andre Murphy, Dick Hogan, Russell Wade, Conrad Janis, Robert Coleman, Paul Leeds, Don Michael
Director: John Ford
Producer: Robert B. Rockwell
Story: A retired veteran tries to help his dead friend's place of West Point. He finds him with his friend's wife.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Release Date</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land of the Smokes, The (62)</td>
<td>30 mins.</td>
<td>11-15</td>
<td>Janet Blair, Basil Rathbone</td>
</tr>
<tr>
<td>Bulldog Drummond Strikes Again (62)</td>
<td>53 mins.</td>
<td>11-15</td>
<td>Ronald Colman, Edward Dmytryk</td>
</tr>
</tbody>
</table>

**REPUBLIC**

1946-47 Features | Completed (27) | In Production (2)
1947-48 Features | Completed (19) | In Production (0)
1948-49 Features | Completed (18) | In Production (0)

**NEW PRODUCTIONS**

**THE MAIN STREET KID**

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texas Guinan (62)</td>
<td>99 mins.</td>
<td>Robert Lowery, Virginia Gregg</td>
</tr>
<tr>
<td>The Big Money (62)</td>
<td>68 mins.</td>
<td>Roland Young, Claire Trevor</td>
</tr>
<tr>
<td>The Big Bank Mystery (62)</td>
<td>64 mins.</td>
<td>Basil Rathbone, Robert Lowery</td>
</tr>
</tbody>
</table>

**REPUBLIC**

1946-47 Features | Completed (27) | In Production (2)
1947-48 Features | Completed (19) | In Production (0)
1948-49 Features | Completed (18) | In Production (0)

**NEW PRODUCTIONS**

**THE MAIN STREET KID**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texas Guinan (62)</td>
<td>99 mins.</td>
<td>Robert Lowery, Virginia Gregg</td>
</tr>
<tr>
<td>The Big Money (62)</td>
<td>68 mins.</td>
<td>Roland Young, Claire Trevor</td>
</tr>
<tr>
<td>The Big Bank Mystery (62)</td>
<td>64 mins.</td>
<td>Basil Rathbone, Robert Lowery</td>
</tr>
</tbody>
</table>

**REPUBLIC**

1946-47 Features | Completed (27) | In Production (2)
1947-48 Features | Completed (19) | In Production (0)
1948-49 Features | Completed (18) | In Production (0)
found.” Other action reported on by committees included distributor-exhibitor relations, legislation (including a special committee to confer with the housing expeditor to eliminate the ban on theatre remodeling and new construction), audience expansion, 15 mm. films, theatre television, campaigns and charities, public relations, and film programs, including "message" films.

Speaking before the group, both at convention sessions and at social functions were Spyros P. Skouras, president of 20th-Fox; Charles Schissler, director of advertising-publicity for 20th-Fox; Tom Clark, Attorney General; Averill Harriman, Secretary of Commerce; Paul Raiburn, Paramount television chief, and Edward Arnold, actor.

The regional vice-presidents elected were: R. H. Fabian, NY; William Crockett, Va.; E. V. Richards, New Orleans; Robert O'Donnell, Texas; Herman Hunt, Cincinnati; Bob Livingston, Nebraska; Roy Cooper, San Francisco; Edward Zorn, Pontiac, Ill.; Ben Stroder, S. Car.; Frank Walker, Scranton, Pa.; Lawrence Gordon, Detroit; Mitchell Williams, Chicago; Homer Streng, Los Angeles; O. S. Shoaf, D.C.; Arthur Lockwood, Boston; Merritt Kyser, Aurora, NY; Harry Lowenstein, Armore, Okla.; Mack Jackson, Alexander City, Ala.; Lewen Pizer, Philadelphia; M. A. Lightman, Memphis.

SRO, HELLINGER IN DISTRIB PACT

Selnick Releasing Organization swelled its distribution outlook with a pact calling for six pictures to be produced and delivered by Mark Hellinger Productions, Inc. at the rate of three per year. The deal called for SRO worldwide release of future Hellinger productions which will include three Humphrey Bogart pictures and one Ernest Hemingway story. Bogart is a stockholder in Mark Hellinger Productions and is under exclusive contract to that organization, except for his one picture yearly with Warner Brothers.

Announced last week by Daniel T. O’Shea and Neil Agnew for Selnick and by Hellinger and A. Morgan Moree for the producer, the pact followed closely on the SRO announcement that it would distribute the RKO-produced “Mr. Blandings Builds His Dream House,” initial outside production handled by Selnick.

In addition to Bogart and Burt Lancaster, both under contract to Hellinger, a number of Selnick stars will appear in the Hellinger pix. First production will go before the cameras this coming Spring. Hellinger’s current picture, “The Naked City,” will be his last picture for release by Universal-International.

2500 THEATRES TO HAVE CHILDREN’S SHOWS

With the conclusion of a successful experimental year of selecting films for children, Eric Johnston, president of the Motion Picture Assn. of America, announced that the film industry will serve regularly films calculated to meet the screen tastes of 15,000,000 youngsters between six and twelve, with seven and twelve enlistat for the coming to the screen these specially graded films each Saturday.

A jury of 40 children, representing a cross section of their age group throughout the country, will make their choices, subject to the judgment of a group of mothers, representing a wide range of women’s organizations and educational institutions.

The Children’s Film Library is starting its second year with 42 feature films, including 15 which were added last week:

-Dog of Flinders” and “Mother Carey’s Chickens,” (RKO); “Little Old New York,” “Young Mr. Lincoln,” “The Story of Alexander Graham Bell” (20th-Fox); “The Biscuit Eater,” “Jerusalem,” (20th-Fox); “The Biscuit Eater,” “Jerusalem,” “Christmas Carol,” “Stablemates” (M-G-M); “Son of Davy Crockett,” “Junior Army” (Columbia); “Penrod and Sam” (WB); “Three-Smart Girls” (Universal); “Swiss Family Robinson” (Axor).

E-L COMPLETES SALES REALIGNMENT

Eagle-Lion completed the realignment of its national sales organization with the appointment of Al Suchman as Eastern sales manager and L. E. (“Nicky”) Goldhammer as Western division head. It was announced by A. W. Schwalberg, E-L’s vice-president and general sales chief.

Schwalberg announced that the organization of E-L’s 31 domestic branches has been completed, with Suchman supervising 17 branches and Goldhammer in charge of the balance.

Suchman started with Universal in 1918 and was engaged in both distribution and exhibition, serving with Consolidated Amusement Enterprises and Schine Chain. He resigned as special sales representative for Samuel Goldwyn Pros, to join Eagle-Lion.

Goldhammer, industry veteran of 30 years, served with Universal, Warners and RKO before joining E-L in 1946 as West Coast district manager.

20th-FOX CLEARANCE CUT TO BE EXTENDED

Continuing his policy of departing from established sales procedure in his effort to improve exhibitor-distributor relations, Andy W. Smith, Jr. 20th-Fox general sales manager, announced that an experimental plan under which several deluxe subsequent run theatres in Cleveland were offered reduced clearance on 20th-Fox pictures has been accepted and that the policy will be extended to other territories.

The plan involved a reduction of two weeks in availability under what Smith considered an outdated practice. The arrangement, dropping the availability from 35 days to 21 days, Smith personally visited the theatres affected and said that the subsequent, on the basis of their physical superiority, should not be bound to an antiquated availability policy.

As proposed, shorter availability would require higher percentage rentals, reportedly 40 per cent, and theatres would increase admission scales to meet those of the second-run houses.
'DESIRE ME' WEAK GREER GARSON VEHICLE

Rates # # # — in first runs on star's name; much less in subsequent

M-G-M
91 minutes
Greer Garson, Robert Mitchum, Richard Hart, Audley, George Zucco, Cecil Humphreys, David Hoffman.

(No director listed)

Reports of Metro's difficulties with the production of "Desire Me" were noted in our studio Size-up department over a two-year span; now the evidence is at hand for all to see. This is an unfortunate, an unhappy Greer Garson vehicle, despite the star's presence, which simply makes it worthwhile. Her own performance is good, but the two male leads are atrocious, while the story is confused and poorly directed. All in all, it is far from a gratifying picture and the box-office returns will depend solely on Miss Garson's personal draw. Grosses in first runs probably will be slightly above average, but unfavorable word-of-mouth is bound to take its toll in the subsequents. None of the three directors who had a hand in the production deemed the credit worthy of note, so no director is listed. Unfortunately for Robert Mitchum and Richard Hart, their participation could not save the simply concealed and they must take their medicine. Mitchum is lucky to come upon the scene only in the film's last ten minutes, but Mr. Hart, unhappily, has about one full hour and his moustache and portay, one of the hummiest movie villains of recent seasons.

EXPLOITATION: Play up the Enoch Arden angle. The local Inquiring Reporter can ask: "How long should a woman remain true to her badly-dead husband?" Limitless tie-ups possibilities in the title: "Women 'Desire Me' for My Delicate Fragrance (perfume)," etc. Mention Greer Garson's heart-breaking romance.

Sturdy, simple-hearted Breton fisherman Robert Mitchum, captured by the Nazis, spends four years in a prison camp, makes a bosom companion of fellow-prisoner Richard Hart, Paris-born chef, describing to him in detail his village, his home and his faithful wife Greer Garson. The two attempt to escape; Mitchell is shot and Hart, heedless of his pal's plea for aid, leaves him to die, cravenly returns to the camp. Following distraction, Hart goes to Greer, tells her Mitchum is dead, gradually wears down her resistance until she lets him supplant her husband. Later he is found by the Gestapo and announcing his impending release from hospital.

'REVIEWERS in This Issue:

Desire Me 18
The Unexpected 18
Exposed 18
Uncovered 18
The Foxes Of Harrow 19
Bury Me Dead 20
My Mother's House 20
Shoe-Shine 20
The Devil's Envy 20
Schoolgirl Diary 21
The Great Dawn 21

'MY MAMA' ONE OF YEAR'S BEST KILLER-CHILLERS

Rates # # generally

Warner Bros.
103 minutes
Joan Caulfield, Claude Rains, Audrey Totter, Constance Bennett, Hurd Hatfield, Michael North, Fred Clark, Harry Lewis, Jack Lambert, Nana Bryant, Ray Walker, Walter Baldwin.

Directed by Michael Curtiz.

From its first scene to its final fadeout, "The Unsuspected" is sizzling, suspenseful melodrama, certain to startle and thrill mass patronage in all situations. Backed by showmanship, this can get off to a good start, but the resulting word-of-mouth advertising should send grosses soaring in subsequent runs. Charlotte Armstrong's story, adapted by Bass Meredith and scripted by Ronald MacDougall, despite a few weak spots, has an abundance of action, drama, and suspense. Acting honors go to Claude Rains as a radio narrator-turned-killer and to the popular newcomer Michael North as his nemesis. Joan Caulfield and Audrey Totter acquit themselves creditably in the leading feminine roles. Michael Curtiz' direction is up to his customary high standard, production quality, photography and recording are first-rate.

EXPLOITATION: To your mailing list send cards reading: "You May Expect The Unsuspected to be at the Theatre." For teaser: "Tune In On Station KILL Next Week at the . . . . Theatre—You'll Hear The Unsuspected." Play up Claude Rains' masterly performance as the Kilocycle Killer. Herald the screen debut of newcomer Michael North, a film find of the first magnitude. Stress the sinister plotting; the breath-taking pursuit of a ruthless killer by a cordon of baffled police, the dynamic climax, the magnificent showdown rescue of Joan Caulfield and Michael North from the clutches of an archfiend. Use radio spot announcements to the limit!

Believed responsible for murder hysteries Claude Rains comes home from his nightly broadcast, phones the police to report he has found his secretary a suicide. One week later Rains' surprise birthday party is crashed by Michael North, purporting to be the husband of the narrator's ward Joan Caulfield, reported drowned in a shipwreck off Rio. Joan's step-sis- ter Audrey Totter is attracted immediately to North, but Rains suspects he's a fortune-hunter after the drowned girl's millions. Work covers with Joan, rescued and alive, is on her way home. She arrives, has no recollection of marrying North, a total stranger to her. Rains overhears Audrey, tipically telling North she suspects he (Rains) killed his secretary. Later he murders Audrey, throws suspicion on her sottish husband Hurd Hatfield who meets with an accidental death, arranged by Rains. North discovers proof of Rains' guilt, warns Joan of her guardian's character. Fearful of exposure Rains poisons Joan, has North slugged by professional killer Jack Lambert and taken in a trunk aboard the latter's truck to be burned alive in the city dump. Detective Fred Clark arrives in time to re- joine North and, following a terrific chase, through the congested streets, rescues North. Rains is captured, convicted and executed.

'EXPOSED' POORLY-PLOTTED LOW-GRADE WHODUNIT LACKS NAMES

Rates # # — as supporting duller for minor spots

Republic
59 minutes
Adile Mara, Robert Scott, Adrian Booth, Robert Armstrong, William Haade, Bob Steele, Harry Shannon, Charles Evans, Joyce Compton, Russell Hicks, Paul E. Burman, Col Colburn, Edward Gargan, Mary Gordon, Patricia Knox.

Directed by George Blair.

Devoid of plot twists and lacking marquee names this low-grade melodrama will provide a minimum of entertainment to all but the most avid of mystery afficionados. It is earmarked by nominal production quality for the lower slot in minor action and neighborhood houses. Of the large and uninteresting cast, only William Haade gives a memorable performance in his role of dumb assistant to a private detective. Despite her top billing, Adele Mara displays neither looks nor talent in depicting a woman detective. Robert Armstrong is wasted on a thankless part — that of a police sleuth. Screenplay by Royal K. Cole and Charles Moran, based on an original story by Mor- an, is synthetic, unimaginative and routine thing of the trade. Direction by George Blair is unadistinguished. Photography and recording are OK.

EXPLOITATION: Have Inquiring Photog- grapher explain that Adele Mara plays a private-eye in "Exposed," then ask: "Can Women Make Better Detectives than Men?" Arrange counter and window displays at camera shops and drugstores with cards reading: "Blackmail and Murder Are Ex- posed." Have your Exposed Films. Processed Expertly at Liggett's."

Wealthy Russell Hicks hires Adele Mara, private-eye, to investigate his stepson Robert Scott, whose large withdrawals from his account and removal to a secluded apart- ment have aroused the old man's suspicions. When Adele calls on Hicks at his home that afternoon he's dead, a paper knife through his heart. Adele's father, police detective Robert Armstrong arrives, deserts her contention Hicks was fatally poisoned and then stabbed, and orders her to leave the investigation. Hicks, however, has his warning and, aided by her not-too-bright aide William Haade, contacts Scott, learns he has been secretly financing some disputa- monea eurexperiments with Hicks' enemy. Professor Paul E. Burns. She later discov- ers Hicks was murdered by his attorney Charles Evans who has blamed his own embezzlements on Scott. Cornered. Evans dies by his own hand.
'UNCONQUERED' MAGNIFICENT DE MILLE TECHNICOLOR FRONTIER SAGA

PARAMOUNT

116 minutes

Gary Cooper, Paulette Goddard, Howard DaSilva, Boris Karloff, C. W. K. Verne, Marlene Dietrich, Katherine DeMille, Henry Wilcoxon, Sir C. Aubrey Smith, Victor Varconi, Virginia Grey, Porter Hall, Mike Mazurki, Richard Gaines, Virginia Campbell, Gavan O'Herlihin, Alan Napier, Nan Sunsetland, Marc Lawrence, Jane Nigh.

Directed by Cecil B. DeMille.

Exhibitors will have to dig deep into their thesauruses to find words adequately describing the entertainment value—and box-office power—of Cecil B. DeMille's "Unconquered." Here is the master producer-director at his greatest—DeMille at his De-Millenium. Here is a sizzler—every picturegoer except the cynical sophisticates—a potential record-smashing crowd-puller for every boxoffice in the land. Call its technique old-fashioned, if you will; but its womanly woman. Slightly explored, it calls to mind DeMille's greatest successes of the past, his roadshow masterpieces of yesterday. In "Unconquered" he depicts with unerring strokes on a tremendous canvas the pre-Revolutionary era of 1763. It has marquee names, romance and action. It has spectacle, sweep and suspense. It has pace, movement and situations. In short, it has everything mass movie audiences would want—plus Technicolor. Thanks to DeMille's unerring direction, performances by the strong cast are clear cut and convincing. Gary Cooper as a Colonial misfit, Paulette Goddard as a hapless bond slave, Howard DaSilva as a treacherous trader—all are perfect in their respective roles; but to single out any particular player would be manifestly unfair to the remaining members of the huge, proficient and talented cast. The script by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr., does full justice to Neil H. Swanson's novel. Packed with thrills, combat, pursuits and rescues, it furnishess nearly two and one-half hours of unadulterated theatre. The film has but one minor flaw—some of the fortuitous, hairbreadth escapes do tax the spectator's credulity. Production quality is magnificent; Technicolor, photography and recording are superior.

EXPLOITATION: To go with this: one—it should prove a bonanza in prestige and profits, goodwill and grosses. Play up the performances of Gary Cooper, Howard DaSilva, Paulette Goddard and Boris Karloff. Cooper makes his way to the nearest post to get reinforcements for Fort Pitt, now beleaguered and facing annihilation. Unable to obtain reinforcements, Cooper musters a handful of drummers and bagpipers, marches with them and several war whoops of erect, but dead. Redcoats and cleverly vanquishes the savages besieging Fort Pitt. At end, he kills DaSilva and weds Paulette.

'THE FOXES OF HARROW' IMPRESSIVE COSTUME DRAMA

20TH-CENTURY-FOX

118 minutes


Directed by John Stahl.

Twentieth Century-Fox has spent plenty of money in bringing Frank Yerby's best-selling novel to the screen and the outlay shows in production quality, a strong cast and two hours of colorful spectacle. Unfortunately, fortune as scripted by Wanda Tushcow and edited by James B. Clark, leaves much to be desired; essential motivations are missing, their footage devoted to extraneous scenes of voodoo rites to give atmosphere to the film, and last reel hurricane shows to hypo John Stahl's slow-paced direction. Despite its faults, the picture should appeal to audiences generally, particularly women. Slightly explored, it will score above-average grosses in most situations. The large and well known cast acquits itself creditably; Rex Harrison is well cast as a ne'er-do-well gambler thirsting for power and Richard Haydn romps home with the picture's comedy-honors. Maureen O'Hara, Gene Lockhart and Vanessa Brown give indifferent performances, while Victor McLaglen's dictation is occasionally unintelligible. Photography by Joe La Shelle is superb, settings and recording are of the highest order. Costumes of the period (1827) are attractive.

EXPLOITATION: Among the first ten on the best-seller lists for 32 weeks, "The Foxes of Harrow" has been pre-sold to millions of readers—approach every book outlet for window and counter displays, contact literary groups by mail, offer copies of the book as prizes in a contest (Do Women Like to Be Dominated?), supply material for school and library bulletin board displays, use blowups of the books as lobby and marquee displays. Play up the strong cast, headed by Rex ("The Ghost and Mrs. Muir") Harrison and Maureen ("Miracle of 34th Street") O'Hara.

Well-born, dashing Rex Harrison, caught cheating at cards aboard a Mississippi steamer, is marooned on a sandbank. Rescued by pugilist skipper Victor McLaglen, he makes his way to New Orleans, becomes acquainted with wealthy Creole dandy Richard Haydn. Through Haydn he meets brawny aristocrat Maureen O'Hara, then wins and finally wins her. Their temperament clash, and, after a quarrel over his riverboat friends, Harrison and Maureen live as strangers at his palatial estate, Harrow. Their son is born crippled but Harrison refuses to accept the boy's frailties and builds a vast empire for him. Maureen softens, seeks reconciliation, but Harrison has found happiness with pretty quadroon Patricia Medina, and their estrangement becomes complete when their son dies as the result of a fire set on his own destruction. Harrison tosses away his fortune. Maureen visits Harrison at Patricia's, in vain begis him to return to Harrow, its furnishings sold to pay his debts. The slaves, heedless to her pleas, refuse to save the corn crop, threatened by a hurricane. She tries to do the job almost single-handed. Harrison suddenly returns takes command and saves the day. Reconciliation follows.

TALK ABOUT BOXOFFICE PICTURES!

Wait till this combination comes your way . . .

ALAN LADD

BASIL RATHBONE

"THE BLACK CAT"

BORIS KARLOFF

BELA LUGOSI

"BLACK FRIDAY"

SEPTEMBER 29, 1947
**'BURY ME DEAD' ENGROSSING MYSTERY PLOT, WEAK IN NAMES**

Rates • • as dualler generally

Eagle-Lion
66 minutes

Directed by Bernard Vorhaus.

This well-acted, cleverly-plotted, unpretentious whodunit will keep audiences interested from beginning to end. Unfortunately, its lack of names will result in negligible grosses and will put it to the lower slot on duellers. Coupled with a musical, comedy or western of equal merit, it will give satisfaction in most situations. Best performances are those of Cathy O'Donnell as a neurotic adolescent, and Hugh Beaumont as a scheming attorney. The story by Irene Winston, Karen deWolff and Dwight V. Babcock's screenplay is fast-paced, packed with surprise twists and situations, and rests on home radio and television

EXPLOITATION: In your advance campaign with this item, use the question, "Who Wants to 'Bury Me Dead' , and Why?" "My Best Friend Stops at Nothing to 'Bury Me Dead' " and "My Dearest Relative Has 'Bury Me Dead' " will be in the previous performances of Cathy ("Best: Years of Our Lives") O'Donnell, Mark ("Winner: Victory") Danels, June ("The Yearling") Lockhart.

June Lockhart, wealthy estranged wife of Mark Danels, is forced to attend her own funeral. The corpse, burned beyond recognition in a stable fire, is that of Danels' mistress, Sonia Darrin. Among those who suspect the murder is Sonia are, in her youthful innocent sister Cathy O'Donnell (in love with Danels), prizefighter Greg McClure and Hugh Beaumont, Danels' attorney, andJune and Danels.

Inspired by Cathy's false testimony, Danels is taken to the police station for questioning. This gives Beaumont, the real culprit, courage to kill June and make it look like suicide. Turtled when Cathy enters, Baumont prepares to shay both girls, but is killed by the police who arrive with Danels at the opportune moment.

**FOREIGN FILMS**

**'MY FATHER'S HOUSE' INTERESTING PALESTINE STORY**

Rates • • in Jewish naborhood and art houses

World View Films
85 minutes
Ronnie Cohen, Irene Broza, Isaac Danziger, Herman Heuser, Joseph Pacovsky, Zalman Leivish, R. Katchkin, Miriam Lassein, and the Hazirm Singers of Tel Aviv.

Directed by Herbert Kline.

Produced in Palestine with an English-speaking cast. "My Father's House" may get wider distribution than the average foreign-made feature. Primarily, of course, it is for Jewish audiences and generally it will be shown in limited art theatres and those in Jewish naborhoods. The story of an 11-year-old lad who comes to Palestine in a vain search for his long-missing family has poignance, while the underlying theme of the Jews' struggle for their homeland is stirring. The picture (parts are documentary) has been beautifully photographed against the grandeur of the Palestine landscape, and is interesting to see the native life in the Holy Land and some fine singing by the Haziram Singers of Tel Aviv. This film includes Gentiles and Moslems, as well as Jews, most of them re-educated from local theatre groups, and performances are satisfactory for the most part.

EXPLOITATION: Obtain the cooperation of local leaders of Zionist organizations, liberal groups and charity executives (pro-fit from the release will go to the Jewish National Fund, mentioned in Life magazine's September 20 issue). Circumlate film appreciation groups, teachers and students of economics and geography. Obtain counter and window displays in travel bureaus, make sure the picture is the first full-length feature ever completely filmed in Palestine. Don't overlook the fact it is based on a novel by well-known writer Meyer Levin, author of the book.

Evading British naval patrols a bocoslot of Jewish refugees land by night in Palestine. Among them are 13-year-old Ronnie Cohen, desperately searching for his long-missing family, and pretty Irene Broza, trying to erase memories of her enforced marriage as a virgin to the Nazi Field cops.

 Ronnie's determined but futile search for his dead parents eventually affect him psychologically, makes him a psychotic infant unable to walk or talk. The lad's yearning for a parent's love serve to reawaken in Irene something of the human importance of war and degradation has all but destroyed. At end, Ronnie and Irene find in each other and, parenthetically, in Palestine — a fulfillment of their deepest needs.

**'SHOE-SHINE' GRIPPING ITALIAN FILM**

Rates • • in art houses and Italian naborhood spots

Lopert Films
95 minutes
Rinaldo Smordoni, Franco Interlenghi, Antonio Mele, Bruto Ortensi, Pacifico As-trologo, Francesco De Nicola, Antonio Carlini, Enrico De Silva.

Directed by Vittorio De Sica.

Grin and gripping, this poignant account of two boys railroaded into a reform school makes arresting filmfare for Italian naborhood houses and art theatres. Grosses will be comparable to those registered by any other foreign language masterpiece. The cast, unknown to U. S. audiences, consists for the most part of boys, two of whom — Rinaldo Smordenio and Franco Interlenghi — give brilliant performances. Under Vittorio De Sica's direction, the action-packed narrative builds suspensefully to a dynamic crescendo. English titles by Herman G. Weinberg vividly translate the dialogue. Production and film quality are fair.

EXPLOITATION: As a fearless commentary of conditions abroad today as well as a relentless expose of Black Markets and of penal institutions for so-called delinquents, the brilliant performances by two Italian lads, actually shoe-shine boys in real life. Advertise it as "The Film Every Boy Should See and Every Parent Must See!"

Roman shoe-shine boys Rinaldo Smordenio and Franco Interlenghi save their pennies for the day when they can buy for their very own a lively stable horse. Their opportunity comes when the pair, innocent accomplices in a black market deal engineered by Rinaldo's scabegar brother, receive the horse's purchase price to keep silent about a robbery they've witnessed. Identified by the victim, the two are arrested and sent to an overcrowded, ill-run reform school. Tricked by the school officials into revealing the real culprits, Franco is released as a token of gratitude for informing on his brother, Rinaldo hides a file in Franco's mattress, then tips off the guards. Later the two are tried on the robbery charge and Franco, unable to get efficient counsel, receives a severer sentence than Rinaldo. Soon after his return to the reformatory, Rinaldo, and an older boy, escape during a fire. Embittered on hearing the escapee plan to take his beloved horse, Franco aids in their recapture but in a moment of rage accidentally kills Rinaldo.

**THE DEVIL'S ENVOYS' FRENCH MIRACLE PLAY STRICLY FOR Highbrows**

Rates • • • for art spots

Superfilm
102 minutes
Arletty, Jules Berry, Marie Dea, Alain Cuny, Ledoux, Marcel Herrand, Gabriel Gabrio, Pierre Fabry.

Directed by Marcel Carne.

Produced by the same director, scenarist and star responsible for the noteworthy "Days of Paradise," this second French import abounds in magnificent performances, lavish sets and gorgeous costumes. Unfortunately, despite its beauty, its appeal will be limited in this country to the highbrow patrons of foreign films. Pace is pedestrian; dialogue, judging by the English titles, is heavy-laden with theological dissertations, and plot is devoid of twists or suspense. Exploitation possibilities comprise selling Arletty the star, the colorful locale of medieval France with its gorgeous costumes and magnificent settings; teachers and students of French history, drama and language might be circularized to advantage.

According to an old legend, in May 1485, Jules Berry (Sarat) sends two of his envoys, Arletty and Alain Cuny, to corrupt the world. They arrive at the castle of Baron Ledoux during the pre-nuptial festivities for Chevalier Marcel Herrand and the Baron's daughter Marie Dea. In accordance with her pact with Satan, Arletty seduces first Herrand and then Ledoux, eggs on both into a duel wherein the Baron kills his youthful adversary. Meanwhile, Cuny has made ardent love to the virginal Marie. Satan arrives, bares Marie's sin to the Baron and his court, persuades his host to impale Cuny, and then, to assuage his envy, empowers her love for Cuny, is able to resist the lecherous advances of Satan, is exiled and revenged, he turns both Marie and Cuny into stone.

20

F I L M  B U L L E T I N
'SCHOOLGIRL DIARY' OUTSTANDING ITALIAN COMEDY

Rates • • • for art theatres and Italian naborhoods

Film Distributor Co.
55 minutes
Valli, Irasema Dilian, Andrea Checchi, Guiditta Risson, Ada Donzini, Carlo Campanini, Sandro Rufuli, Nino Micheluzzi, Directed by Mario Mattoli.

By far the best Italian film comedy imported in years, "Schoolgirl Diary" is reminiscent of, but vastly superior to, "Girls' Dormitory," a Tyrone Power-Simone Simon co-starrer of a decade ago. It compares favorably with any of the top French features seen recently in sensitivity, humor, pathos and heart interest. It is a natural for art theatres and Italian naborhood houses. In the former spots it should appeal to adult patrons particularly, although youngsters will appreciate its sympathetic portrayal of adolescents. Screenplay, adaptation and direction by Mario Mattoli are, in the main, excellent; the picture's only fault is its slight plot and contrived climax.

Andrea Checchi, chemistry professor in a girls' boarding school, is called into the office of Guiditta Risson, the principal, who shows him the diaries confiscated from the third form. Each book is filled with declarations of passion for Checchi, the most ardent are those of wealthy, sorority president Valli, a beautiful but lax student. One diary is missing; that of studious, pretty Irasema Dilian, who claims to have destroyed it and refuses to reveal its contents. Already jealous of the studious Irasema because of the apparent favoritism shown her by the professor, Valli turns the other girls against her as a "Spy." One night Irasema is seen in the garden embracing a man, apparently the professor. Disgraced, she flees the school the following evening, is found, badly injured by a fall, and brought back by the professor. She recovers, reveals the man she'd been seen embracing was her father, a fugitive from the law. At end, her father's name is cleared and she becomes the most popular girl in the school. Professor Checchi weds Valli.

'THE GREAT DAWN' NOVEL ITALIAN MUSICAL HAS GREAT POSSIBILITIES

Rates • • • in art houses and Italian naborhoods

Superfilm Distributing Corp.
83 minutes
Pierino Gamba, Renee Faure, Rossano Brazzi, Giovanni Grasso, Michele Riccardi, Directed by G. M. Scotese.

Here is 100 per cent entertainment for foreign film fans, particularly music lovers. Properly promoted — and it has limitless exploitation possibilities — it should gross heavily in Italian naborhoods and art theatres. Except for nine-year-old conductor-prodigy Pierino Gamba, featured in Life's June 30 issue, the cast is virtually unknown to U. S. audiences; but all the performances, particularly those of Renee Faure as Pierino's mother and of Michele Riccardi as a fun-loving priest, are on a par with Hollywood's best. The picture's magnificent score, comprising selections by Beethoven, Schubert and Rossini, is brilliantly played by the Rome Opera Orchestra under the direction of pierino Gamba, hailed by European music critics as the "pocket Toscani." Filmed amid impressive Roman settings, the picture contains excellent production value, is high in humor content, heart interest and suspense.

Unsuccessful composer Rossano Brazzi, stifled by his surroundings in Rome, goes to Paris, leaving behind him Renee Faure and their son Pierino Gamba. Almost destitute, Renee goes to work but soon has to appeal to her wealthy father Giovanni Grasso for aid. Neighborhood priest Michele Riccardi discovers Pierino has phenomenal musical talent, sets out to make the boy a great conductor. As Grasso des-scribes music and musicians, the priest's task is not easy. By subterfuge he succeeds not only in training the lad but tricks Grasso into financing Pierino's debut. Meanwhile Renee, hearing her husband is penniless in Paris, goes there, finds him working as a carnival clown. To pay their return fare, Brazzi steals some money from his boss, is arrested and given ninety days in jail. On the eve of Pierino's debut, Grasso discovers he's been duped and, accompanied by the police, hurries to the Basilica di Masseniano. There, Pierino's triumph on the podium, and the return of his own investment plus eighteen per cent interest, tempers Grasso's fury.

A POT O'GOLD at your BOX-OFFICE!

It's SUNSET (CARSON) for SUNSHINE

THROUGH ASTOR EXCHANGES IN U. S. & CANADA
WORLD DISTRIBUTORS: ASTOR PICTURES CORP.
130 W. 46 ST., N. Y. 19, N. Y. Cable Address: ASTORPIC
MEMPHIS CENSOR FACES COURT BATTLE

Lloyd T. Binford's ban on the Hal Roach picture, "Curley," latest in a long line of arbitrary censorship decisions by the Memphis censorship board which Binford heads, turned out to be the straw that broke the camel's back. In a joint announcement by Eric Johnston, MPPA president, and Gradwell Sears, head of United Artists, distributors of the picture, it was revealed that immediate court action will be instituted by the film industry to challenge the decision.

Raising no objection to the picture on moral grounds, Binford wrote the UA exchange in St. Louis that he could not approve "Curley" because "the South does not permit Negroes in white school or recognize social equality between the races, even in church, and the character of Roach's comedie is not acceptable." Johnston declared that the industry is prepared to fight all the way through the courts to "this dangerous threat to freedom of speech and expression." He declared, "Surely the Board does not speak the mind of the millions of fair-minded citizens of the South who believe in freedom of speech. We count on their support."

Harking back to "Our Gang" comedies which played the South many years ago, Roach said, "The aged Mr. Binford is still fighting the Civil War, apparently forgetting that white and Negro service men in American uniforms fought and died together in two world wars to defend and protect the basic rights Binford would destroy." He added his belief that the courts would not sustain the Memphis Board ruling.

SKOURAS BLASTS BRITISH INDE PRODUCERS

Charging the British government with a deliberate attempt to prevent American films from going to England, Spyros P. Skouras, told delegates at the merger meeting of Theatre Owners of America that some independent producers of Great Britain, "who hoped to enhance their own selfish interests through the elimination of American films from the British market" encouraged the imposition of the tax knowing that it would keep American films out of the British market. Skouras predicted that the majority of British exhibitors will be "impoveryed" when the full effects of the tax are felt, but added "by the same token, if the situation remains unchanged the industry will suffer a blow.

The effect of the tax on 20th-Fox particularly was emphasized by Skouras with figures. Declaring that the company's foreign remittances will be reduced to a "maximum of 50 per cent" by March 1, 1948, and possibly as low as one-third, Skouras pointed out that last year the company showed a profit of $22,600,000, of which $12,800,000 came from the company's theatre department, and a total of $23,000,000 in foreign remittances. Using the one-third figure, Skouras said that 20th-Fox would have lost almost $7,000,000 with the British tax effect.

Turning to the exhibitor's angle, Skouras bluntly told the assemblage that they would have to share the advertising and exploitation costs "if you want the film companies to remain in business." He warned "if the terms obtained by the motion picture companies from you for their films are not improved, I can tell you in all honesty that within a very short time you will be confronted by the same fate as the British exhibitor." He called on exhibitors to get the most out of each picture and emphasized that although costs will be cut, the quality of pictures will not suffer.

McNUTT TO REPRESENT INDUSTRY IN RED PROBE

Paul V. McNutt, former Federal Security Administrator, will represent the major motion picture companies at hearings in Washington before the House Committee on Un-American activities. Originally scheduled to begin Sept. 23, but postponed to Oct. 20, McNutt's appointment was announced by the Motion Picture Association, in whose behalf the film industry is represented by the American Film Association.

In a statement following his appointment, McNutt declared: "We welcome the investigation and will cooperate with the committee. I know first-hand of the industry's Americanism. It is proud and patriotic. We have no fear. Our record is an open book. We are fully prepared to meet any charge that American films have propagated for Communism or any other 'ism,' or for the overthrow of the American form of life."

Meanwhile, the House Committee announced the names of 43 prominent film figures it has been subpoenaed to testify at the hearings. The list includes such names as Eric Johnston, Jack L. Warner, Louis B. Mayer, Samuel Goldwyn, Charles Chaplin, Leo McCarey, Walt Disney, Gary Cooper, Robert Montgomery and many other film and industry luminaries. Reasons for the postponement was given as due to the inability of many committee members to be present due to illnesses and service on committees now abroad. In making public the list, Committee chairman Parnell Thomas emphasized that "the mere fact that they are being called to testify should not be interpreted a reflection in any way upon their character or patriotism. These persons are being brought to the sole objective of obtaining the facts regarding the inroads the Communists have made in Hollywood. Some of the witnesses are friendly to the committee's purpose. Others are undoubtedly hostile. The committee wants to hear both sides."

UA SEEKING COMPLETED PRODUCT

Faced with an impending product shortage, which may reach serious proportions within the next few months, United Artists is seeking purchase of completed properties, according to a recent UA memo. As a result of the memo, the UA board conferred following the return of executive vice-president Arthur W. Kelly from England. The board also announced the approval for distribution by the company of "The Roosevelt Story," documentary, now having its pre-release engagement in New York.

Upon his return from England, where he successfully negotiated for playing time in major circuits for seven of the group of UA pictures now available there, Kelly reported that UA will produce six features in England during the coming year, in collaboration with British partners and budgeted at around $1,000,000 each.
**QUOTES**

What the Newspaper Critics Say About New Films

**Bogey & Baby Not Treated Kindly By Critics**

These lovebirds, Humphrey Bogart and Lauren Bacall, are given the rough treatment by the New York movie critics who covered their latest melodramas, "Dark Passage". The chief complaints seem to be against the story's lack of credibility and Bogey's rather tame performance. The critics, like ordinary filmgoers, apparently like him at his toughest.

Bosley Crowther of the Times, finds the scenery of the San Francisco background one of the film's chief assets. If you should be bored by the "over-stretched fable" he says, "you can usually enjoy the scenery, which is as good as a travelogue." Mr. Crowther places most of the blame for the film's weaknesses on director Delmer Daves.

The Daily News, which always tries to be kind, gives "Dark Passage" only two and one-half stars. Reviewer Kate C. meron says, "The story is full of improbabilities and its one big climactic scene leads the audience to a terrific let-down. She has some kind words for Lauren Bacall's performance, "the best since she made her spectacular appearance in 'To Have and Have Not'."

The Herald Tribune's Howard Barnes pins the blame on "too much melodramatic flourish". However, he finds "originality and considerable force" in some of the sequences.

Miss Bacall, too, is "pretty, too sexy, and too mysterious for its own good," is the opinion of Cecelia Ager, PM, who says there is "story incredibility piled upon story incredibility." She, too, liked Miss Bacall's performance. On the other hand, Eileen Creelman, of the Daily News, reports that it is "never believable," and the picture is overwritten and overacted.

Most laudatory of the reviews was the Mirror's. Lee Mortimer unreservedly confesses to being a Bogey-Baby fan and calls the picture "a bang-up job of crime filmmaking."

---

**'THE LONG NIGHT'**

REO-RADIO

Tense and taut...Director's picture. Thin as to story, it has a great interest through the intensity of its telling, the skillful manner in which director Anatole Litvak sets and sustains the mood of impending doom. It isn't a pretty picture, but it's an engrossing one."—PELSWICK, N. Y. JOURNAL-AMERICAN.

Persistently unconvincing picture...Mr. Litvak's production is an obviously theatrical fake, exposed by its own pretensions and a false-timed John Wexley score. Layout of flashy performances."—CROWTHER, N. Y. TIMES.

A pity named. It's one of the longest nights on record, and it gets longer as it goes along...Messa. Litvak and Wexley alternate Beethoven's Seventh with Wexley's Unabridged...Regrettably that so many good people...should talk themselves out of a good picture." — WINSTEN N. Y. POST.

Melodrama with patches of vivid action, longer interludes of a sensuous, sardonic romance, and a strange broadside on the world...Used the flashback technic to ill advantage here...Constant switching of moods is helpful to neither past nor present."—CREELMAN, N. Y. SUN.

'Seems to lack realistic power, it seems bent on being clever and arty...But for all its faults, I think you will want to see 'The Long Night.' It is a movie with a brain."—PECK, PM.

**'SINGAPORE'**

UNIVERSAL-INTERNATIONAL

Pretty poor entertainment, even as minor league jewel smuggling fare."—PRYOR, N. Y. TIMES.

'Action, plenty of it from start to finish. It is well overlaid also with romance...Lurid tale, openly so. Something is always happening. Unlikely that is something of a melodramatic nature."—CREELMAN, N. Y. SUN.

'Not bad enough to be funny...Fred MacMurray doesn't trouble himself to overact. He knows a pot-blower when he's up to his ears in stale situations and dialogue to match."—WINSTEN, N. Y. POST.

All very pat and contrived...Neither of the principals is too happily cast...Scripters substituted dialogue for action."—PELSWICK, N. Y. JOURNAL-AMERICAN.

In Singapore the word for bung is 'walla walla.' They tell you that in the film and though you don't believe anything else they tell you, you can take your word for it about bung and walla walla. On that subject the guys who made 'Singapore' are authorities. Their movie is walla walla from beginning to end."—PECK, PM.

**'KISS OF DEATH'**

20TH-CENTURY FOX

Usually impressive realism...Hits an audience hard with action, emotion, and suspense. It brings you to the edge of your seat, and keeps you there."—WINSTEN N. Y. POST.

Mirror film, vivid with murder...Its melodrama is breathtaking, its acting and direction first rate and it is twice as brutal as any of the pre-war gangster films."—CREELMAN, N. Y. SUN.

Realism illuminates a savage melodrama...Definitely worth seeing...A tired screen form has suddenly been jerked into abnormal vitality...Herald Tribune.

"One of the season's first rate adult melodramas, made to stir a little thought as well as excitement...Richard Widmark

...one of the most sinisterly menacing personalities the movies have ever uncovered."—COOK, N. Y. WORLD-TELEGRAM.

Two highly notable elements...first is a long but beautifully sustained strip of tension, extending approximately through the final quarter of the picture...and Mr. Widmark's 'Tommy Udo,' just plain scared the wits out of me..."—MAYNARD, N. Y. JOURNAL-AMERICAN.

Plot of melodrama. He squeezed every last drop of suspense out of the story...A most satisfying entertainment."—PRYOR, N. Y. TIMES.

**'SONG OF THE THIN MAN'**

METRO-GOLDWYN-MAYER

Whatever the script lacks in the way of logic is more than compensated for by the light-hearted manner in which the incidental scenes are worked out...While 'Song of the Thin Man' is no world beater, it is still a mighty pleasant picture to have around.—PRYOR, N. Y. TIMES.

'Single blend of humor and sadness...Flip dialogue and a light touch...Keep this latest edition of the series romping along at a bright and diverting pace."—PELSWICK, N. Y. JOURNAL-AMERICAN.

A painfully thin picture, in spite of all the padding that's been stuffed into it...Dialogue is as witty, smooth and crisply delivered as ever. The story is prosperous, the motivation feeble, the characters taken right out of stock."—CREELMAN, N. Y. SUN.

William Powell and Myrna Loy have a firm grip on the Charles business, the picture, and the audience. Love them, love the business. But if 'The Thin Man' series has not made the grade for you, from nausea to nostalgia, watch out..."—WINSTEN, N. Y. POST.

Nora and Nick Charles are nice predictable people and fun to be around...Unusual and interesting between the brightness of much of the talk and the dullness of much of the story...Nick and Nora remain steadfast to their unique and engaging style."—AGER, PM.

**'SOMETHING IN THE WIND'**

UNIVERSAL-INTERNATIONAL

Embellished, glib, Deanna Durbin of old is back again...Light and pleasant amusing charade...Gay and tuneful score...All in all, entertainment is the word for 'Something in the Wind'."—WEILER, N. Y. TIMES.

"Something in the Wind' turns her (Deanna Durbin) back to re-create a lot of the girlish freshness and vivacity...Prothy wise of absurd nonsense done by a lot of people full of a bounding good humor and mish...A picture one does not remember much about except that it was effortlessly pleasant as it ran across the screen."—COOK, N. Y. WORLD-TELEGRAM.

Hack stuff, produced like a quickie, a comedy put together with all the lightness of a Mack Truck assembly line...Deanna just staggars and reels and keeps a bright smile, but she winds up quite the loser. So does everyone else in 'Something in the Wind'."—PECK, PM.

The songs and the singers save 'Something in the Wind' from complete mediocrity...Fair plus on Post Movie Meter."—THIRER, N. Y. POST.

Not a musical note amusing...One of the dullest, most boring picture plays to come out of Hollywood."—BARSTOW, N. Y. HERALD TRIBUNE.

Delightful entertainment, the best picture Deanna Durbin's made since her early successes...Light and gay romance-with-music."—PELSWICK, N. Y. JOURNAL-AMERICAN.
WANNA MAKE MORE DOUGH?

get back to SHOWMANSHP!

Just roll up your sleeves . . . and go to work . . . on The PRIZE BABY's old-fashioned recipe . . . for Bigger Box Office Receipts! . . . That Showmanlike combination . . . of Bill Posting, Heralds and Window Cards . . . away from your theatre . . . and ACCESSORIES and TRAILERS . . . at point-of-contact! . . . Add NEWSPAPER and RADIO . . . to this sure-fire concoction . . . and you'll whip up a batch of DOUGH . . . at your BOX OFFICE . . . that could only result from . . . getting back to SHOWMANSHP!
BUDD ROGERS
Creates New Inde Distributing Network
Pages 7 and 8

America's Independent Motion Picture Journal
World Premiere at Grauman’s Chinese, Loew’s State, Carthay Circle, Uptown and Loyola Theatres, Los Angeles...

Magic words for "MAGIC TOWN"

"There is so much in this picture for everybody that it is certain to register as a very solid attraction. Swell performances by every member of cast."
—SHOWMEN’S TRADE REVIEW

"Will enjoy word-of-mouth attention with boxoffice response assured."
—DAILY VARIETY

JAMES STEWART
JANE WYMAN
Warm, human and believable...will cut a passage to the hearts of millions...well designed to keep grosses out of the doldrums.

—MOTION PICTURE DAILY

mart dialogue and superior acting...Good boxoffice try.

—VARIETY

"Contains all the elements that make for hefty boxoffice...realistic, warm, human, with the necessary humorous touch."

—THE EXHIBITOR

"Should do strong business generally."

—BOXOFFICE

"Should insure favorable boxoffice response."

—HOLLYWOOD REPORTER

in Robert Riskin's MAGIC TOWN

WITH

KENT SMITH • NED SPARKS • WALLACE FORD • REGIS TOOMEY

Written and Produced by ROBERT RISKIN • Directed by WILLIAM A. WELLMAN

A William A. Wellman Production • Released by RKO Radio Pictures, Inc.
"One of those surprise films which sneaks up on the audience... then sends it still laughing into the street to aid exhibitors through word-of-mouth campaigns... SNEAK PREVIEW SHOOK THE THEATRE WITH CONTINUOUS LAUGHTER which often drowned out the dialogue!"

"Riotous upperclass farce, sweet cast, top drawer direction... IN THE BAG FOR A HIT that has every right to be called a bullseye!"

"NEVER A DULL MOMENT IN THIS ONE. It's a cinch to make all types of audiences glad they came... farce comedy with howls of delight!"

"Top farce... best Eagle Lion offering to date... SHOULD FARE HANSDOMELY AT THE BOX OFFICE!"

"'Out of the Blue' is out of this world!"

- The Exhibitor

"Sparkling, saucy... sure-fire laugh provoker... SHOULD DRAW THE CROWDS and keep them continuously amused!"

"It's a lot of fun and SHOULD STACK UP PLENTY BIG GROSSES top calibre performances, good story, first class production!"

"BRIGHT AND BROAD COMEDY with George Brent, Virginia Mayo, Turhan Bey, Ann Dvorak, and Carole Landis romping through!"

Five Great Stars...

GEORGE BRENT - VIRGINIA MAYO - TURHAN BEY

ANN DVO RAK - CAROLE LANDIS

"Out of the Blue"

With Elizabeth PATTERSON - Julia DEAN - Richard LANE - Charlie SMITH

Produced by ISADORE G. GOLDSMITH - Directed by LEIGH JASON

Screenplay by WA TTER BUDD, VERA CASABY and EDWARD GUSH - Based on a Story by VERA CASABY - EAGLE LION FILMS Picture
A USEFUL MERGER

It was not only expedient for the MPTOA and the ATA to merge, it was practical and proper. The entire industry will benefit in one way or another by the consolidation of these two exhibitor units into the Theatre Owners of America.

The MPTOA and ATA were composed of virtually the same exhibitors—affiliated, partially affiliated, and some independents. Both organizations were bound to travel in the same general direction on all issues. Therefore, why not travel as one.

Most important, the merger clears the air of some of the confusion that was created when three national groups were shooting off vocally on every problem. Two is not as bad as three. Now, at least, we are back to having one expression from a national exhibitor body representing solely independents (Allied) and one expression from a national exhibitors body speaking for a mixture of producer-controlled and independent theatremen (TOA).

Some TOA leaders, especially president Ted Gamble, nurtured hopes of bringing Allied into the fold. We understand enough about Allied and the views of its members to say without equivocation that there is no chance of that group giving up its complete independence. Any leader who tried to take them into the same camp with the affiliates would find his army had deserted behind him, so it is pointless to blame Allied's executives for refusing to join with the new group.

Nor should that fact be viewed as unfortunate by anyone. Competition is still a healthy thing, even among exhibitor organizations. TOA leaders must not take this as a cue to spend their time tossing stink bombs in Allied's midst and thereby preclude the possibility of cooperation between the two groups on vital issues affecting the industry as a whole.

The line of demarcation between Allied and the TOA is drawn right along those problems lumped under the title of trade practices. The reason for that obvious division in the policies of the two organizations is so aptly and concisely explained in the September 27 issue of Harrison's Reports that we are taking the privilege of quoting that fine publication:

"In the matter of trade practices, an organization consisting of affiliated as well as unaffiliated exhibitors can never work to the benefit of the unaffiliated exhibitors, first, because the interests of the two groups are conflicting, and secondly, because the affiliated members, by sheer weight of numbers, as well as the fact that they foot the bills, would dominate the organization and force their will on the minority. Most of you are acquainted with the axiom that people think and act in accordance with the way they are making their living. Since the greatest majority of the TOA members are either directly or indirectly affiliated with the producer-distributors, can it be expected that they will act in a way that is contrary to this axiom?

"Mixing affiliated exhibitors and independent exhibitors in one organization cannot work, for their interests are diametrically opposed insofar as trade practices are concerned. It can only cause dissension within the ranks and ultimately a weakening of the organization. As long as there will be affiliated and independent theatres, it is just as well that each group have an organization of its own."

Film Bulletin agrees with Mr. Harrison. Desirable as unity usually might be, there could be no good purpose served in creating one unified exhibitor body that would be an abortive, sickly thing, a lie.
NOW YOU CAN SEE IT!

Prints now available for screenings in all exchanges!

FOREVER AMBER
COLOR BY TECHNICOLOR

WE ARE PROUD TO ANNOUNCE "FOREVER AMBER"
IS AN ADVANCED ADMISSION PICTURE FROM...

CENTURY-FOX
its present scale are formidable." He told the advertising club that admission prices should be raised to maintain standards of American film production. He was accompanied by Virginia Mayo, the Goldwyn cutie.

**ODDS 'N ENDS...** The Drive-In boom received added impetus last week when three of Charlotte's prominent theatremen announced the formation of a new corporation to develop and operate modern, deluxe Drive-In Theatres in the Carolinas. They are H. H. Everett (47 theaters), Worth Stewart (with Everett) and Hank D. Hearn, head of Exhibitor's Service (57 in projects). Four $100,000,000 motion picture deals are for immediate construction and 24 others are set for subsequent action...Max Youngstein, E-L ad-publicity chief, celebrated his first anniversary with the company last week. Youngstein's ad-ability can take a substantial chunk of credit for the amazing development of the industry's lusty younger...Mainpiece Productions has closed a deal for distribution rights to 39 UA reissues...Jules Well, president, disclosed. The group includes 26 from 1936-37 to 1941-42 and 13 Honolulu Cassidy Westerns...Three moviemakers and five exhibitors make up the lineup for the current MPA convention in Chicago...A 13-year dis exhibitor, and former MPPDA president, H. M. 'Ricky' Wolfs, toward the end of a career in the industry, has been honored by his peers in Philadelphia in a banquet attended by New York's MPPDA president, Michael J. W. Layoff. The Fine Art League of Philadelphia honored the man who, in the 1920s, decided to give up show business and try his hand at the arts. Wolfs is now a painter and author...

**GOOD WILL AMBASSADOR:** Off on a cross-country jaunt to do a selling job of the motion picture business to the solid citizens of the land is M-G-M's N. Wolf, assistant to M-G-M exhib and public relations director H. M. Richey. Explaining Wolf's trip, on which he will speak before Rotary clubs, Kiwanis, Lions, C of Cs, etc., sales head Wm. F. Rodgers noted: "We believe public support of motion pictures and maintenance of high attendance levels are in direct ratio to the presence in all branches of the business, particularly stresses the importance of exhibition in his presentation..." B. Bernard Kreider, erstwhile Universal, Paramount, and UA exec, sailed on Oct. 10 for a four-month comprehensive study of production, distribution and exhibition conditions in 14 European countries. His report, the first post-war survey of Europe's motion picture industry, is for the Harvard Grad School of Bus. Administration, but will be made available to the industry.

**PLUGGING 'EM:** That Paramount shindig out in Pittsburgh for the world premiere of C. B. DeMille's "Unconquered" certainly turned the Smoky City topsy-turvy. By far the biggest rush to hit Carnton town, three-day festivities included a Vox Pop air wave, press receptions, lunch-eons, banquets and a monster 3-hour parade, with Governor Duff, Senator Martin and a bevy of mayors, as well as C. B. himself, stars Paramount execs and whoever was who in Pittsburgh. Special bows can be taken by Bill Danziger and Charley Burke, who went into town two months earlier to map and execute the details...Incidentally, Paramount's Superlative Party to find a new super-superstar to describe the epic came up with "Paramountum," submitted by Ernest Emerling of Low's and Jack Lloyd from the fan mag press. The winners received a cool grand for their ingenuity...Warner's "The Unsuspected" can now be plugged over the waves by no less than six top mystery program sleuths. Their individual laudations have been recorded on a single platter, supplied free to exhibitors...

**ROADSHOW BOOSTERS:** The much-ballyhooed roadshow came up with two stunning sales last week...Andy W. Smith, Jr., 20th-Fox sales chief, told a session of Century Circuit managers that "roadshows are the prestige builders of our business, in addition to being big money makers." He cited "Forever Amber" surveys in successive road shows. He said the public reaction was "overwhelmingly" in favor of seeing the pic at increased admissions. And, too, he said, they "attract a clientele that is new and willing to be converted to the habit of film-going."...In Philadelphia, the Film Board of Goldwyns and the Poor Richard Club that higher admission prices in this country may be the answer to the loss of foreign markets. Farrel said that "the odds against the domestic picture industry surviving at
SAMUELSOn HITS ASCAP INCREASE, UPPED ADMISSIONS BEFORE HOUSE HCL COMMITTEE

Backed by two resolutions adopted unanimously by Allied ITO of Eastern Penna., Sidney E. Samuelson, general manager, lashed out vigorously at increased admission prices and the ASCAP rate increase in a statement submitted to the Sub-Committee of the Joint Congressional Committee on the Economic Report.

Citing the exhibitors’ necessity for fixing admission prices in relation to the “needs and means” of the community, Samuelson charged that in addition to imposing a “harshness on the exhibitor and the loss of considerable good will” to theatres who pay the increased price, distributors are taking advantage of the stay in the Court decree banning roadshows granted them until the Supreme Court hearing to “run hog-wild.” He noted that in the time it takes the Court to act, “distributors may add many more increased admission price pictures to their already unnecessarily large list; indeed, it lies within their power by virtue of their control of upwards of 80% of the supply of quality motion pictures, to force general price rises in all the theatres.”

The Allied chieflain, also a topper in National Allied, voiced his belief that if the Committee in its report to Congress, were to “lay the facts bare and place the blame where it belongs, it will take the fever out of the distributors and lead to sounder thinking and moderate admission.”

Samuelson also called the ASCAP increase “unconscionable and extortionate,” charging it is a “monopolistic gouge, pure and simple,” which would not be possible if ASCAP did not maintain complete control of all the tunes by virtue of the Copyright Law. He recommended a change in the Copyright Law to require distributors to obtain the license for the public performing rights which would be included in their licensing of pictures for exhibition.

“To those who suggest that the producers will have no incentive to bargain with ASCAP for fair rates, and will simply pass on ASCAP’s extortionate charges in the form of increased admission prices,” said Samuelson, “I reply that the producers will still want to keep their costs low; (2) They will be bargaining for the performance rights for their own theatres; (3) The exhibitors can bargain for film rentals— they cannot bargain with ASCAP.” He added that such an amendment would give theatres “the right of selection which the Arnold consent decree (upholding ASCAP’s rights a few years back) purported to give, but did not.” He called the proposed amendment “another step toward restoring competition in the motion picture industry.”

Meanwhile, ASCAP’s board action in postponing the date on which the new rates were to go into effect from Oct. 1 to Feb. 1, 1948, was hailed by Theatre Owners of America president Ted Gamble as a necessary move to prevent industry confusion. He recalled that that same move was recommended by ATA and MPTOA prior to their amalgamation into TOA and the result is an “example of the same approach to industry problems which we hope will characterize TOA’s approach to all problems.” He noted that time was now provided for “considered action by TOA’s board following a close study of exhibitor rights and interests.”

On the other hand, National Allied’s A. F. Meyers, in a memo to members, held the position the ASCAP’s conciliatory attitude was the result of pressure continuously applied by the independent exhibitors, of which Allied is exclusively composed. Apparently referring to the TOA stand, Meyers stated, “They know that if the anti-ASCAP campaign were to be suddenly abandoned, the appeasers who are operating under cover of Allied’s fire would be left high and dry.”

Another industry bogie, the possibility that Broadcast Music, Inc., would request a license from theatre owners for the right to play its music, was cast aside, at least temporarily, by Max A. Cohen, president of Cinema Circuit and v.p. of ITOA of New York. After conferring with Attorney General Sideman, Cohen stated that Broadcast Music, Inc., is committed to a policy of taxing at the source, that is, the studios, and has no intention of licensing theatres where only films are shown.

BUDD ROGERS SETS UP INDE UNITS FOR REALART

A new state rights organization, nationwide, has been set up by Budd Rogers, vice-president of Realart Pictures, Inc., to handle the release of the major portion of the Universal reissues recently purchased by Realart. Joseph Harris is the chairman of the board of Realart. The inde branches will get 24 of the films for the first year at the rate of two per month, starting this month.

Among the first releases are “The Black Cat,” with Alan Ladd, Basil Rathbone; “Black Friday,” Karloff-Lugosi; the Damon Runyon combination, “Tight Shoes” and “Butch Meets the Baby,” “The Invisible Man,” “The Ghost of Frankenstein” and “The Mummy’s Ghost.”

The group of 24 is in addition to the several pictures which will be distributed by Realart through Eagle-Lion and Film Classics.

The state rights organization is composed of the following 20 branches: United Film Distrib., Atlanta, John Mangham; Embassy Pictures, Boston, Joseph E. Levine; Film Classics of N. C., Charlotte, Francis White; Henri Elman Enterprises, Chiligo; Pupular Pictures, Cinemati, Lee Goldberg; Realart, Cleveland, Robert N. Snyder & Ehrman; Samuel J. Stuhlman Film King, Detroit, Julius King; Allied Film Exchange, Detroit, Jack Zide; Independent Film Distrib., Minneapolis (serving Los Angeles, Minneapolis and Milwaukee), Donald Swartz; Film Classics of La., New Orleans, Joe Houch & Ernest Landaishe.

Also, Film Classics of Okla., Oklahoma City, Carr Scott; Boxoffice Pictures, Philadelphia, Nelson Wax; Film Classics of W. Pa., Pittsburgh, Bert Stemm; Favorite Films of Calif. (serving Seattle & Portland), San Francisco, Moe Kerman & Harry Price; Cinema Circuits, Andy Samuelson, William Ferren, Los Angeles (serving San Francisco); Equity Film Exchanges, Wash., D. C., Jack Berkson & Bernie Mills;
273 out of 273 comment-cards received at 4 pre-
views hailed Paramount's new "steam-heated" ro-
mance with one or more of the rave adjectives that make up this amazing composite quote:

"Golden Earrings" is
"different" (said 31)... 
"very good" (said 115)... 
"excellent" (said 82)... 
"fine" (said 45)!

RAY MILLAND 
MARLENE DIETRICH 
in
"Golden 
Earrings"

Murovyn Yve · Bruce Lester · Reinhold Schunzel
Dennis Hoey · Quentin Reynolds
Directed by MITCHELL LEISEN · Produced by Harry Tugend
Screen Play by Abraham Polonsky · Frank Butter and Helen Deutsch
From the novel by Yolanda Fadiga

Word-of-mouth like that means you've got another audience-
pleaser like "Dear Ruth" for...

PARAMOUNT'S Paramount Season!
New York City. Principal Films (12 features), Sherman Krellberg, and Astor Film Exchange (12 features), Moe Kermen & Joseph Felder.

MPA ACCEPTS AUSSIE 30% BLOCK

Australia's demands, which would limit remittances for American films to not more than 70%, with the remaining 30% to be expended in Australia, were accepted by the Motion Picture Association of America, Eric Johnston, MPPA president, announced last week, thus permitting the continued flow of American films to Australia.

The agreement, which would block 30 per cent of total earnings for a period of ten years, becomes effective as of Sept. 1, 1947 and runs to Dec. 31, 1948, at which time negotiations may be reopened, it was reported.

The blocked funds can be expended in Australia in one of seven ways: (1) Local production of films; (2) payment of capital debts; (3) Capital expenditures on improvements; (4) Employees' pension fund; (5) Real estate investment of a permanent nature relating to the business interests of a film company; (6) Government and industrial securities; (7) Loans on credits to theatre corporations.

The position of independent producers on the deal, however, was not disclosed, although it is known that the latter are against withholding of funds generally.

CRIPPS APPOINTMENT COOLS HOPES FOR UK TAX CUT

A plan whereby American companies would trade four U. S. films for each British production, with no dollars coming in from England, but revenue from the showing of the British films in the U. S., was announced by Sir Stafford Cripps, new Minister of Economic Affairs, it was reported last week.

The proposal was in line with Cripps' stand on reciprocal trade, and his now famous "no dollars, no films" position, and was made before a delegation from CEA, which reportedly did not look with great favor on the plan.

Cripps' assignment to the newly created post by Prime Minister Attlee, which gives the former virtually full control of his nation's economy, was viewed as a blow to industry hopes that the 75 per cent tax would be acceptable to American companies. He was reported to have turned down a compromise plan offered by CEA delegates for a 50 per cent freeze of remittances, with 25 per cent going back to the U. S. and the balance into British production.

Another blow to American films was delivered in Denmark, where the Danish government, as the result of U. S. distributors' refusal to accept a government ruling limiting withdrawal of profits on U. S.-made pictures, banned American films from Danish theatres. MPEA based its refusal on the government attempt to "dictate prices" and establish maximum earnings.

WANGER JOINS E-L AS INDE UNIT

Walter Wanger Pictures, Inc., joined Eagle-Lion Films as an independent production unit, it was announced last week by Robert R. Young, head of Pathé Industries, E-L parent company. The contract, in negotiation for several months, goes into effect on completion of "Joan of Lorraine," in which Wanger is associated with Ingrid Bergman and director Victor Fleming.

Under the terms of the agreement, Wanger will acquire a substantial interest in Pathé Industries stock, and Pathé, in turn, receives a financial interest in Wanger Productions. E-L will also share with Wanger his contracts with several stars, including Joan Bennett, Susan Hayward, and others. Wanger will produce a minimum of four top-budget pictures annually for E-L, and will remain as a separate production unit. Wanger and David Tannenbaum, v.p. of Walter Wanger Pictures, will join the Eagle-Lion Board of Directors.

E-L's sales chief A. W. Schwalberg earlier announced a line-up of 21 new films and six releases for the 1947-48 season. Seventeen of the new films will be Hollywood-trade and a minimum of four will come from J. Arthur Rank. The releases will be Eeworå Small productions. The 17 will represent a combined production cost of $23,000,000, Schwalberg said.

Schwalberg also announced that a special promotion unit has been established to aid small exhibitors, with material and ideas geared to their specific needs.

MONOGRAM IN PROD-DIST PACT WITH BRITISH PATHE

Monogram Pictures and the British Pathé Pictures, Ltd., have completed a reciprocal production-distribution deal in which both companies will make four pictures in Great Britain and four in the U. S. The agreement was reached upon his return last fortnight from a two-month European trip. The Monogram president was accompanied by Norton V. Ritchey, head of Monogram International.

Production plans call for a joint British Pathé-Monogram company to make a maximum of four features in Britain, while a joint U. S. Monogram-Pathe company will make a maximum of four in Hollywood. In the distribution phase, Monogram will release the product of both companies in all its exchanges, except in England, where Pathé will handle the British distribution. On the other hand, by the Brits, made films in England will be added to the pound credit of the U. S. company. Thus, though the details were worked out before the British tax crisis developed, said Broidy, the deal provides a practical method of coping with the British situation and with the general dollar shortage affecting the rest of Europe.

Original plans for this agreement were first discussed in April 1946. The deal is subject to approval by the boards of directors of both companies and also includes the possibility of production in other European countries, thus offering a "practical method of checking up frozen money in all markets," Broidy stated.

The two Monogram tops also set a deal in Sweden for the distribution of ten

(Continued from Page 26)
STUDIO SIZE-UPS

PREPARING "CLASSICS"

APPROFETELY NOT SATISFIED with the work of its own specialized screenwriters, this studio is proceeding with a grandiose scheme of bringing Columbia "classics" to the screen. Currently in release is "Last of the Redmen," an adaptation of James Fenimore Cooper's "Last of the Mohicans," which soon will be followed by "The Prince of Thieves," adapted from Alexandre Dumas' version of the Robin Hood legend. "The Wreck of the Hesperus," based on Longfellow's poem, is now in production.

Coming up is "Adventures of Silverado," soon to be produced by Ted Richmond and Robert Cohn, and based on Robert Lewis Stevenson's story of the California gold country, "Silverado Squatters." Richmond and Cohn will follow this one with "Best Man Wins," adapted from Mark Twain's "Celebrated Jumping Frog of Calaveras County."

LAMOUR MUSICAL POSTPONED

Not so classic were this studio's attempts to roll a Dorothy Lamour starrer before Benedict Bogeaus got his "Lulu Belle," also with Miss Lamour, going. In his first attempt away from United Artists, Bogeaus was adamant about using Miss Lamour first, because of time limits on his commitments, and the Columbia-Lamour musical is postponed until January.

Negotiations on a production-distribution deal for "Anna Lucasta" were near the signing stage between this studio and the Philip Yordan-Herbert T. Silverberg unit, with Columbia supposedly paying flat $400,000 for play and assuming full financing of production. Casting will get underway soon, and Pauliste Goddard has indicated desire to star. Yordan will act as producer-writer on the project.

EAGLE-LION

INDIES JOINING FOLD

BIG DOINGS are taking place here, with Walter Wanger finally signing a four-picture independent producing contract, and Hunt Stromberg now huddled with studio officials over possible series of high-budget pictures. Stromberg has made films for United Artist for past five years, but his contract there permits outside commitments.

Martin Mooney moves over to Eagle-Lion as soon as he finishes "Woman From Town," at Columbia, and he, too, has inked a four-picture deal. The setup calls for one $1,000,000 production, plus three smaller ones, with Mooney providing outside financing on latter three.

These developments, plus recent union with PRC, put the year-old Eagle-Lion well up in big-time brackets, and production schedule is expected to pick up immediately. Arthur Lyons' "Prelude To Night" remains the only film on stages.

Of the 1947-48 product, as announced by A. W. Schwalberg, 17 will be budgeted at a million-dollar minimum. With the high-bracket J. Arthur Rank product, Eagle-Lion's second year's schedule is an amazing promise come true.

M-G-M

RELÉASING 31 FOR YEAR

WITH FOUR PICTURES before the cameras, and seven in the cutting rooms, this studio is maintaining its production pace. A total of seven films has been set for release during the rest of the year, which will bring the 1947 sum to 31. Four films are being shown this month: "Merton of the Movies," "Song of Love," "Desire Me," and a reprint, "The Women." The Technicolor feature "This Time For Keeps" will be released next month, while "Killer McCoy" and "Good News" will open in December. Although "Gone With The Wind" has already had some 40 special engagements, no national release date has been set for its fourth time around the country.

Mickey Rooney is reporting prepared to spread his talents even farther with a series of projected two-reel comedy shorts coming up in color. Rooney is to write, direct and star in films, developing a timid-soul character in straight pantomime with recorded narration and sound effects.

BALL BOUNCES OFF LOT

With a year and a half still to go on her contract, Lucille Ball has been released from Metro—at her request. Parting supposedly was "amicable," and Miss Ball now is out to free-lance.

Four features are being readied by producer Jack Cummings for his 1948 schedule, one of which is to be filmed in Mexico. First picture will be "The Story of Monty Stratton," based on famous baseball player, to be followed by Esther Williams starrers, "Neptune's Daughter," "Three Little Words," life story of songwriters Bert Kalmar and Harry Ruby, is next, with "Viva Zapa," based on life story of famed Mexican bandit, winding up below the border.

MONOGRAM

BRITISH PATHÉ DEAL

ALLIED ARTISTS-MONOGRA M president Steve Broidy's return from Europe presaged announcement of a new fifty-fifty deal.
between his company and Pathe Pictures, Ltd., now awaiting ratification by both parties. The pact calls for formation of a British-American production company to produce four films annually, with a similar set-up in America. English company profits are to be split in pounds, while local profits will be divided in dollars. Money earned by the British products in this country will be dollar credits, and vice-versa.

Monogram will handle both products' distribution in all countries except the United Kingdom, where Pathe will release, and will also permit its own exclusive franchise dealers to handle Pathe pictures if so desired. Under the pending deal, which Broydt cited as being equally advantageous to both organizations, Pathe will provide production facilities and space, which is now at a premium in England.

**STILL LIMITS RELEASES**

Despite the new deal, Monogram will limit its releases to 32 features during the coming year, plus six Allied Artist films.

With the completion of Joe Yule-Rennie Riano feature, "Maggie and Jiggs in Society," only "Fanhandle," with Rod Cameron, Cathy Downs and Anne Gwynne, remains on the boards.

**PARAMOUNT**

**Production Upswing**

With four films now shooting, and three set for starts sometime this month, Paramount joins the accelerated production tendency now apparent throughout the majors. Some payroll chopping is still going on, however, with predictions of more to come.

Five stars have been assembled for "The Stained Sisters," to be produced by Richard Maibaum and directed by William D. Russell. Scheduled for the start within the next few days are Veronica Lake, Joan Caulfield, Harry Fitzgerald, Sterling Hayden and William Demarest.

The Lake-Caulfield parts originally were set for Betty Hutton and Diana Lynn, but former dropped out, and picture was re-cast, leaving latter out in cold. Miss Lynn thereupon agreed with studio to negotiate her contract, which had 18 months to go, and now will make only one picture a year for Paramount, with freelance privileges.

Also set for starts are "A Connecticut Yankee," Bing Crosby starrer, and "Hazard," co-starring Paulette Goddard and MacDonald Carey.

**Lancaster Signs Long Term Pact**

"The Sealed Verdict," in which Ray Milland stars and European actress Florence Marly makes her American debut, is scheduled for a Nov. 1 shooting, with Robert Fellows producing and Lewis Allen directing.

A new long term agreement was signed last week between Hal Wallis Productions and Burt Lancaster under the terms of which the husky ex-GI will make the bulk of his pictures for the next seven years under the banner of the Wallis organization. The new contract supersedes the original deal signed last year after Lancaster discovered Lancaster in a Broadway production and set him for a starring role in "Desert Fury." Provisions of the new agreement permit Lancaster some outside pictures including those the actor will produce himself and three commitments that remain with Mark Hellinger Productions. Lancaster's first assignment for Wallis under the new contract will be the lead in "Rope Of Sand," production of which is being planned for next year, probably in South Africa.

**REPUBLIC**

**Increase Backlog**

With Windup of "End of the Rainbow" and "The Main Street Kid," this studio now has 15 pictures completed or awaiting release, with more than half slated for intensive exploitation campaigns. Included among the top-rankers are the Feldman-Milestone production of John Steinbeck's "The Red Pony" and the Feldman-Welles production of "Macbeth."


Now ready for release or in the process of being edited are "Slypp McGee"; two Allan "Rocky" Lane action westerns, "The Wild Frontier" and "Bandits of Dark Canyon"; a musical western in Trucolor, "Under Colorado Skies," and a 12-episode serial, "G-Men Never Forget."

**RKO**

**Bright Outlook**

With 13 Deluxe Features set to be released nationally in the next six months, nine pictures now shooting around a dozen marquee personalities, and an imposing group of films yet to be shot, RKO is quickly moving into top-ranking contention among majors.

Set for release this month are "Magic Town," James Stewart-Jane Wyman starrer, and Walt Disney's "Fun and Fancy Free." Samuel Goldwyn's "Secret Life of Walter Mitty" will be screened next month, while Eddie Cantor's "If You Knew Susie" will follow in December. Heaviest scheduling is set for January, when "Out of the Past," "So Well Remembered" and "Night Song" will be released. "The Fugitive" and Disney's "Bambi" are scheduled for February, with Goldwyn's "The Bishop's Wife" and "I Remember Mama" paired for March. The Fred MacMurray-Frank Sinatra starrer "The Miracle of the Bells" will be put out in April.

**Nine Shooting**

Nine films currently shooting include top names such as Gary Cooper and Ann Sheridan, "Good Sam," Irene Dunne, "I Remember Mama," George Raft and William Bendix, "Race Street;" Merle Oberon, "Berlin Express;" Loretta Young, "Rachel;" Dick Powell, "Stations West;" Rosalind Russell and British star Leo Genn, "The Velvet Touch;" Cary Grant, Myrna Loy and Melynn Douglas, "Mr. Blandings Builds His Dream House," and being filmed in Mexico, William Lundigan, "Mystery in Mexico."

Set to roll early next year is "Honored Glory," unital episodic film shot in nine sequences. Picture will deal with lives of nine unidentified American soldiers brought home for burial, with one to be chosen as unknown soldier of World War II. Studio is re-scheduling all top talent, with plans for nine separate production units to film each sequence.

**SELZNICK**

**Bogart Set for Hellinger Opener**

With Mark Hellinger Productions practically settled in their new offices (final move is to be accomplished by early next month), preparations are now underway for execution of new deal. Pact calls for release of six pictures during next two years through RKO, three of which will be Humphrey Bogart starrers, and at least one an Ernest Hemingway opus. Bogart, who owns stock in Hellinger's company, has been signed for the lead in film adaptation of best-seller "Knock On Any Door," by Willard Motley. With the exception of his one-picture-a-year deal at Warner Brothers, Bogart now is exclusively a Hellinger star.
**STUDIO SIZE-UPS**

**SCREEN GUILD**

**Western Front All Quiet**

*With completion* of "Law of the Mounties," this studio is once inactive, although scheduled pictures will be filmed as set, according to officials. British tax dents, amounting to between $10,000 and $20,000 per picture, will be absorbed by companies, and no production decreases are to be made, President John Jones announced.

The new season’s schedule will once again have 24 features. Jones told the annual sales meeting in Chicago.

*\*\*

**20th CENTURY-FOX**

**Six Shooting**


The studio cracked down on Gene Tierney and dropped her from the payroll for refusing the lead in "The Walls of Jericho." Officials cited the incident as being the fourth time the actress turned down a role at 20th, the others being the title role in "Forever Amber," the lead later played by Irene Dunne in "Anna and the King of Siam," and a part in yet-to-be filmed "Chicken Every Sunday."

Efforts meanwhile are being made to sign Cornel Wilde to male lead in "Jericho," with shooting start now postponed until October 20, because of casting collapse. Part is that of a small-town Kansas lawyer, and Wilde supposedly told studio eight months ago he didn’t feel up to it.

*\*\*

**UNIVERSAL-INTERNATIONAL**

**Observes First Anniversary**

*First anniversary* of coalition of international production forces with Universal was observed first of this month, and found ten films ready for fall and winter release, 19 in some stage of production and 18 being readied for shooting.

Negotiations were believed about to be momentarily concluded with impending signing of Sonja Henie to John Beck’s production of "The Countess of Monte Cristo." Only stumbling block apparently is Technicolor scheme, with star holding out for it, and studio against it because of financing.

Because of $1,000,000 purchase of "Harvey," this studio is cracking down on story buys. First to feel the axe was Gladys Schmidt’s "Alexandra," which studio had with $10,000 option. Deal called for additional $90,000 if bought, plus $50,000 more if volume hit best seller lists. Officials hasten to explain dropping was no reflection on book — it was just a matter of a million dollars.

*\*\*

**WARNER BROS.**

**Five Rolling, Six Ready**


Michael Curtis has "Romance in High C" in the editing and scoring stage, while Elliot Nugent is cutting "Ever the Beginning." Latest turnover at Warners featured producer Owen Crump, who checked off lot after nine years of writing and producing.

While "Don Quixote" is not definitely out as possible vehicle for new Warner star Danny Kaye, "The Man From Blankley’s," 1930 John Barrymore comedy, is being considered by Kaye, associate-producer-wife Sylvia Fine, and producer Jerry Wald as first film under new pact.

**NEBENZAL GOING AHEAD**

Bravely disregarding British tax situation, producer Seymour Nebenzal is proceeding with preparations on two top features. Ambitious "Look Homeward, Angel" will role some time this month, with director-scripter Arthur Ripley at megaphone. Less than a month later, Nebenzal starts Maria Montez starrer, "Queen of Hearts," with Charles R. Rogers.

Arrangements were concluded last week between Enterprise Studios and United Artists to release "So This Is New York," currently shooting, based on the famous Ring Lardner story, "The Big Town," it was announced by Gradwell L. Sears, U.A. president. "So This Is New York," the fifth Enterprise film under U.A’s banner, stars radio comedian Henry Morgan in his first screen appearance, using an unusual technique that will have Morgan both as comedy star and as satirical off-screen narrator.

The new film is being made for Enterprise by Stanley Kramer’s newly formed Screen Plays Inc., under the direction of Dick Fleischer.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Ref." is the national release date. "Note" is the release number. "Re" is the date in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**COLUMBIA**

1946-47 Features Completed (59) | In Production (2) | Westerns Completed (23) | In Production (1) | Serials Completed (5) | In Production (6)

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Ref</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single-Lake</td>
<td>9-29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott-Chapman</td>
<td>9-29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ford-Fair</td>
<td>9-29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allen-Todd (69)</td>
<td>9-16</td>
<td>12-20</td>
<td>828</td>
<td></td>
</tr>
<tr>
<td>Betty-Coed (77)</td>
<td>8-19</td>
<td>11-28</td>
<td>824</td>
<td>12-23</td>
</tr>
<tr>
<td>Black-Arrow</td>
<td>8-4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Illus Spot (74)</td>
<td>8-30</td>
<td>12-6</td>
<td>825</td>
<td>12-23</td>
</tr>
</tbody>
</table>

**In Production**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Ref</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single-Lake</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott-Chapman</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ford-Fair</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allen-Todd (69)</td>
<td>9-16</td>
<td>12-20</td>
<td>828</td>
<td></td>
</tr>
<tr>
<td>Betty-Coed (77)</td>
<td>8-19</td>
<td>11-28</td>
<td>824</td>
<td>12-23</td>
</tr>
<tr>
<td>Black-Arrow</td>
<td>8-4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Illus Spot (74)</td>
<td>8-30</td>
<td>12-6</td>
<td>825</td>
<td>12-23</td>
</tr>
</tbody>
</table>

**Columbia**

1946-47 Features Completed (59) | In Production (1) | Westerns Completed (23) | In Production (1) | Serials Completed (5) | In Production (6)

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Ref</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single-Lake</td>
<td>9-29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott-Chapman</td>
<td>9-29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ford-Fair</td>
<td>9-29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allen-Todd (69)</td>
<td>9-16</td>
<td>12-20</td>
<td>828</td>
<td></td>
</tr>
<tr>
<td>Betty-Coed (77)</td>
<td>8-19</td>
<td>11-28</td>
<td>824</td>
<td>12-23</td>
</tr>
<tr>
<td>Black-Arrow</td>
<td>8-4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Illus Spot (74)</td>
<td>8-30</td>
<td>12-6</td>
<td>825</td>
<td>12-23</td>
</tr>
</tbody>
</table>

**In Production**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Ref</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single-Lake</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott-Chapman</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ford-Fair</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allen-Todd (69)</td>
<td>9-16</td>
<td>12-20</td>
<td>828</td>
<td></td>
</tr>
<tr>
<td>Betty-Coed (77)</td>
<td>8-19</td>
<td>11-28</td>
<td>824</td>
<td>12-23</td>
</tr>
<tr>
<td>Black-Arrow</td>
<td>8-4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Illus Spot (74)</td>
<td>8-30</td>
<td>12-6</td>
<td>825</td>
<td>12-23</td>
</tr>
</tbody>
</table>

**EAGLE-LION**

1946-47 Features Completed (59) | In Production (1) | Westerns Completed (23) | In Production (1) | Serials Completed (5) | In Production (6)

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Ref</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single-Lake</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott-Chapman</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ford-Fair</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allen-Todd (69)</td>
<td>9-16</td>
<td>12-20</td>
<td>828</td>
<td></td>
</tr>
<tr>
<td>Betty-Coed (77)</td>
<td>8-19</td>
<td>11-28</td>
<td>824</td>
<td>12-23</td>
</tr>
<tr>
<td>Black-Arrow</td>
<td>8-4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Illus Spot (74)</td>
<td>8-30</td>
<td>12-6</td>
<td>825</td>
<td>12-23</td>
</tr>
</tbody>
</table>

**In Production**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Ref</th>
<th>No.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single-Lake</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott-Chapman</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ford-Fair</td>
<td>9-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allen-Todd (69)</td>
<td>9-16</td>
<td>12-20</td>
<td>828</td>
<td></td>
</tr>
<tr>
<td>Betty-Coed (77)</td>
<td>8-19</td>
<td>11-28</td>
<td>824</td>
<td>12-23</td>
</tr>
<tr>
<td>Black-Arrow</td>
<td>8-4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Illus Spot (74)</td>
<td>8-30</td>
<td>12-6</td>
<td>825</td>
<td>12-23</td>
</tr>
</tbody>
</table>

**FILM BULLETIN**

**OCTOBER 13, 1947**
..

...
...

...

.

..

.
.

.

th«

«<

Flfhtm

Fraatlw

cvti

PluiiM

Jahn

Cratba-Sl.

Gap

Red

of

Thindergai

.

John

Ootlawi

.

.

.

.

(38)
.Nawhill-O'Brien
Newhill-O'Brien

(39)

.

.

.

..761

4-26..
4-26..
4-26.
4-26.
4-26.
4-26..

.

(39)
Crabbi-St.

Raldan

...,.
.

... .
.

....

.

DangeroB

STREAMLINED WESTERNS
rial.

...

.
.

Manay (66)
.6-24.. 10-12.
Toler-Vooni
DetalU inder title: Hot Money
(76)
Gillla-Nirrfi
... .5-13. .9-14.
Diiiinger (72)
.7-5.
Reissue.
Tlerney-Jeffries
Fall
Guy (64)
.11-25. .3-15.
Plerce-Loring
..
Flashing Guns (59)
.6-23.
.9-20.
Brown-Hatton
Gentleman Joe Palooka (72)
.6-10. .10-5.
Erroi-Kirkwood
Sallty, The (71)
.11-25. ..3-22.
Granville-Castle
Gun Talk
....9-1
Brown-Mclntyre
Details under title: Man from Powder River
Ginger
(67)
1-4.
Albertson-Reed
..9-2
..
Hard Boiled Mahoney (63)
Gorcey-Lorlng
...2-3... 5-10.
Details onder title: Panic
High Conquest (79)
.12-23. .6-21.
Lee-Roland
High Tide (70)
.3-31. .10-11.
Tracy-Castle
Kllroy Was Here (68)
Cooper-Coogan
.3-31. .7-19.
King of The Bandits (66)
Roland-Greene
.6-9. .11-8.
..
Joe Palooka in the Knockout (72)
Kirkwood-Knox
.5-26. .10-18.
Details under title: A Guy Named Palooka
Land of The Lawless (59)
5-3.
Brawn- Hatton
.. ..1-20
Law Comes to Gunsight, The (56)
Brown-Hatton
5-24.
Louisiana (81)
Davis-Lindsay
.3-3. .11-1.
Mr. Hex
(63)
Gsrtey-Robbins
.9-2. . .12-7.
Mutiny in the Big House (83)
Bickford MacLane
Reissue.
.7-5.
Newshoonds (68)
.3-31. .9-13.
Gorcey-Hall

.603.

Decoy

.

..601. .11-25
.3803.
.613.
.673.
.602.
..614.

.

..766.
..765,
..763.

.

.

.

.

.

.

..762..

.

.

,

.

.

.

.

.

... ...

.

Completed
Completed

Features
Features

1946-47
1947-48

In Production
In Production

(25)
(23)

(0)
(4)

.

NEW PRODUCTIONS
Van Johnson, Angela

Hills

is

he can com-

if

S.

Home

Dttilli

R(l.

Gable-Turner

Beginning Or The End (112)
Cockeyed Miracle, The (81)
Details nnder title: But Not Goodbye
Cynthia (98)
Details nnder title: The Rich Full Life
Dark Delusion (90)
Details onder title: Cynthia's Secret
Fiesta (T)
(104)
High Barbaree (91)
Holiday In Moxlet (T) (127)

Barrymore-Donlevy
Morgan-Totter

lenKins-umoro

Yearling,

inder title
Malsle (90)
The (T) (128)

Town

.

.6-23
.3-17

.8-9
.6-23
.3-3
.6-10
.12-9
.6-9

.

Beery-MaeMahon

...5-13..
Lawford-Jenkins
4-1..
lohnson-Klrkwood
..10-1.
Johnson-Leigh
9-30.
Colbert-Pldgoon
6-10..

(135)

Aug

.

.

.12-24..
10-1..
3-4..

.Nn.

11-11

.May.
.May.

Sothem-Neison
Peck-Jarman

(120)

8-20.

Beriman-Montoamery

."•1.

Shearer-Crawford


Hia<e«

(82)
(133)

.722.
.717.

The

Gentleman
The (87)
Birds and The Beat, Tin
Cass TImberlane
Desire Me (91)

Good

cnder

title:

of

.

Detalli

.

.

Features
Westerns
1947-48 Features
1946-47

Westerns

PRODUCTION

.

.

.

.

.

.4-1.

.7-7.
.6-9.
.6-23.
.5-26.
.9-2.

.803... 2-17

Sept.
Feb.
Jan

9-29

.Oct

Details

gnder

.678.

.

Sharpe-Ma«on
Wakely-White

.

.

.

.

.7-7.

.

.

.9-6.

.

..

.8-19. .11-30.
.12-23. .4-12.

.

.

685

.623.

.

7-26.
3-15..

Coleman-O'Shea
Brown-Hatton
...

.

.

...

Toler-Chandler

.5-12

.617.

.683.

.

.

.

.

Documentary
Brown-Hatton

.

.

.

Wakely-Carlin
Bellta-Solllvan

.

.4705.
5-17. ..618. .3-12
.612.
Relisae. .12-14. .
4-5. ..684. .4-28
.681..
.7-22. .12-21.
.606.
.10-29. .6-15. .699. .4-15

.

.

2-8
.10-4.

.5-12.
.8-18

.

.5-3.

.

.

.

.

Stewart-Prelsjir

Re«|an-Knox

.

.

.

.

2-15..
.6-24. ..11-2..
. .6-7.

.

.Reissue.

.

.67fi.

.607.
.615. .4-14
.675.
.605.
.619. '.5-12

.

.12-23. .<^-16.
.2-17. .11-22.
.4-14
4-19.
.

.

Sullivan-Belfta
Belita-Foster

.

Storm-DeFore
Sundstrora-Long

.

.

,

.2-3

.

.7-21

.2.

.

.

.

.3.
.5.
.1.
.4.

.2-17

Symphony

Tragic

title:

1947-48
and

Jirgs

Maggie

.9-29. .11-15.

.Yule-Riano

Society

in

Completed
Completed
Completed
Completed

.

.

.

.

.

.

.470-1.

Tim*

.

.

.805.' .7-21

.6-23.

...3-3..
11-25
.

.

.

.

2-3.

Oct.
Sept.

.

.

.

.

.804

.

891

.

.

.8-4
.8-4

.

.

.8-6.
.7-22.

.

.

.

.7-7.

.

.

.

(16)
( 8)
(

1)

Cait

13, 1947

Bowery

.

.802.

Affar.

Cast

Denning-Ryan
Lund-Arthur
Ladd-Reed

A

The

Line,

.

COMPLETED
Adventure Island (C)
Blaze of Noon (91)

(67)

Beys

Brown-Hatton

...

fndw

..8-4

tltiai

Ddtillt
Jungle Flight
Ladles'
Wan

title

(0)

Turn

(0)
(0)

(1)

It's

with

Yein

Tn Uti

(0)
(3)

Tik*

Rev.

6-9
11-22
6-24.. 11-23
9-1
11-2"
$.28

625
604
677

9-15
12-9

.

.

.

.

.

.

.

.

.

.9-2.

.

.

.

.

.

.

.

.9-2.

.

6-20

.4623.
.4616.
.4617.

.7-18.
.8-15.

.3-3
.6-9
..8-4
.

.

Town

Amn

.10-29.... 3-7... 4607... 2-17

Tofts-FltTgerald

..4-29.
.6-10.
.10-1.

Kelly-York
Reed-Brooke
Wrlght-Mllland
Thli

.

.4-18.
.7-25.
.4-25.

.

.

.4621. ...3-3
.4624. ..3-3
.4610. .3-17
,

Wamu

(87)

th*

Rev.

.4702. .8-18
.4611. .3-17
.4622.
.3-3
.4602. .9-30
.4612. .4-28
.4606. 12-23
.4603. 11-25

.

.

.

Women. The

(80)
Hut (98)

Variety Girl
(93)
Welcome Stranger (107)
Detalli inder title: The Big Halriot

.6-24.
.11 26. . .2-7.
Hope-Lamour ...
.7-22.
.4.4.
Douglas-Calvert
7-7.
Yonng-Nlven
Hutton-Lund
3-18.
.7-4.
Dennlng-Crain
4-1. .3-28.
MacMurrav-Goddard .3-18. .3-21.
Milland-Wrlght
6-11. .6-27..
Larld-DorUvy
5.1
11-22.
Hatcher- Kelley
11-11. .8-29.
.

.

.

.

.

.

.

Crosby-CaulDeld

3-18..

.4625.
.4605.
.4609.

..3-3
.1-20
..3-3

.4604. 11-25
.4615. .6-23
.4601.
.3-3
.4608. .2-17
.4615. .5-12
.4601. ..9-2
.4618. .7-21
.4613. .4-2«
.

RE-ISSUES
Jungle Princeu, The (84)
Plainimin, The (113)

No.

.9-30. 10-10.
.11-11.
.5-2.
..12-24. .5-23.
.8-6. 12-27.
7-9. .5-30.
.12-10. .2-21.
.1-8. .1-10.

Lowery-Savage
Bracken-Welles

Spring

N*.

lei.

9-29.
9-1.
.9-29.

.

.

Caulfield-Holden
Scott-Hodlak

(67)
(91)

Before

.

.

Stanwyck- Milland
Hutfon-Tufts
T» B* Tra*
Lowery- Withers

Bronettt (87)
My Own True Love
Perfect Marrlag*. The (871
Peri's of Pauline (T)
(96)
Seven Were Saved (73)

Trouble

.

Calhoun-Fleming
Baxter-Holden
Reed-erooke

Favorite

Suddenly

Octal li

Crosby-Astaire
Ladd-Rnssell

Danger Street (66)
Dear Ruth (93)
Desert Fury (T)
(95)
Details gnder title: Deiert
Eai) Come. Easy Go (77)
Detalli inder title: Thlr4
Fear in The Night (72)
I
Cover Big Town (63)
Imp-rfeet Lady. The (97)

M'l

In Production
In Production
In Production
In Production

Dtttllt
R*l.
... 3-29.

Yule-MeManut
Wlnter-Currie

In Production
In Production

(24)
(19)

1946-47

Fury

Long Giay

tUm

Kov

.Sept.

1946-47

Buckaroos (65)
Bringing Up Father (68)
Chinese Ring, The
Code of the Saddle (53)

Time

PRODUCTION

Detalli

.'.Oct.'.

.

.

.

(24)

Cameron-Downs

Bowery

Completed
Completed

RELEASE CHART

.

RELEASE CHART

COMPLETED

Features
Features

1946-47
1947-48

(60)
Blue Skin (T) (107)
Calcutta (83)
California
(T)
(97)
Crm My Heart (83)

Feb

.

.

..4-1

O'Brlen-Charisse

Panhandle

OCTOBER

The
'1
Hapnened on Fifth Avenii (115)
Song of My Heart

.

MONOGRAM
TItIt— Rinnlni

.

Roland-Brent
McDowall-Barrier

Quinn-DcMille

(92)

Hunted,

Foreign

.

.

.

Johnson-Alivson

IN

Black Gold (C)
Sangsftr, The

IN

.

Tarner-Hetiin

Rnnnev-DeHaven
.I'Brlen-Mirphy
Williams-Melchior

for Keeps (T)
(105
Dance, The (T)
flO:
indar title: Btlltrlna

~~

Wakcly-Taylor

.

.9-1
.8-19

.

Francis-Shayne

Till*— Rinnlni

The Perunal Taick

Holiday

Time

.Reissue.

.

Carroll- Movita

Bm Town

.

This

ol
Feai (54)
Wanted (73)
Wolf Call (61)

.9-7

.

.Pidgeon-Kerr
.Rooney-E. Taylor
Sinatra-Grayson
SkeIton-0'Bri"n
.Wllliams-Lawford
.Garland-Kelly
Hepburn-Henreld
Kowell-Loy

Undnished

.8-4. .10-25.
.

Vnllej

.723

July.

My Own

.Taylor-Totter

Simmer

.

.Feb.

.5-13.
.8-6.
11-25.
.5-12.

.

MacDonald-ltorbi
Tracy-Turner
Garson-Hart
..

.

Details

.

Hodlak-Gifford

(T)

Woman

nndrr title: A
News (T)

622

.

.9-15
.9-15

Blekford-Rlch
Castle-Long ....
Wakely-Stirling

Wife

Caged

Beery-Patrick

Alfalr.

Details

.

.

Brown-Hatton

Down the Trail (53)
Details under title: Song of the Saddle
Robin Hood of Monterey (55)
Rocky
Sarge Goes To Callage (64)
Silver Stallion
(59)
SIx-Gon Serenade (55)
Song of The Sierras (53)
Sweetheart 0I Sigma Chi (76)
Suspense
(101)
Details under title: Glamour Girl
Thunderbolt (T)
(44)
Trailing Danger
(58)
Trap, The
(68)
Violence (72)

.3-17
.12-9

.

1947-48
*rnelo

.608.
.3803.

Wera Tker*

Rage In

AJias

.

.

.

Nov.

.

4703

.

Dec.
Apr.
.Dec.

7-8.

3-4..

Skelton-Maxwell
Garland-Walker
Ball-Hodlak
Taylor-Hepburn

.711. .ll-2'>
11-25
.704
9-S
.7-7
.729.
.709. .12-9
.720. .2-17
.8-19
.708
.710. .11-2S
.706. .6-10
.707. .10-14

Jan.
.Feb.
Bet.
.

.

.

.

.671.
.672.

.

.9-15

ALLIED ARTISTS

Feb.

Captalni Coiragaoii (116)
Great Waltz (T) (103)
Philadelphia Story, The (110)

The

.

,

.727.
.721.
.701.
.728.
.718.
.719.
.712.
.725.

9-1.

Gable-Tracy
Traey-Barthalomew
Rainer-Gravet
Hepbarn-Stewart-Grant

Women,

.

.Apr.

,

..5-13..

RooBey-Granvllle
Brent-Gifford

REPRINTS
Boom

,

.4-14

.

Keep

Traey-Henbiirn

Vm

Details

.

..5-27... .Jan.
8-6.. .June.

Kelly-McDonald

5wti

Undercover

...iO-,dy..

Monfflomery-Totter

(97)

(T)

.

.5-26

.

.724.

.June.

.

Gable-Kerr
sinatra-brayson

(T)
lRlghl^f McGirk. The
(85)
My Brother Talks to Horsei (93)
H» Lnit, No LoTe (117)
Romance of Rosy Ridge (105)

By
Smart People (93J
hderoirrent
(111)

.726.

...12-24
.July.
5-27.. .May.
.Sept.
9 17
1-20.. .Aug.
.8-6... .Apr.
..

Williams-Carroll
Johnson-Allyson
Pidneon-Massey

Liner

The

.

.July.

.10-28..

Barrymore-Bremer

It

Heart,

11-25..

.3-3
.7-22

.703.

.

Taylor-Murphy

Rueksters,

Secret

..5-27... .Mar.
1-7.. .Oct.

.

Errol-Kirkwood
,

Ridin'

1946-47

.

.

.

.

.

Trail

Uuest of Willie Hunter, The
Rainbow Ovei The Rockies (54)

9-29.
9-29.
9-15.

Gwenn-Leigh

Sea of Grass (123)
Show-Oir, The (84)
Till The Clouds Roll

.

.

Preisser-Stewart

Dusty
(73)

Queen of the Yukon

Cut

The (115)
Happened In Brooklyn (103)
Little Mr. JiB (92)
Uidy In The Lake (103)
Living In a Big Way (104)
Details onder title: To Klu and To
LB»e Laighi it Andy Hardy (93)

.

Seareheads

Express (55)
under title:

Prairie

Stanwyck-Heflin

Homecoming

Luxury

.

Details
under title:
Old Gray Mare, The
Palooka Named Joe. A
Details

Daughter

of

.

.

.

RELEASE CHART

TIm

Tltlo— Bionlnf

.

.

.

.

offered a chance at the pre.sidency of the U.
promise his ideals with politics.

F's

.

.

Producer-Director: Frank Capra
Story: Adaptation of Broadway hit about a young entrepreneur who

B.

.

.

Sept. 29

Spencer Tracy, CJlaudette Colbert,
Lansbury, Adolphe Menjou.

PRODUCTION

.

.

.3-31
.5-12

.620.
.4701.
.622.
.624.
.4702.

.

Romantic Drama — Started

IN

.

.

.609.
.616.

.

.

STATE OF THE UNION

Cast:

.

Lamour-Mllland

9-1. R5 3620.
9-1. R5. 3624.

Coooer-Arthor

1947-48
Alberquerque (C)
Big Clock. The
Big Town After Dark
Big Town Scandal

"ream Girl
Emoeror Walti, The (T)
Goldm Earrings (95)

3-3

Soott-Brltton

Milland-O'Solllvan
Reed-Brooks
Reed-Brooks
Hutfon-Carey
Crotby-Fontalne
Milland-Dietnch

.

.

.

.

.

3-17
5-26
6-23
5-12
6-24
8-19

.

.

10-31

..

.4703

If


RELEASE CHART
1946-1947

Features
Completed (3) In Production (1)

Title—Running Time

SELECTED ARTISTS
1946-47 Features Completed (34) In Production (0)
1947-48 Features Completed (34) In Production (1)

KEY TO PRODUCERS
Small (Sm); Rogers (Rg); Vauxhall (Vv); Crosby (Cb); Bill Boyd (BB); Friesburger (Fb); Ripley-Monter (Rm); Bogues (Bog); Stromberg (Smg); Levey (Lv); Cowan (Cw); Stone (St); Sargent (Sgt); Lane (L); Low-Lewin (Ll); Carney (Cn); Bronston (Br); Chaplin (Ch); Enterprise (Ent); Hughes (Hgs); Comet (Com).
In novel form "Nightmare Alley" was obviously questionable screen material, bound to run afoul of censorship. The Johnston office has deleted—and rightly—much of the shocking material originally in William Lindsay Gresham's blood-curdling book, while inept editing has removed most of the essential characterization, motivation and incident. What remains is a hodgepodge of psychiatry and side-shows, neither fish nor fowl. Clergymen, temperance workers, members of better films groups and parents teachers associations will protest against Gresham's dice-throwing drinking scenes and deem the picture unsuitable for juveniles. They need have little fear concerning its effect on impressionable, youthful minds—the youngster will find it boring, confusing and dreary. Adults, seeking the impact of the best-seller horror, will find this as a nightclub mentalist. Greedy for greater wealth, he becomes part

Goulding's direction, many of the players give overly-theatrical performances, although Tyrene Power and Joan Blondell give convincing portrayals. Production quality, photography, recording and music are impressive.

EXPLOITATION: Stress the sensational nature of Gresham's best-seller. Play this up as Tyrene Power's greatest characterization to date. Spot directional arrows, poster cards, stencils, bumper strips—all pointing the way to "Nightmare Alley." "Beat the dry" element to the punch by circularizing members of temperature groups and solicit their cooperation in furthering the film's two-fisted attack on the evils of drink. Sensational side-show posters will make effective lobby and front displays.

Ambitious carnival Barker Tyrene Power inadvertently causes the death of Ian Keith, boozing husband and assistant of seeress Joan Blondell. Glib and caustic, Power makes love to Joan. He persuades Joan to teach her net's code, then decamps with it and pretty secretary former Cockeye Gray whom her guardian Mike Mazurki has forced him to marry. With Cockeye as his assistant, Power, using Joan's code, takes in his formerV.C. as a nightclub mentalist. Greedy for greater wealth, he becomes part

ners in the "spook racket" with charlatan psychologist Helen Walker. He overreaches himself while trying to fleece financier Taylor Holmes of $150,000 and accidentally kills him. Helen double-crosses Power, steals his money and implants within his mind the suspicion he's insane. Fleeing the police, Tyrene goes to pieces, becomes a sort and hits bottom as a "geek" in the carnival. There Coleen discovers him, determines to redeem him.

'THIS TIME FOR KEEPS' LAVISH MUSICAL, BUT ONLY MODERATELY ENTERTAINING

Rates • • generally

M-G-M
105 minutes

Estelle Williams, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat, Dame May Whitty, Sharon McManus, Dick Simmons, Mary Stuart, Ludwig Stossell, Dorothy Porter, Tommy Wonder, Nelly Walker, Holmes Busby.

Directed by Richard Thorpe.

There is abundant evidence that Metro did not stint in the production of this latest Joe Pasternak musical. It is lavish, it is in Technicolor and it has some pretty good names for the marquee. But, despite these assets, it offers only moderate entertainment. The reason is obvious. Mr. Pasternak, who used to do some novel and interesting things with his musicals, has gone "soft" and turned out a picture that is too, too pat. Nothing—but nothing—unusual or unexpected happens from the opening to the closing scenes of "This Time for Keeps." It is all according to all-too-familiar movie musical formula. However, there are elements that assure it reasonable boxoffice success and grosses should be fairly strong in the majority of situations. Esther Williams is an attractive creature in a bathing suit, and she is most in point of it as she plays a water ballerina. Jimmy Durante, by sheer force of his comic personality, manages to make you laugh occasionally, especially with his "Lost Chord" number. Lauritz Melchior is in fine voice as he rises off a few arias and the title song, and gives evidence of gaining stature as an actor. Xavier Cugat and his band provide several musical interludes. Johnnie Johnston has a passable voice and the most promosing screen presence of any of the sub-Crosby crooners. So, you see, the elements are all there for a really sock musical and it will prove disappointing to many, as it did to this reviewer, that they are not better co-ordinated and supported by a fresher plot.

EXPLOITATION: Sell the cast, the Technicolor and Miss Williams in a bathing suit. Refer to Pasternak as the producer of former musical hits. Johnnie Johnston, ex-G-J, does not use the name of his doing father, Lauritz Melchior, who wishes him to follow in his footsteps as an opera singer. Although he is engaged to a girl of his father's choosing, Johnnie goes a-courtin' Esther Williams, star of an aquade show, whom he had met while overseas. Jimmy Durante, Esther's faithful friend and pianist at the water show, induces Xavier Cugat to give Johnnie a singing job with his band. Still not knowing who he is, Esther takes Johnnie to visit her grandmother, Dame May Whitty, at Machinac Island, where he is examined by the old lady and declared eligible for Esther's hand. Meanwhile, impatient to consummate his wedding plans for his son, Melchior publicly announces the engagement of Johnnie to the other girl. Of course, Esther is heartbroken when she sees the announcement, refuses to see Johnnie, but they are reunited for the grand finale in Xavier Cugat's nite club.

'WISTFUL WIDOW OF WAGON GAP' FAIR QUOTA OF LAUGHS IN A & C COMEDY

Rates • • generally: better where stars have following

Universal-International
78 minutes

Bud Abbott, Lou Costello, Marjorie Main, Audrey Young, George Cleveland, Gordon Jones, William Ching, Peter Thompson, Olin Howlin, Bill Clayton, Billy O'Leary, Pamela Wells, Jimmie Bates, Paul Dunn, Diane Fioreline, Rex Lease, Glenn Strange, Edmond Cobb, Wade Crosby, Murray Leonard.

Directed by Charles T. Barton.

The idea of Lou Costello in the role of a rather reluctant sheriff governing a wide-open frontier town is funny to contemplate and should give the exhibitor a strong exploitation wedge to sell this latest Abbott and Costello comedy. While the idea does not quite come off as it might have, several hilarious gag routines and some occasionally bright dialogue suffice to make it good fare for A & C fans. Costello is first-rate as the lamb-turned-lion (but scared stiff), while Abbott plays the foil with his usual competence. Grosses will be in line with previous A & V vehicles.

EXPLOITATION: Feature the Costello role as one of his funniest. Street stunt: A woman in farm garb of the 1860s, possibly driving a buckboard, placarded: "I'm The Wistful Widow of Wagon Gap"—See What I've Done, Abbott and Costello at the Gem Theatre."

Traveling salesmen Bud and Lou arrive in Wagon Gap, a tough frontier town. Lou accidentally kills a local desperado, is saved from lynching by an old Montana law making him responsible for his victim's debts and dependents. The victim's widow, Marjorie Main, and her brood become Lou's responsibility and work him ragged, particularly when he shies at her repeated offers of marriage. Since the town's gunmen won't shoot Lou for fear of inheriting his responsibilities, he's appointed sheriff, becomes the toughest and most popular in the Wagon Gap, and trying to escape from Marjorie, frustrates a stagecoach holdup. At end, Bud contrives to trick widow George Cleveland into marrying Marjorie, then makes good his own and Lou's escape.
Although Bob Hope struggles manfully to breathe life and laughter into this film's whimsy, it must be recorded as his poorest vehicle to date. Hope makes a belated entrance into the film and, for all his familiar bounce and antics, he has little success in dealing with the slow-moving, forced, arachne plot with which he is burdened. The screenplay by Allen Boretz and Melville Shavelson follows the hoary pattern of a bygone day, narrating the comic-melodramatic complications attendant upon an American youth's attempts to foil conspirators blocking his ascension to the throne of a mythical kingdom. Hope gets little help from his supporting cast. Signe Hasso is ill-suited to her role and William Bendix is wasted on his. Sidney Lanfield's direction must accept a large share of the blame for the picture's inadequacies. Box-office results will be bolstered by the star's name in first-runs, but unfavorable word-of-mouth will adversely affect sub-runs.

**EXPLOITATION:** Play this up as a new type of role for Hope. Don't overlook the popularity of William Bendix. Base co-op newspaper ads on the slogan: "For Tops in Comedy, See Bob Hope in 'While There's Life' at the Gem Theatre — For Tops in Merchandise, Shop at Blank's."

Disc-jockey Bob Hope, on the eve of his off-dereference marriage to policeman William Bendix's sister Vera Marabe, is kidnapped by General Signe Hasso and three loyal fellow-Boravians come to place him, as the rightful heir-apparent, on their country's throne. Endeavoring to obstruct the loyalists' secret mission is a conspiratorial band known as The Mordian, headed by George Zucco, double-dealing Boravian Consul. Signe and her aides' attempts to smuggle the struggling Hope out of the U.S. is momentarily thwarted when a Mordian bul- let disables their game. Hope regains con- science next morning in Signe's hotel suite, is deprived of his clothes to prevent further attempts at escape. Knives and bullets fly, and Hope's bodyguard is killed by a hurried dager. Escaping, Hope con- tacts Bendix, now irate at his sister having again been jilted. The police scoff at Hope's fantastic story of kidnapping and murder, but accompany him to the hotel. No corpse. Faced with Bellevue, Hope flees, lands eventually in the Mordian's underground den. Hilarious complications ensue. At end, Hope routs the plotters, unmasks Zucco and, given the air by Vera, weds Signe.

---

**THE INVISIBLE WALL**

**COMPACT, WELL-PLAYED GAMBLING PROGRAMMER**

**Rates** • • as dueller generally: slightly more in action spots

20th Century-Fox (Sol M. Wurtzel) 73 minutes


Directed by Eugene Forde.

A neat little package, undaunted by stars and expensive production, but neverthe- less an engaging tale of gambling and murder, "The Invisible Wall" is adequate dual bill fare for neighborhood and action spots. Paced smartly by director Eugene Forde, the plot sequences up the high points of drama, and aided by a set of unusually well-developed performances for a film of this type, this modest offering maintains interest right up to the final ingenious denouement. The gambling scenes appear authentic, perhaps overly so as some of the jargon around the dice tables will be unintelligible to the majority of theatregoers. The romance does not intrude on the plot development until the film is half over, then becomes well integrated into the story. Newcomers Don Castle, Virginia Christine and Richard Gaines are surprisingly believable in their respective roles of gambling addict, vengeful woman and con man. This Sol M. Wurtzel production is further evi- dence that economy is no bar to entertain- ment.

**EXPLOITATION:** For action houses, the gambling and murder-mystery angles are evident. There are no star names to ex- ploit, but the scenes in the gambling casino as well as confidence game angles and two murders offer ample meat for showmen. Elsewhere the plotting is basic, and the attempt of a man to escape from his past by assuming another's identity can be played up.

Approaching in a supposedly dead man's room with a gun in his hand, Don Castle confesses to the murder and tells the story leading up to it. Just out of the army, Cas- tile resumes his job as payoff man for gam- bling tycoon Edward Keane, who warns him not to use the payoff money for his own illings. Sent to pay off a client, Castle be- comes involved with Richard Gaines, a com- man posing as a mining engineer. Gaines causes Castle to lose half of his payoff, and as the latter realizes he has been swind- led, he kills Gaines. Assuming the dead man's identity, Castle goes to Denver to col- lect the money which Gaines had forwarded, only to find the envelopes contain worthless stocks. Fleeing Denver, he is unmasked by Gaines' wife, Virginia Christine, but when he heroically saves a man's life after the train is wrecked, the two stars reject highly romantically in- volved and marry. Their bliss is threatened by blackmailer Arthur Space and Castle kills him. In a surprise ending, however, police inspector William Shannon reveals that Castle is shielding Christine and that both are innocent of the killing, leaving Cas- tile with a self-defense killing rap that prom- ises no great difficulty.

---

**SPIRIT OF WEST POINT**

**BLANCHARD-DAVIS FOOTBALL YARN IS EXPLOITABLE**

**Rates** • • • as dueller generally

Film Classics 77 minutes


Directed by Ralph Murphy.

For the avid gridiron fans, the presence of those "touchdown twins" of West Point and all-American fame, Felix "Doc" Blanchard and Glenn Davis, makes "Spirit of West Point" a must. For those who can take their football or leave it, this modest

and contrived picture will prove acceptable fare as a supporting feature coupled with a strong top attraction. Grosses will be strongest in naborhood houses, particularly if explanation of the story is given. Pur- portedly a biography of "Mr. Inside" (Blanch- ard) and "Mr. Outside" (Davis), the film contains many excellent shots of the high spots in their joint gridiron careers. Their performances and that of Tom Harmon, the former Michigan all-American, are adequate, as acting honors going to Robert Shayne in the role of West Point coach Earl Blaik. While Ralph Murphy's direction generally is satisfactory, at the press screening some of the narration was at variance with the visual action described. Bill Stern and Harry Wilmier, crack sportscasters, do the narrating.

**EXPLOITATION:** Play up the athletic prowess of Blanchard, Davis and Harmon.

Have local Inquiring Reporter ask: "Would Blanchard and Davis Uphold The Spirit of West Point? If They Became Professional Football Players?" Don't overlook the fact much of the picture was filmed against the majestic beauty of the West Point locale.

With Pearl Harbor, Blanchard tries to enlist in the Navy, is turned down as "Physi- cally unfit," becomes a buck private in the Army, receiving his appointment to West Point while on duty in Texas. At the Point he is named, and becomes friendly with Glenn Davis, who has also come up the hard way. The two pair meteor-like to gridiron fame, aids the Army team to go undefeated year after year. Although their respective families are far from well-to-do — Blanchard's actually is in pressing circumstances — the two stars reject highly romantically in- volved and marry. Their bliss is threatened by blackmailer Arthur Space and Castle kills him. In a surprise ending, however, police inspector William Shannon reveals that Castle is shielding Christine and that both are innocent of the killing, leaving Cas- tile with a self-defense killing rap that prom- ises no great difficulty.

---

FILM BULLETIN
'RAILROADED!' FAST-MOVING ACTION PROGRAMMER

Rates • • in lower slot for action and naborhood houses

Eagle-Lion
72 minutes

This little action programmer is tightly knit, fast-paced and actionful. However, lack of names and the obviously modest production values will relegate it to the supporting spot in naborhood houses. The expoliatious nature of the bookings in action spots. While the players are little known, their performances are adept enough to lend a touch of credence to the routine plot. Director Anthony Mann is credited with giving the proceedings the snappy pace demanded by action-minded moviegoers.

EXPLOITATION: Take advantage of the film's title. Have local Inquiring Reporter ask: "Can an innocent person be 'Railroaded' to prison by circumstantial evidence?"

During a holdup a policeman is killed. One of the mobsters, dying after the gun-battle, tells Lt. Hugh Beaumont the cop-killer was Ed Kelly. Although guiltless, Kelly cannot prove his innocence or present an alibi, is jailed. Kelly's sister Sheila Ryan, betrothed to Beaumont, breaks their engagement and, convinced her brother is innocent, sets out to find the real culprit. Beaumont's belief in Kelly's guilt wavers when he uncovers evidence implicating big-time gambler John Ireland in the killing. When a witness to the holdup and killing is found murdered, Beaumont tricks Ireland's girl friend Jane Randolph into implicating her lover. However, before Beaumont can make his surprise arrest, Sheila is seized as a hostage by Ireland. Beaumont arrives, shoots it out with Ireland, captures him. Ireland is convicted of both killings; Kelly's name is cleared, and Beaumont and Sheila renew their engagement.

'HIGH TIDE' SNAPPY NEWSPAPER MELODRAMA

Rates • • • as dualler

Monogram
72 minutes

Directed by John Reinhardt.

Despite its lack of names, this competent, typed fast-moving newspaper melodrama will help "carry" many a more important feature. It has romance for feminine patrons, suspense, action and thrills for masculine and juvenile filmgoers. Best returns will be chalked up by naborhood and action spots, but it merits playing time in better class houses as a supporting feature. Don Castle and Lee Tracy, as hard-bitten newspapermen, share acting honors with Miss Bishop and Miss Shaw as a smooth-tongued detective. Direction by John Reinhardt and screenplay by Robert Pressnell, Jr., are responsible in a large measure for the excellence of the picture. Production quality, photography and recording are above average.

THE WILD FRONTIER' IMPROVEMENT ON PREVIOUS LAN

Rates • • • • for western houses

Republic
59 minutes
Allan ("Rocks") Lane, Jack Holt, Eddy Waller, Pierre Watkin, John James, Roy Barcroft, Tom London, Sam Flint, Ted Mapes, Bud Buster, Wheaton Chambers, Black Jack the stallion.

Directed by Philip Ford.

This Allan Lane western is immeasurably superior to his previous vehicles, the now happily discredited Red Ryder series. In addition to plenty of hard riding, fist fights, stagecoach holdups and covered wagon smashups, "The Wild Frontier" contains several outdoor shots, rare in an Allan Lane western. Credit for these authentic details goes to both Philip Ford, the director, and Albert DeMond, the scenarist. Another welcome novelty—the picture contains no in-jenuse or, for that matter, any woman. Although juvenile patrons may miss seeing Bobby Blake (Little Beaver in the Red Ryder series), the picture will prove popular with horse opera fans generally. Jack Holt, in the heavy role, gives a restrained, but arresting performance. Production, photography and recording are good.

Marshall Pierre Watkin arrives with his elder son Allan Lane to restore order in lawless Clayton City. He soon discovers gunsmith and saddle-maker Jack Holt is behind the town's lawlessness. Holt kills Watkin, then leads the townspeople to believe he was slain by Eddy Waller. Unaware that Waller is actually his late father's undercover deputy, Watkin's younger son John James goes gunning for Jack's understandable impetuousness nearby thwarts Lane and Waller's careful plan to trap the town's lawless element. With $5,000 gold shipment as bait, Lane tricks Holt into sending his men out to rob the stage. James' hot-headed interference again nearly wrecks the works when he tries to kill Waller in the thick of a climactic battle. However, Lane's resourcefulness saves Waller, catches Holt red-handed, and completes the job of cleaning up Clayton City.
'BLONDE SAVAGE' LOW-GRADE JUNGLE THRILLER HAS POSSIBILITIES

Rates ⋆ ⋆ ⋆ in lower slot generally, higher in action houses

Eagle-Lion
61 minutes

Directed by S. K. Seeley.

Mediocre as this Eagle-Lion release is, it is nevertheless has exploitation potentials for certain types of audiences. Earmarked for juvenile patronage and not-too-discerning adults, it will get by in action and cheaper naborhood spots and might even be sold to good grosses. Gordon Bache's original screenplay opens briskly but soon boggs down and becomes a routine story of the white-queen-rules-native-tribe formula. Stock shots of African wild animals in their native habitat add interest, if not excitement, to the film. Under S. K. Seeley's direction, the moderately air transport firm are sum- moned into the African interior by Douglas Dumbrille, diamond magnate, and engaged to help locate a tribe of hostile natives who have been hampering his mining operations. Forced down by engine trouble, the two are captured by savages ruled by beautiful white girl Gale Sherwood. She orders the pair slain. Saved by the intervention of tribal leader Ernest Whit- man, Jenks starts repairing the plane while Erickson learns to converse with the natives. Whitman tells Erickson the tribe had adopted and raised Gale after Dumbrille and his henchman Matt Willis, a dozen years before, had murdered her parents, and that the tribe should be allowed to live with Gale, returns with Jenks in the now-repaired plane to confront Dumbrille. On arriving, they are overpowered by Dun- brille's men, tortured into revealing the location of the village and thrown into a cell. Dumbrille and his safari set forth to de- stroy the village. Erickson and Jenks ef- fect their escape, arrive at the village ahead of Dumbrille's crew and trap them. Later Dumbrille, confronted by the police with proof of his guilt, takes his own life. Erick- son weds Gale.

FOREIGN FILMS

'FURIA' ITALIAN TRIANGLE DRAMA HAS PLENTY OF SEX APPEAL

Rates ⋆ ⋆ ⋆ in Italian naborhood and art houses

Westport-International Films
80 minutes
Isa Pola, Rossano Brazzi, Gino Gervi, Adri- na Betti, Umberto Spadaro, Camillo Pilit- to, Bela Starec Sinati.

Directed by Goffredo Alessandrini.

"Furia" ("Fury") is a glossy job, probably the most sexy and beat photographed Italian import in years. Under Goffredo Alessandrini's direction, the competent but unknown cast performs brilliantly. His screenplay, unfortunately is over-dialogued, his story of marital infidelities (unnamed and untested) and murder. Rossano Brazzi, now under contract to David O. Seznic in Hollywood, portrays convincingly a young and handsomely handsome man, but his performance is overshadowed by those of Isa Pola as the overheated and adoring wife of his employer, and of Adriana Betti as a beautiful and lus- trous maid. Strictly for adult consumption, the libido-laden narrative is earmarked for Italian and Italian naborhood spots where, the script accurately served, grosses should prove satisfactory. Locales and camerawork are beautiful; production quality, recording and English titles are good.

Isa Pola, beautiful and sensual second wife of Gino Gervi, red of amusing herself by voluptuous faun-hunting half-witted stableman Umberto Spadaro, begins a passionate affair with young, handsome, newly arrived stud-

'MIDNIGHT IN PARIS' FRENCH IMPORT BELOW RAUMU'S STANDARD

Rates ⋆ ⋆ for art and French naborhood spots

Distinguished Films
90 minutes

Directed by Georges Lacombe.

Made one year before his death in 1916 "Midnight in Paris" is not up to the standard set by Raimu in "The Baker's Wife" and "The Well Digger's Daughter." He excels in performance as a police-bound, genteel deroit must, however, make us wondrouslyptalatable screenfare for adult pas- trons in art and French naborhood houses.

THE BLUE VEIL' FRENCH TREAT-JERKER

Rates ⋆ ⋆ ⋆ in art spots or French naborhoods

Leo Cohn
91 minutes
Gabby Morlay, Elvire Popesco, Mareds, Manet, Aimer, Charpin, Lorquay, Aime Clariond, Rene Devillers.

Directed by Jean Stelli.

Had this goz'fant tale of mother love and sacrifice been filmed in Hollywood with a name cast, it might easily have been another "Over the Hill." Although primarily a "woman's picture," it left hard-boiled male as well as female reviewers starry-eyed at its sentimentality. Despite its crude photograph and poor performances by some of the supporting layers, the release will con- mand attention in art and French naborhood houses. Gabby Morlay, star of the piece, is superb as a childless governess who sacrifices riches and security in devoting her life to the apparently thankless task of caring for the effacing of others' children. Jean Stelli's direction gives full play to Mlle. Morlay's versatility and talent.

In 1914, war widow Gabby Morlay loses her child at birth; resolves to care for others' children. She does so, but sacrifices the joys of life in caring for, protecting and defending children who, one by one, pass beyond her loving ken. Middle-aged, she devotes eight loving years tending a youth entrusted to her and apparently deserted by his long-absent parents. They return from abroad and demand their child, loving him as her own, Gabby fies this love and leaves the youth, is caught and accused of kidnap- ping, forced to relinquish the child. Destitute, she becomes a charwoman, preys with an accident while saving the life of a baby. In hospital her doctor turns out to be one of her former charges. He arranges a surprise Xmas party where she's the hostess of all whom, she's mothered and loved, and engages her to take care of his own two children.
Talk about BOXOFFICE PICTURES!

HERE'S A SOCK REISSUE COMBINATION THAT WILL MAKE BOXOFFICE RECORDS

QUIVER!

SHAKE!

BREAK!

ALAN LADD
BASIL RATHBONE
HUGH HERBERT
BELA LUGOSI

in Edgar Allen Poe's Story of Terror and Death

'THE BLACK CAT'

BORIS KARLOFF
BELA LUGOSI
JAMES CRAIG

in the Drama of a Madman Who Performed a Miracle

'BLACK FRIDAY'

Check your local REALART Distributor for availability
“Wild Harvest”

Paramount has given Alan Ladd a change of pace in this melodrama, but it’s a change that will not displease his huge following. They have taken away his guns and let him resort to his fists to iron out his little difficulties. To lend enticement to aforementioned difficulties, they have entered luscious Dorothy Lamour as his romantic vis-a-vis and she plays the role of an unscrupulous siren with a yen for men—Mr. Ladd in particular. To give you an idea of what sort of dame she is, when Ladd says no to her, she marries his best pal, Robert Preston, just to “needle” Alan.

“Wild Harvest” is based on Houston Branch’s novel, “The Big Haircut”, and it deals with the men of the wheat harvesting combines. Ladd, Preston and Lloyd Nolan are a harvesting team that is forever running into trouble, but as nothing compared to the troubles brought them by Lamour.
EXPLOITATION PICTURE

Ladd & Lamour Spark Campaign
On Paramount’s “Wild Harvest”

Alan Ladd, Dorothy Lamour and the romantic conflict between them are the highlights of Paramount’s advertising-publicity-exploitation campaign on “Wild Harvest”. Ladd as the two-fisted leader of a wheat harvesting gang, Lamour as the wheatfields vixen with a blazing “crush” on Alan—these are the exploitable characters around whom the showman will build his selling scheme. The press book has a catchline that cues it perfectly: “Ladd Is Dynamite—Lamour Is the Fuse—Together They’re Terrible!”

While these two names certainly rate the marque space, two others cannot be overlooked. Robert Preston, recently returned from war service with a strong role in “The Maconaher Affair”, and Lloyd Nolan, long a favorite of action fans, are two more names that should be spread boldly over all the copy.

The big selling point of the story is conflict—conflict between an unscrupulous girl (Lamour) and the man she is determined to get (Ladd) and conflict between two pals (Ladd and Preston) instigated by the designing dame. Most of the newspaper ads, the lithographs, stills and heralds feature this dramatic theme of conflict.

The press book on “Wild Harvest” is not lavish, but it is very compact and contains more than the usual number of stunts, street ballys, teasers and lobby ideas. A special group of stunts are suggested for theatres in the Midwest grain-raising areas.

RADIO

Paramount offers several free radio promotion aids which should be very effective in selling the picture over the air. The Star Interview Record presents Miss Lamour and Preston on a platter that should be happily received by disc jockeys and movie commentators. The record is arranged so that they ask the questions from a script and the stars answer on the record.

A selection of spot announcements in various lengths also are available in record form.

The press book suggests a number of live spots for radio, as well as a review.

THE MEN BEHIND THE CAMPAIGN

CURTIS MITCHELL
Director of Advertising, Publicity and Exploitation

STANLEY SHUFORD
Advertising Manager

BEN WASHER
Publicity Manager

SID MESIBOV
Assistant Exploitation Manager

OCTOBER 13, 1947

STREET BALLY

Dress a girl in gingham and have her parade the shopping centers carrying a sign like the one on illustration. It will get attention.

CONTEST

A newspaper contest featuring scenes from previous Alan Ladd films is contained in a special mat (E231). Contestants are asked to name the titles of the pictures and the feminine stars who appeared (and are shown) opposite Ladd. It is bound to get plenty of attention from newspaper readers.

Free passes are offered to those who answer correctly.

CO-OPERATIVE AD HEAD

The above cut is available in 6-column mat size and can be used most effectively to promote a cooperative ad page in local newspapers. Stores might welcome the opportunity to feature outstanding bargains.

Above are two of the newspaper ads from the press book. Others are equally punchy and attractive.
THEATRE MANAGERS
AND OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper address containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don’t put your return film in the lobby until all your patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.
236 N. 32nd St., Philadelphia 3
1239 Vine St., Philadelphia 7
Locust 1-0100
Member National Film Carriers

DEPENDABLE DELIVERY

NEW JERSEY MESSENGER SERVICE
Member Nat’l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
Locust 7-882

COLUMBIA PROFITS UP

Columbia Pictures’ net profit for the 52 weeks ended June 30, 1947, was estimated at $3,767,000, an increase of $257,000 over the 52 weeks ended June 30, 1946, which reported a net of $3,510,000. This comes to $53.33 per share of common stock for the period in 1947, compared with $5.00 for the preceding year.

Operating profit before provision for Federal taxes for the year ended last June showed a drop from last year’s figures, but couldn't make up the difference for the period ended June 30, 1947, operating profit was estimated at $5,807,000, compared with $7,000,000 for the preceding year. Federal taxes were estimated at $2,100,000 for the year ended June, 1947, compared with $3,550,000 for the 52 weeks ended June 30, 1946.

BINFORD BATTLE BEGINS

The initial move in the industry’s legal battle against Lloyd T. Binford, chairman of the Memphis censor board, challenging the constitutionality of his ban on the Hal Roach-UA film “Curley,” was taken last week when Roach and United Artists, backed by Eric Johnson’s MPAA, filed an application for a writ of certiorari in Tennessee Circuit Court.

Additional support of the plan to sue on the Binford ruling came from Elmer Rice, chairman of the American Civil Liberties Union national council of freedom from censorship, in which Rice informed Johnston: “You may count on our support to carry this test up to the U. S. Supreme Court if necessary in an effort to reverse the old ruling that motion pictures are solely entertaining and may therefore be censored.” The Screen Office and Professional Employees Guild also offered its support, congratulating the Industry on its stand against Binford.

ASCAP FIGHT TOPS ALLIED BOARD AGENDA

The plan to combat ASCAP’s increased rates will be in the spotlight when Allied States Assn. board of directors meets in Detroit Oct. 14-16 to set a course of action on immediate and long range approach to current trade problems. Among the other pressing exhibitor questions will be advanced admissions, the Allied Caravan’s work, the status of the government suit, print shortage for television shows, and the progress of Allied’s national convention committee for the sessions to be held in Milwaukee, Dec. 1-3.

In a bulletin setting a general agenda, A. F. Myers, general counsel and board chairman of Allied, cited the TOA for assuming credit for the ASCAP postponement of its effective date for the rate increase to Feb. 1, 1948. He asserted that ASCAP’s conciliatory attitude was developed as the result of heat applied by militant independent exhibitors, and added “they know that if the anti-ASCAP campaign were to be suddenly abandoned, the appeasers who are operating under cover of Allied’s fire would be left high and dry.”

Allied Aids Exhib. Buying

He took to task Fred Wehrenberg’s statement at the TOA founding convention that no exhibitor association can aid exhibitors in buying his films. “Such a policy,” said the Allied topdog, “may be all right for an organization composed almost exclusively of large affiliated circuits and buying combines. But Allied believes that indigenous exhibition buying on their own basis is essential for the exhibitors to get all information, advice and assistance that their associations can give them.” To this end, Allied’s Caravan, the agency which supplies Allied members with buying and booking information, still have a full day devoted to its work and other methods of curbing exorbitant film rentals.

With at least nine exhibitor regional and national conventions set for this Fall, current trade problems are due for a thorough going-over. In addition to the National Allied convention in December, the confabs scheduled include: Oct. 13-15, Allied of Michigan, in Detroit; Oct. 14-15, MPTO of Ark., Miss., and Tenn., in Memphis; Oct. 22-23, Ky. Assn. of Theatre Owners, Louisville; Nov. 6-8, W. Va., Managers Assn., Charleston; Nov. 13-16, ATO of Indiana, Indianapolis; Nov. 24-25, Allied TO of Texas, Dallas; Nov. 24-25, Allied TO of Pa., Pittsburgh; Dec. 1-3, Allied of Upper Michigan, Milwaukee (in conjunction with National Allied).

SG TO DELIVER 24 FOR 1947 - 48

Seven Guild Productions will maintain a full 24-picture schedule for the 1947-48 season, president John Jones announced at the company’s sales convention in Chicago last week. Despite the loss in foreign film revenue due to taxes, which have amounted to $10,000 to $20,000 per picture, the full program will be forthcoming, Jones declared.

The SG proxy also disclosed the appointment of Harris Dudelson, former Cincinnati UA branch manager, to the newly-created post of district manager covering the midwest territory from Kansas City to Pittsburgh. The Eastern district manager post is still open.

He also announced the acquisition of four Edward Small-UA productions for re-release by SG: “Abroad With Two Yanks,” “Little Annie Rooney,” “King of the Turf,” and “Duke of West Point.”

REPUBLIC 13-WEEK NET DIPS

Republic Pictures and subsidiaries reported a net profit of $233,022 after taxes for the 13 weeks ended July 26, 1947. This compares with $444,949 for the similar 13-week period in 1946.

Profit before taxes was estimated at $401,762.20.

FILM BULLETIN
THE FOXES OF HARROW

Twentieth Century-Fox

Striking period atmosphere in this... tale of love, hatred, violence and comedy...And incidentally, incidentally.... All the technical proficiency in ‘The Foxes of Harrow’ does not keep it from coming out at the seams.” — BARNES, N. Y. HERALD TRIBUNE.

Romantic imagination... Has a steady flow of incident, luxurious settings, a huge cast... Kind of picture that can be popular on one level and a target of abuse on another.” — WINSTEN, N. Y. POST.

Over-stuffing with the fattest romantic cliches... Socially and historically vacuum-packed screen charade... The writing is dull, the dialogue pompous, the settings conspicuously faked and the performances — even those of good actors are embarrassingly attitude.” — GUERNSEY, N. Y. TIMES.

Fairly dull and slow, an overstuffed historical romance, manufactured without style or imagination, flaunting its expensive... Generally trite and predictable.” — PECK, PM.

No lack of action... Although often it seems to move with strange slowness... Production is lavish, costumes and settings handsome... Turbulent drama crowded with happenings... It will probably be popular.” — GUERNSEY, N. Y. SUN.

SUN AND FANCY FREE

RKO Radio

There are few flashes of brilliance in ‘Sun and Fancy Free,’ but it offers the tried and true Disney spectacle, ideal for children and sufficiently diverting for adults.” — GUERNSEY, N. Y. HERALD TRIBUNE.

Much more than any previous Disney production, seems designed for the entertainment of children... Not one of Disney’s best... It is pleasant enough, just two children’s tales told with plenty of slapstick in color cartoon.” — GUERNSEY, N. Y. SUN.

Delightful entertainment that should please audiences of all ages... Spun out with lovely colors and backgrounds and the usual Disney craftsmanship.” — PELLSWICK, N. Y. JOURNAL AMERICAN.

Has its ups and downs... Adventures with the fairy tale beanstalk and the giant lift ‘Sun and Fancy Free’ to the heights the title promises.” — WINSTEN, N. Y. POST.

Gay and colorful show... Nothing brave and inspired but just plain happy.” — CROWTHER, N. Y. TIMES.

Will delight millions and millions of children... Nor is there any reason why adults should not be just as pleased... So much of it is first-rate and imaginative and original that one can not be too disturbed about the lesser elements.” — PECK, PM.

DOWN TO EARTH

Columbia

Pretty good musical... Good lot of song-and-dance shenanigans which have some rather striking screen vitality... Color and music and movement — the coloring, incidentally, is superb — are combined here to stimulate the senses in a splashy, luxurious way... The fantasy generally degenerates into a typical boy-girl backstage yarn.” — CROWTHER, N. Y. TIMES.

The stirring is not vigorous enough to counterbalance pedestrian expanses of the imagination... Contains a great deal, beautifully photographed, sleekly patterned, and expensively produced. But that’s all.” — WINSTEN, N. Y. POST.

Barnes Calls ‘Desire Me’ A Dud; Others Agree

“Desire Me” is the M-G-M picture that encountered so much trouble during its production that neither one of the two directors implicated wished to have their names associated with it. After lots of re-shooting and a long delay (almost two years) since its completion, Metro has finally released it. It is not unexpected, therefore, that it has run into the most severe kind of critical abuse.

Howard Barnes of the New York Herald-Tribune bluntly calls the picture “a dud.” It “fairly groans under the weight of undistinguished dialogue,” he says, blaming scripter Casey Robinson for having substituted trite conversation for action.

The other metropolitan critics give “Desire Me” pretty much the same treatment. The World Telegram’s Alton Cook terms it a picture for the “handkerchief brigade” of ladies, but expresses the suspicion that “the tears will be shared by the gentlemen in charge of looking over the boxoffice return.” — TOM Pryor, the Times, finds it “a ponderous, obviously contrived and somewhat less than intelligent take-off on that bewiskered Enoch Arden theme.” — He gives Miss Greer Garson’s performance a rather rough going-over.

Far more entertaining than the reviewers found “Desire Me” is Seymour Peck’s report on the picture in PM. Mr. Peck couches his pan in some devastatingly humorous terms.

SAYS "FAIRLY DULL AND SLOW, AN OVERSTUFFED HISTORICAL..."
YOUR PICTURE RED STALLION DOING OUTSTANDING BUSINESS HOLDING OVER STARTING SATURDAY WITH ANOTHER RECORD WEEK EXPECTED GIVE US MORE ATTRACTIONS OF THE CALIBER OF RED STALLION

George H. MacKenna, Basil's Lafayette Theatre, Buffalo, N.Y

TAKE THE WORD OF THE HUNDREDS OF SHOWMEN WHO PLAYED IT

LIKE... Warner • Interstate • Fox West Coast Paramount • Loew • Fabian • Robb & Rowley Jefferson • Harry Arthur • Jay Emanuel • Lucas & Jenkins • Basil • Standard • Alliance • RKO Westland • Yamins, and more, and more...

TAKE THE WORD OF THE HUNDREDS OF BOX-OFFICE RECORDS

SET IN CITIES LIKE... Los Angeles • San Francisco Dallas • Seattle • Fall River • Cincinnati • Portland, Me. and Portland Ore. • Houston • San Antonio Galveston • Spokane • New Orleans • Rochester Atlantic City • Baltimore • Ft. Worth • Milwaukee Terre Haute • Altoona • Elmira • Memphis Oklahoma City • San Diego • Long Beach • Phoenix Lincoln • Colorado Springs • Buffalo, and more, and more...

THE GREATEST ACTION THRILLER OF THE YEAR IS THE BOX-OFFICE CHAMPION OF THE YEAR!

EAGLE LION FILMS presents

"RED STALLION"

IN THRILLING CINECOLOR

"RED STALLION" IS THE BOX-OFFICE CHAMPION!

ASK THE MAN WHO PLAYED IT!
ALFRED W. SCHWALBERG
Knows the value of human relations
Page Five

America's Independent Motion Picture journal
PRESS-TIME FLASH!
First week's business is biggest M-G-M record in entire history of Loew's Criterion Theatre, N.Y.

BROADWAY IS "GREEN DOLPHIN STREET" NOW!

Congratulations FROM M-G-M TO ALL THESE HIT MAKERS!

LANA TURNER
VAN HEFLIN
DONNA REED
RICHARD HART
FRANK MORGAN • EDMUND GWENN • DAME MAY WHITTY
REGINALD OWEN • GLADYS COOPER
Screen Play by Samson Raphaelson • Based on the Novel by Elizabeth Goudge
Directed by VICTOR SAVILLE • Produced by CAREY WILSON
A METRO-GOLDWYN-MAYER PICTURE
UA'S PLEA FOR HELP

Charles Chaplin and Mary Pickford are the owners of United Artists Corporation. Both are reputed to be immensely wealthy. Neither has contributed anything substantial to the progress of the company for years.

Several months ago, they had an opportunity to sell their stock for some ten or fifteen million dollars and pass it into the hands of experienced film and theatre men who would have been able to lift the company out of the production rut and the financial difficulties into which it has fallen. For one reason or another, the owners decided not to sell and it appeared that they had formulated plans for giving UA a new lease on life. Yes, they had, but in a strange way, we learn.

Apparently the bankers regard United Artists as a bad financial risk these days, so the Chaplin-Pickford company is pleading with exhibitors to pull its chestnuts out of the fire, while the two bosses continue to fondle their stock. Customers are being solicited to advance capital to an organization that has been going nowhere fast and which has been rescued from probable oblivion twice in recent years by the generosity of other film companies.

If exhibitors wish to invest their money in a film company, we recommend they consider a fast-growing outfit like Eagle Lion, or Monogram, or Republic, companies with a future rather than a past. As long as Mr. Chaplin and Miss Pickford demand the penny and the cake, we agree with the bankers that United Artists is a bad gamble.

NOTE TO REP. THOMAS

Dear Congressman:

It makes my heart glad to see you giving them movie guys the works. As a citizen and a taxpayer, I don’t care if you call every producer, director, writer, star and extra from Hollywood to Washington if it’ll help you find a red or a pink. And, anyhow, I love to read all about it in the newspaper every day, it’s so exciting.

Speaking of newspapers, I was standing at a bar the other evening (had a little cold) and heard one of them smart newspaper reporters say “nazarovits” (that’s Russian for mud-in-your-eye) every time he tossed down a bourbon. Don’t you think that the whole newspaper racket could stand an investigation, too? And what about radio?

Just keep on doing your duty, Congressman, if it takes the rest of your days in Congress.

AN ADMIRER.
That Hagen Girl is going to make a big name for herself!

She joins "LIFE WITH FATHER" (TECHNICOLOR), "DARK PASSAGE", "THE UNSUSPECTED", "ESCAPE ME NEVER", "MY WILD IRISH ROSE" (TECHNICOLOR).

RONALD REAGAN
SHIRLEY TEMPLE
"That Hagen Girl"

With RORY CALHOUN • LOIS MAXWELL
and PENNY EDWARDS • HARRY DAVENPORT
Directed by PETER GODFREY • ALEX GOTTLIEB
Produced by Screen Play by Charles Hoffman • From a Novel by Edith Roberts • Music by Franz Waxman
Rodgers Explains Metro's Economy

Perhaps we have been guilty of needling M-G-M about some of the penny-ante features of its current opening program. In answer to a query about the firing of some old employees in Metro exchanges, sales chief William F. Rodgers writes as follows: "It must be borne in mind that we are releasing approximately one-half of the pictures that were released some few years ago, yet for the most part of late years we have been employing as many people in our domestic distributing system as we employed some years ago when we released many more short subjects. There are a few instances where associates of many years standing have disappeared with us when the position they occupied was no longer necessary; in other cases we have consolidated duties in an effort to strengthen our service and improve, if possible, our efficiency and at the same time effect economy where it can be practiced with good business judgment."

COMING AND GOING...Warner's own "Thin Man," Don Gillette, has been granted an indefinite leave of absence from his post as trade press contact to devote himself to a penniless model of carnival life. The gaunt guy has been a regular contributor to national mags, including Esquire, Coronet and others, as well as authoring a Broadway play, but this is his first stab at the tomes...Samuel Goldwyn was due to arrive in NY from Movietown yesterday (20th) to confer with scripters who are readying four biggies for Mr. G. Goldwyn, it was revealed last week by the Internal Revenue Dept., overpaid his 1945 income tax by $383,407, to be credited against his tax liability for later years. Where...20th-Fox ad-publicity chief Charles Schlaifer returned to his desk last week following a series of conferences with studio execs on the Coast and meetings with exhibs en route...Robert N. Savini, Astor Pictures prez, is in Hollywood conferring with Yucca Production toppers on the Sunset Carson westerns...William Goldman, the Filthy circuit operator and giant killer, left by plane for the West Coast last Thursday (23rd) on a two-week business trip.

TICKER TAPINGS...Samuel Goldwyn's "The Bishop's Wife" has been selected in competition with current and forthcoming American and British films for showing at the Second Annual Royal Command Performance before Their Majesties in London, Nov. 25. Here's one time the "Bishop" can hold the King and Queen in "check," for a couple of hours, anyway...The National Legion of Decency has placed "Four's aamber" in the "condemned" classification...and "certifies a glorification of immorality and licentiousness." This will probably be welcome news to those fans who suspected the movies might have whitewashed the so-called Amber...Incidently, when "Amber" opened at Broadway's Roxy last Wednesday (22nd), the enterprising management, anticipating an early and potent rush, made arrangements to serve sippers and java to early birds between 7 and 8 a.m. Just hit the spot, too...Bill Schulman, director Ad-Publicity for Realart Pictures, advises that "Pittsburgh" - "Green Hell" re-release combo, which recently completed a sensation first-run at the New Amsterdam, NY, has been spotted into four Academy Theatres, Los Angeles, as well as the E.M. Loew circuit in New England.

UP AND ABOUT...Joseph B. Rosen has been upped to 20th-Fox sales chief Andy W. Smith, Jr., to Cincinnati branch mgr., succeeding Leavitt J. Bugbee, resigned. Rosen takes over Rosen's previous spot as Albany branch head...New TOA "UNCONQUERED" PRESS BOOK A LULU

There have been bigger press books than the one on Cecil B. DeMille's "Unconquered," but we have never seen one so solidly crammed with useful items for the exhibitor. Inch for inch, it offers the showman more advertising, publicity and exploitation wherewithal than any press book that has appeared in some time. H. B. Thompson, Paramount press book depart. under Stan Shuford, wrote the job with a spring of laurel to George Harvey and his staff for their yeoman work.

THE FRONT PAGE

ALFRED W. SCHWALBERG

Vice President and General Sales Manager of Eagle-Lion Films

If the photo on our cover this issue were printed in Technicolor, the gentleman pictured thereon would be blushing. Alfred W. Schwaberg (just plain "Al") to everyone, hides his dynamic sales ability behind a geniality and modesty quite uncommon to imp-ortant - - executive. His subordinates, as well as the other executives of Eagle-Lion, have come to know him as a man who has a keen appreciation of the human element in relations with others, and the result is one of the most closely knit and enthusiastic national sales organizations in our industry. This affection for "Al" Schwaberg has been translated into practical terms, too, as when the rapid rise of Eagle-Lion is an important factor since the company's inception just about one year ago.

Born in New York City, August 8, 1898, Schwaberg graduated from N.Y. U. in 1917 a Bachelor of Commercial Science. Pretty as the diploma was, it didn't buy groceries; so Schwaberg started job hunting, and landed a berth as public accountant with a New York firm. Before long he resigned to join the U.S. Treasury Department as an investigator in its Prohibition Enforcement Division. Possibly those years of cracking down left an imprint on the Schwaberg subconscious; at any rate, he has never cracked down on anyone — unless provoked beyond endurance.

In April, 1926, he left the Treasury Department to begin his long and illustrious film career. Starting as a traveling auditor for Vitagraph, Inc., he took over as head of the contract department for First National in 1928. Four years later, he was appointed supervisor of exchanges for the company. Continuous hopping from exchange to exchange for the next ten years dissipated whatever wanderlust Schwaberg may have had. In 1935, he took over the relatively sedentary berth of vice-president of Vitagraph. This long experience in exchange operation gained him recognition as an authority in every phase of sales and film distribution.

In 1944, he was appointed eastern representative for International Pictures; two years later was promoted to the post of general sales manager. Late in 1946, he was appointed vice president and general sales manager of the newly-formed Eagle Lion Films, Inc. At present, he is on tour of the company's 31 exchanges with president Arthur B. Krim.
As was to be expected where movie people are concerned, the investigation of alleged Communist incursions in Hollywood by the House Un-American Activities committee turned out to be quite a show in the nation's capital. Replete with famous screen personalities, the hearings conducted by Rep. J. Parnell Thomas (R., N.J.), committee chairman, attracted banner headlines in the press, but, up to late last week, had revealed little startling information to change the views of those who have long known that in Hollywood, like in other cosmopolitan cities in this country, there is a small number of Communist Party members.

The prominent film actors agreed in their testimony last Thursday (23rd) that the Communists in the film capital are a noisy but unimportant group who carried little weight in influencing any phase of production. The quartet of stars, Robert Montgomery, Gary Cooper, George Murphy and Ronald Reagan, testified that the Communists in the Screen Actors Guild are a tiny minority who cause "constant irritation," but nothing more serious.

Most of the testimony in the hearings which began last Monday (20th) and heard such prominent film figures as Louis B. Mayer, Jack L. Warner, Eddie0 Menjou, Robert Taylor, James K. McGuinness and others, tended to show that while there was a certain amount of communist activity in Hollywood, it had little or no effect on screen fare. Some witnesses submitted lists of names of those who allegedly followed the communist line, but none were proven to be actually members of the party.

Industry counsel Paul V. McNutt, after noting the line of questioning by members of the Committee, charged that certain suggestions represented "one method of censorship" and was insinuating to the principals of the Communist party's "probing." He referred to the questioning of James K. McGuinness, M-G-M executive in charge of scripts, who was asked why Hollywood hasn't made anti-communist movies, whether it wants to, and suggested that such films be produced and circulated through schools, like earlier wartime pictures. "How would your editors like to be told what should be put on the editorial page?" McNutt asked reporters.

What goes on the screens of American theatres is the concern of those who produce pictures allowed to accept "full control from government." McNutt declared. "You don't need a law to impair the constitutional rights of free speech. It can be done by intimidation and coercion," he added.

McNutt also challenged the Committee to produce a list of films which it alleges contain evidence of communist propaganda. Chairman Thomas' refusal to divulge such a list was condemned by the white-haired industry counsel as a violation of one of the principals of the Constitution, the right to defend against accusation, despite the fact that Hollywood films "need no defense," McNutt added.

Among the first witnesses to appear before the Committee were Mayer, Warner and Wood. The M-G-M studio head acknowledged the possible presence of a few communists in his company, but said reports to this effect were not proved and that through his personal surveillance and that of his executives, nothing un-American had ever been put into M-G-M pictures. He also defended "Song of Russia" as one of a number of films produced by M-G-M to aid the war effort and was in reality merely a musical boy-meets-girl romance in a Russian setting.

Warner, in his statements, carefully avoided the word "communist," referring to several individuals and ideologies as "un-American." He testified that Warners had failed to renew the contracts of several writers because they held, what he considered "un-American" views.

Independent producer Sam Wood was the most aggressive of the producers. He denounced a group of screen writers and directors, whom he named, as undoubtedly communists and "agents of a foreign power," who were trying, albeit unsuccessfully, to gain control of the industry.

Among the most violent accusations were those hurled by actors Adolphe Menjou and Robert Taylor, both of whom had previously testified in closed session before the Committee. Mr. Goodwood, as Menjou labeled himself, charged the Menjou-Taylor team as "the main centers of communist activity in America." He charged two Warner films, "Mission to Moscow" and "North Star" as films which carried communist propaganda. To a question as to whether he could identify communists, Menjou replied in the negative, but added, "I know a great many people who act like communists." When asked by Thomas if he agreed with those who assert the investigation is an attempt at censorship, Menjou retorted, "I don't see how anybody can say that who has the intelligence of a house." Ostensibly, Mr. McNutt falls into that category.

Taylor testified that communist activity in Hollywood had increased in the past five years, but hedged when asked to elaborate on the statement. As a member of the Screen Actors Guild, he said, he had adjudged certain members who, "if not communists, are working awfully hard to be so." He also declared that he wished to correct the impression that he had been coerced into playing in "Song of Russia." He denied that the movie had been made at the suggestion of the Government, but said that he objected to appearing in it until certain deletions had been made in the script. Along with 96.9 per cent of the industry, said the actor, he looked upon the communist segment in Hollywood "as the rotten apple in the barrel."

All of the Hollywood figures who appeared last week were summoned as anti-communist witnesses. Chairman Thomas said that the names were mentioned as possible communists would have an opportunity to have their say this week. He also promised to introduce into the hearings "complete records" on 79 personalities regarded by the Committee as subversive as well as evidence of a communist espionage network in Hollywood.

ROD GERS: 'DOLPHIN STREET' AT REGULAR ADMISSIONS

Following his return from the West Coast and conferences with company executives concerning the sales policy on "Green Dolphin St.," William F. Rodgers, vice-
Eagle Lion

is proud to welcome

Walter Wanger

who has given the public many of its most memorable film experiences, combining box-office entertainment with high artistic purpose.
president and general sales manager of M-G-M, told the trade press on Friday (24th) that the picture would be sold without any stipulation by the company for advanced admission prices.

Earlier announcements had indicated first that the picture would be roadshown and then that it would be sold on an advanced admission scale policy. The picture opened in New York recently at the Criterion on its regular continuous run policy and received generally unfavorable reviews in the New York dailies.

Rodgers told the trade press that the question of increasing admission scales would be left entirely the discretion of the individual picture and that the company had no plans of asking advanced admissions for any of its future product. He added that the individual theatreman knows his own territory best and is the best judge as to what admission scale should be set on each picture.

ALLIED TO TAKE UPPED ADMISSIONS TO PUBLIC

Allied Theatres of Michigan took resolute action against advanced admission pictures, striking out in two directions against the steadily increasing number of hiked price pics, at their 25th annual meeting in Detroit last fortnight. Scoring the policy as one of "deliberate defiance" to President Truman's request to hold the price line, the Allied unit voted its members to boycott advanced admission pictures and petitioned Attorney General Tom Clark to institute criminal proceedings against those distributors who engage in the practice as part of the Attorney General's campaign on monopolists.

The organization also passed a resolution asking criminal proceedings against ASCAP, also on a monopoly basis, for its "unconscionable and extortionate increase in license fees. The unit also voted to name a committee to seek necessary legislation to create competition between commercial film carriers, which Joseph P. Uvick, ATM attorney, designated a monopoly. President Ray Branch will head the committee.

Reprieve a "Roman Holiday"

Meeting in executive session prior to the ATM convention, National Allied board members issued a statement of policy on advanced admission pictures which would place the facts before the theatre-going public so that exhibitors would not bear the responsibility for the higher prices. Allied charged that certain major producers and distributors were using the reprieve they received in the Federal Court's ruling that the fixing of admission prices by the producer-distributor violates the Sherman Anti-Trust Act to turn the period into a "Roman Holiday with the movie-going public as their victims. Inevitably, the theatre owner becomes a victim also, bearing the resentment and consequent loss from the public's reaction to this profiteering policy.

The statement adds that four pictures will be released on a hiked price basis on the current season, with five more set to follow if their trial runs in specially selected theatres indicate that they will bear the traffic. It protested against control of box-office scales by "persons remote from the communities served."

Legislative Progress On ASCAP

The board also voted to ask all exhibitors not to sign any new contracts with ASCAP, other than renewals up to the February 1st extension, until after the Allied convention in Milwaukee Dec. 13 - 15. A. F. Myers, board chairman and general counsel, and Jack Kirsch, president, heard reports that legislative progress was being made on Allied's proposed amendment to the copyright laws which would curb ASCAP's power. Also discussed was a survey of the print shortage and a questionnaire to regional units for suggestions on material to be used in forthcoming institutional films to be made under the sponsorship of a committee recently named by Eric Johnston. At one of the closing sessions, Myers was instructed to ascertain from the Internal Revenue Bureau if the 20 per cent amusement tax may not be imposed against taverns which run television units for entertainment of patrons.

TOA TO MEET WITH DISTS

The Theatre Owners of America will meet with representatives of the major distributing companies early next month to discuss the advanced admissions policy. TOA president Ted R. Gamble announced the appointment of a temporary committee to study the advanced admissions problem and gather all available material concerning the industry's experience with upped admissions.

The committee, which consists of S. H. Fabian, chairman, Lawen Pizer, H. F. Kinney and Max Yellen, will have no predetermined conclusions. Gamble emphasized, "We hope that any matter resolved will be on a basis of equity for all industry branches affected," he declared.

STRIKE MEDIATION FAILS

The most serious efforts in months to settle the Hollywood jurisdictional dispute came to naught last week as a series of private conferences between the principals and Rep. Carroll Kearns (R., Pa.), chairman of the sub-committee which for a month investigated and tried to mediate the dispute, culminated in another deadlock.

At the conference, the International Alliance of Theatrical Employees, which has been operating contrary to the directive of the parent AFL, offered some concessions toward ending the strike, but these were considered negligible by the CSU's striking International Brotherhood of Carpenters, also an AFL affiliate IATSE is insisting that the replacement craft workers it has walked out be protected in any solution. The carpenters, however, insist that any solution include rehiring of its members without prejudice. "In view of the studios' reduced level of operation in accord with the economy program, jobs to cover both groups just aren't enough to go around."

The impasse faced two possibilities now in which a chink might be found: Re-

(Continued on Page 22)
COLUMBIA

There's No Business Like...

PRODUCERS KEEP WEEPING about "hard times" and the need for economy, but profits keep rolling along in this fabulous movie business. Columbia, prominent at the current walling walk, announced a net net profit of over three million dollars. The report quickly added that the operating profit declined by over a million dollars as compared to last year. But the net is still a nice fat sum.

The pending deal between Columbia and Phillip Yordan on his "Anna Lucasta" (reported last issue) is now all signed. Yordan will head an independent unit for the production of the picture. He will write his own screenplay and may also serve as producer. If he submits to a studio producer, he is permitted, according to contract, to have the right to refuse any studio selection he does not approve.

With this one and "Born Yesterday" on schedule, Columbia will have two of the most expensive properties in its history going at about the same time.

HAYWORTH WILL BE BUSY

With three pictures set on Rita Hayworth's schedule for the coming year, the actress goes into work within a week or so on the first, "Carmen." As usual, the studio is being very hush-hush about this production. No one knows for certain yet whether it will be a musical based on the opera (Hayworth singing the Carmen role, I gotta see) or whether, the Blatz score will be forgotten and Miss Hayworth will be permitted to go straight dramatic. This is top drawer production, as are all Hayworth films, and Chief Harry Cohn plays hard to get with the press on just what goes. He believes that the public is so eager to hear about his top star that the press won't rebel at being kept waiting for news stories on her or her plans. Maybe that's so, but it is never a good idea to overdo anything — even a good thing.

EAGLE-LION

Wanger Deal Set; Ford Maybe

After weeks of negotiation, Walter Wanger has moved into to the Eagle-Lion set up with the red carpet rolled out for his entry. This is the biggest single deal completed under the revised Eagle-Lion set-up and crystallizes the company's earlier statement that big things were ahead. In addition to sharing in Wanger's star contracts, this company will get a cut on three Universal-International releases which Wanger shares with that company. They are "Tap Roots" (not yet released), "Canyon Passage" and "Smash-up." In addition to these three U-I releases, Eagle-Lion also bought in on ten other Wanger pictures, a number of which are already set for re-issue through E-L. The only Wanger property untouched by Eagle-Lion is the currently shooting "Joan," Ingrid Bergman starrer.

Wanger will function as an independent unit and has scheduled four films for his earliest production plans. He will employ his own sales manager and assistants though distribution of his product will, of course, be through E-L. The block of Eagle-Lion stock acquired by the producer in this transaction will give him seat on the E-L board and a voice in its future policies and program.

There is also a rumor current that John Ford may switch to this company. The top director-producer may sign to do four pictures with E-L financing and releasing.

STROMBERG DEAL COOKING

Final details on the producing tie-up with Hunt Stromberg are still not set, but the deal reported pending here weeks ago looks solid. Stromberg will not make as strong a deal as Wanger did. His will probably be a straight releasing deal with no stock transfer either way effected. His deal with United Artists which calls for from one to three pictures annually for the next three years will not be effected by the E-L set-up. If that deal goes through, it means one more strong plank added to the foundation being built so solidly at this shop.

M-G-M

Hepburn Subs For Corbett

Startling News on this lot was Claudette Colbert's bowing out of her role in "State Of The Union," Katharine Hepburn stepped in with almost no notice and not one foot of film nor a minute of the shooting schedule was lost. Now with Colbert came over a clause in her contract that stated she was to stop shooting at 5 p.m. daily. No one believed she would hold to this clause and production went ahead even tho she had not signed the papers. When she was adamant on the point, the deal blew up and Frank Capra, who gave this actress her first break in pictures years before in "It Happened One Night," was stuck.

Hepburn, who had wanted the role all the time, was ready when the studio executive called. He asked her when she could be ready to go to work, expecting a big set of temper. But the actress said, "Give me a chance to go out and buy a suit for my wardrobe and I'll go this afternoon." It wasn't that close, of course, but the actress stepped in three days later and went to work.

Executives fear that the loss of the Colbert name on the marquee will mean a smaller take on the film since the latter reportedly has greater box-office pull than Hepburn. But the teaming of Hepburn and Tracy may offset some of that loss. When the Colbert break came, there was much talk of suing and counter-suing, but it is safe to bet that the whole matter was closed when Miss Hepburn sent Miss Colbert flowers with an appropriate card.

Another Replacement

The jinx on the Metro lot still seems to be in operation. First, it was Cyd Charisse who hurt her leg while in production, then Esther Williams broke her cardam and had to bow out of swimming sequences in her production. Now, it's Gene Kelly, who broke his leg while in rehearsal for "Easter Parade." To replace Kelly, MGM tempted Fred Astaire out of his announced retirement. Must have been a nice fat contract that persuaded the dancer to come back in front of a camera.

Meanwhile, Kelly is not going to be able to work for several months and executives are keeping fingers crossed that he will be ready to go into the D'Aragone role in "Three Musketeers" come December. This film, by the way, will, if present plans go through, boast the biggest all-star cast that even MGM (famous for the all-star cast routine) has ever assembled.

MONOGRAM

Busy Time Ahead

With Steve Brody back from a three month tour of England and Europe, this company talks about going into big time. Brody set up his AA-Monogram deal with British Pathé. He has a program calling for 35 Monogram features and at least nine top-budget Allied Artists pictures. He also arranged for one film, "The Highwayman," to be made in England after the first of the year.
The two-way production deal which Brody brought back in his pocket calling for an interchange of British Pathé product and Monogram pictures is a sound one. Final approval of the deal comes next month when the board meets, but there is no difficulty anticipated. Brody admitted that problems were not all ironed out, but in any foreign film production tie-up these days, he pointed out, problems are inevitable.

Meanwhile, the company's annual report shows an increase in gross income of almost two million dollars.

"Smart Woman" which co-stars Bennett and Brian Aherne is the only film in work on the lot this week.

PARAMOUNT

WYLER'S FIRST SET

FIRST CONCRETE SIGNS of the deal by which Paramount took over on Liberty Films from RKO is William Wyler's moving on to the lot this week. Wyler, George Stevens, Frank Capra and Sam Briskin met with Paramount Chief Henry Ginsberg and it was decided that Wyler's "Sister Carrie" will be the first one to go for Liberty-Paramount. Stevens is still working on "I Remember Mama" at RKO and Capra has barely started on "State of the Union" at Metro.

Wyler, who has completed the preliminary shooting on "A Foreign Affair," is into his twelfth year of picture making at this studio. The director will continue to work with Charles Brackett, one of the most successful teams in the industry. "A Foreign Affair," which Wyler shot his background in Berlin, is on schedule until the final script is ready for shooting. Jean Arthur and John Lund will co-star.

LAMOUR COMES HOME FOR ONE

Although Dorothy Lamour has left the Paramount lot, she will, as reported here several weeks ago, make one picture a year on this lot for at least the next four years. Her other commitments go to RKO and Benedict Bogeaus. The latter has first crack and will put his "Lulu Belle" into work shortly. This one goes for a Columbia release.

Another name missing on the exclusive contract list here is Diana Lynn. The actress, now 21 years old, decided that a change was in order. Paramount execs overlooked her too often this past year when plum roles were being cast. So she has signed with Producing Artists Inc. for one a year for the next seven years. This will put her on the Eagle-Lion roster.

CROSBY'S NEXT READY

With only two films in production ("The Long Gray Line" and "The Sainted Sisters") Henry Ginsberg has lifted the latch on the production door, giving the "go" signal to "A Connecticut Yankee, (Bing Crosby) in Technicolor and "Hazard" (Paulette Goddard-Macdonald Carey).

REPUBLIC

Peace-And Tight Purse

WITH THE STRUGGLE for control between Herbert Yates and Harry Goetz ended, Yates has given the "back to work" or "er and activity is booming here. First off, Yates and his board accepted the resignation of three of Goetz's men who had been holding directorates on the board. With that final detail attended to, Yates turned his full attention to the studio where he let it be known that he would not be too busy to watch every expenditure on the lot, no matter how trivial. He has stated that he will personally approve all expenses whether they have to do with production directly or not. That could be an all-consuming job, not one for the man who oversees all picture-making.

His second job upon his return from New York was a conference with producers on the revision of plans for the filming of "Crosswinds." This is the film that almost broke up the Borzage-Republic association. Borzage was all set to go on this one when the British tax went through. Yates stopped it because the budget was too high. Now, the two are trying to work the budget down to what is a more reasonable figure.

SIXTEEN IN BACKLOG

Sixteen films completed and ready for release is something of a record for this company and spokesmen for the studio point to its as indication of the strong position the company now has. The two "big" ones in this group are "The Red Pony," in Technicolor, and Orson Welles' "Macbeth." Both of these are Charles Feldman productions and are slated for the biggest exploitation campaigns the studio can muster.

Feldman, by the way, has made a tie-in with Frank Borzage and the two will work together on the production of "Moonrise," a property formerly owned by Marshall Grant. When Grant dropped his production plans on this, Feldman stepped in and nabbed the property.

RKO

SCHARY HAS TOP PACT

THE FIVE-YEAR CONTRACT which Dore Schary has with this studio is second only to the one held by Louis B. Mayer. This fact revealed here last week is not a surprising one. Surely, nowhere in the industry is there as bright a spot as at RKO since Schary took over. The report stated that Schary's weekly income runs over $4,000 plus a 2 1/2% share of the company's annual profits before taxes. That is a good chunk of money, but when even competitors in other studios admit that Schary is the white-haired boy of the industry at this moment, the facts are not surprising. These facts are not likely to prove that while the internal structures of some of the other major companies (particularly the so-called largest one) are crumbling, RKO has been going forward with renewed vigor under the guidance of Schary and his boss, N. Peter Rathvon. While other studios were crying "Retrenchment! Panic! Chaoa!" these men kept plugging away at the idea that good pictures could be made for less than $2,000,000 and proved it. Schary is the type of "new blood" so necessary to the industry at this moment, and credit Mr. Rathvon for his acumen in landing him and giving him the opportunity to do an outstanding job.

FIFTY-FIVE PICTURES

A recent check of staff producers and associated indies, revealed that this studio has 35 pictures either completed, currently shooting, or in preparation. This kind of a record can do away all fears of box-office shortages during the coming season. This total, incidentally, is over and above the pictures being sold to UA, the special deal on "Mr. Blandings Builds His Dream House" with SRO and several other special jobs. Space does not permit the listing of all of this product. But a quick glance reveals productions and castings which are sure to spell dollars at the box-office.

INDE UNITS NIXED

One tough problem which faced Schary these past weeks and which he now has settled is the handling of the indie producers on his lot. When banks tightened up on money for the indies, those working with RKO turned to the company for additional funds. That worked for a while but now the RKO policy has been changed. The trend is toward concentrating once more on studio-owned pictures.

SCREEN GUILD

Company Appealing Censorship

THIS COMPANY has filed its suit in the Virginia circuit court against the banning of "The Burning Cross" by Richmond, Va. censorship board. The Virginia state board claimed the picture, dealing with the KKK, might arouse animosity throughout the state which board members disclaim exists today. Nothing could change the decision of the board so Screen Guild has gone to the courts with it. An appeal has also been made to the House Un-American Activities Committee for investigation of board members.

PRODUCTION QUIET

No product in work, or new today, at the moment, Schary with at least six production units working on picture preparations, this company will hit its busy stride within several months. Funny thing about this organization. There is a minimum of conversation. Production stories rarely break into print. And yet, over the period since its inception some 24 pictures have been made. Most of these are made on such short schedules and low budgets that no one even hears about them until they are in the can. But if they make money for their makers and their exhibitors, no one can ask any more than that.

FILM BULLETIN
Selznick Seeks Pathe Lot

**20th CENTURY-FOX**

**End Of An Era?**

With "FOREVER AMEEER" opening in first runs this week and "Captain From Castile" ready to follow, studio executives are pointing to them as the end of the big-money spectacles which have for so long been a part of this studio's product. Spokesmen here proclaim in all seriousness that all plans for this type of super-expensive product have been dropped until further notice. It is assumed that this "further notice" depends largely upon the end of the box-office slump.

Soi Wurtzel has been signed to a two-year deal. He will make 12 pictures for 20th release during the period. This renewal of the Wurtzel deal was predicted here some time ago, but studio spokesmen would not confirm it. Wurtzel will make six in 1948 and six in 1949.

Other indie deals pending involve Alson Productions and Reliance Productions. Both small outfits, the signing of such deals indicate that 20th is reversing its policy here and looks to these small units to fill out its program with B product that will provide adequate programmers for its own theaters and its sales program.

Frank Seltzer is another new indie that 20th has tabbed. He is set for six pictures, the first of which will be "Oh, Brother." This one goes next week with a budget of $150,000 to cover the whole deal.

**UNITED ARTISTS**

**RKO Deal Closed**

The UA-RKO deal whereby UA bought outright four completed films was closed last week. The films purchased are: "Out of the Past" (Robert Mitchum-Jane Greer), "Indian Summer" (Alexander Knox-Ann Sothern), "Stations West" (Dick Powell-Jane Greer) and "The Return of the Badmen" (Randolph Scott-Jacelyn White). RKO received $5,000,000 for its quartet.

With these four and three new releasing contracts approved, the situation at UA is easing up a bit, although still tight. Contracts were approved for Robert Hikim, Robert J. Cohen and James Nasser who will contribute five pictures to UA's badly depleted product list. Hikim's first will be "Mayerling," in Technicolor, with Joan Fontaine starred. The picture calls for a $2,500,000 budget and goes early in December.

Another deal slated to help the sagging muscles at UA is the one just closed with Jack Goldberg and Albert Cohen. Their first for UA will be "Gallows Hill," based on "The Scarlet Letter." Producers are trying to tie Hedda Harnick, George Sanders and Kirk Douglas to the top roles. They have slapped a budget of $1,500,000 on the piece and production starts about January 1. "VENUS" DEAL COOKING

U-I executives are very anxious to latch on to "One Touch of Venus," the property that Mary Pickford and Lester Cowan have been shopping around for years. They have offered Miss Pickford a contract and if the lady approves same, production will start in January. Chances are it would be a Durbin starrer.

**UNIVERSAL-INTERNATIONAL**

**8 Big One Slated**

With four pictures in production and four more scheduled to go within the next several weeks, this studio will hit a peak in its history with eight "expensive" jobs being turned out simultaneously. At the moment "Letter From An Unknown Woman" (Joan Fontaine-Louis Jourdan), "All My Sons" (Edward G. Robinson-Burt Lancaster-Mady Christians), "Up in Central Park" (Deanna Durbin-Dick Haymes) and "Casbah" (Tony Martin-Yvonne De Carlo) are in work.

Set to go are: "Another Part of the Forest" (Frederic March-Felicity Kendal-Tina Cole); "Captain Ejdridge-Ann Blyth-Dan Duryea), "Are You With It" (Donald O'Connor-Martha Stewart), "Mr. Peabody and the Mermaid" (William Powell) and "The Blood Off My Hands" (Burt Lancaster), his first independent. All of these will go, according to present plans, by November 15.

**WARNER BROS.**

**They'll Make Pictures**

As IT MUST to all studios, where survival dictates policy, the despised B picture has returned to Warner Brothers! There may be those who say it has never been away. But this is official: J. L. Warner announced the plan and although it is couched in fancy words like "proving ground," "development of young players," etc., there it is. A unit will be set up incorporating new writers, directors and producers. They will make pictures. How many has not, as yet, been determined. The idea is likened to the theaters set up by most of the major industries for the development of new ideas and material. The only difference which Mr. Warner apparently overlooked, is that in other industries this process is called "research" — here, exhibitors and the paying public are asked to call it "entertainment."

Six pictures on the lot give this studio its maximum in some time. Newest addition is the Technicolor production of "Adventures of Don Juan" (Erich Flynn-Vivaca Lindfors). Others going are: "April Showers" (Jack Carson-Ann Sothern), "Christopher Blake" (Alexis Smith-Ted Donaldson), "To The Victor" (Dennis Morgan-Vivaca Lindfors), "Johnny Belinda" (Jane Wyman-Law Ayres) and "Winter Meeting" (Bette Davis-James Davis).
## New Productions

**The Return of the Whirlwind**
- Mystery—Started October 13
- Cast: Charles Halton, Marjorie Bennett, Lenore Aubert.
- Director: Roosevelt Ludeman
- Producer: Roosevelt Ludeman
- Story: French War Bride comes here after her husband dies. His family must take care of her.

**Song of Idaho**
- Western—Started October 21
- Cast: June Vincent, Kirby Grant. Hoosier Hot Shots.
- Director: Ray Narita
- Producer: Colbert Clark
- Story: Not available. See next issue.

**The Fuller Brush Man**
- Comedy—Mystery—Started October 15
- Director: Spencer Bennett
- Producer: Sam Katzman
- Story: Based on the struggle over the development of new weapons.

### Release Chart

**1946-47 Features (Completed 10)**
- **Westerns**
  - Field-Marshall (66) 9-59
  - Powder-Powers (67) 10-22
  - Hanging Valley (68) 2-6
  - Whip in the Border (69) 8-821
  - Trouble in Texas (69) 5-22
  - Dixie Heel (69) 4-39
  - Big D (69) 1-17
  - Dick Tracy (70) 11-22
  - The Last of the Mohicans (71) 6-5
  - A Texas N�ght (72) 9-9
  - The House of Usher (73) 5-22
  - The Last of the Missouri (75) 6-26
  - The Apache (66) 11-23
  - The Lady from Texas (66) 3-5
  - The Phantom (66) 8-65
  - Die Hard (66) 8-3
  - The Desert Trail (68) 1-17

**1947-48 Features (Completed 10)**
- **Westerns**
  - The Man from the Plains (68) 8-15
  - The Last of the Mohicans (71) 9-9
  - The Last of the Mohicans (71) 6-26
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22

**1946-47 Features (Completed 10)**
- **Westerns**
  - Field-Marshall (66) 9-59
  - Powder-Powers (67) 10-22
  - Hanging Valley (68) 2-6
  - Whip in the Border (69) 8-821
  - Trouble in Texas (69) 5-22
  - Dick Tracy (70) 1-17
  - The Last of the Mohicans (71) 6-5
  - A Texas Night (72) 9-9
  - The House of Usher (73) 5-22
  - The Last of the Missouri (75) 6-26
  - The Apache (66) 11-23
  - The Lady from Texas (66) 3-5
  - The Phantom (66) 8-65
  - Die Hard (66) 8-3
  - The Desert Trail (68) 1-17

**1947-48 Features (Completed 10)**
- **Westerns**
  - The Man from the Plains (68) 8-15
  - The Last of the Mohicans (71) 9-9
  - The Last of the Mohicans (71) 6-26
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
  - The Last of the Mohicans (71) 11-22
### RELEASE CHART 1946-47

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>In Production</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Foreign A.D.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long Gray Line, The (147)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yearly of Moon (93)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paris Town (65)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue (107)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>California (73)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Croa My Heart (83)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Street is Too Long (49)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Denver Street (66)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Great White Panthers (36)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desert Fury (95)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy Come, Easy Go (71)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under title: Three Anglers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Town Big Town (63)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under title: Young Wives</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ladies Man (1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My Favorite Brothers (47)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perfect Marriage, The (97)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Posts of Power (116)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seven Years War (73)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouble with Women, The (90)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two Years Before the War (98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Variety Girl (93)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Western Strong (107)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Details under title: Big Railroader</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REPUBLIC 1946-47 Features</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>In Production</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (23)</td>
<td></td>
<td>In Production (6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (4)</td>
<td></td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (7)</td>
<td></td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (9)</td>
<td></td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (10)</td>
<td></td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (11)</td>
<td></td>
<td>In Production (1)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### New Productions

**DANGERS OF THE CANADIAN MOUNTED**

Serial Started October 7, 1946

Cast: Jim Bannon, Anthony Warde, Virginia Belmont.

Directors: Fred Brannon, Yakima Canutt.

Story: The Mounties fight trouble in the Canadian forests.

**RELEASE CHART 1946-47**

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel.</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>In Production</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Old Lonesome (107)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (23)</td>
<td></td>
<td>In Production (6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (4)</td>
<td></td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (7)</td>
<td></td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (9)</td>
<td></td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (10)</td>
<td></td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed (11)</td>
<td></td>
<td>In Production (1)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**REPUBLIC 1947-48 Features**

Completed (34) In Production (6)
"Forever Amber" is one of those super-productions that happily lives up to its advance ballyhoo and gives visual return for every one of the millions of dollars expended on it. This box-office is destined to make box-office history. Already pre-sold to the largest reading public ever attained by a best-seller in recent years, "Forever Amber" will, by word-of-mouth advertising, plus 20th Century-Fox's comprehensive exploitation, score tremendous grosses in all situations. Thanks to the deft scripting by Philip Dunne and King Lardner, Jr., the film is a must for adults and, unlike the novel, suitable for juveniles. The settings and costumes are lavish; the Technicolor truly magnificent; the photography, music and recording superlatively good; the cast highly competent, and, most important of all, the story tremendous in its appeal, sweep, pace, and humor. Best performance is by George Sanders in the role of King Charles II; Linda Darnell's now-blonde beauty is enhanced by gorgeous costumes, and Richard Haydn, Anne Revere and Leo G. Carroll acquit themselves more than credibly in supporting roles.

EXPLORATION: Get behind this one with all the showmanship at your command — it will pay off a hundred-fold. Take full advantage of the Kathleen Winsor novel's tremendous popularity. Make mention of the film's truly terrific highlights: London During the Plague...Cornel Wilde's Duel with Glenn Langan...Amber's Escape from Debtors' Prison...Rome's Fire...Amber's Fight to the Death with a Nurse in the Pest House...The Cavaliers' Court in All Its Magnificent Decadence, etc. Don't overlook counter and window displays in practically every type of store — tieups are virtually limitless. Attire usherettes in the glamorous costumes of the Charles II period.

Linda Darnell, left as a waif on Leo G. Carroll's doorstep, flees his Puritanic household 16 years later and foists herself onto dazzling cavalier Cornel Wilde, following him to London. Concerned only with obtaining recompense for his troops who have helped to put George Sanders back on his throne, Wilde gets Linda a job as an actress on condition he see her again. While Wilde is overseas on a privateering mission, Linda's extravagances land her in Newgate debtors' prison. Her release effected by fellow prisoner John Russell, she joins his footpads and gives birth to Cornell's son. Betrayed by Russell's mistress Margaret Grahame, she is arrested by Capt. Glenn Langan, becomes his consort. Wilde returns, is seen with Linda by Langan and forced into a duel in which he kills his challenger, then walks out on the girl. Still in love with Wilde, Linda returns to the theatre, later weds titled Richard Haydn, but hearing Wilde's ship has returned, flees the nuptial couch and makes her way through plague-ridden London to her loved one's side. Wilde, stricken by the plague, is taken into a deserted mansion and nursed back to health by Linda. The outraged Haydn finds them there, confronts Wilde and obtains his promise not to bother Linda. Later, infuriated by Linda's flirtation with Sanders at a court reception, Haydn drags her home and a fight ensues. Haydn is killed by a servant he has abused and Linda soon becomes the king's mistress, but is later discarded by him when she embroils him in a ruse to win back Wilde. At end, she relinquishes her son to Wilde, bids both a lasting farewell.

"KILLER MCCOY" MICKEY ROONEY IN GREAT PRIZE FIGHT DRAMA

Lands are sold to gambling, boxing, Prohibition and bootlegging for profits. Mickey is the champion boxer, but his father has sold his contract to gambler Brian Donlevy, Mickey quits the ring. After wandering around for a while, he returns and offers to fight again. Donlevy, who has learned of Mickey's real ability, cleans up by betting on him, while the sports writers continue to label him "lucky." Sent by Donlevy to train at his country home, Mickey meets his former's daughter, Ann Blyth, who attends a nearby fashionable school. Presumably, she thinks her father is a respectable Wall Street broker. She and Mickey fall in love, despite Donlevy's efforts to keep them apart. When Rooney is matched with the leading contender for the championship, Donlevy cleverly maneuvers his favorite "sucker," Tom Tully, into betting on Mickey's opponent by pretending that he is betting on the same man. When Tully learns he has been tricked, he kidnaps Ann and Mickey's father, and sends a note to Mickey's dressing room that he had better lay down in the 8th round. Freed from their captors by Dunn's heroic action, which costs him his life, Ann arrives at the dressing room where Mickey has taken a terrific shellacking for seven rounds, but in time to have him turn the tables and knock out his opponent. From the ring, he rushes into Ann's arms.

REVIEWS IN THIS ISSUE

<table>
<thead>
<tr>
<th>Movie</th>
<th>Reviewer</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forever Amber</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Killer McCoy</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Hungry Hill</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>The Girl of the Canal</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>The Swordsman</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>On the Old Spanish Trail</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>The Exile</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>That Hagen Girl</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>The Lost Moment</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Linda, the Good</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>Marco Visconti</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>La Vie De Boheme</td>
<td></td>
<td>21</td>
</tr>
</tbody>
</table>

OCTOBER 27, 1947
‘HUNGRY HILL’ FAIR BRITISH FILM FROM DU MAURIER NOVEL

Rates • as supporting feature; higher in art spots

Universal-International
92 minutes
Margaret Lockwood, Dennis Price, Cecil Parker, Jean Simmons, Arthur Sinclair, Barbara Waring, Dermot Walsh, Michael Denison, Eileen Herlie, Michael Golden, Shamus Locke, Siobhan McKenna, Dan O’Herlihy, Tony Quinn, Anthony Wager, Hector McGregor, Henry Mollison, Peter Murray.
Directed by Brian Desmond Hurst.

There’s a-feelin’ and a-fightin’ aplenty in “Hungry Hill,” as well as a fair amount of romance; but unfortunately they don’t add up. This Prestige Picture produced by Two Cities Films is not among the better of the recent British imports — nor is it among the worst. Based on Daphne Du Maurier’s best-selling novel, “Hungry Hill” is a moderately entertaining and occasionally rousing drama of ill-treated Irish copper miners and their oppressors a century ago. The interesting background and colorful characters would have appeared to greater advantage had Miss Du Maurier and Terence Young’s script been better constructed; instead of building up to a crescendo, the climaxes go downhill, becoming less — instead of more — exciting. Under Brian Desmond Hurst’s experienced direction, Margaret Lockwood and a capable but little-known cast perform competently. British accents are not too marked, production quality and recording of a high order. Photography of interior scenes is poor; exterior photography is above average, particularly in the night shots.

EXPLOITATION: Play up the picture’s highlights: Rioters Blast the Mine...Violence and Death at the Pit Head...Brother Against Brother...Entombed Miners Rescued...Stress the worldwide popularity of Daphne Du Maurier’s many best-sellers, and Margaret Lockwood’s several acting triumphs.

Arthur Sinclair incites the Irish miners against rich Cecil Parker for bringing in low-waged Cornishmen to sink his shafts. Sinclair and Parker’s elder son Michael Denison are killed when rioters fire the mine and blow up the gunpowder storeroom. Parker’s younger son Dennis Price weds lovely wanton Margaret Lockwood, has four sons by her. The eldest, Dermot Walsh, is unruly and spoilt; when Parker is killed rescuing some entombed miners, Margaret spoils him more than ever. Upon the death of his grandfather, the weak dissipated youth becomes master of the family mine and fortune, turns on his mother. She goes to London, becomes a gambler and dope addict. Walsh betrays the sister of Michael Golden who has inherited the hatred of his father, Sinclair, for Walsh and his family. Walsh goes to London until the scandal blows over, there sees his mother as a lonely ageing woman, brings her back to Ireland. Their happiness is short-lived — during a brawl of the miners incited by Golden, Walsh falls down a pit-shaft to his death.

‘THE GIRL OF THE CANAL’ BRILLIANTLY PHOTOGRAPHED BRITISH DOCUMENTARY

Rates • as supporting dualler in art and class spots

Bell Pictures
48 minutes
Directed by Charles Crichton.

This interesting and superbly photographed documentary will have limited appeal, affording little box office value except in art houses and some class spots. It reveals the lives and customs of a little-known and hitherto-unfilmed people—the canalboat folk of England. The entire cast — virtually unknown to U. S. picturegoers—is well chosen, its British accents not too pronounced for American ears. Production quality is satisfactory; photography recording, locales and incidental music by the London Philharmonic are superb.

This is the story of two canal families and the waterways wherein they live and work. Robert Griffith, aboard the “Golden Boy,” years for the land, envies his sister’s life ashore; his kid brother Harry Fowler loves the canal. Robert’s sweetheart, Jenny Laird, adores the life on the little boats, cannot face a future without it. Her father, Bill Blewett, old-type skipper of the “Sunny Valley,” loves his tow horse and the leisurely inland voyages his father and his father’s father have made before him. Informed the canal company plans to motorise his boat, he dies of a broken heart. Jenny and her mother, May Hallatt, master the gas engine’s problems, calmly carry on. Robert gets his wish, is called up by the Army. His mother and sister, aided by Harry, keep the boat going. Soon, Harry and Jenny hope, Robert will return wiser from his contact with the land, eager to resume the life they know to be the best in the world.

All attendance records topped in
Pittsburgh

Cincinnati
30% over biggest current hits

Atlanta
Roadshows, current hits—all topped

And now in
NEW YORK—

GARY COOPER
PAULETTE GODDARD
Cecil B. DeMille’s
UNCONQUERED

Color by TECHNICOLOR

Directed by CELTIC B. DE MILLE

Produced and Directed by CECIL B. DE MILLE

Screenplay by Charles Bennett, Erle C. Kenton and Jeanie Macdonald

Starring Gary Cooper, Paulette Goddard, Anna May Wong, Franklin Pangborn, Claude Jarman, Jr. — Based on the novel by Rudolf de Heinze.

Film Daily, March 13, 1947

The Picture" is right up there with the film’s predecessors. Gary Cooper and Paulette Goddard are a natural couple, and their love story is one of the best in cinema history.
‘THE SWORDSMAN' SWELL FOR THE KIDDIES!
Rates • • + for action houses; less elsewhere

Columbia
81 minutes
Larry Parks, Ellen Drew, George Macready, Edgar Buchanan, Ray Collins, Marc Plant, Michael Duane, Holmes Herbert, Nedrick Young, Robert Shayne, William Bevan, Lumsden Hare, Tom Stevenson, Harry Allen.
Directed by Joseph H. Lewis.

Without blushing, Columbia swiped a little bit from Bill Shakespeare and a whole lot from Roy Rogers, added Technicolor, and delivered this alleged “big” picture. "The Swordsman" ought to be swell movie fare for the kiddies, although even they will wonder why the the actors had to be dressed up in those silly kilts. Well, kiddies, you see, this story is laid in olde Scotland. Yes, daddy, but I saw those same scenes in the Roy Rogers picture last Saturday. Shh, sonny, not so loud. Larry (Jolson Story) Parks, Ellen Drew and some other familiar players look about as Scotch as Broadway as they pretend to be carrying on a feud between two clans back in the 18th century. There is a lot of riding and fighting, like in any ordinary western, but the obvious plot and the utter lack of authenticity in the supposed Scottish backgrounds are detracting features. Grosses will be slightly above average in action houses; average, at best, elsewhere.

EXPLOITATION: Feature Larry Parks of "Jolson Story" fame. Play up the feud between two Scottish clans and the lovers who finally teach them the ways of peace. Catchline: "In the Midst of Hate and Strife, They Found Love!"

Larry Parks, son of the head of the MacArden clan, returns to his Scottish home after ten years of schooling in England to find his family still in the midst of its century-old feud with the Glowans. He meets Ellen Drew, member of the latter clan and they fall in love. Parks, not revealing his name, attends a sports tournament of the Glowans and wins one of the prizes. However, he is suspected by Ellen's cousin and suitor, George Macready, of being a MacArden. Macready and his brother, Michael Duane, ambush Parks, and when the latter kills Duane, Macready accuses him of having plotted murder. Parks suspects that Ellen has betrayed him, but she helps him escape and despite Macready's further efforts, the lovers persuade the two clans to live in peace.

'ON THE OLD SPANISH TRAIL' BEST ROY ROGERS TRUCOLOR FILM TO DATE
Rates • • • where star has following; good naborhood drawler

Republic
75 minutes
Directed by William Witney.

Republic's teaming of Roy Rogers and Tito Guizar is a shrewd (and successful) experiment designed to broaden the appeal of both personalities. The presence of the personable, pleasant-voiced Guizar, plus the general excellence of this Trucolor horse opera will go a long way toward attracting audiences not normally cowboy fans. This means that "On the Old Spanish Trail" merits playing time in many better class houses which have not used previous Roy Rogers pictures. It will lend strong box-office and entertainment support to an

merits playing time in many better class houses which have not used previous Roy Rogers pictures. It will lend strong box-office and entertainment support to an

Drum or mystery feature. In addition to its high musical content—five hit numbers, all well rendered—the film has one of the most

rousing climaxes seen in some time. Performances, production quality, photography and recording are good throughout.

To meet an overdue note and save the tent show of his pal Bob Nolan, young rancher Roy Rogers sets out to win the reward of $10,000 offered for the capture of a masked bandit known as The Gypsy. Suspicion has fallen on wandering minstrel Tito Guizar, madly in love with Helen Frazee, part-owner of the show. After several skirmishes Rogers captures Guizar, turns him over to Constable Andy Devine. Estrella Rodriguez, jealous of Helen, tells Rogers her sweetheart Guizar is innocent. Believing her story, Rogers permits Guizar to escape in order to trap the real culprit. His ruse works and Charles McGraw, manager of the show, after slightly wounded the fugitive Guizar, holds up the local bank under pretense of holding a mock robbery as part of the show. McGraw and his henchmen effect their getaway but, following a thrilling pursuit, are overtaken and overpowered by Rogers and Guizar.

QUERIED

TOPS
A.-TIME RECORDS

Theatre history in its first 4 days...because "male of a show" (says Herald Tribune) from

PARAMOUNT
'THAT HAGEN GIRL' TEAR-JERKER WASTES TEMPLE-REAGAN TALENTS

Rates • • • generally on name values

Warner Bros. 85 minutes

Directed by Peter Godfrey.

Obviously angled at feminine patronage, this is a small, high-powered romantic but musical with maids as the stars, and you might as well have your choice, for the story is so repetitious that it doesn't matter which one is the leading lady. Penned by the Temple-Reagan fans. Teaser suggestion: "That Hagen Girl! Is Coming to Town. She's Nameless — and Shameless!” or "Warning to Parents: Protect Your Children from "That Hagen Girl.”"

Lawyer Ronald Reagan returns after an absence of 17 years to Jordan, Ohio. He discovers the town, ruled by gossips, has been making life miserable for Shirley Temple. According to Casper, the town's drunk, Ronald is the long-lost son of himself and the long-dead Kyle MacDonnell. Shirley's crush at junior college is wealthy Rory Calhoun, who prefers her to all the other girls, even rich and beautiful Penny Edwards, his patrician parents' chosenof that the town went to the locker to repair a broken shoulder strap, is way unhappier, and, despite his resistance, Penny marries Conrad Janis. The principal interrupts the supposed necking, calls Shirley on the carpet. Only newly-arrived faculty member Lois Maxwell believes Shirley's story and teaches her how to learn the first time the town's unfriendly attitude. Believing herself unwanted, Shirleys leaves for the first time the town's unfriendly attitude. Believing herself unwanted, Shirley learns to love herself. After graduation, Heartbroken, she attempts to drown herself, is rescued by Reagan. He tells her she was adopted from an orphanage, and is his and Kyle's child. At end she weds her.

'THE LOST MOMENT' SPLIT-PERSONALITY DRAMA DRAGS

Rates • • • as daller generally on stars' draw

Universal-International 89 minutes
Robert Cummings, Susan Hayward, Agnes Moorehead, John Lorrimg, Eduardo Ciannelli, Frank Puglia, Minerva Urecal, William Edmuns.

Directed by Martin Gabel.

Henry James' novel, "The Aspern Papers," provided by Walter Wanger under the title "The Lost Moment," is a weakly variant of the split-personality formula that will prove more boring than entertaining to the average moviegoer. The picture may attract patrons interested in psychiatric problems, but general audiences will find it an hour and a half of tedium. Whatever success it may attain in other than highbrow art spots can be credited to the marquee value of Robert Cummings and Susan Hayward's names, but exhibitors would do well to restrict its playing time to a minimum. It should be coupled with a lively comedy, musical or fast-moving melodrama. Robert Cummings does his best with a colorless role and Miss Hayward strives valiantly to impart credence to a dual characterization, one necessitating some of the fastest cutting in the history of cinema, to tax an audience's credulity. Settings, photography and recording are all of a high order, worthy of a better script than that of Leonard Beocic. Martin Gabel's direction is pedestrian and theatrical.

EXPLOITATION: Sell the odd characters from the Henry James novel. Feature Cummings and Hayward. Play up the picture as a new type of psycho film. Accent its dual-personality angle with catchlines like: "She Walked, Living Among the Dead — And, Dead, Among the Living.”

Young American publisher Robert Cummings goes to Venice to seek the "love letters" of Jeffrey Ashton. America's greatest poet who disappeared some 70 years before. Posing as a writer he obtains residence at the house where blind, 165-year-old Agnes Moorehead, recitpaint of Ashton's missives, lives with her distant, aloof niece Susan Hayward. On his first night there he encounters Susan, beautifully gownned and smiling radiantly, seated at a spinet. She greets him as Jeffrey” encourages him to make violent love to her. When she sees him next day, she has assumed a hostile manner. After another nocturnal meeting with her, he learns he is living two lives, one wherein she imagines herself Aunt Agnes in her youth, the other as her present self. Agnes confesses she had killed Jeffrey on learning he loved another. Susan drops the letters, swoons and is carried to the garden by Cummings. Agnes, blindly groping on the floor for the letters, overturns a lighted candle and, the missiles at her side, is burned to death in the ensuing conflagration.

'THE EXILE' COLORFUL COSTUME ROMANCE WILL CLICK

Rates • • • • — generally

Universal-International 95 minutes

Directed by Max Opuls.

Producer-writer Douglas Fairbanks, Jr., has wisely chosen one of the most colorful, romantic and glamorous figures in history for the main character of "The Exile," a costume melodrama of high adventure. The lavish production, brilliantly directed by Max Opuls, is up-to-the-minute entertainment to adults and prove thrilling and amusing to screenfare for juveniles. Backed by exhibitor showmanship, it should attract substantial profits to all types of houses.

The role of Bonnie Prince Charlie ideally suited to the Fairbanks' personality and talent. He is outstanding as the swashbuckling royal fugitive. Mary Montez, relegated for once to a subordinate role, is alluring and proficient as a titled French countess. No other woman could have given the role of Louisa, the daughter of Bonnie Prince Charlie, one true love. Costumes and sets are magnificent, photography and recording of a high order.

EXPLOITATION: Play up high adventure and romance, as well as the popularity of Miss Montez and Fairbanks, the beauty, charm and talent of newcomer Paule Crosst. Go after all newspaper and teachers of History. Stress the lavish costumes of Maria Montez, the eye-filling sets and the authentic detail of the film.

Exiled by Cromwell and hiding out in Holland with a few followers, penniless Prince Douglas Fairbanks, Jr., meets Paule Crosst, beautiful owner of a small tulip farm and inn, both heavily mortgaged to Otto Waldis. When Cromwell's Roundheads track him to his city hide-out, Fairbanks finds haven at Paule's, aids her with her chores. Unaware of his identity, she falls in love with him. Maria Montez, titled French ex-mistress of Fairbanks, stops at the inn. She persuades him of re-running her affair quashed by Fairbanks, she gives him a gift from her King, goes on her way. Heartbroken because she thinks Fairbanks is in love with Maria, Paule discharges him. On finding he has pawned the gift to clear the mortgage, she hastily re-hires him. Arrives a posse of Roundheads led by Cromwell and the beautiful, self-taught, single-handed, Fairbanks stands off the entire troupe. Heavily outnumbered, he flees with Paule to a nearby windmill. Overthrown there, he momentarily eludes his pursuers, kills Dannell in a duel on the mill stairs, and is finally saved from the Roundheads by the timely arrival of his famous fellow pate. At end, Fairbanks, now deeply in love with Paule, is forced to forego the grand passion of his life and return to England, there to rule his new-united realms.
'LINDA, BE GOOD' HAS FAIR SHARE OF LAUGHS

Rates ★ ★ as supporting dueller

Eagle Lion
67 minutes
Elyse Knox, Marie Wilson, John Hubbard, Gordon Richards, Jack Norton, Ralph Sanford, Joyce Compton, Frank Sennnell, Sir Lancelet, Professor Lambertini.
Directed by Frank McDonald.

Despite its lack of names and of production quality, "Linda, Be Good" should provide plenty of chuckles for not-too-discriminating audiences. This unpretentious but diverting farce comedy should give a satisfactory account of itself in support of a top action or dramatic feature. The picture has four musical numbers, the two by Marie Wilson by far the best, while two Calypso songs by Sir Lancelet are not so good. Miss Wilson, abetted by dialogue written by scripters Leslie Vale and George Halasz, steals the picture with her characteristic Dumb Dora characterization. Thanks to Frank McDonald's direction, all of the minor performers give a good account of themselves. Based on a play by Dick Hyland and Howard Harris, the film has many farcical situations and fairly rapid tempo. Photography and recording are good.

EXTRAVAGANZA. 'Linda, Be Good,' the heroine is continually getting herself into hot water; have your local Inquiring Reporter ask: "What Was Your Most Embarrassing Moment?" Give free tickets to the writers of the best 50-word letter on: "I Think Wives Make Better Lairs Than Husbands Because . . . ."

Leaving his author-ess-wife Elyse Knox at home, young executive John Hubbard goes on business to St. Louis with his boss Gordon Richards. In search of local color for her next novel, Elyse joins strip-teaser Marie Wilson's burlesque show, travels with it to Chicago. In St. Louis, Hubbard learns the vice-presidency he'd hoped for, may go to his boss' cousin. To ingratiate himself with Richards, Hubbard accompanies him to Chicago to put over a big deal with star-customer and playboy Jack Norton. Through a combination of hilarious circumstances, Hubbard lands in jail. Tired of waiting for him, Richards and Norton attend the burlesque show, take Marie and Elyse out afterwards. Next day Elyse, still keeping secret from Hubbard her burlesque show job, effects his release. That night Richards and Norton take Hubbard to the show. Dumbfounded at seeing his wife performing, Hubbard accompanies Richards and Norton backstage, confronts her. The police raid the theatre, Richards and Norton escape, and Hubbard is arrested with the troupe. Again Elyse effects his release. Explanations ensued and subsequently Elyse, by some genteel blackmail threats, persuades Richards to give the vice-presidency to Hubbard.

FOREIGN FILMS

'MARCO VISCONTI' ITALIAN DRAMA HAS LITTLE APPEAL

Rates ★ + for art and Italian nabobhood theatres

Films Rights International
98 minutes
Carlo Ninchi, Mariella Lotti, Roberto Villa, Alberto Capozzi, Giuglielmo Barnabò, Ernesto Almirante, Marie Gallina, Augusto Di Giovanni.
Directed by Mario Bonnard.

Quite the poorest Italian importation to date, this period piece, despite its sumptuous production quality and one or two good performances, is definitely unsuited to American audiences. Even in art and Italian nabobhood houses its grosses will be very low. Plot, performances, costumes and settings are of the operatic variety but, unfortunately, none of the players sing. Based on a novel by Thomas Grossi, the story deals with passion, murder and sacrifice in medieval Lombardy. Direction by Mario Bonnard. English titles by Herman Weinberg and music by Giulio Bonnard are good, as is the recording. Print quality is poor.

Middle-aged but dashing Carlo Ninchi and his youthful cousin Roberto Villa both fall in love with beautiful Mariella Lotti. Seeking to usurp Ninchi's political power, scheming relative Alberto Capozzi needles him into jousting to the death with his young cousin. At the crucial moment Ninchi learns Mariella loves Roberto. He spares the youth's life in the tournament but is fatally wounded while rescuing Mariella from the clutches of Alberto.

'LA VIE DE BOHEME' FRENCH VERSION OF LIBRETTTO

Rates ★ ★ in French and art spots

Superfilm
93 minutes
Louis Jourdan, Maria Denis, Gisele Pascal, Suzy Delair, Alfred Adam, Louis Salou, Jean Parades, Sinéol, Roussin.
Directed by M. L'Herbier.

This picture's appeal is limited mostly to music lovers, students of French literature and highbrow patrons. It is exclusively for French art spots and grosses will be only fair. Production quality, recording performances are excellent. Puccini's music is superb, but photography and script are poor. The story is not told in operatic form, only one aria from the opera Boheme being sung (as background music for the credit titles). The present cast is, unfortunately, unknown to U. S. audiences. Director M. L'Herbier does well in handling the huge crowd scenes and, thanks to the costuming and settings, presents a convincing picture of Bohemian life in Paris a century ago. English titles by Armando Macchiùo are helpful in overcoming the episodic quality of Nino Frank's screenplay.

Spring in Paris, circa 1850. Four poor-but-talented young men are bosom friends. They are: poet Louis Jourdan; composer Alfred Adam; philosopher Louis Salou, and painter Roussin. Jourdan's sweetheart is seamstress Maria Denis; Adam's is spitfire Suzy Delair, and Roussin's is flirtatious Gisele Pascal. Tired by the struggle against poverty, Suzy and Gisele leave their respective sweethearts, only Maria remaining true to her lover Jourdan, but not for long. Following a heated quarrel with Jourdan, Maria goes off with foppish Viscount Jean Parades, becomes his mistress. At end, she returns, broken in health and spirit, to die in the arms of her true love, the still-penniless Jourdan.

N. Y. DAILY NEWS SAYS: "Will Appeal Over The Country!"

WHITE STALLION

with EDDIE DEAN
KEN MAYNARD
RUTH ROMAN
ROCKY CAMERON
MAX TERHUNE
ELMER

ASTOR PICTURES CORP.
130 W. 46th St., N. Y. 19, N. Y.

21
ned legislation in amendments to the Taft-Hartley Act and/or a showdown of the

**ASK CONGRESS FOR 50% TAX CUT**

An urgent plea to Congress for a reduction of at least 50 per cent in the Federal
tax on admissions will be the first order of business of the TOA. Ted B. Gamble,
president, told members of the Kentucky Theatre Owners Assn., an affiliate, at a special
meeting in Louisville last week. Gamble and M. L. Simons, of Loew's exhibit relations
department, were among the principal speakers at the KTOA meeting.

Unlike many other lines of business, the theatre owner cannot maintain the quality of his product and reduce overhead when business falls off because profit margin is confined to the top layer of the gross business and low
grosses often mean an absence of any profits," the TOA proxy said. Since the 20
per cent admission tax "is tantamount to a 20 per cent gross sales tax" which hits low
income groups particularly, and since it is a major source of information to a great
number of patrons, "we should strive by every means to keep alive all channels of
communication — the radio, the screen and the phone — to steer the world away from
the mad course along which it appears to be heading."

**UA BOARD APPROVES 4 FROM RKO**

With the purchase of four productions from RKO Radio at a cost of $5,000,000
approved by the United Artists board of directors, Grad Sears, UA president, announced
that the company now has a backlog of 26 finished productions with a total negative
cost of $3,000,000. It was also revealed that the board approved distribution deals for
five forthcoming productions to be made by three of the company's productions.

Sears regarded the company's prospects as the best in many months, what with
renewed willingness of the banks to lend money for independent production, and the
acquisition of the four RKO pictures. These include "Out of the Past," "Indian Summer,"
"Stations West," and "Return of the Badman," all of which are either completed or
in the final stages of production.

**GOLDMAN AWARD IN CIRCUIT COURT**

A motion to set aside the $375,000 triple damages awarded to William Goldman,
Philadelphia exhibitor in his suit against the Warner circuit and the major distributors,
was taken under advisement by the U. S. Circuit Court of Appeals in Philadelphia last
Tuesday (21st). Judge Joseph Proskauer, attorney for the defendants, argued that
District Court Judge William Kirkpatrick lacked jurisdiction in awarding the judgment.
William A. Gray, attorney for Goldman, argued that the judgment was equitable.
The three judge court consisted of Judges John Biggs, Joseph McLaughlin and Albert
B. Maris.

The day before, Judge Kirkpatrick had heard a request by Goldman for inter-
rogatories which would require the defendants to furnish data on their theatre oper-
ations. This move was in connection with his second Ehranger Theatre action against
the major distributors. Goldman's request for figures was expected to be hotly con-
tested by the defendants. Judge Kirkpatrick deferred decision on the interrogatories
request until after the Circuit Court decision, intimating, however, that the defendants
might do well to prepare the figures.

**CINECOLOR TAKES OVER FC, SETS 14**

Film Classics, recently acquired as a wholly owned subsidiary of Cinecolor, will
have 14 new features on next year's program, of which 10 will be in Cinecolor, plus a

**FILM SALES dip in second quarter**

Film company sales took a dip for the second quarter of 1947, it was revealed by
a Securities and Exchange Commission report in Philadelphia last fortnight. Total
sales as reported were $186,687,000, compared with $217,550,000 in the first 1947
quarter. However, it topped the $195,705,000 in the second quarter of 1946.

Only three companies: Universal, Monogram, and Republic showed an increase
over the first three months of 1947. The figures for each of eight companies reporting
were: Columbia, second quarter, $8,080,000; first quarter, $10,044,000; Loew's, Inc., second
quarter, $4,371,000; first quarter, $56,653,000; Monogram, second, $2,241,000; first,
$197,000; RKO, second, $31,254,000; first, $31,652,000; Warner Bros., second, $41,974,000;
first, $4,116,000; 20th-Fox, second, $45,387,000; first, $32,000,000; Universal, second, $18,658,000;
first, $13,805,000; and Warner Bros., second, $41,974,000; first quarter, $44,175,000.

**MONOGRAM GROSS UP, NET DOWN**

Steve Broidy, president of Monogram and Allied Artists, announced a consolidated
net profit, after all charges, for fiscal year ended June 28, 1947, of $357,880. This
compares with $375,474 for the year ended in June, 1946. Gross income of the companies
for period ended June of this year, after deductions of distributors and selling com-
misions, came to $8,109,005, as compared with $8,235,228 for the previous year.

**THEATRE MANAGERS AND OWNERS**

We thank all theatre owners and managers who cooperated with us by putting return trailers in the
proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

**HIGHSPEED EXPRESS LINES, Inc.**

236 N. 25th St., Philadelphia 2
1229 Vine St., Phila. 7
LOCust 4-0190
Member National Film Carriers
**QUOTES**

What the Newspaper Critics Say About New Films

‘Green Dolphin Street’: Dead Weight, Stupefying, Rambling

M-G-M’s lush production of Elizabeth Goudey’s best-seller, ‘Green Dolphin Street,’ came in for some robust pans from the New York movie critics. While all admitted that the production values were quite impressive, on the basis of entertainment and story the film came in for such descriptive terms as “dead weight,” “stupefying,” “rambling,” and “thoroughly.”

Howard Barnes, of the Herald Tribune, observed that all the spectacular effects and competent performers failed to save “a rambling literary work from exceeding boredom.” He lays a large share of the blame at the door of director Victor Salile, who, he charges, “has failed miserably in keeping the offering plausible, or cinematic.”

In the usually kind-spoken Journal-American, Rose Pelswa credits Metro’s technical staff with a good earthquake and unusual sets and costumes, but the story “consists chiefly of pretentious speeches self-consciously recited.”

The Times’ Rosely Crowther has this to say: “For all their (the characters) hot air — and for all its propping — the picture is a dead weight, by and large.” And in PM, Cecelia Ager suggests that in the advertisements the picture “stupefying” should be substituted for “magnificent,” and, she adds, “when they say that it has ‘drama,’ I think they go too far.”

Alton Cook, in the World Telegram, calls it “a rambling tale, dragging its tortuous course across the screen for nearly two and a half hours.”

Kindest of all the reviewers was Eileen Creelman of the Sun, who finds it “a four million dollar picture that looks like a four million picture.”

**UNCOUNTIRED**

PARAMOUNT

Gettins is melodic, Technicolor melodrama....A whole of a show put on here by a man who knows how. Long and improbable as it certainly is, you are defied to take your eyes off it...—GUERNSEY, N. Y. HERALD TRIBUNE

The big, broad story...Loaded with melodramatic thrills, color, crowds, noise and magnificent composition, direction and production...—MORTIMER, N. Y. DAILY NEWS.

Better than anticipated. Though critics may carp, finding an element of artificiality, it is a mark in the annals of pageantry and resounding dialogue, the public’s long-tested acceptance of the DeMille product will rest on a more solid foundation than in many other of the master’s successes...—CROWTHER, N. Y. SUN.

Direct DeMille...spare nothing in the way of box-office values...Should please those who relish elaborate, broad-brushed adventures in costume...—CREEELMAN, N. Y. SUN.

Unquestionably entertaining mix of the oldest dime-novel cliches. And it will probably reward its producer with a tab full of good old-fashioned gold...A picture worth seeing, if for nothing else but laughs...—CROWTHER, N. Y. TIMES.

**SONG OF LOVE**

METRO-GOLDWYN-MAYER

Obvious that Metro hasn’t forgotten ‘A Song to Remember’ of a few years back...Boldly imaginative...As beautifully culled music as had ever emerged, in puriss naturaliss, from the screen...Visual element in this picture is mawkish beyond temperate words...Cloying dialogue...—CROWTHER, N. Y. TIMES.

The story, the people, and the music of ‘Song of Love’ enter into your feelings with such force it seems foolish to make an effort to resist them...A picture of musical and emotional magnificence...—WINSTEN, N. Y. POST.

Biography of Robert Schumann with a lot of his music played beautifully, but nothing in his life or his music seeming to justify a movie costing millions of dollars and the attention of millions of people...—COOK, N. Y. WORLD-TELEGRAM.

For its music as well as its touching love story, is a distinguished picture...Worth seeing, worth hearing, worth remembering...—CREEELMAN, N. Y. SUN.

Several musical interludes of varying satisfaction...When the principals are attempting to enact a highly undramatic tale of love and artistic immortality, it is ponderously sentimental.—BARNES, N. Y. HERALD TRIBUNE.

**RIDE THE PINK HORSE**

UNIVERSAL-INTERNATIONAL

Out and macabre melodrama...Unrelenting pace. Grisly action and rugged sentiment without deceit...Fascinating film...—CROWTHER, N. Y. TIMES.

Montgomery has lifted a more or less conventional underworld fable into the realm of dynamic and distinctive entertainment...Tremendous melodramatic wallop...—BARNES, N. Y. HERALD TRIBUNE.

All the fuss was engineered for barren purposes of thrill, suspense and action...Meaningless violence...—WINSTEN, N. Y. POST.

Montgomery is incorruptible and continuous excitement Hollywood has stirred up lately. It will keep customers in a state of delectable uneasiness...—COOK, N. Y. WORLD-TELEGRAM.

Highly suspenseful thriller...It is not, as so many films of this genre have been, an amalgam of senseless violence and vulgarity. It is a picture with some genuine and pathetic people...Splendid job...—PECK, PM.

Underworld thriller with an unusual setting and characters away from the routine...Unexpected tenderness, good characterizations and a quiet, likeable humor...—CREEELMAN, N. Y. SUN.

One of the year’s most exciting melodramas. It has suspense, action, imagination and know-how in its telling. Tense and tant script, players who are exactly right for their roles and an absorbingly sustained mood of menace.—PELSWICK, N. Y. JOURNAL-AMERICAN.

**'NIGHTMARE ALLEY'**

TWENTIETH-CENTURY-FOX

Good, murderous drama, slowed by confusion at times, obscured by dark photography at others — but mainly it makes time go by faster than the clock indicates...—COOK, N. Y. WORLD-TELEGRAM.

Does not induce the shock that would occur if you could believe it completely. Too rich a mixture of ‘geek,’ charlatan, spiritism, card prophecy and villainy defeats the original purpose which must have been to cause revulsion, a state easily mistaken for excitement...—WINSTEN, N. Y. POST.

Characters are interesting, the acting strong. Backgrounds and atmosphere are out of the ordinary...A tough story, and an entertaining one...—CREEELMAN, N. Y. SUN.

There is a really publishing story suggested...Except in some few stark episodes, a dash of fatalism and some carnal color, it is never quite brought into the open...—GUERNSEY, N. Y. HERALD TRIBUNE.

Does some fine and intense acting by Mr. Power and others, this film traverses tasteless dramatic ground and only rarely does it achieve any substance as entertainment...—PRYOR, N. Y. TIMES.

**THE UNSUSPECTED**

WARNER BROS.

Beyond a brisk flurry of excitement and wickedness at the start, it bears little showmanship resemblance to that previous 101-drawer effort (‘Laura’) in this line. Second-rate mystery melodrama upon which too much money and too big a cast has been spent...—CROWTHER, N. Y. TIMES.

Story wild enough for movie serialists, peopled with a first string cast...Occasionally the picture spurs into stretches of genuine excitement but most of the way it piles along at a pedestrian and artificial pace...—COOK, WORLD-TELEGRAM.

Complex mystery kneed-deep in extravagant attitudes and hazy motives...Story so obscured by posturing and overstatement that its latent excitement crystallizes only periodically...—GUERNSEY, N. Y. HERALD TRIBUNE.

Lack of clarity, the confusion that pervades ‘The Unsuspected’ make it a bad disappointment for mystery addicts...—PECK, PM.

From the murder mystery addict’s point of view, one must confess that the picture has movement, murders and excitement...From the other side, it seems wickered to waste so much film, such good photography, so many sets and scenes, and such a variety of talents...—BARNES, N. Y. POST.

Whips up quite a bit of excitement before it’s through...Not too credible. It does, thanks to Michael Curtiz’s expert direction, move with speed and skill...—CREEELMAN, N. Y. SUN.

O C T O B E R 2 7, 1 9 4 7
You can crack the shell... and get at those CLAMS... the extra MAZUMA... those elusive SIMOLEONS... if you dig into the vast and diversified Advertising media... that lures patrons to your BOX OFFICE... and brings them BACK... in swelling numbers... and spells greater profits for YOU!

It's all there... on BALLYHOO BEACH... where Newspapers, Radio, Billposting, Heralds, TRAILERS, ACCESSORIES, and all the other fine advertising media... are the pebbles... that form the beach... that dishes up those CLAMS... that give you a CLAMBAKE of Profits... at your Box Office... if you Get Back To SHOWMANSHIP!

NATIONAL Screen SERVICE
PALS EARY OF THE INDUSTRY
John Ford Believes That "The Fugitive" Is The Finest Picture He Ever Directed.

(Opening Boston Nov. 11 ... Baltimore Nov. 12.)
JOHN FORD and MERIAN C. COOPER
present
ARGOSY PICTURES'

THE FUGITIVE

costarring

HENRY FONDA
DOLores DEL RIO
PEDRO ARMENDARIZ

with J. CARROL NAISH · LEO CARRILLO · WARD BOND
ROBERT ARMSTRONG · JOHN QUALEN

Screenplay by DUDLEY NICHOLS

Directed by JOHN FORD

Released by RKO Radio Pictures, Inc.

YOUR BOXOFFICE REMEMBERS these John Ford-Directed Hits!

*THE INFORMER · THE HURRICANE · STAGECOACH
*THE GRAPES OF WRATH · THE LONG VOYAGE HOME
*HOW GREEN WAS MY VALLEY · THEY WERE EXPENDABLE

*Academy Award Winner
FIRST 451 DATES!

THE BIGGEST BOXOFFICE FIGURES IN THE ENTIRE HISTORY OF THE INDUSTRY!

FOREVER AMBER

COLOR BY TECHNICOLOR
Joe Exhibitor Speaks

IS METRO GIVING
WHAT IT AIN'T GOT?

Dear Sir:

Forgive me for burdening you again with my correspondence, but I have something to say and you are the one guy who is kind enough to hear me and answer my missives occasionally.

It sometimes amuses me (and sometimes it makes me sore) how liberal people are with what they ain't got. Empty words, double-talk, are among mankind's worst evils. But leave me not get philosophical — this is intended to be a business letter.

I was struck by two sharply contrasting (would paradoxical be a better word, Mr. Editor?) items in the October 27th issue of your worthy publication. On page 6 was reported a statement by William F. Rodgers, sales manager of Metro-Goldwyn-Mayer, to the effect that his company would not insist that exhibitors increase their regular admission prices on "Green Dolphin Street." Coincidentally (or was it?) (Ed. Note: it was), on page 23 of the same issue, in that useful section called "Quotes," you furnished your readers the opinions of the New York newspaper critics on that picture.

Maybe those big town critics are inclined to be a bit hyper-critical — they have panned some pictures I've liked — but the manner in which they slapped "Green Dolphin Street" around left little doubt that it verges on being what Variety (Ed. Note: kindly do not mention other trade papers in future correspondence) would call a "loppeeroo." Some typical comments about the picture were — "a dead weight," "a rambling tale dragging its torturous course across the screen for nearly two and a half hours," "exceeding boredom," etc. While all averred that it was a big production, even those reviewers who tried to be kind had to say the plot was bad and it lacked real entertainment values.

Now, the Metro people must have read those reviews and even before, when they previewed the picture, their experience must have told them it wasn't of roadshow calibre.

I understand Bill Rodgers personally is one of the fairest film men in the business (Ed. Note: check!). It has been my experience that his salesmen try to be fair — at least they don't use the "lead pipe" tactics certain other outfits employ to get their terms. But, the statement on "Green Dolphin Street" showed a lack of discretion, to put it mildly, on the part of Rodgers or his superiors.

It doesn't seem to me to redound to Metro's credit that it supposedly based the decision to call off the advanced admissions policy for this picture on the ground that "exhibitors know best the proper admission prices to charge." I say the good faith of that statement is belied by two facts — 1. the picture in question obviously does not rate an increase in admission prices; 2. Rodgers made it clear that Metro's confidence in the exhibitor's judgment of what is best for his theatre is not a policy at all, because Metro may very well insist on advanced admissions when it has a better picture to sell. In view of this, I would have admired the company much more if they had merely allowed "Green Dolphin Street" go through as a normal release, without pretending to do exhibitors a favor.

And, I must say I was surprised to read that Mr. Myers of Allied "lauded" Metro's announcement. I have come to look at him as the one who always puts his finger on anything foul, fallacious or phony in our industry's affairs.

That's two disappointments in one letter. Or am I just getting querulous? (Ed. Note: are you asking?)

You'll be hearing from me again soon.

Sincerely yours,

JOE EXHIBITOR.
Color by
TECHNICOLOR

WORLD FAVORITE IN MOTION PICTURES

TECHNICOLOR
MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER
Philadelphia, one of the few remaining single-run theatre territories in the country, appears to be gradually slipping into the double feature habit. Warner Bros., who control most of the first-runs and nabobhood key houses, have long resisted double billing, as has William Kaufman, independent operator. However, Warner's have lately been booking an occasional double bill in their first-run Stanton and Earle, erstwhile vaudeville house recently converted to straight pictures. In the past, the duals in these two spots consisted of reissues, some of which rolled up surprisingly good grosses. Last week, the Earle took a fling at a first-run duel show consisting of Metro's "The Arruolo Affair" and Paramount's "Adventure Island." Where Philadelphia first-runs go from here is anybody's guess, but the odds are that the dualing will spread.

ODDS 'N ENDS: In line with its avowed policy of aiding exhibs to plug its product, Universal-International has set up a new format for its house books, to be known as "Showman's Manual." The revised version, brain child of U-I naitl ad-publicity director John Joseph, and eastern a-p director Maurice Bergman, will carry a supplement of specialized material, including successful key city exploitation campaigns, to be serviced directly to theatres, newspapers and other publications from the same office in connection with playdates. The U-I's "Nate J. Blumberg-J. Arthur Rank Good Business Sales Drive" which ended its 25-week course last weekend, proved Larry J. Miller's Minneapolis branch in the lead going into the stretch. Final tabulations, however, will determine the ultimate winner in a few weeks...Max E. Youngstein, F-O, director of ad-publicity-events, has joined the studio to handle SRO in the territory...Mitchell Wolfson will be general chairman for the 1948 convention of Variety Clubs International in Miami Beach next April...Charles H. McNamara was named to Allied Theatres of Ill. Board of Directors...Max Roth has left Eagle-Lion's sales dept., where he headed the North Central distri...Abe Weiner succeeds Sam Fineberg as manager of Monogram's Chicago branch...Buddy Lewin, V. C. has been appointed to general sales manager and Eastern rep of Robert Riskin Productions, releasing through RKO Radio.

MERCY MEMOS: That was a yeoman job National Chairman Harry M. Warner and his associates, including Hollywood Guilds, unions and studio departments, performed in organizing the Friendship Food Train, mercy caravan for starving Western Europe, for its transcontinental food collection tour. The Train left Los Angeles in a float-filled 15-mile parade last Friday (7th) to begin its good-deed, good-will tour, and the food collected is expected to snowball into a mountainous bundle for Europe. Every segment of show-business will throw its weight into the 1947 drive of the Federation of Jewish Philanthropies of NY, it was disclosed last week at the Hotel Astor luncheon-meeting of the amusement division, chaired by Sidney Fainsin, that marked the official opening of the campaign. The Federation's goal is $15 million for welfare work in the NY metropolitan area...Samuel Goldwyn has accepted the chairmanship of the m.p. division of the Urban League Service Fund, for the integration of Negroes into normal economic life. Goldwyn accepted "because I am convinced that the Urban League's economic and social service program is indispensable in the alleviation of the obstacles facing the Negro people."

TEXAS TIZZY: Republic made a virtual clean sweep of Texas, when "The Fabulous Texan" world preemed in Austin last Wednesday (5th) as a prelude to 300 other openings in the Lone Star State. The Governor, Mayor and Gen. W. L. Whealy were among the celebrities at the premiere. Republic was represented by the personable Jimmy Grainger, exec. v.p. and general sales manager...The Motion Picture Export Association voted last week to enlarge its directorate to include member company presidents or other top execs to constitute an executive committee. Those added to MPEA's board include presidents Barney Balaban, Paramount; Nate J. Blumberg, Universal; Steve Brody, Allied Artists; Nicholas M. Schenck, Loew's; Grad Sears, UA; Spyros Skouras, 20th-Fox; Jack Cohn, exec. v.p., Columbia; Ned E. DePinct, board v.p. of RKO; and Samuel Schneider, v.p. Warner Bros. At this meeting, exec. v.p. Albert Dezel freed the m.p. of all control over Dual Classics and relinquished the Film Classics name in Detroit, Cleveland and Cincinnati territories, but retains rights to all FC product currently in his possession until 1956. In the above areas, Dezel will release the product under the name of Screen Guild, Oxford Films gets American distrib rights to the French film, "Frida-Frac."

THE FRONT PAGE

WILLIAM F. RODGERS
Vice-President, Loew's, Inc.; General Sales Manager, M-G-M

It is truly said that the stature of a man can best be measured by what his rivals think of him. Metro's Bill Rodgers is widely and highly respected by the distribution executives of the other film companies. Quite frankly, they respect him most for his talent for selling film; his extension of the exhibition of pictures like it. Genial and astute, Rodgers has played no small role in establishing M-G-M as the industry's foremost film organization since he succeeded to the post of general sales manager after the death of Felix Feist May 19, 1936. Born June 7, 1888, in Camden, N. J., Bill learned the art of selling at a tender age with the Havana American Cigar Co. He entered the movie business some 36 years ago as salesman for the General Film Co., and was a sales executive with Goldwyn Pictures Corp. when it merged with Metro in 1921. He was named eastern sales manager of the merged company, a post he occupied until he succeeded Felix Feist in 1941. In 1941 he was elected vice-president of the company, and subsequently was named a member of the board of directors.

The Rodgerses live in Rye, New York, and have two sons, William, Jr. and Thomas, and a daughter, Myrtle Ann.
And so it is... full of that heart-pull that made the movies the world's greatest entertainment!

Tenderness... honesty...

sincerity... living... loving...

laughter... tears and happiness with inspired performances by inspired cast!
plays Jimmie Fidler
in his coast-to-coast ABC radio broadcast!

starring
THOMAS WARRICK • WALTER BRENNAN
AN JAGGER • CHARLOTTE GREENWOOD
NATALIE WOOD

delightful new child star

JEROME COWAN • H. B. WARNER • MARGARET HAMILTON

full screen play by Mary Loos and Richard Sale • Directed by ALLAN DWAN

A REPUBLIC PICTURE
The “first phase” of the House Committee on Un-American Activities investigation of Communists in Hollywood, which ended abruptly by chairman J. Parnell Thomas after nine days of hectic proceedings, is “only the beginning.” Thomas proclaimed in a radio address last week. A new list of “high salaried Communists and fellow travelers from Hollywood” is being prepared for subpoena by the committee and the investigation will be resumed “in a few weeks,” Thomas declared.

Denying that his committee has any desire to censor films, Thomas charged that accusations of censorship were an attempt to discredit the committee by “the Communists, their dupes and the high paid apologists of certain interests in Hollywood.”

Paul V. McNutt, counsel for the MPAA and the producers, countered Thomas’ charges, declaring “that in defending the motion picture industry we are in no way defering Communists or their works.” McNutt noted that Thomas had not substantiated a single charge that Communists have “gotten their subversive propaganda on the screen” and that the committee chairman was “significantly silent on this important charge.” The lists of “allegedly subversive pictures” which the committee claims to have, still has not been produced, the industry counsel declared. “This can only be interpreted as evidence that the committee has no proof that there is subversive propaganda in the films themselves and that, instead, it wishes to leave an impression based on unsubstantiated charges.”

“Surprise Witness” Pfiffigs

The hearings came to a sudden termination immediately after Thomas produced his “surprise witness” on Oct. 30 in an attempt to link Hollywood with a Communist espionage in the U.S. The “surprise witness” turned out to be the committee’s own investigator, Louis Russell, who had been on the stand several times previously. Russell, a former FBI agent, gave testimony about an attempt by a Russian vice-consul to obtain atom bomb information from Robert Oppenheimer, nuclear fission expert, but could offer no connection with Hollywood in the “plot.”

Featured during the second week of testimony was the citation of 10 witnesses for contempt for refusal to answer a direct question as to whether or not they were Communists. Contempt citations were issued for writers Ring Lardner, Jr., Lester Cole, Samuel Ornitz, Aliva Bessie, Albert Maltz, Dalton Trumbo and John Howard Lawson; producer Adrian Scott, and directors Edward Dmytryk and Herbert I. Biberman. All refused on the grounds that it was their right not to answer questions on political opinion or affiliation. In each case, a statement of the alleged affiliation of the witnesses was read into the record. Emmett Lavery, president of the Screen Writers Guild, voluntarily offered the statement that he was not a Communist, but joined with the others in decrying the unconstitutionality of the proceedings. The issue was expected to be settled in court proceedings.

Correct Damaging Impression — Johnston

Eric Johnston, first witness of the week, accused the committee of creating the false impression “that Hollywood is running over with Communists and Communism” which was “scare-head stuff grossly unfair to a great American industry.” He made several points, urging that the “damaging impression” about Hollywood should be corrected; that the committee produce the list of alleged subversive films, offering to screen any or all of the films for the committee for their judgment; that in the name of freedom of speech which can be “choked off by intimidation or coercion,” the industry be free to choose what goes into its pictures and accepts full responsibility for the content and that he wants Communists exposed, “but expose them in the traditional American manner” without “tying a red tag on innocent people by indiscriminate labeling.” He advocated fighting Communism by not accommodating to the Communists but wanting to “protect the country from the Communists.”

Samuel Goldwyn, who had arrived in the East to appear before the committee, was never called. However, he issued a statement calling the committee’s “sounding board for a smear campaign” and defied the committee to find anything subversive in any of his films. He cited a telegram from the War Dept. “urgently requesting” that the film “The Best Years of Our Lives,” one of the films mentioned at committee hearings as containing Communist propaganda, be sent to Germany, Austria, Japan and elsewhere for “re-education” purposes.

McNutt termed the “abrupt termination of the Hollywood hearings a complete vindication of our position.”

BRITISH TAX PROBLEM NEARS SOLUTION

Certain ground swells and murmurs are being detected between Hollywood and London which indicate that a compromise in the confiscatory British ad valorem tax is on the verge of being consummated which would permit the American film companies to resume the export of films to Great Britain.

Last week, preliminary negotiations were begun between Fayette Allport, Motion Picture Association’s British representative, and the Labor Government. Eric Johnston, MPA president, telephoned Allport in London to indicate that a tentative peace plan, details of which were not revealed. It was reported, however, that the proposal would permit the remittance of 50 per cent of American picture earnings to this country with the balance to be invested in England.

Another straw in the wind was the expected arrival in the U. S. this week of Sir...
Behind the Scenes of Film Production

COLUMBIA

9 To Go, Only 1 Big

WITH THREE PICTURES going on this lot and one being shot in Italy, Columbia is running its biggest (in volume) production spurt in some time. But, of nine pictures slated for November, stars in only one, "Carmen" (Rita Hayworth) with Charles Vidor directing (more feudin' fightin' and fussin'?), is bigtime. The others include "Boston Blackie's Greatest Danger" (Chester Morris), "My Dog Rusty" (Ted Donaldson), a Durango Kid western, a Sam Katzman western, Irving Starr's "The Gallant Blade" and a pair of quickies from Wallace MacDonald and Ted Rickard.

"The Eternal Melody," now in production in Italy, is the first of several pictures which Gregor Robinowitch will make for Columbia release according to a deal recently closed. This first one stars Jan Kasprzyk and Martha Egerstrom and uses such Columbia contractees as Marc Platt and Janis Carter. Immediately following this will be a film version of "Faust" in which Columbia players also will be used. These films will benefit by low budgets and will fill their run, for the low original cost will help throw the project into the black they hope.

EAGLE-LION

Lull Is Over, 10 Scheduled

THE QUIET OF the past month on this lot has ended. Ten features will go into work in this next 60-day period providing this company with the busiest stretch in its short career. This is the beginning of the $25,000,000 program scheduled for the 1947-48 production season, out of which will come 17 pictures. First to go on the drive is "Mickey" being made in Cinecolor and starring one of Eagle-Lion's newest finds, Lois Butler, a teenage girl with a voice they say is good. So enthusiastic are executives about the possibilities of this film and the girl, a series rimed at the family trade is being planned. With an eye to the "at success of the recently derided "Hardy Family" over at RKO, writers have been put to work developing story ideas for the continued adventures of their 18-year old "Mickey" and the people around her.

"Corkscrew Alley" (Dennis O'Keefe) is number two on the Eagle-Lion production parade. Third to go will be "The Noose Hangs High" (Bing Crosby and Louis Calhern) in Cinecolor.

The rumored deal with John Ford for a four-picture program financed by E.L seems close to signing at this point. The Producer-director is on a two-picture commitment at RKO, but as soon as this winds up it seems likely that he will move over to Eagle-Lion.

The activity spotlight centered on Eagle-Lion, it should be noted that PRC put an Eddie Dean western into work this week for E.L. release. This subsidiary will apparently continue to make westerns and other minor product.

MGM

Mighty Metro Unbends

WITH THE TIGHTENING of advertising budgets, this studio is turning a smiling face on policies long frowned upon. Their stars, usually untouchable in any "commercial" vein are being permitted to accept offers to pose with various and sundry items in advertising campaigns. Of course, it is to be expected that only dignified items will get the approval of an MGM player. But the studio feels that with their own retrenchment on advertising this is a good way to keep their people in the public eye.

Another policy which has been dumpered for the time being is the anti-personal-appearance routine. Up to now, only the MGM people who have been sent out on the road to hype picture interest have been the lesser known, who were on salary and not working anyhow. However, with box-office returns slipping, the studio has unbent a bit. Esther Williams, Van Johnson and Lucille Ball are already on the road as salesmen. Johnson did his initial piece with "Romance of Rose Ridge" and will repeat with "State of The Union." Lana Turner, Metro's bright little girl, worked the opening week in New York with "Green Depression Street," but her favorable reviews for this expensive but disappointing production.

"NINOTCHKA" AGAIN

Quick on the heels of Louis B. Mayer's "friendly" testimony in the recent Washington red investigation came his decision to re-release "Ninotchka," the Garbo-Melvyn Douglas film of some years back which lampedooned the Communist way of life. Does the MGM chief see it as an antidote for Metro's assailed "Song of Russia?" Or is it just "good show business?"

With the completion of "B.F.'s Daughter," four features continue in work here.

MONOGRAM

'Song' Previewed

"SONG OF MY HEART," previewed here last week for the press got a tepid reception. Frank Sanford, the star, was well-liked and the rumor that he is to return to Europe to co-star with Garbo heightened the interest in him. Most people felt, however, that the Tchaikovsky music was too much in quantity and not outstanding in quality. It might have been better if only one or two of the great master's works had been used fully rather than the smattering from so many. This will be a tough one to sell outside of the big cities and Allied Artists will really have to throw a big ad campaign in to build it. As the press left the theatre, the general topic of discussion seemed to be whether or not Allied would be black-listed by the Un-American Committee for having produced a film in which a Russian genius is honored and Russian characters appear without horns.

All quiet here as Allied Artists brings "Smart Woman" (Constance Bennett-Brian Aherne) to a wind-up. Only new starter is a western, "Song of The Drifter," one of the Jimmy Wakely series.

PARAMOUNT

Backlog Growing

WITH THE START this week of two new films this studio has 20 pictures either completed or in work for its 1947-1948 schedule. New starters are: "A Connecticut Yankee" (Bing Crosby-Rhonda Fleming) and "Hazard" (Paulette Goddard-Macdonald Carey). "A Foreign Affair" (Jean Arthur-John Lund) on which preliminary background work has been completed in Europe, will resume shooting next month.

During the recent Thomas hearings, a Paramount producer testified that he could "smell" communist propaganda in pictures. Asked for an example, this erudite gentleman said that in a recent script he had read ("Hazard") a white woman turns to a Negro and says "What do you have in the Fourth?" The Negro answers that he does not play the horses; he teaches Sunday school. This, according to the witness, is Communist propaganda because it puts the Negro above the white woman on a moral plane. A few days later, the Negro character, Jerry, was deleted from the script of "Hazard" because he was a sympathetic character. Paulette Goddard, the star, complained immediately to the Screen Actors Guild. It is the SAG's job to take the matter up with the producer. The result of Miss Goddard's protest has not been revealed as yet, but, regardless of the outcome, she is to be congratulated for her stand against such ridiculous discrimination in the name of "good Americanism."

In such incidents as these resides the danger of this kind of Congressional investigation. For this reason, the heads of this industry should have seen the importance of fighting the investi-
STUDIO SIZE-UPS

gation and insisting upon handling the problem themselves from the inside. But the few far-sighted men in the top positions were submerged by the many fearful film executives.

With "I Walk Alone" ready for release, Hal Wallis is losing no time in getting back into production. He has four additional films set. First to go will be "Sorry, Wrong Number," developed from a radio drama which achieved outstanding popularity on the Suspense program. That will be followed by "Be Still, My Love," with Barbara Stanwyck and Wendell Corey, "House of Mist" is a Wallis film scheduled to be made in England and "Rope of Sand" will be shot in South Africa. Both are slated for starts next Spring.

REPUBLIC

"Macbeth" As Thriller!

FUNNY TWIST IS the Republic decision to sell Orson Welles' production of "Macbeth" as a blood-and-thunder murder melodrama in small towns and rural areas. In the metropolitan situations it will be billed straight as Welles' version of William Shakespeare's classic. Orson Welles, the producer-director-star who is now giving the film its final editing, made no comment on the studio's decision to blast the hinterlands with hokum on his epic. The pictures final run 95 minutes and studio spokesmen say it can be sold either as classic drama or straight thriller.

NEW TREND HERE

This studio is veering toward music, comedy and straight drama in future product and away from the westerns and action pictures that have been the backbone of the company. This does not mean that the hoss opera and thriller fields are going to be deserted. Not by a long shot. But the 1947-48 production program will emphasize the other types of film. Prexy Yates is basing his change on what he senses as audience satiation with the sensational type of film that has flooded the post-war market. Such pictures as "Down Tahiti Way" and "Campus Honeymoon" will make their appearances on the 1947-48 schedule, with films of the type of "Blackmail," "Exposed," and "The Trespasser," part of this year's program, being deleted. The new light program will carry budgets of approximately $100,000 per film.

RKO

Economy Wave Hits

DESPITE THE EFFORTS of Peter Rathvon and his company heads, this studio, too, is falling into the economy wave pattern. The cuts so far have been felt in the studio, the home office and abroad. The foreign department took a big cut. Jack Velton, European story and talent head is on his way home from London. He may be given another post here, but nothing definite has been set for him. Other members of the foreign department in the home office have gone. The special effects department at the studio has taken the blow with five men lopped from the payroll. The publicity department here is also due for a carving.

The news of these cuts coming after Mr. Rathvon's statement sometime ago have aroused considerable bitterness in some sources. But it is to be remembered that the cuttings here were only enforced as the last possible alternative to rising costs and falling profits.

The studio has no pictures set for starting for the next two months and thus the carving here became necessity. It is presumed that when production spurs after the first of the year, many of the people will be recalled. Rathvon and Dore Schary resisted the house short list for months back, and even now the cuts are comparatively mild compared to those at other plants.

NINE MORE FOR RELEASE BY YEAR'S END

The studio has set nine pictures to hit the nation's screens between now and December 31. "So Well Remembered" (English, Ford's "The Fugitive" (Henry Fonda-Dolores Del Rio), "You Know Susie" (Eddie Cantor-Joan Davis), "Fighting Father Davenport" (Pat O'Brien-Myrna Dell), "Night Song" (Dana Andrews-Merle Oberon), "Hi Jinx" (Oakey Tycoon) (John Wayne-Laraine Day), "I Remember Mama" (Irene Dunne-Oscar Homolka) and "The Bishop's Wife" from Samuel Goldwyn (Cary Grant-Lauren Young-David Niven).

This last named film, a sure-fire hit, got the nod last week for Command Performance before the Royal Family of England. A feather in the Goldwyn cap, but certainly there is something ironical in this gesture in the face of our strained态势 battle with Britain.

It will take at least $10,000,000 in box-office receipts to off-set the initial investment on the currently shooting "Joan." The picture budget will run $4,000,000. Sierra Films (Walter Wanger, Ingrid Bergman and Victor Fleming) will put up $3,500,000 of this and RKO the balance. In addition to this, $1,000,000 has been set for advertising and there will be the Technicolor cost. Even at that, there prices are considerably less than the original estimate on this project which was estimated at $5,000,000. When the British blow fell, Sierra began cutting corners, but it is still a big chunk of money to throw into one picture.

SCREEN GUILD

Await Decision On "Cross"

SCREEN GUILD HEADS are awaiting the judgment of the Circuit Court of Virginia on its film, "The Burning Cross." The court has been petitioned to override the ban put on the anti KKK film by the censorship board and to insist that the board give the picture a permit to run. First action in the hearing was the running of the condemned film itself. It is too early to say what action will be taken if the court should decide against the film. But the company spokesmen say there is a determination to fight this thing to the finish.

Production activities at a standstill for the time being.

SELZNICK

Selznick Spurt

NOW THAT "PORTRAIT FOR JENNY" is finished, David O. Selznick is turning his attention to future production plans and the plans look big. He has set his deal with Mark Hellinger to produce "Knock On Any Door" and he is now in negotiation (and has been for some time) with a number of other indie producers who want the tie-up with his release deal. No picture will be considered, according to the Selznick program, that does not have a potential of being a several million dollar grosser. In his own personal hopper, Selznick has twelve completed screenplays.

20th CENTURY-FOX

"Amber" Booms Despite Bans

CARDINAL SPELLMAN HAS placed a "special ban" on "Forever Amber" in which he says in part "...I advise that Catholics may not see this production with a clear conscience." Critics over the nation have not been too kind to "Forever Amber." So, studio executives are predicting a record-breaking world take on the film. Early indications are that the studio execs may be right. The film set a new record at the Roxy in its first week ($192,698.66 was tallied), its first day in 80 California theatres brought $165,000. If the take continues this way, it will simply prove once more the well-known fact that people are stimulated by publicity which promises sensationalism. Although most of the major studios have had a skeptical eye on the Broadway stage success, "Call Me Mister," 20th Century-Fox stepped in this week and cinched the deal for about $200,000. The studios have held off on this one fearing that it was too hot to handle from a propaganda point of view. Its story of returned G.I.s not all of them with peace with the world or their country makes touchy stuff, the big boys said. However, the studio has handed the book to the producers, and here the film is certainly a go. This is the heaviest production schedule here in many months.
and many of the people, who were dropped sharply from the payrolls a couple of months ago, have been reinstated.

New ones going are: "Sitting Pretty" (Robert Young-Maureen O'Hara), "Walls of Jericho" (Linda Darnell-Cornell Wilde) and "This Is The Moment" (Betty Grable-Douglas Fairbanks, Jr.)

**UNITED ARTISTS**

**RKO Deal Postponed**

**WHEN GRADWELL SEARS arrived in Hollywood last week, he had no immediate word for the trade press on the state of affairs at UA. O.e enterprising reporter, a bit miffed we presume, called Mary Pickford who is reported to have said she didn't see any need for the purchase of four films from RKO. Later, the UA-RKO deal was indefinitely postponed, according to Vice president Arthur W. Kelly, who is meeting here with Miss Pickford, Charles Chaplin, George Bagnall and Gradwell Sears to discuss and settle the problems besetting UA.

Meanwhile, UA announced that more than $2,000,000 has been trimmed from forthcoming pictures by way of re-writing scripts. Among the producers who have crystallized these savings, Stanley Kramer on "The Big Light," Edward Gros on "Mrs. Mike," William Cagney on "Only The Valiant." The cry among producers at UA these days is, "Beware of expensive sequences!"

**NEBEBEAL SETS THREE**

Seymour Nebenzal has arranged for financing of three of the six productions he still owes UA and goes into production December 1. The producer's budget on the six films runs $8,500,000 and he is covered on the first three only. His first will be "Queen of Heaven," which stars Maria Montez. Next on the list is "Look Homeward Angel," the Thomas Wolfe novel with a dozen top stars fighting for a chance to sub the top roles. Arthur Ripley, who will direct this one, already has $5,500 feet of background film completed. Nebenzal's third film will be a musical. Looks like he might be UA's busiest producer this year.

"So This Is New York," which Stanley Kramer is producing for Enterprise release, has been talked with an ad budget of $250,000.

After considerable controversy, Harry Sherman, It is reported, is bringing his "New Mexico" (filmed as "They Pissed This Way") back to UA for release. Sherman originally balked at the increase in distribution charge but seems satisfied now.

**UNIVERSAL-INTERNATIONAL**

**Hellman Play Starts**

**ONLY NEW STARTER on the lot this week is "Another Part of The Forest," the adaptation of the Broadway stage play by Lillian Hellman. Frederic March heads the cast, "All My Sons" (Edward G. Robinson-Burt Lancaster-Mady Christians), "Up In Central Park" (Deanna Durbin-Dick Haymes) and "Casbah" (Tony Martin-Yvonne De Carlo) are all continuing in work.**

**Mutual agreement brought the cancellation of the producer contract S. F. Eagle had with this studio as of last week. Eagle was signed, originally, to handle production on "Song of Norway." Now, that U-I has postponed the making of this film, there was no immediate chore for the producer. He plans to return to independent production and is now working on a deal with John Huston to establish an indie unit.**

Although Mark Hellinger's "The Naked City" is still in rough cut even without a musical score ready, studio executives are so excited about it, they have placed all other projects for a quick wind-up and early release. Plans stand now, the picture is scheduled to hit first-run in December and an intensive advertising campaign has already been ordered.

**WARNER BROS.**

**150 Get The Axe**

**IN KEEPING WITH J. L. Warner's dictum that all "needless help" be dropped, the studio executed the heaviest one-shot payroll cut in its history last week, when 150 people were dropped.**

**STUDIO SIZE-UPS**

**SPECIAL RECESS FROM ABUSE**

Hollywood: The Thomas Committee has called a recess in its wholesale abuse of an entire industry until December. Hollywood, which is definitely divided into two camps on the issue of whether filmdom or the committee was found guilty of the Un-Americanism charge, will watch the resolution with divided interest.

As for the hearings just completed, there can be no doubt about what a complete farce they were. Bold boasts were made by the committee, grave implications were tossed about by the "friendly" witnesses. But the most curious of the boasts or the implications was about nothing. One thing born of this odd, un-American procedure was a new kind of fear. An insidious sort of fear that has people wondering whether they dare to express their views.

Some of the people who had been quick to strike out at alleged communist propaganda finally could stomach no more of this one-sided investigation and came over to the "other side." But this loose, uncontrolled name calling has brought bitterness and fear into a big business. And much of this could have been avoided if the men who were called upon as "friendly" witnesses (not the actors and the hangers-on, but the top executives who were invited to attend) had spoken out strongly and firmly and assured the committee that they would handle their own situation. Louis B. Mayer and Jack L. Warner had an opportunity to really serve the business they have helped to build. But they missed. It was left for Dore Schary and Sammel Goldwyn, in the long run, to do what needed to be said.

Now, we are promised the second act of this burlesque in December. It is to be hoped that sometime before then, this committee will be stripped of the powers it has to invade the privacy of American citizens. It is to be hoped that the Communists in the community (a reported 79 out of a possible 25,000 now employed in the studios and allied jobs) will be dealt with by whatever legal, qualified arm of the law is empowered to act against them. It is to be hoped that these agencies will remember the words of the First Amendment and conduct their hearings in a manner more befitting men of the government of the United States than has the incredible Un-American Committee.

It is to be hoped:

**THE STUPID STRIKE ENDS**

The Studio Painters Local 641 went back to work last week after thirteen months of a futile battle in a jurisdictional battle. The designers, Local 1121, voted the following day to join the returning painters. This move marks the collapse of one of the bitterest and most confused labor battles in Hollywood history. For months now, union members and their families have been living on borrowed funds (when they could get any) and staying in borrowed rooms. Trying hard to understand what has happened is like trying to put a worm out of work. These men didn't even have the satisfaction of knowing they were holding out for the "right." For at this point, with the continuation, the name-calling, the belligerence on both sides, the issue had become so brouched that it is doubtful if even the most ardent participants could have explained it clearly.

At any rate, it's over. It achieved little beyond disorder and privilege for many people. It served no one more harmfully than it was to management. Because it proved the ineffectiveness and the stupidity of jurisdictional strikes. It is to be hoped that the participants realize that now.

The men in the union are dribbling back to work. Jobs are scarce but union chiefs have promised that every man will be reinstated.

at one crack. Those axed were from all departments and the rumor is that there are still more heads to fall. Efficiency engineers were called in here sometime ago to analyze the situation and effect economies. The experts are still at work and there is more to come in slashing.

Riving Rapper, one of the top producers here, has asked for and obtained his release from his contract which still had five years to run. This abrupt termination ends a 12-year term for the producer at this studio. Asked why he was leaving, the producer's only comment was that he was not happy with the material that had been offered him for picture making.

Milton Sperling's indie unit is back in action again with three pictures planned for Warner release. No details are available on what these were done but the producer has allocated $5,000,000 to the making of the trio. He is preparing "Tina" (Jill Palmer-Sam Wanamaker) for early release. This one was filmed under the title: "Over The Beginning." It was reported here last week that Warner Bros. had signed Gary Cooper to a contract but no details of the deal have been disclosed. It is thought that the star made a one-picture commitment with the studio on a salary and percentage basis similar to the recent deal he had with Cecil B. DeMille for "Unconquered."
COLUMBIA

1946-47 Features
Westerns
Completed (14) In Production (0)
Serials
Completed (4) In Production (0)
Completed (9) In Production (1)
Completed (2) In Production (1)

NEW PRODUCTIONS

LUML BELLE
Melodrama with Music—Started October 27
Cast: Dorothy Lamour, George Montgomery, Glenda Farrell, Donald Crisp, Alice Faye, William Tabbert
Director: David Butler
Producer: Joseph Schenck
Story: The story of a country girl who artistically builds a singing career and becomes an international star.

ADVENTURES OF SILVERADO
Western—Started October 31
Cast: William Bishop, Forest Tucker, Gloria Henry
Director: Philip Karlson
Producer: Ted Richmond, Robert Cohn
Story: Rural stage coach drivers subdued by two hoodlum bandits.

EAGLE-LION

1947-48 Features
Westerns
Completed (19) In Production (2)
Completed (4) In Production (1)
Completed (22) In Production (0)
Completed (12) In Production (0)

NEW PRODUCTIONS

MICKEY (C)
Musical Romance—Started October 29
Cast: Lois Battler, Bill Goodwin, Irene Hervey, Hattie McDaniel, Skippy Homester, Rose Hobart
Director: Ralph Murphy
Producer: Nicholas Schenck
Story: An American girl with beautiful voice, finds a boy's games, suddenly go up.

PRAIRIE OUTLAW (FRC)
Western—Started October 17
Cast: Eddie Dean, Roscoe Ates, Jennifer Holt
Director: Ray Taylor
Producer: Jerry Thomas
Story: U. S. Marshal sets boys to find escaped convict out to murder Sheriff.

IN PRODUCTION

1946-47 Features
Cast Details Req. No. Size
Noble To Night (85) Scott-Lynn 9-1

1947-48 Features
Cast Details Req. No. Size
Fugitive (55) Lubbers—Burnett 10-14

RELEASE CHART

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. "Review" 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 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor Process, (C) denotes Cinecolor.
HARD TO KILL
Melodrama—Started October 22
Director: Frank Ross.
Producers: Pine-Thomas.

RELEASE CHART

1946-47 Features
Completed (34) In Production (0)
Completed (32) In Production (5)

REPRODUCTION

1946-47 Features
Completed (23) In Production (0)
Completed (18) In Production (0)
Completed (7) In Production (1)
Completed (3) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS
MADONNA OF THE DESERT
Mandarina—Started October 29
Cast: Charles Law, Lyora Roberts, Dan Barry.
Director: George Blair.
Producer: Stephen Auer.

DIRECTOR: George Blair
Producer: Stephen Auer.
Story: Crooks steel statuette that has mysterious influence toward their recuperation.

RELEASE CHART

1946-47 Features
Completed (3) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS

1947-48 Features
Completed (33) In Production (0)
Completed (32) In Production (5)

REPRESENTATIVES

1946-47 Features
Completed (23) In Production (0)
Completed (18) In Production (0)
Completed (7) In Production (1)
Completed (3) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS
THE ARIZONA WAGNER

Western—Started October 20
Director: John Rawlins.
Producer: Herman Schlom.

NEW PRODUCTIONS

1946-47 Features
Completed (17) In Production (0)
Completed (10) In Production (0)
Completed (9) In Production (0)
Completed (8) In Production (0)
Completed (7) In Production (1)
Completed (6) In Production (0)
Completed (5) In Production (0)
Completed (3) In Production (0)
Completed (2) In Production (0)
Completed (1) In Production (0)
Completed (0) In Production (0)

RELEASE CHART

1947-48 Features
Completed (33) In Production (0)
Completed (32) In Production (5)

NEW PRODUCTIONS
**IN PRODUCTION**

Title—Running Time | Cast | Details | Ref. | No. | Rev. | Notes | Page
--- | --- | --- | --- | --- | --- | --- | ---

**1947-48 Features** Completed (16) In Production (4)

**NEW PRODUCTIONS**

**ANOTHER PART OF THE FOREST**

Drum—Started on Dec 6

In: Frederic March, Ann Blyth, Dan Duryea, Edmond O'Brien, Florence Eldridge, John Dall, Dona Drake, Betsy Blair, Eli Leiber, Walton Graff, Libby Taylor, Speck Whittlefild (Director: Michael Gordon)

Producer: Jerry Breslin

---

**RELEAS CHART**

Title—Running Time | Cast | Details | Ref. | No. | Rev. | Notes | Page
--- | --- | --- | --- | --- | --- | --- | ---

**1947-48 Features** Completed (26) In Production (6)

**1948-49 Features** Completed (17) In Production (6)

---

**IN PRODUCTION**

Title—Running Time | Cast | Details | Ref. | No. | Rev. | Notes | Page
--- | --- | --- | --- | --- | --- | --- | ---

**RELEASE CHART**

Title—Running Time | Cast | Details | Ref. | No. | Rev. | Notes | Page
--- | --- | --- | --- | --- | --- | --- | ---

**1947-48 Features** Completed (16) In Production (4)

**1948-49 Features** Completed (17) In Production (6)

---

**FILM BULLETIN**

---
Cass Timberlane' Fine Marital Drama Despite Abrupt Ending

Rates: ⬤ ⬤ ⬤ generally

M-GM

110 minutes

Spencer Tracy, Lana Turner, Zachary Scott, Tom Drake, Mary Astor, Albert Dekker, Margaret Lindsay, Rose Hobart, John Litel, Mona Barrie, Josephine Hutchinson, Selena Royle, Jameson Thomas, Richard Gaines, John Alexander, Cameron Mitchell, Howard Freeman, Jessie Grayson.

Directed by George Sidney.

For approximately 110 minutes director George Sidney and a fine cast of players make this an absorbing movie version of Sinclair Lewis' famous novel. From a best-seller, a beauty of a book, from the 'wrong side of the tracks' which captures the fancy and then the love of a respected middle-aged judge. What a pity that the makers of 'Cass Timberlane' suddenly decided that the picture had to be wound up in an abrupt denouement that unfortunately robs the film of its chance to be ranked with the season's best. The fame of Lewis' best-seller, plus the topflight cast guarantees good grosses generally. In their addition, Donald Ogden Stewart andSonya Levien have stressed the love story and subordinated the side plots: Spencer Tracy and Lana Turner were happy choices for the roles of Judge Timberlane and his wife, a fact which is expected to appeal to the middle-aged audience for whom the picture is designed.

The plot: Judge J. J. Timberlane (Spencer Tracy) is a well-to-do man who is married to the beautiful Cassy (Lana Turner), who has been everything to him. When Judge Timberlane is murdered in a hold-up, Cassy is arrested and charged with murder. Although she is innocent, she is sentenced to death. She is to be hanged in the morning, and she is determined to go to the gallows in style. She sets up a party at the hotel where she is confined. The gangsters cannot stop the party, and Cassy is able to escape. She disguise herself as a man and goes to the city, where she finds a job as a secretary. She gets a job as a secretary for a man named John Sullivan (Errol Flynn), who is a gangster. Cassy is able to get the gangsters to come to her house, where she is able to tie them up and get them arrested. She is then able to go to the court and clear her name.

The Gangster Will Disappoint the Action Fans

Rates: ⬤ ⬤ ⬤ for action houses; fair dueller elsewhere

Allied Artists

86 minutes


Produced at considerable cost by the King Brothers, this verbose character study of a power-hungry hoodlum lacks the action, impact and entertainment quality of their "Dillinger." While the strong title is bound to attract action-minded fans, the picture will prove very disappointing to those who anticipate a slam-bang gang story, and word-of-mouth will return in subsequent runs. However, the very nature of the theme is sufficient to assure above-average grosses in action houses; elsewhere it will serve as a fair dueller. Much of the blame for the film's failure to live up to its title must be placed on Gordon Wiles' direction. Daniel Fuchs's screenplay, based on his novel, "Low Company," is also weak and could have stood some trimming. The picture is going to the public at the beginning to enable the spectators to know what it is all about. Nor are matters helped by the principals in the cast. Barry Sullivan is wooden and unconvincing as the hoodlum, while Beleta is prone to overact. Akim Tamiroff turns in the best performance, while Joan Loring and Sheldon Leonard are lost in his shadow. Production and direction quality and photography are of a high order.

The Catholic Randolph their be lighting Loos hereby with three exhibitors, turned three vocal these late—obvious limited arty in particular Ford, Polish American nborhoods returns but will nominal. The picture was produced by Ford in association with Merlian C. Cooper. EXPLOITATION: Enlist the support of leaders of Catholic opinion, as well as the aid of religious freedom groups. Mention the fact the film was produced entirely in Mexico by John Ford, director of "The Informer," "Stagecoach," "Drums Along the Mohawk," "Grapes of Wrath," "The Long Voyage Home," "Tobacco Road," "How Green Was My Valley." Play up Henry Fonda, Dolores Del Rio and the strong supporting cast headed by Pedro Armendarez, Mexican screen sensation.

Hunted by the religion-hating government forces Henry Fonda, a priest, returns by night to his village clandestinely to resume his parochial. Welcomed by the faithful, he holds a secret mass and christens all the hitherto-unbaptized children. Among the villagers, the only notable entertainer Dolores Del Rio, while its long-absent father, Pedro Armendarez, police lieutenant, is relentlessly hunting down Fonda. Informed of Fonda’s whereabouts by stool pigeon J. Carrol Naish, Armendarez and his mounted police raid the village, seize a child, and pull the priest remains hidden. Heeding the villagers’ pleas, Fonda effects his escape from the ever-tightening police dragnet. He finally gains sanctuary across the border in a friendly country. Eventually Naish tracks down Fonda, persuades him to return across the border to attend a dying man, the priest’s one-time rescuer and fellow fugitive, outlaw Ward Bond. Although suspicious of Fonda, Naish walks into the police trap, is taken to the capital and executed. In the village, the faithful, unaware Fonda is dead, wait his arrival to perform a secret mass. A French爱 Americans appear before the church door. "I am the new priest," he says.

'CHRISTMAS EVE' WEAK STORY BOLSTERED BY STRONG CAST

Rates 3 • 4 generally

United Artists 90 minutes

George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Dolores Moran, Ann Harding, Reginald Denny, Douglass Dumbrille, Carl Habord, Dennis Hoey, Charles Lane, Mary Astor, Walter Sande, Joe Sawyer, Konstantin Shayne, Andrew Tombles, Claire Whitney. Directed by Edwin L. Marin.

Producer Benedict Bogeaus has taken three excellent story ideas by Laurence Stallings and Richard H. Landau, merged them into a screenplay — his own — and turned out a poor picture. Fortunately for exhibitors, he has engaged a strong cast to enthrall the symphonies which he has written for them. Under the weak direction of Edwin L. Marin, the players, with few exceptions, give stereotyped performances. Only Ann Harding and Dolores Moran give any realism to their respective characterizations, while such headliners as George Raft, George Brent, Randolph Scott and Joan Blondell, who are for the most part out of their depth, could not possibly save the picture. The strength of its stars, "Christmas Eve" will attract above average grosses in early runs, but unfavorable word-of-mouth will pull it down in the subsequent showings. Photography and recording are good.

EXPLOITATION: Play up the topflight names. Play up with veteran housing authorities on the drive to get "A Home for Every Vet by 'Christmas Eve'!

A similar and equally worthwhile tie-in may be exploited with foster home and foster parents’ groups by organizing a drive to "Adopt a Foster Child by 'Christmas Eve'!"

Lobby and front desk displays should feature the "Christmas Eve" motif by means of holy mistletoe, wreaths, tinsel, etc.

When the philanthropic donations by aged, eccentric millionaire recluse Ann Harding reach too fantastic amounts, her nephew Reginald Denny invites Surrogate Clarence Kolb to judge whether she's mentally unfit. Ann tells Kolb she's being lied to let her three long-absent wards, George Brent, George Raft or Randolph Scott, adopt her estate. But Denny Kolb agrees to withhold decision until Christmas Eve, at which time Ann is sure her wards will put in an appearance. Meanwhile Brent, filled in his plan to wed a rich widow for her money, passes some bad checks which Denny makes good, following Brent's promise to leave town. For operating a night club in Central America where he's safe from FBI agents hunting him for fraud committed in the U.S., becomes involved with former Nazi Konstantin Shayne, kills him in a gunfight over Virginia Field. Scott, a penniless rodeo rider, arrives in New York and is rescued from poverty by pretty socialite Dolores Moran into helping her expose a black market baby-adoption ring. Comes Christmas Eve and with it, Brent, Scott and Raft — just in time to prevent Kolb from passing judgment on Ann, and to prove Denny has been balking the old lady for years.

'DRIFTWOOD' TEAR-JERKER IS VERSE BUT WILL DELIGHT FAMILY TRADE

Rates 3 • 4 generally; better in small towns

Republic 90 minutes


Allan Dwan, an old hand at this sort of thing, has turned out a sure-fire tear-jerker about a homeless, orphaned waif threatened with the loss of her dog. Not even Mary Loos and Richard Sale’s overly verbose script has been able to stymie Dwan’s aim of delighting the handkerchief brigade and it is hoped that every female will soak at least two collies. Every show, "Driftwood" will find its largest audience in family houses, particularly in small town situations, where grosses should be well above average.

Played strictly for pathos in true soap opera style, the picture will have mass audiences too weepy to notice the hackneyed plot and dialogue. A well-balanced cast of competent adult performers, headed by Ruth Warrick, Walter Brennan, Dean Jagger and Charlotte Greenwood, finds itself taking a back seat to moppet Natalie Wood, who steals most of the scenes — that, those snobs stolen by Daisy-Toes, a magnificent collie. Republic appears to have a good money-maker in this.

EXPLOITATION: Play up the story of a waif and her dog. Mention Natalie Wood’s sensational hits in "Miracle on 34th Street" and "The Ghost and Mrs. Muir," and the popularity of three-time Oscar winner Walter Brennan. Promote the picture to humane societies, waif organizations and public health groups.

Following the death of her aged grandmother, Rev. H. B. Warner, 8-year-old Natalie Wood trudges through the night in search of a home. On route she picks up a collie, singed in a desert air crash. Both arrive at a nearby town, are given shelter by Dr. Dean Jagger and against his will — by pharmacist Walter Brennan, the medic’s sour-puss companion. Jagger is in love with pretty schoolteacher Ruth Warrick but is reluctant to wed and determined to continue his research on spotted fever. He's stymied in his work by Mayor Jerome Cowan’s refusal to use the city hospital and the townfolk’s indifference to Jagger’s plea for spotted fever vaccinations. An epidemic breaks out. For the first time the town turns to Jagger for help, but he declines to help. Jagger realizes he has forgotten to vaccinate her. He, Ruth and Brennan despair, as there’s no known cure for the fever. Ruth accidentally learns a secret of Jagger’s — his successful fever experiments and built up an immunity against the disease. Serum from the collie saves Natalie’s life. A grant of $5,000 for research from the Field Institute enables Jagger to stay in town, marry Ruth and really adopt Natalie.
Showmen Agree!
Good pictures know no season!
Fall, Winter, Spring and Summer, they can depend on SCREEN GUILD Productions for variety product to solve their booking problems.

Now on the Screen:

HOLLYWOOD BARN DANCE

Stu Erwin
Anne Gwynne
Frank Albertson
Mike Mazurki
Robert Lowery
Directed by Lee Shubert
Screenplay by Robert Lowery

KIDDIN’ THE KILLERS

Stuart Erwin
Anne Gwynne
Frank Albertson
Mike Mazurki
Robert Lowery
Directed by Lee Shubert
Screenplay by Robert Lowery

When you deal with trigger-happy rats...
Shoot First and Don’t Miss...

SECOND GROUP OF
12 HOPALONG CASSIDY RE-RELEASES

Bush Pilot
Bush Pilot

Scared to Death

Renegade Girl
in color

Bells of San Fernando

Buffalo Bill Rides Again

Distributed by
SCREEN GUILD Productions, Inc.

HOLLYWOOD BARN DANCE

Scared to Death

Buffalo Bill Rides Again

second group of
12 hopalong cassidy
re-releases
Robert Riskin, who owns some of the screen's finest writing credits, turned his hand to producing, as well, in making "Magic Town." The story, on which he collaborated with Joseph Krumgold, is typical Riskin—basically a romance, with comedy, a novel twist and plenty of whimsy. They tell the tale of young Gallup-rival James Stewart, whose opinion poll company is about to fold when he learns of the little town of Grandview, where public opinion always coincides with all national poll results. In Grandview, Jimmy fights to keep everything exactly as it is, fearing that any changes will destroy its value as the typical American town, and in this he runs afoul of Jane Wyman, who runs the town newspaper and is fighting for progress. Stewart exploits Grandview so well that it becomes a national sensation, but the influx of strangers completely upsets the town's routine and the greedy populace are no longer representing typical American beliefs. How Jimmy restores Grandview's pride and character, and wins back Jane's love climaxes the story.
Stewart-Wyman & ‘Magic’ Love Story Highlight RKO’s ‘Magic Town’ Campaign

Magic is the big word in RKO’s campaign on Robert Riskin’s first independent production, “Magic Town,” and it is a potent word for the showman to employ in carrying through his ticket-selling promotion. There’s Magic in the names of the two toplight stars, James Stewart and Jane Wyman, fresh from recent triumphs in “It’s A Wonderful Life” and “The Yearling,” respectively. There’s Magic in their romance, in the comedy and the sentiment of the story. There’s Magic in the name of author-producer Riskin, who is remembered by millions for a succession of famous screen stories: “It Happened One Night,” “You Can’t Take It With You,” “Mr. Deeds Goes To Town” and “Lady for A Day,” among others.

Yes, the RKO box-offices have made good use of that word Magic in their campaign. It runs throughout the newspaper ads (“From the Moment They Met...It was Magic!”) (“The Magic in that Sudden Kiss!”)

The press book recommends a flock of ideas for exploiting the picture by plugging the title. Among the stunts suggested is one for a cooperative ad page in local newspapers featuring a “Magic Town Sales Day,” with magic bargains offered. Another idea is to post signs along the roads leading into your town with copy reading: “You Are Now Entering Magic Town,” followed by another sign with the title, theatre name and playdates.

There is also a suggestion for plugging the title on the air by having an Inquiring Reporter ask people how their town can become “Magic Town.” The idea is to bring forth recommendations for civic improvements.

Throughout the press book are a host of other ideas for promotion of “Magic Town,” tie-ups, contests, ballyhoo.

For months prior to the release of this picture, national magazines, with circulations totaling over 16,600,000, carried full-page ads in 2 colors. In all, 47 of the nation’s leading newspapers carried novel half-page color cartoons in their comic sections. These appeared between August 21 and September 21.

The Men Behind The Campaign

S. BARRETT MCCORMICK Nat’l Advertising Director
PAUL BOLLISTER Nat’l Publicity Director
BEN GRIMM, Advertising Manager
RUTGERS NEILSON, Publicity Manager
FRED SCHAEFER, Press Book Editor

LOBBY STUNT

You can get plenty of advance ballyhoo right in your lobby with this stunt; for a couple weeks in advance of the “Magic Town” dates, rig up one of those wheel-of-chance boards such as are used at fairs, lettered with the names of nearby towns. In one space on the circle letter in Magic Town, give each patron one spin of the arrow and offer free passes to those whose spins stop at Magic Town.

Theatre Front

Above is one of the striking signs used on the front of the Palace Theatre, New York. It is a replica of newspaper ad Mat 393, which highlights the romance.

Radio

A special 16-inch transcription disc for use on local radio stations is available at all RKO Radio exchanges. This disc contains three 1-minute spots, three 3-minute spots, three channel breaks and a special 1-minute spot by Jimmy Stewart.

The press book also contains copy for several radio announcements that can be used by local disc jockeys.
SO WELL REMEMBERED* AMERICAN-BRITISH TALENTS COMBINED IN FINE DRAMA

Rates • • • — for better class houses; slightly less elsewhere

RKO Radio
Hollywood
John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson, Reginald Tate, Beatrice Varley, Frederick Leister, Ivor Barnard, Julian D'Albe, Juliet Mills, Roddy Hughes, John Turnbull, Lyonel Watts, Kathleen Boutall.

Directed by Edward Dmytryk.

This hands-across-the-sea effort holds well for the future of similar British-American cooperatively-made features. Three of its stars are British, and its scenario are British; two of its stars, its producer, its director and its cameraman are American. Working in unison, all have turned out a fine drama calculated to please audiences generally and to register grosses better than those usually accruing to British films in this country. Best returns will be tallied in better class situations; elsewhere it will be a good top feature. Support should be a come-on to that action-defining theme — in many recent British imports, the acting is dis- tinguished; the dialogue crisp; the story original and interestingly albeit somewhat loosely handled. Scenes are not over- announced. Added to these assets are the sympathetic supervision of Producer Adrian Scott; the trenchant direction of Edward Dmytryk, and the mood-reflecting photog- raphy of Frederick A. Young. All performances are good, but the best by far is the performance of a high order, with top laurels going to John Mills and Trevor Howard. John Paxton's character is novel, is forceful and direct in its narration of incident and delineation of character. Production quality is satisfactory, exteriors well chosen, recording excellently done.

EXPLORATION: Play up the author James Hilt, famous for "Goodbye Mr. Chips," "Lost Horizon," "Random Harvest" among others. Also mention the brilliant performances of John Mills in "Great Expectations" and Trevor Howard in "Brief Encounter" as well as Edward Dmytryk's previous directorial achievements, "Crossfire," "Murder, My Sweet" and "Cornered."

Local editor, town chairman and champion of better living conditions for the poor. The film is for up-and-coming actresses. Dustin and Trevor Howard meet the late Albert Scott and the murder of the latter. Trevor Howard, persuading his wife to open a women's shelter. His wife is a murderer and the film ends with her being taken to jail.

BEWARE OF PITY* BRITISH IMPORT WELL MOUNTED BUT SLOW MOVING

Rates • • as dualler

Universal-International release
J. Arkay Rank
102 minutes
Lilli Palmer, Albert Lieven, Sir Cedric Hard- wicke, Gladys Cooper, Linden Travers, Em- rys Jones, Ernest Thesiger, Ralph Truman.

Directed by Maurice Elvey.

Sumptuously mounted and capably acted though it be, this British film lacks pace and interest for American audiences. In general, it will find its dramatic romance some- what out of its element. Its position in the conflict between pre-World War I, Austrian nobility and that country's ultra snobbish, aristocratic and military caste — of little concern. One advantage of British films in general is the average British import is the presence of several known names, Lilli Palmer and Sir Cedric Hardwicke, in particular. Coupled with an action, coupled with a musical, this film should give a fairly good account of itself in better class situations; it will be weak for action houses. Excellent performances are contributed by every member of the cast, particularly by Lilli Palmer, Albert Lieven, Sir Cedric Hardwicke, and Ernest Thesiger. W. P. Lipcombe's screenplay, based on Stefan Zweig's novel, is inclined to drag — a fault not entirely a result of direction. Production quality is superlative, pho- tography, settings, locales and recording all of a high order.

EXPLORATION: Play up the tense dra- matic situations, the pomp and grandeur of Imperial Austria's military circles, the magni- ficent scenery, lavish settings and excellent performances by a cast of international artists. Arrange tieups with bookstores and libraries handling the many widely-read novels of Stefan Zweig.

BEWARE OF PITY: An impoverished Austrian, Albert Lieven, is eloped in a tiny Austrian village with his craggy count. The castle of Baron Ernest Thesiger. Arriving late, he is overcome with confusion when, after dinner he invites the Baron's daughter Lilli Palmer to dance — only to discover she is a helpless cripple, lamed in a fall from her horse years before. Lieven's pity for Lilli, mistaken by her for love, she innocently marries her to ease her suffering. Engaged to her, Trevor Howard, who's really Albert Scott, a broken heart, begs him to let him think the engagement is to Lieven's liking. Lieven goes to the castle, plights his troth, promises to return to see Lilli off for Switzerland when her family doctor, Sir Cedric Hardwicke, be- lieves she stands a one-in-a-million chance of being cured. Lieven returns to the bar- racks, is berated by Colonel John Salew for becoming involved with a mere Baron's daughter and agrees to give her up. Lieven subsequently puts his two lives together. Hard- wicke's blind wife, Gladys Cooper, to do right by Lilli. Before he can keep his ap- pointment with Lilli, Archduke Ferdinand is arrested and Lilli is arrested. A general mobilization or- dered. Believing Lieven no longer loves her, Lilli kills herself, his name on her lips.

ROSES ARE RED* FAIRLY ENTERTAINING MELODRAMATIC PROGRAMMER

Rates • • as second feature in naborhoods and action spots

Twentieth Century-Fox (Sol M. Wurtzel) 67 minutes
Don Castle, Peggy Knudsen, Patricia Knight, Joe Sawyer, Edward Keane, Jeff Chandler, Charles Gifford, Charles Lane, Paul Guif- foyle, Doug Fowley, James Aarons, Stuart Holmes.

Directed by James Tinling.

This Sol M. Wurtzel programmer for 20th Century is designed for action houses, but the title will detract from its value for those situations. The incredible plot and the lack of names make it suitable only in the lower slot. Based on an unbelievably premise — a district attorney has as his exact physical double a murderous hooligan who is also trying to claim the woman he loves only to action-minded adult and juvenile audiences. Under James Tinling's fast- paced direction, the little-known players manage to impart some verisimilitude to their respective characterizations. Irving Thalmann's script does manage to maintain a commendable tempe and is marked by some pithy, pungent dialogue. EXPLORATION: Ballyhoo the mistaken identity and the underworld angles. Hold an "identical twins" or "look-alikes" con- test, with ticket prizes for the winning pairs. Arrange counter and window dis- plays with florists, pet shops and men and women's clothing stores.

In a murdered trolley's purse. Police Lieutenant Carelὖe finds a photo of newly-elected, supposedly-incorruptible Dis- trict Attorney Don Castle. Actually the picture includes the virtual clone of the D. A., physically double, a just-released convict. The venal Sawyer, a tool of underworld baron Edward Keane, tells him to go to the police station and see the vice lord. Knowing the D. A. is out to break him, Keane has him kidnapped, planning to replace him in office with his double, the felon. The D. A. is abducted and held while the ex-con studies his man- ners, his suits and background in order to get the goods on Keane. Meanwhile, Castle'ssweetheart Peggy Knudsen has stumbled onto the physical resemblance between the D. A. and the ex-con and sus- pects a switch has been made. She goes to the D. A.'s office expecting to find the ex-con. But no such luck. It is the D. A. who knows he's really Castle. On the other hand, Patricia Knight, the ex-con's wife, knows the man wasn't sawed. Her ex-con hits up and kisses Castle. Told of the switch by Patri- cia, Keane tells Sawyer to take the girl out of the picture. Sawyer does, but crosses Lockie, is killed by the latter. Castle, Peggy and the police arrive in time to ar- rest Keane.

FILM BULLETIN
Wilfred Edile, British Treasury official, who was here some months ago to negotiate the British loan amendments with the State and Treasury Depts. He is expected to participate in the current film negotiations, although it was not known whether he might be empowered to act on proposals submitted by Johnston.

Attempts to find a solution to the 75 per cent British tax were speeded up last fortnight when E. W. Davis and Walter R. Fuller, president and secretary general, respectively, of the British Cinematograph Exhibitors' Assn., returned to England from their fact-finding mission with information which they termed "of value in the solution of our mutual problem."

At a Motion Picture Assn. luncheon attended by some 28 company presidents and foreign managers, Davis declared that neither he nor Fuller had come to America with any proposal or alternative but mainly to determine the current thinking of American film executives on methods to improve Anglo-American film relations. The luncheon concluded a series of conferences the English exhibitors leaders had held with Eric Johnston, SIMPP proxy Donald Nelson, staff execs of the MPA and heads of various distributing companies. Gerald M. Mayer, chief of the MPA's International Division, presided at the luncheon.

ALLIED LAUDS RODGERS 'DOLPHIN' POLICY

Citing the statement by William F. Rodgers, vice-president and general sales manager of Loew's, Inc., that the exhibitor knows best the proper admission price to charge for top productions, Allied States Assn. called it a "milestone in the battle of the exhibitors to regain control over their own theatres." However, it added a warning to exhibitors that the Rodgers decision concerned only one picture, "Green Dolphin Street," and that the Metro sales head had mentioned that increased admissions might be considered for future films.

Allied also pointed out that its Oct. 15 national board declaration of policy on increased admission price pictures, it had protested against the "practice which deprives them (the theatre owners) of control over the admission prices and values that control in persons remote from the communities served who cannot and do not know what the patrons can afford or are disposed to pay." Allied also went on record as believing that "the exhibitor also knows best how long a picture should run" and against the distributor deciding "in advance that a particular picture shall be an exception to the established operating policy of the theatres." Clearance also should, in accordance with Judge Hand's statement during the industry anti-trust hearings, "be granted on the basis of theatre conditions which the exhibitor creates, not the distributor."

UPPED PRICE PIX AID INDUSTRY — GOLDWYN

Exhibitors "are in partnership with Hollywood" and must give the producers "incentive to continue to make outstanding pictures" by discontinuing "their practice of the past of making profits by squeezing producers on terms," Samuel Goldwyn told the trade press in New York last fortnight. He also affirmed his position on increased admission price pictures that they were of benefit to the industry and that exhibitors are only, hurting themselves when they organize against increased admissions for outstanding pictures, since it has scared producers into making "quickies in which quality will be strangled by the strait-jacket of an arbitrarily low budget." He called this policy "suicidal" for the industry.

With the loss of foreign markets, diminishing domestic grosses and higher production costs, as well as keener competition for the public's entertainment dollar, the industry "faces the third great crisis that has twice talked and then by war prosperity, the industry must now have "quality" pictures to meet a more discriminating market, or exhibitors will become merely "real estate operators," Goldwyn declared.

Goldwyn also criticized what he termed "a pattern of monopoly in exhibition" not only from the control exercised by the affiliated circuits, but also from "the building up of smaller exhibition monopolies which are copying the practices of the larger circuits." He charged the purpose was to put the squeeze on the producers.

The producer stated that a film budgeted at $5,000,000 would require a $6,000,000 gross just to break even, but added, "Quality is the sole determinant of the price you can charge for a picture. The public isn't interested in the amount of money spent." Goldwyn's present distribution arrangement with RKO is highly satisfactory, the executive declared, and hoped it would continue.

FOX, GOLDWYN DEFY PHILLY CHURCH BAN

Those two much-buffed films, "Forever Amber" and "The Outlaw," ran afoul of further complications in Philadelphia last week when Dennis Cardinal Dougherty issued a 48-hour ultimatum to the Fox Theatre, a 20th Century-Fox house, playing "Amber," and William Goldman's Emily op-ed piece on the Orlanger, where "The Outlaw" recently played, to withdraw the pictures or face a boycott by the Catholic Church for one-year period.

In the letter to Fox, Cardinal Dougherty said the boycott would extend to all 20th-Fox product, no matter in what theatres it is shown. Both of the films have passed the Penna. State Censor Board, but both have received a "Condemned" rating from the National Catholic Legion of Decency.

Without making formal reply to the Cardinal's letters, both theatres continued the run of the pictures. In New York 20th Century-Fox sales chief Andy W. Smith, Jr., made the terse statement that "Amber" will continue to run at the Fox Theatre.
as long as it does good business." Goldman, who is in California, could not be reached for comment and his general manager Lyle Trenchard had nothing to say for publication. Both theatres were being picketed by members of the Catholic War Veterans and members of the Holy Name Society.

Offering no personal comment on either of the pictures, Cardinal Dougherty, whose Archdiocese has more than a million Decency rating which described both films constituted "a glorification of immorality and licentiousness," in virtually identical letters to the theatremen last Monday (3rd). His letters threatened that unless the pictures were withdrawn within 48 hours from receipt, he would direct all Catholics of his Archdiocese to boycott each of the theatres for one year.

"Both the clergy and laity of this Archdiocese of Philadelphia, numbering at least one million people, are provoked at the William Goldman Co.'s (the Fox Co.'s) exhibition of this picture despite its condemnation by the Legion of Decency, that it is my duty to inform you that in this instance the principles of the National Catholic Legion of Decency will be strongly enforced throughout the Archdiocese of Philadelphia and nine other surrounding counties," the Cardinal said, adding he hoped the theatremen would spare him "an unpleasant duty" by withdrawing the pictures.

Cardinal Dougherty is remembered in the industry for his similar drastic action against all theatres in his Archdiocese about a decade earlier. At that time, he issued an order to all Catholics to abstain from going to any theatre because of the "immoral and indecent" trend of films generally during that period. The boycott lasted for 69 days and made an appreciable dent in theatre receipts during its institution.

BALABAN ORDERS 25% CUT IN PARA EXPENSES

Barney Balaban, president of Paramount Pictures, ordered a 25 per cent cut in expenses of the company's distribution departments in a letter to department heads last week. He also informed them that profits from the company's theatre chain would not be used to offset any losses in the production-distribution faction.

Paramount has a backlog of $50,000,000 worth of completed pictures for distribution in the coming year. Balaban declared, compared with $20,000,000 inventory of prewar years. He also voiced that those who inquired about the company's huge profits during the last few years look at the increased backlog.

The company's foreign business has dropped 50 to 65 per cent and since the company garnered some $20,000,000 from the foreign market during 1946, the forthcoming cut in this source must be taken into consideration also, Balaban added.

Earlier, distribution chief Charles M. Reagan revealed that Paramount will continue the current advanced admission policy on Cecil B. DeMille's "Unconquered" indefinitely. Reagan and E. K. "Ted" O'Shea, sales executive, held the first of a series of meetings with division and branch sales managers in New York Oct. 30. Hugh Owen, eastern and southern div. sales manager, and all his branch managers attended the meeting to discuss plans for national bookings of "Unconquered" and the national bookings of "Unconquered" and the national release of "Road to Rio," Dec. 28.

ALLIED CONVENTION PROMISES RECORD TURNOUT

With advance reservations already beyond the total attendance records set in Boston last year, interest in National Allied's annual convention at the Schroeder Hotel in Milwaukee, Dec. 1-3, rose to new heights. Industry problems to be tackled by the independent exhibitors' organization include the increased ASCAP rates, advanced admissions, the Government suit, public relations, the Allied Caravan and other timely subjects.

In addition to the business sessions to be attended by exhibitor leaders from all over the country, convention chairman William L. Ainsworth and his aides have arranged an extensive social program and the unprecedented number of ladies in attendance are promised ample diversions. The program includes a Night Club Supper Party, sight-seeing, a cocktail party sponsored by National Screen Service, the world premiere of Warners' "My Wild Irish Rose" and a grand banquet in the Crystal Ballroom of the Schroeder is scheduled to top off the proceedings.

20 PENNA. TOWNS LIFT SUNDAY MOVIE BAN

Pennsylvania, traditional stronghold of outmoded "blue laws," saw at least 20 more of its communities shake off the ban on Sunday movies in public referendums which were major issues in 27 counties during last Tuesday's balloting. Two of the major metropolises, Harrisburg, the State capital, and Altoona, were among those which voted to permit Sunday films, after being turned down twice before in public referenda.

Of the 47 counties which voted on the issue, 24 decided against showing films on Sunday. Those in favor include, in addition to Harrisburg and Altoona: York, Lancaster, Phoenixville, Wind Gap, Parryville, Lavelle, Middletown, Lehighton, Harrison, Tarentum, Chewick, Clymer, Columbia, Kutztown, Nazareth, Baden, Rochester, Clarion, Tionesta and Wampum.

UNIV. 39-WEEK NET DIPS

Universal Pictures Co., Inc. announced a consolidated net profits for the 39 weeks ended August 2, 1947 of $2,470,167, after all charges including Federal taxes based on income.

This compares with $3,206,354 for the corresponding period of the preceding fiscal year.
Top Industry Event Of The Year!

14th Annual Convention
Of
ALLIED STATES ASSOCIATION
Of
MOTION PICTURE EXHIBITORS

DECEMBER 1-2-3
MILWAUKEE, WISCONSIN

Schroeder Hotel

FOR HOTEL RESERVATIONS AND BOOTH EXHIBIT SPACE

— Write, Wire Or Phone —
INDEPENDENT THEATRE OWNERS OF WISCONSIN AND UPPER MICHIGAN

709 North 11th Street Milwaukee 3, Wisconsin
"The Unsuspected"

IS A LIVÉ-WIREE TINGLE...BEST VIEWED FROM THE EDGE OF YOUR SEAT!

—Walter Winchell

Michael Curtiz Production

JOAN CAULFIELD • CLAUDE RAINS • AUDREY TOTTER • CONSTANCE BENNET • HURD HATFIELD

and Introducing MICHAEL NORTH

Directed by MICHAEL CURTIZ

Produced by Charles Hoffman—Screenplay by Ranald MacDougall—Adaptation by Bess Meredith—From a story by Charlotte Armstrong

Warner Bros. Release

"Michael Curtiz' direction moves with speed and skill."
—Eileen Creelman
N. Y. Sun

"Loaded with thrills and suspense...
—Variety

"Michael North... the draw card."
—Lee Mortimer
N. Y. Daily Mirror

"Best picture of the week."
—Jimmie Fidler

"A slick film thriller!"
—Kate Cameron
N. Y. Daily News

"Claude Rains intriguing as the radio ghoul...
—Bosley Crowther
N. Y. Times

"A nerve-tingling chiller...
—BOXOFFICE

"Exceptionally well done...
—Showmen's Trade Review

"Loaded with thrills and suspense..."
ERIC JOHNSTON

Voices opposition to reds and censorship

See NEWS DIGEST, Page 10

America's Independent Motion Picture Journal
"We're ready to buy! What have you got to sell, Mister Exhibitor?"

THE PUBLIC ASKS AND M-G-M HAS THE ANSWER!

"GREEN DOLPHIN STREET" HIT!

Just what the public wants! New M-G-M records at the Criterion, N. Y. 6th big week and still going strong. And in a poll of the audience by Motion Picture Research Bureau, it reveals 92% excellent or very good, the highest rating in N. Y. audience history. Your folks will flock to see the biggest spectacular romance in 10 years! Backed by giant campaign!
"THIS TIME FOR KEEPS" SOCKO!
If it’s an M-G-M Technicolor Musical your public knows there’s a treat in store. And it’s packing them in nationwide. Not since “Bathing Beauty” has there been anything like it, the Aqua-revels, the gorgeous girls, an appealing love story, songs galore and top entertainers including Esther Williams, Lauritz Melchior, Jimmy Durante, new romantic singer Johnnie Johnston, Xavier Cugat and his Orchestra and plenty more.

"GONE with the WIND" REPEATS!
The miracle Technicolor picture of all time. Every engagement proves that everybody wants to see it. There’s a whole new teen-age public plus countless folks who are coming again. Extended engagements are the rule! (A David O. Selznick Production. An M-G-M Release).

"CASS TIMBERLANE" BEGINS!
Another Big M-G-M entertainment starts its history-making career. S.R.O. audiences at the Radio City Music Hall World Premiere engagement are enthralled at the love story that seventeen million readers of Sinclair Lewis’ novel are waiting to see. Spencer Tracy, Lana Turner, Zachary Scott in a great de luxe production!

AND WATCH FOR MORE FROM M-G-M!
"GOOD NEWS"—Celebrate a gay Technicolor New Years! "KILLER McCoy"—Trade Press in unanimous raves! "THE BIRDS AND THE BEES"—Technicolor Musical Joy! "HIGH WALL"—Terrific thriller! High receipts too!
FELICITATIONS FROM CRITICS.

FIGURES AT THE BOX OFFICE.

FAVORITE OF ALL AUDIENCES.

THE FABULOUS

William ELLIOTT • John CARROLL • Catherine McLEO

Screen Play by LAWRENCE HAZARD and HORACE McCoy • Original Story by HAL LONG • Directed
Top grosses for world premiere and 300 day-and-date engagements!

Word-of-mouth says...“An outdoor epic the world’s movie fans will enjoy.”

TEXAN

Albert DEKKER • Andy DEVINE

A REPUBLIC PICTURE
Month after Month - Picture after Picture
THE BIGGEST FIGURES IN THE INDUSTRY ARE MADE BY 20 CENTURY-FOX!

August

"MOTHER WORE TIGHTS"
COLOR BY TECHNICOLOR

September

"Walked Away With National Boxoffice Laurels!"—Variety

"FOXES OF HARR 0W"

October

"Easy Winner of 1st Place In Boxoffice Procession!"—Variety

"FOREVER AMBER"
COLOR BY TECHNICOLOR

November

World Premiere Now! MAYFAIR, New York • APOLLO, Chicago!

"GENTLEMAN'S AGREEMENT"

December

Climaxing A Year Of Boxoffice Greatness!

"DAISY KENYON"

January

The First Great Achievement of 1948!

"CAPTAIN FROM CASTILE"
COLOR BY TECHNICOLOR
BILL RODGERS to JOE EXHIBITOR

(Editors' Note: In our last issue, we devoted this page to a letter from one Joe Exhibitor, who was critical of M-G-M's announcement that the company would not demand increased admission prices on "Green Dolphin Street." An explanation and defense of the company's position by vice-president, general sales manager William F. Rodgers follows.)

New York City, N. Y.
November 18, 1947

Joc Exhibitor, Esq.
e/o Film Bulletin

My Dear Joe:

Your letter of November 3rd, published in FILM BULLETIN, November 10th, page 5, has been read with interest, and somehow or other with the feeling that its content is somewhat unfair, even if unintentionally so.

I suppose, and this is only a supposition, that you did not have any means of knowing that "Green Dolphin Street" has to date grossed more money at Loew's Criterion Theatre here than any other picture for a corresponding period in the history of the theatre, and this includes a recent engagement of "Gone with the Wind." It has played its first week in but three other places where so far the business developed a rating of 105% in Atlanta, 127% in Houston and 119% in Kansas City. All far in excess of what we require in gross receipts to justify top classification.

Present day conditions, Joe, stamps these results as outstanding.

This probably will be a surprise to some of the newspaper critics, yet the trade press for the most part recognized this great picture as one destined to do top business and so expressed themselves when reviewing the picture.

We decided on our announced policy because, as I said in our announcement, we had confidence in the showmanship of our customers to present this picture in a manner and at admission prices that would develop the greatest gross in their individual localities.

Maybe I lack discretion, but if so it has never been with a lack of understanding of the problems of our customers. I like also to believe, and I do, that the majority of our customers understand our problems, and knowing as most of them do, that we have a huge investment in this picture, we feel confident that they will in the vast majority of cases bend backwards in supporting our policy on this picture as they have on so many others.

And, Joe, when you come to New York I will show to you, if you are interested, the many unsolicited favorably expressed opinions regarding our sales policy on "Green Dolphin Street" written by those who know a great picture when they see it and who, over a period of many years, have learned that we do not say one thing and mean another. You might also read some of the editorials commending us for our decision.

There is, therefore, no reason for anyone who knows us well, or who through their business dealings with us has any cause to believe that any statement of ours or any policies of ours can justly be classed as "fool, fallacious or phoney".

We did not believe when setting the policy on "Green Dolphin Street" that we were sacrificing a great production. We did and do believe we were setting an intelligent policy for a picture that deserved the best it was possible for our customers to give.

And as for the announcement in itself of our policy, my dear friend, it was only made to satisfy inquiries and to set at rest many rumors concerning our intentions.

Neither M-G-M nor this writer asks any credit for doing what we believe to be right and intelligent. We do claim, however, that we have earned the respect of our customers for the delivery of consistently good product at terms commensurate with the earning power of the product and the theatre's ability to pay.

In conclusion, Joe, I repeat that your letter was read with a feeling it was unfair—I hope it was unintentional, as I hardly believe, in face of the facts, you would want to adversely influence your brother exhibitors either against the picture itself or the policy of a company who strives at all times to cultivate the friendship of its customers.

Sincerely

W. F. Rodgers.
For CHRISTMAS

"MY WILD IRISH ROSE"

Such Magnificence. 16 songs and color by TECHNICOLOR

starring DENNIS MORGAN

and a Giant Musical Carrousel

Directed by DAVID BUTLER
Produced by WILLIAM JACOBS
with ARLENE DAHL - ANDREA KING - ALAN HALE - GEORGE TOBIAS - GEORGE O'BRIEN - BEN BLUE - SARA ALL

Screen Play by Peter Milne • Based upon a Book by Rita 0'Connell • Musical Numbers Created and Directed by LeRoy Prinz • Musical Numbers Orchestrated and Conducted by Roy

FROM Warner Bros
Goldwyn Qualified To Defend Advanced Admissions

With all the controversy raging in the industry about the issue of advanced admission prices on special pictures (distributors, producers, exhibitors con), theatremen generally agree that the one man in the industry really qualified to defend the idea is Samuel Goldwyn. The consistency of his product down thru the years has been unmatched by any other producer or studio, they admit, and, he, therefore, has some justice to his argument. However, the overwhelming majority of exhibitors are surely opposed to hiking their admission scales, regardless of the quality of any picture, and they maintain that no studio turning out a flock of features each year, many of them mediocrities at best, can justify a demand for higher admission prices for its one or two picture. Many exhibitors contend that the public may be willing to pay, but they are bowing mad about it after they do.

THE NEW LOOK. Mike Simon, M.G.M's assistant rai
tions chief, talked cold turkey to exhibitors at the W. Va. TO
collection, in Charleston, when he plun
ged "specialized selling" of films as the "new mode," the tattism that's going to make box office. "To the makers richer pictures mean," he said. "The exhibitor who sells any picture short because of a preconceived notion that it won't do business is going to rob himself of profits in the months to come," said Simon. It was when a general announce
ement of the program — that your theatre will be open — is gone, may be forever, cer
tainly to the likely benefit of the industry," he added. The public is getting choosy and they are being tempted by other entertainment mediums and the showman who can make a careful study of a picture's entertain
tment values and plug the same, can take a picture that "does only fair business in one theatre and make it a record buster in another."

MILES OF FOOD. The Friendship Food Train, almost three-quarters of a mile long, bearing millions of pounds of food
duffs for hungry Europe, arrived in NY last week to a tumultuous reception with the top civie and industry leaders in stellar evidence. Mort Blumenstock, WB v.p. and ad-publicity head, rep
cerated national chauvinism in the fourth hour when he outlined the basic concepts of the Train to an audience that included Mayor O'Dwyer, UN delegate Warren Austin and other luminaries. An apt note was sounded by the Hollywood Foreign Correspondents Assn., when they announced that their annual Day of the "Dinnerless" with proceeds from the ticket sales to go to purchase food for the Train...Eric Johnston sends word that the MPAA's "Power Behind the Nation" looks like it will ret an all-time national high in the two-back field. Eight thousand contracts in the first 60 days, indicating a play-off in 15,000 theatres, says Johnston, propheysing repeat bookings in many theatres.

FOR KIDS ONLY. - Universal has employed a neat switch in invitational premieres with the bow of "Red Stallion" at the Gotham in New York, Nov. 26. With the invitation reading, "adults may attend only if accompanied by a child," the affair has been angled at the kids, with an ice-cream-soda-ice "cocktail" party and reception at Café Society Upown preceding the showing. Parents will be seated in the side sections, with uniformed matrons on hand to make sure the adults' exuberant whirng and stamping do not disturb the youngsters' enjoyment of the film... Paramount got an assist from the astral forces on Nov. 13 and took advantage of the partial eclipse to film the famous sequence for "A Connecticut Yankee", the Crosby Technicolor starrer.

UP AND ABOUT... William Arl goes into the assistant ad
mgr. post at Warner Bros., under Gilbert Golden...Jack Chinell has been upped to manager of RKO Radio's Buffalo branch, suc
eeding Elmer Lux, resigned...Chinell has been with the company in Buffalo for 15 years...A. VIp, Chicago district manager, announced the appointment last week of Edward Heiber... Chicago district manager, succeeding the recently resigned Max Roth. Heiber held branch and district manager posts with Universal previously...Two new SOX sales representatives are

Schuyler Beatty, with Paramount for 17 y.r.s., goes into the Albany territory, and Douglas McLouf will head $30 sal offices in the Boston area...Arthur Greenblatt arrived in New York to open a sales office for RKO Gold, following his appointment to an executive anes position by SO's general sales chief, P. A. Bate

IN THE LIMELIGHT. - Ted R. Gamble, TOA proxy and North
west circuit operator, was recipient of a spig of Iurel from the Picture Pioneers the Baby... "A Chinese Made in China," the Paramount Division director and his current job as consultant to the Treasury Dpt. and the President's Food Conserv. t'on Commit

tee. Similar scrols of honor went to Adolph Zukor and George Jesse. Zukor, "Dean of motion pictures," revealed details of a per
manent m.p. museum housing memorabili
d of the industry from its inception at the Pioneers' annual shindig, their eighth. The Motion Picture Foundation has wound up its organization of all of the 31 exchange areas and has scheduled its initial meeting of the Board of Trustees for Dec. 8-9 at NY's Hotel Astor, it was revealed by Bar
ney Bluethun, Coordinating Committee chairman. With the gigantic launching of the all-industry group last December in New Orleans...The Astor will be the scene, also, for the NY metropolitan area fund-raising drive exhibitors' confab to meet the $333,000 entertainment task force quota of the $15,000,000 $15,000,000 Federation of Jewish Philanthropies campaign. Chairman S. Fant

Presides at the Nov. 35th meeting.

GAMBLE

REALART REAL GOOD...REALart's Demon Run on release con
obo, "Butch Minds the Baby" and "Flight Shores," landed off a nice chuk of its recs pts at its Gotham Theatre op ning in NY to the Damon Runyon Memorial Fund. REALart will continue to send a percentage of the rational gross to the anti-Cancer group. The REALart release combinations are gracing the greatest guns in Cz

NY box; with seven duces gracing the metropolitan ar a, all register ing above the house average, ad-publicity director William B. Schullman reports. As a proxy Robert M. Sutters fired the opening gun in his "Sunset Carson" western series with announc

em of release of the first, "Sunset Carson Rides Again."

THE FRONT PAGE

ERIC JOHNSTON
President, Motion Picture Assn

We wonder how much a wonder, meeting him for the first time and vaguely aware of his connection with the movies, have remarked, "So, you're an actor, Mr. Johnston!" The boss man of the MPA could readily pass for a film star, the man who after Pidgeonl alteration of the Mills krony. He has a countenance and trim, erect figure be the approach of his 53rd birthday, December 21st.

In Washington, D. C., of "very poor" parents. Eric was transplanted to Montana when he was a year old. His father, a pharmacist, died while the lad was in grade school and his mother found work in a physician's office, while Eric sold newspapers.

The Marine Corps chatted Johnston from the University of Washington and 1918 found him with captain's rank on tour of duty with the legation guard in Peking, China. He was injured in Peking and, after spending a year in naval hospitals, returned to home in Spokane. His mother, meanwhile, had invested some inherited capital in a vacuum cleaner company, which was fast fading. Johnston went out on a door-to-door selling drive in which he exhibited the superb salesmanship for which he found known fame. He put the company over, after which he promoted some bank capital and bought into a large electrical concern in Spokane. Eric Johnston, then at the age of 33, was embarked on the career that has made him one of the nation's foremost business leaders.

From the president of the Spokane Chamber of Commerce he stepped into the top seat with the National Chamber in 1921, a post he held for a record-breaking four years. In September, 1945, he accepted the presidency of Motion Picture Association, because, as he told a radio audience, of "the tremen
dous capacity of the motion picture to inform and enlighten."

His real hobbies are hard work and public speaking, and he is one of the most sought-after men in the country. He married his high school sweetheart, Iza Harriet Hughes,

N O V E M B E R 2 4 , 1 9 4 7
Bi-Weekly Review of the Trade's Events

JOHNSTON TO FIGHT REDS & CENSORSHIP

The opposition to communists in Hollywood was rising high last week. In New York, Eric Johnston, president of the MPA, voiced strong criticism of the ten movie writers who were cited for contempt by the House (Thomas) Un-American Activities Committee, charging them with having done "a tremendous disservice to the industry and to the cause of democracy.

In Hollywood, Louis B. Mayer called upon those who want to espouse communism to "leave and stop taking our money and wasting our time." The board of directors of 20th Century-Fox voted late last week to discharge from their organization all acknowledged communists or those who are cited for contempt by any congressional committee for failing to answer the question of possible communist affiliation.

Johnston's speech, delivered at the 8th annual Picture Pioneers dinner last Wednesday was outspoken in its opposition to communists and against the threat of federal censorship of motion pictures. He accused the ten cited film writers of playing "into the hands of extremists who are all too willing to confuse the honest progressive with the dishonest red."

No Place for Commies

The MPA head declared that "there is no place in Hollywood for anyone who is subversive or disloyal to this country," but he asserted that "in the final analysis, the government must adopt a national policy with respect to the employment of communists in private industry."

Mentioning specifically the recent blasts by the Hearst newspapers on behalf of federal censorship, Johnston said he will "fight forever" against such a threat.

"Obviously, if the motion picture is to be censored," he warned, "then the newspapers must be too — and the books — and the magazines — and the radio."

"Freedom of speech is not a selective phrase. We can't shut free speech into compartments. It's either free speech for all American institutions and individuals, or it's freedom for none — and nobody."

A meeting of top film executives in New York has been called by Johnston for Monday (24th) to consider the problems raised by the House Committee's probe. On that date, also, Rep. John MacDowell of the committee, is scheduled to present the contempt citations to the full House for approval.

The Un-American Committee's next move is slated to be a shift of its inquiry to Hollywood again, probably within two months.

BREEN DENIES CODE LAXITY

With government, religious and civic pressure at high tide, the Production Code Administration was expected to clamp down tighter than ever on Hollywood product, despite administrator Joseph I. Breen's denial of relaxation of the Code in recent years.

Replying to charges by Allied States general counsel and board chairman A. F. Myers that there had been a noticeable rise in moral laxity on the screen and that the Code Administration had permitted the situation to get out of hand, Breen cited statistics designed to show there had been no appreciable change in the percentage of pictures receiving the National Legion of Decency's four ratings, since Eric Johnston had assumed the top spot in the MPA. If anything, the ratio of pictures "unobjectionable for general patronage" had risen. Breen also pointed out that only two pictures — six-tenths of one per cent — were placed in the "Condemned" category, and of these, one ("Black Narcissus") was for religious reasons, not moral, he emphasized.

In a letter to Johnston, Myers urged that the MPA proxy "take some definite action to reassure the public that the situation is not out of control." He laid particular emphasis on the "Forever Amber" situation, which was the basis for his attack on the Code Administration, especially in view of the Philadelphia affair, when 20th-Fox defied Cardinal Dougherty's ultimatum that "Amber" be withdrawn from the Fox Theatre under penalty of a year's boycott, not only of the Fox and "Amber," but of all 20th-Fox product.

Goldman Withdraws 'Outlaw'

Myers called on Johnston to do a public relations job to repair the "bad press" occasioned by "Amber," "the Hollywood probe and from advanced admission price pictures."

Meanwhile, in Philadelphia, in direct contrast to 20th-Fox's defying of the Cardinal's ultimatum, William Goldman, who received a similar demand in regard to "The Outlaw" at his newly-opened Erlanger Theatre, withdrew the picture and closed the theatre for lack of product. In a letter to the Cardinal, Goldman stated that he was withdrawing the film not because he felt that it was "indecent" or "immoral," but purely in "deference to your exalted position representing, as it does, those in the community of the Catholic faith."

Elsewhere on the censorship front, all of the Hearst newspapers appeared with editorials calling for government censorship of motion pictures. Immediate reaction to this demand was apparent from all quarters, not only the industry, as such action by the government would prioriately place newspapers, radio and other media of public information in line for government censorship.

(Continued on Page 26)
PRODUCTION SECTION
NOVEMBER 24, 1947

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Still Concentrates On Quickies

DESPITE THE RECENT spurt of extravagance here, the concentration is still on the quickie product, particularly the series films. That's the where the money comes from to pay for splurges like "Anna Lucasta" and "Born Yesterday." At the moment, there are seven active series participating in the 1947-48 schedule. Last year there was some talk of all of these being dropped (Columbia was through with B's, they said) but boss Harry Cohn insisted on one more year at least. Not that anyone ever believed this outfit was serious about the matter, anyway.

The series are: "Blondie," now in its 23rd film, with two scheduled for this year, "The Whistler," "Crime Doctor," "The Hoolier Hot Shots Action Musicals," "Rusty," "Boston Blackie" and the "Duango Kid." This is Columbia's stock merchandise, made inexpensively and sold solidly, they account for a good chunk of the profits in this and any other year.

SIX IN WORK HERE

"The Loves of Carmen" got under way last week with Rita Hayworth, Glenn Ford and Luther Adler, the only cast members working so far. Charles Vidor is directing this one again and all is peace and quiet so far. "My Dog Rusty" (Ted Donaldson-Rusty) and "Blazing Across The Pecos," a Durango Kid epic, (Charles Starrett-Smiley Burnette), also went before the cameras.

Continuing in work are: "Lulu Belle" (Dorothy Lamour-George Montgomery), "The Eternal Melody" (Jan Kiepura-Marta Eggerth) in Italy, and "The Fuller Brush Man" (Red Skelton-Janet Blair).

EAGLE-LION

Wanted: Independents!

THIS COMPANY TOOK opportunity from the final closing on the Walter Wanger deal to emphasize its new policy of lining up strong indie producers to release through its channels. All the way from top man Robert Young came the word that company participation in financing independent production is the order of the day. The purpose of this move is to supply much needed "end" money to first class producers who will elevate the general standing of E-L product.

So far, despite the invitation from E-L, Wanger is the only top-name producer who has definitely signed. He is setting up a complete production unit on this lot and at least two of his four pictures will be made here. The other two may go on the Hal Roach lot, where Wanger has a lease on space. It will be at least six months before E-L has a finished Wanger picture to use. Right now the producer is in the thick of production of "Joan," the Ingrid Bergman film being made by Sierra Films for RKO release. His present plans call for a January start for "Dynasty" which will be the first of the quartet he will do for Eagle-Lion.

Three productions are going here now. Aubrey Schenck, in charge of production, started "The Noose Hangs High" (Abbott-Costello) and "Corkscrew Alley" (Dennis O'Keefe-Claire Trevor). "Mickey" (Lois Butler-Bill Goodwin) continues in work.

Eagle-Lion's "poor relation" has little to report these days. They just finished an Eddie Dean western and there's nothing ahead for a month. But Ben Stoloff is preparing a murder mystery based on the new hypodermic needle that has just hit the news. And the one PRC is really excited about is the story being prepared on Jackie Robinson, great Negro baseball star. That one comes in January.

M-G-M

Expect Changes Here

THE PRESENCE OF Loew's v.p.-treasurer Charles C. Moskowitz at the studio has been presumed to foreshadow a pretty thorough overhauling of the M-G-M production setup. However, at this writing, the only evidence of Moskowitz's sharpened knife has been the lopping off of 40 or 50 small-fry help.

It is doubtful, though, that the N. Y. exec will leave town without dropping some of the high priced producers and directors who have contributed little to Metro's product or prestige in the past couple years. Since this studio carries some of the most expensive deadwood in all this fabulous town, and in view of the dearth of strong films from here during the past year, some radical changes are in order and are generally expected.

There has been a lot of speculation out here about how this trip of Moskowitz's will affect the status of production chief L. B. Mayer. While the Hollywood bigwig has come in for some considerable criticism in recent months because of the poor quality of some Metro product, we doubt that Mayer's wings will be clipped at the present time. However, unless there is a sharp pickup in the boxoffice strength of Leo's features within the next year, no one will be shocked to find the hitherto-omnipotent Mr. Mayer out.

WANT NO REDS

M-G-M wants no Communists in its fold, Mayer told the studio family last week, formally asking for the resignation of any member of the staff who felt obliged to espouse the cause of Communism.

Mr. Mayer's statement came at a meeting of the studio heads at which it was arranged to call frequent "unity" meetings for the purpose of "letting the left hand know what the right hand is doing." One of the reasons for the problems at this studio has been the complete lack of knowledge on the part of many of the important executives on the lot as to the status of things. Producers were going on bllithely in the established extravagances (typical of this company apparently without realizing that grosses had fallen sharply. When an economy was effected on one hand, it was more than off-set by a story buy or a foolish signing of an expensive writer on the other. All this is to end now. Management and employees are to cooperate closely to lick the problems now facing the studio and the industry. The studio chief further urged that politics be forgotten.

The current "Lassie" picture which started as "Hills of Home" will come out as "Master of Lassie."
STUDIO SIZE-UPS

MONOGRAM

Special Campaign For Song

LOUIS S. LIPPSON, director of advertising, has set a special ad campaign for Allied Artists’ “Song of My Heart.” With $200,000 budgeted for the campaign, Lipson is going out after special music magazines and papers as well as the regular run of national books to border the “classic” tone for this film.

With two new ones started here and five more scheduled to go before the end of the year, there will be no holiday lull at this shop.

In work now are: “Overland Trails,” a Johnny Mack Brown western, “Angels’ Alley” (Howery Boys) and “Charlie Chan In New Orleans.”

Set to come before the year’s end are: King Brothers’ “The Tenderfoot,” Jeffrey Bernard’s “Stage Struck,” Jack Wrather’s “Night Without Morning,” “I Wouldn’t Be In Your Shoes” and one more in the teen-age series.

There was a rumor around last week that the King Brothers had been conferencing over at Columbia. But running it down, we found that it was just that old perennial which pops up automatically every few months. At this writing, it looks like the producing brothers are happy with AA.

Monogram Films Corp., Ltd. in Britain has taken over distribution rights on 30 old Monogram pictures. Films released between 1938 and 1944 are included in the deal. No financial details on this arrangement have been disclosed.

PARAMOUNT

Balaban Promises 40 Features

THE GENERAL TREND among major studios toward increased output has taken hold here, it was made clear last week by president Harry Balaban, who announced a program of 40 Paramount features for the 1947-48 season. The company head came to the coast with a group of other Paramount officials for discussions with studio boss Harry Ginsberg.

Balaban stated that out of the 40 features only 8 from Pine-Thomas will be programmers, the other 32 to be high-budgeters. This was taken with a grain of salt by veteran trade-wares, who can’t see any studio actually turning out that much first-rate product within one season.

The production will include three from the Liberty unit and four from Hal Wallis.

Accompanying Balaban on the studio visit were sales chief Charles M. Reagan, Y. Frank Freeman, head studio executive who was in the east, and several of the company’s financial experts, including treasurer Fred Mchhardt. The money men were along presumably to devise additional plans for cutting expenditures.

PRODUCT HUMMING

With a half dozen pictures in various stages of production here, it looks as though proxyl Balaban’s promise of 40 features for the year might be fulfilled.

The Pine-Thomas unit wound up “Hard To Kill” and is about to go with “Waterfront at Midnight,” their seventh and eighth features for the year. This business-like outfit really goes about the business of turning its program product out.

REPUBLIC

Three New Ones Start

PRODUCTION PICKED UP here a bit last week as three films went into production. John Auer, as associate producer, started “I, Jane Doe” (Ruth Hussey-John Carroll-Vera Ralston); a “Rocky” Lane western, “Oklahomas Badlands,” went under Gordon Kay’s production and “Under California Skies,” a Roy Rogers musical-western also got started.

The latter picture started just as the Rogers-Republic controversy came to a head. Rogers claimed that his contract with Republic was void for several reasons. First of all, the state’s seven-year limitation statute (Gene Autry and Olivia de Havilland voided this contract on this argument) ruled out any contract terms as invalid. Secondly, Republic Rogers says, failed to pick up his option last month thereby voiding one of the clauses of the existing contract.

Rogers, however, finally decided to make “Under California Skies” with the clear stipulation that his work in it would in no way affect the status of the contract row. He plans to continue his fight against the studio. He has made about 75 pictures for the studio in 10 years. He wanted to make fewer as higher budget, but the studio said no. It is also fighting, because, he claims, in spite of the fact that he has been one of the big money-makers of the entire industry, he has received a small salary for his film work.

RKO

21 In Backlog

AS THE OLD year wends to an end, inventory at RKO indicates that this studio is in the strongest position in its history with 21 new films and one re-issue ready to go. Ten of the films are from independent producers, inception of the release of the policy, begun two years ago to open the RKO doors to good independents.

Among the independent films are: two from Samuel Goldwyn, “The Bishop’s Wife” and “A Song Is Born;” two from John Ford, “The Fugitive” and “War Party;” Sierra’s production of “Joan,” “The Miracle of The Bells” from Jesse Lasky and Walter MacEwen; Sol Lesser’s “Trazan and The Mermaid;” Leo McCarey’s “Good Sam;” “The Velvet Touch” from Fred Erisson and Rosalind Russell, and Walt Disney’s “How Dear To My Heart.”

RKO’s own product includes “I Remember Mama.” “If You Knew Susie,” “So Well Remembered,” “Night Song,” “Berlin Express,” “Fighting Father Dunne,” “Your Red Wagon,” “Roughshod,” “Race Street,” “Rachel,” and “The Harder They Fall.” Walt Disney’s “Bambi” will go into re-release.

“Joan” (Ingrid Bergman) is set at a budget of $460,000 and has a shooting schedule of 702 days. Sierra is still dickering with Selznick on a title for this one since that producer owns the one they would like to use.

SCHARY ON THE SPOT

The gang who have been having such sport tagging as “red” everybody with a liberal viewpoint are after RKO’s production chief Dore Schary. Leader of the mob, and determined to see what he can do in the backlash of publicity is California’s S-A Senator Jack Tenney. He runs a little Un-American investigation committee of his own locally and he is trying hard to break into “big time.”

Tenney’s gimmick was accusing Dore Schary of assembling a “100 percent Communist controlled” writers group to whip up speeches for Governor Earl Warren and others at a Hollywood memorial for President Franklin Delano Roosevelt, on April 23, 1945.”

Schary ridiculed the allegation. His point was that the news was certainly stale and that Tenney had been more than obvious in his own cut-up testimony he had given at the Washington hearing and trying to whip up a frenzy over it. As he further pointed out, the majority of the writers who were asked to contribute material to the memorial were not even called to Washington by Thomas. The credit for the work so-called independence was handed Dore Schary. The board of directors meeting here with Chief Floyd Odium made it clear that while they and Schary were unalterably opposed to Communism, they did not intend to be carried away by wild end hysterical name-calling. In a potent letter to a stockholder who had queried what RKO intended to do about Schary, the board pointed out that the studio chief had stated forcefully and completely at the Thomas hearing his attitude on Communism. It further stated that RKO agreed with this attitude and would continue to support Schary in the making of pictures which would project the American way of life against the very same evil which the Un-American gangs say they are fighting.

SCREEN GUILD

“Cross” Wins And Loses

THE CIRCUIT COURT of the state of Virginia reversed the decision of the lower court against “Burning Cross.” The picture was given a complete clearance and will be shown without restriction throughout the entire state of Virginia. This is a real victory for the producers of “Burning Cross” and they are to be congratulated on fighting the good fight.

However, the censor board of Ohio banned the film in that state. It will be fought out in the courts there, too.
STUDIO SIZE-UPS

SELEZNICK

"Romeo And Juliet" Set

DAVID O. SELEZNICK has completed his plan for the stage and film productions of "Romeo and Juliet." Jennifer Jones and Natalie Wood have been cast for the title roles in the film version. The film will be made in Technicolor and will undoubtedly be Selznick’s biggest for 1948.

The stage production will go on before shooting begins on the picture, present plans calling for a one-month road tour to give the players a chance to familiarize themselves with their characters, a well as to garner publicity for the picture which follows. The last film version of this play was done just ten years ago by Metro-Goldwyn-Mayer with Norma Shearer and Tyrone Power.

DO OR CLOSED TO INDIES

Despite the talk and rumor around for months that Selznick was looking for good, solid independent producers to bring into the SRO fold, Mark Hellinger was the only one who got in before the invitation was rescinded...at least for the coming year. Reason given for the change in policy was that with the new Selznick product for the year and re-issues, plus what Hellinger will contribute from his sales on productions will have it all handled.

Meanwhile, when 20th Century-Fox announced that it will have a series of all pictures budgeted at $1,000,000 each, producer-director Edward Dmytryk of "Half Past Nine," "Kangaroo," etc., was quoted as saying that Fox will need all the help they can get to handle the pictures. Hellinger’s reaction was that "Fox can handle it" and "Duel in the Sun" is still very active.

48 FOR '48

Forty-eight films are on the release schedule of this company for 1947-8. Interesting point of departure is the fact that 23 of these will come from the independent producers now being signed or being signed by the studio. Alexander Korda will contribute four. Edward Alageon three and the remaining 18 will come from Selznick, Reliance Pictures, Frank Seltzer and Samuel Baerwitz.

On the list are "Forever Amber," "Captain From Castile" and "Gentlemen’s Agreement," "Daisy Kenyon," "The Snake Pit," and "This Is the Moment," all still in production.

At the moment there are five films in work on the lot and three indies being made for release through 20th. The independents are: Frank Seltzer, who is hoisting "Let’s Live Again" (John Emery, Hilary Brooke); Reliance Pictures, headed by Bertrand Small and Ben Pivar, is hoisting "The Challenge" (Tom Conway-June Vincent), and Selznick has "Half-Past Midnight" (Kent Taylor-Peggy Knudsen) in production. The latter is the last of six due from Selznick to 20th for 1948. He has just signed a new contract for another half-dozen for 1949.

Samuel Baerwitz is the latest independent to get the nod from 20th and is scheduled to do three pictures for the 1948 schedule. This trio bring the total of R’s arranged for by 20th for the coming year to 15.

UNIFIED ARTISTS

Trouble, Trouble

WITH THE RKO DEAL definitely off, United Artists is still hunting frantically for new blood to build up its ailing production roster. At the moment, the company is caught in a vicious circle: they need money to produce, but they can’t get money unless they have producers and production. Meetings are in full swing now and studio representatives are meeting with the independents firmly that all will be well before very long. Vice-President Arthur Kelly is stumpimg for new producers and he reported last week that there were a number of package deals ready to be presented for board approval when the meetings get under way. This is undoubtedly the answer to the problem—that is, if the producers in question are sound. Meanwhile, of the two big bosses, only Mary Pickford seems willing to do anything constructive to help UA over this hump. Chaplin appears to be too sentimental to let things take their course.

ENTERPRISE TROUBLE, TOO

As if the general situation wasn’t bad enough, there are rumors that a new exclusive is seeking a new exclusive outlet. Rumor has it that Universal-International, RKO and 20th Century-Fox are all possibilities, but the door has not been closed on United Artists, either. It’s all in the negotiation stage. If UA and Enterprise can settle their difference in the percentage question (UA wants 25½% of the domestic and Canadian gross; Enterprise pays 25%, the current rate), Enterprise may stay with UA. UA executives insist that the 25½% increase is absolutely necessary and point to the figures for last year which indicate that on a gross of $38,000,000 the company netted only $185,000. That’s not good business.

Producer William Cagney also is threatening to bolt UA and stated absolutely that he would not turn over his "Time Of Your Life" until the UA mess was straightened out. Meanwhile, there is another report current that "unknown parties" have made an offer to buy UA.

An additional $125,000 has been tucked on to the advertising budget for "Body and Soul." This money goes into the exhibitor cooperative advertising fund. The company has also added 12 field exploitation men to UA’s staff of 12 to handle key city premiers and bookings. Opening engagements on "Body" have been very big.

Albert S. Rogell and David L. Hersh have set up Gibraltar Films to make a series of six pictures at a budget of $3,000,000 each. Pair are drenching with UA for releasing contract and deal will close if all the details of the terms are approved.

UNIVERSAL-INTERNATIONAL

Busy Schedule

WITH FIVE PICTURES in work and six or more to go before the end of the year, Universal-International is at a peak of production. "Are You With It?" (Donald O’Connor-Ola San Juan) went on this week and those continuing are: "All My Sons" (Edward G. Robinson, Lilli Palmer, Christian Friberg), "Up In Central Park" (Deanna Durbin-Dick Haymes, "Casablanca" (Tony Martin-Yvonne DeCarlo) and "Another Part Of The Forest" (Frederic March-Ann Blyth).


INVITATION TO THOMAS

Interesting aftermath of the Thomas Investigation is the invitation that Director Sam Wood extended to J. Parmelee Thomas. It seems that Mr. Wood believes that Mr. Thomas should do a prologue on Americanism as a foreword to "The Land Is Bright," Wood’s next for Universal-International release. Wow! How about having Mr. Thomas read the First Amendment to the Constitution of the United States?

WARNER BROS.

Shut-Down Expected

A CHANGE IN POLICY again at this studio. Just about a month ago Jack L. Warner announced that the studio would make a series of low-budget films to provide young talent with a chance to prove itself. Now, the entire talent department has been shut down for a two-month "vacation." As a matter of fact, the close-down will not be limited to the talent department; it is rumored that there will be no new production at this studio until after the first of the year. The current four shooting will wind up and nothing will start until well into January. The two pictures which were scheduled earlier for production yet this year have been cancelled.

Warner’s have been right on the crest of the "emergy wave" in Hollywood. Business is off, "it’s true, but there’s nothing wrong here that a couple of really first-rate pictures, and good showmanship won’t cure the British Tax and Communists notwithstanding!" Two Alfred Hitchcock productions will be handled by WB, it was announced last week. The films will be "Rope," with James Stewart, and "Under Capricorn," starring Ingrid Bergman. Production will be by Transatlantic Pictures Corp., headed by Hitchcock and Sidney Bernstein. Canadian theatre operator, "Rope" starts next month.

CURTIZ PRODUCTION PLANS

Michael Curtiz is proceeding with his production plans despite a shift in plans made recently by Technicolor restrictions. "Forever and Always," which was to come next, will be dropped temporarily and "The 49ers" goes in to take the Technicolor commitment available next month. Doris Day, Michael North and James Mitchell are already set for the leading roles. Next on the Curtiz schedule will be a Joan Crawford starrer to be re-made from the Mexican film, "La Otra," which starred Dolores Del Rio. Miss Crawford will portray twin sisters.

NOVEMBER 24, 1947
COLUMBIA

1946-47 Features

Westerns

Completed (32) In Production (0)
Completed (14) In Production (0)
Completed (4) In Production (0)
Completed (16) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS

MY DOG RUSTY
Drama—Started November 3
Director: Lew Landau
Producer: Wallace MacDonald
Story: Boy addicted to fishing, loses an election for his father but learns his lesson.

BLAZING ACROSS THE PECOS
Western—Started November 17
Cast: Charles Starrett, Smiley Burnette.
Director: Roy Nazarro
Producer: Colbert Clark
Story: Gambler tries to build empire by conquering Indians. The Durango Kid stops him.

THE LOVES OF CARMEN
Drama—Started November 16
Cast: Rita Hayworth, Glenn Ford, Luther Adler.
Director: Charles Vidor
Producer: Ralph Nelson
Story: Based on the famous Bizet opera, the story of a girl who loved a solder.

PRODUCTION & RELEASE RECORD

NOVEMBER 24, 1947

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 a delay in the running time in States, but this is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features

Westerns

Completed (32) In Production (0)
Completed (14) In Production (0)
Completed (4) In Production (0)
Completed (16) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS

MY DOG RUSTY
Drama—Started November 3
Director: Lew Landau
Producer: Wallace MacDonald
Story: Boy addicted to fishing, loses an election for his father but learns his lesson.

BLAZING ACROSS THE PECOS
Western—Started November 17
Cast: Charles Starrett, Smiley Burnette.
Director: Roy Nazarro
Producer: Colbert Clark
Producer: Colbert Clark
Story: Gambler tries to build empire by conquering Indians. The Durango Kid stops him.

THE LOVES OF CARMEN
Drama—Started November 16
Cast: Rita Hayworth, Glenn Ford, Luther Adler.
Director: Charles Vidor
Producer: Ralph Nelson
Story: Based on the famous Bizet opera, the story of a girl who loved a solder.

EAGLE-LION

1946-47 Features

Completed (30) In Production (3)
Completed (5) In Production (0)
Completed (25) In Production (0)
Completed (12) In Production (0)

NEW PRODUCTIONS

THE NOOSE HANGS HIGH
Comedy—Started November 13
Cast: Bud Abbott, Lou Costello, Kathy Downs, Mike Mazurki.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

CORSKREW ALLEY
Drama—Started November 17
Cast: Dennis O'Keefe, Claire Trevor.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

IN PRODUCTION

1946-47 Features

Completed (32) In Production (0)
Completed (14) In Production (0)
Completed (4) In Production (0)
Completed (16) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS

THE NOOSE HANGS HIGH
Comedy—Started November 13
Cast: Bud Abbott, Lou Costello, Kathy Downs, Mike Mazurki.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

CORSKREW ALLEY
Drama—Started November 17
Cast: Dennis O'Keefe, Claire Trevor.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

IN PRODUCTION

1946-47 Features

Completed (32) In Production (0)
Completed (14) In Production (0)
Completed (4) In Production (0)
Completed (16) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS

THE NOOSE HANGS HIGH
Comedy—Started November 13
Cast: Bud Abbott, Lou Costello, Kathy Downs, Mike Mazurki.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

CORSKREW ALLEY
Drama—Started November 17
Cast: Dennis O'Keefe, Claire Trevor.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

IN PRODUCTION

1946-47 Features

Completed (32) In Production (0)
Completed (14) In Production (0)
Completed (4) In Production (0)
Completed (16) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS

THE NOOSE HANGS HIGH
Comedy—Started November 13
Cast: Bud Abbott, Lou Costello, Kathy Downs, Mike Mazurki.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

CORSKREW ALLEY
Drama—Started November 17
Cast: Dennis O'Keefe, Claire Trevor.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

IN PRODUCTION

1946-47 Features

Completed (32) In Production (0)
Completed (14) In Production (0)
Completed (4) In Production (0)
Completed (16) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS

THE NOOSE HANGS HIGH
Comedy—Started November 13
Cast: Bud Abbott, Lou Costello, Kathy Downs, Mike Mazurki.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

CORSKREW ALLEY
Drama—Started November 17
Cast: Dennis O'Keefe, Claire Trevor.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

IN PRODUCTION

1946-47 Features

Completed (32) In Production (0)
Completed (14) In Production (0)
Completed (4) In Production (0)
Completed (16) In Production (0)
Completed (2) In Production (0)

NEW PRODUCTIONS

THE NOOSE HANGS HIGH
Comedy—Started November 13
Cast: Bud Abbott, Lou Costello, Kathy Downs, Mike Mazurki.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.

CORSKREW ALLEY
Drama—Started November 17
Cast: Dennis O'Keefe, Claire Trevor.
Director: Anthony Mann
Producer: Aubrey Schenck
Story: Former man who breaks prison is pursued by his former police, who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of all charges.
REPUBLIC

NEW PRODUCTIONS

OKLAHOMA BADLANDS
Western—Started November 11
Cast: Allan "Rockey" Lane, Mildred Cokes, Eddy Walker.
Director: Yasaki Canutt
Assoc. Producer: Gordon Kay
Story: Girl owns ranch land with oil on it. Crooks try to get land but Lane stops them.

J. ANE DOE
Drama—Started November 17
Director: William Witney
Assoc. Producer-Director: John H. Auer
Asst.: Dick Modor
Story: Woman attorney defends her husband's second wife in murder case.

UNDER CALIFORNIA STARS (T)
Musical Western—Started November 17
Cast: Roy Rogers, Jane Frazee, Andy Devine, Bob Nolan, Sons of the Pioneers.
Director: William Witney
Assoc. Producer: Edward J. White
Story: State Marshal helps save town and government keep newspaper intact for grit editor.

REPUBLIC

1946-47 Features

- Completed (55) In Production (0)
- Completed (16) In Production (0)
- Completed (14) In Production (0)
- Completed (9) In Production (0)
- Completed (3) In Production (0)
- Completed (2) In Production (0)
- Completed (1) In Production (0)
- Completed (0) In Production (0)

1947-1948 Features

- Completed (34) In Production (0)
- Completed (31) In Production (4)

RKO RADIO

NEW PRODUCTIONS

THE WINDOW
Drama—Started November 12
Cast: Barbara Hale, Arthur Kennedy, Bobby Driscoll, Paul Stewart, Ruth Roman.
Director: Ted Tetzlin
Producer: Frederic Ullman, Jr.
Story: Boy with vivid imagination cannot convince people he witnessed a murder.

RELEASE CHART
Title—Running Time

IN PRODUCTION
- Orphan's Nest—H. 9-1
- Risen from the Ashes—R. 10-13
- Velvet Torch, The—R. 10-13

COMPLETED 1946-47

BLOCK NO. FOUR
- Beast the Band (67)—Langling-Krause—E. 6-24—718—3-3
- Crew of the West (75) The Frisco Women—Warren-Alden—R. 7-20—720—3-31
- Father's Daughter, The (71)—E. 6-13—720—4-9
- God's Man (75)—R. 10-28—720—5-6
- Wild Western (71) W. 10-22—715—3-25

Details under Title: Kalo for Congress

TRAIL STAGE (19)
- Smith-Jeffries—B. 3-19—717—3-3

BLOCK NO. FIVE
- Buffton White—T. 9-16—725—4-28
- Iron Man to Kill (92) Details under Title: Deadfall: Deadline The West
- Likely Story, A (88)

Details under Title: Master Minds

Temptress (174) Temple-Madison—E. 4-21—721—3-28
- Katonah and the Hermitess (72) Watson—Katonah—E. 10-14—720—4-41

BLOCK NO. SIX
- Dick Tracy's Dilemma—Bordertown—E. 8-12—720—3-28

Details under Title: Dick Tracy vs. the Claws

Chapello (73)—E. 7-15—720—3-14

Details under Title: Flight
- Yang's Legend—E. 6-19—726—5-4
- Thunder Mountain (60)—E. 10-28—720—5-4
- Woman in the Dark, The—E. 8-12—720—4-41

Details under Title: Deadline Woman

SPECIALS
- 10 New Years Shows of the Century, The—Row—March—E. 9-29—751—12-9
- Sixty Years of films—R.K.O.—R. 5-30—751—12-9
- Stewart-Red—R. 7-24—761—12-3
- It's a Wonderful Life (129)—L. 12-28—781—8-5
- Montana (101)—L. 3-28—791—11-1
- Wild West Outlaws—R. 12-26—762—1-10

1947-48

BLOCK NO. ONE
- Bachelor and the Bobby-Soxer, The (94) Grant-Loy—E. 8-6—801—6-9
- Bitter End—R. 3-31—801—7-7
- Riff-off (80)—D. 6-24—801—6-9
- White Fang—R. 1-29—801—7-7
- Under the Tanto Rim (62)—L. 12-20—801—6-9

FILM BULLETIN
HALF-PAST MIDNIGHT
Mystery Drama—Started November 4
Director: William Claxton
Producer: Sol Wurtzel
Story: An innocent man gets involved in a chain of circumstances leading to murder.

THE CHALLENGE
Mystery—Started November 5
Director: Jean Yarborough
Producers: Ben Pivar, Bernard Small
Story: Another Building Dreamland adventure.

LET'S LIVE AGAIN
Mystery—Started November 13
Director: Herbert L. Leeds
Producers: Frank Selset, Hugh King
Story: Not available. See next issue.

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deep Water</td>
<td>23</td>
<td>Andrew Peters</td>
<td>10-13</td>
</tr>
<tr>
<td>Exorcise</td>
<td>26</td>
<td>Harrison Caine</td>
<td>9-16</td>
</tr>
<tr>
<td>Sitting Pretty</td>
<td>29</td>
<td>Young-D'Arcy</td>
<td>11-10</td>
</tr>
<tr>
<td>Thin Ice</td>
<td>31</td>
<td>Grable-Kirkland</td>
<td>11-10</td>
</tr>
<tr>
<td>Walls of Jericho</td>
<td>32</td>
<td>Wild-Darnall</td>
<td>11-10</td>
</tr>
</tbody>
</table>

NEW PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad of Furnace Creek</td>
<td>23</td>
<td>Western-Grey</td>
<td>9-13</td>
</tr>
<tr>
<td>Dreaming (1947)</td>
<td>26</td>
<td>Andrews-Wyatt</td>
<td>10-13</td>
</tr>
<tr>
<td>Dragne (1947)</td>
<td>28</td>
<td>Montgomery-Skinner</td>
<td>11-12</td>
</tr>
<tr>
<td>Cell Northside</td>
<td>29</td>
<td>Cell-Wallace</td>
<td>12-9</td>
</tr>
<tr>
<td>Captain From Castle</td>
<td>30</td>
<td>Peers-Powers</td>
<td>13-9</td>
</tr>
<tr>
<td>Come Into This Place (1946)</td>
<td>31</td>
<td>Haysel-Reynolds</td>
<td>14-9</td>
</tr>
<tr>
<td>Gunfighter's Agreement</td>
<td>32</td>
<td>Peck-McGill</td>
<td>15-9</td>
</tr>
<tr>
<td>Ghost and Mrs. Honeymoon</td>
<td>33</td>
<td>Brown-Anderson</td>
<td>16-9</td>
</tr>
<tr>
<td>Give My Regards to Broadway</td>
<td>34</td>
<td>Cilli-Kalb</td>
<td>17-9</td>
</tr>
<tr>
<td>Great Grass of Wyoming</td>
<td>35</td>
<td>White-D'Arcy</td>
<td>18-9</td>
</tr>
<tr>
<td>Hooligan (1947)</td>
<td>36</td>
<td>Wife-D'Arcy</td>
<td>19-9</td>
</tr>
<tr>
<td>Midnight in the Streets (1947)</td>
<td>37</td>
<td>D'Arcy-Parke</td>
<td>20-9</td>
</tr>
<tr>
<td>Details under title: Blip Heart</td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It's a Long Way from Home Now (1947)</td>
<td>39</td>
<td>Haver-Davies</td>
<td>21-9</td>
</tr>
<tr>
<td>Kiss of Death (1947)</td>
<td>40</td>
<td>Hutton-Dailey</td>
<td>22-9</td>
</tr>
<tr>
<td>Let's Get Away (1947)</td>
<td>41</td>
<td>Davis-Davies</td>
<td>23-9</td>
</tr>
<tr>
<td>Long Day's Journey</td>
<td>42</td>
<td>Grant-Carpette</td>
<td>24-9</td>
</tr>
<tr>
<td>Meet Me at Dawn (1947)</td>
<td>43</td>
<td>Fane-Clinton</td>
<td>25-9</td>
</tr>
<tr>
<td>Meet Me at Dawn (1947)</td>
<td>44</td>
<td>Fane-Clinton</td>
<td>26-9</td>
</tr>
<tr>
<td>Mother Wears Tights (1947)</td>
<td>45</td>
<td>Dallie-Clayton</td>
<td>27-9</td>
</tr>
<tr>
<td>Night in Manhattan</td>
<td>46</td>
<td>Shapley-Dunne</td>
<td>28-9</td>
</tr>
<tr>
<td>River's Edge, The (1947)</td>
<td>47</td>
<td>Turel-Men</td>
<td>29-9</td>
</tr>
<tr>
<td>Sand Dune, Linda (1947)</td>
<td>48</td>
<td>Dallie-Clayton</td>
<td>30-9</td>
</tr>
<tr>
<td>Shaking Mike Pilgrim, The (1947)</td>
<td>49</td>
<td>Dallie-Clayton</td>
<td>31-9</td>
</tr>
<tr>
<td>Snake Pit, The (1947)</td>
<td>50</td>
<td>Dallie-Clayton</td>
<td>32-9</td>
</tr>
<tr>
<td>Swing Time (1947)</td>
<td>51</td>
<td>Dallie-Clayton</td>
<td>33-9</td>
</tr>
<tr>
<td>Transfer to the Valley</td>
<td>52</td>
<td>Dallie-Clayton</td>
<td>34-9</td>
</tr>
<tr>
<td>You Were Meant for Me</td>
<td>53</td>
<td>Dallie-Clayton</td>
<td>35-9</td>
</tr>
</tbody>
</table>

REISSUES

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexander's Ragtime Band (1928)</td>
<td>24</td>
<td>Root-Gray</td>
<td>9-13</td>
</tr>
<tr>
<td>Congo (1929)</td>
<td>25</td>
<td>Marcus-Hyder</td>
<td>10-13</td>
</tr>
<tr>
<td>Deep Cover</td>
<td>26</td>
<td>Root-Gray</td>
<td>11-13</td>
</tr>
<tr>
<td>Diamond Frontier</td>
<td>27</td>
<td>Root-Gray</td>
<td>12-13</td>
</tr>
<tr>
<td>The Edge of the World</td>
<td>28</td>
<td>Root-Gray</td>
<td>13-13</td>
</tr>
<tr>
<td>Lascivious Lady (1928)</td>
<td>29</td>
<td>Root-Gray</td>
<td>14-13</td>
</tr>
<tr>
<td>Making a Murder</td>
<td>30</td>
<td>Root-Gray</td>
<td>15-13</td>
</tr>
<tr>
<td>Mark of Zorro (1920)</td>
<td>31</td>
<td>Root-Gray</td>
<td>16-13</td>
</tr>
<tr>
<td>Mystery (1928)</td>
<td>32</td>
<td>Root-Gray</td>
<td>17-13</td>
</tr>
<tr>
<td>Swamp Water (1928)</td>
<td>33</td>
<td>Root-Gray</td>
<td>18-13</td>
</tr>
<tr>
<td>The Wailing Woman (1928)</td>
<td>34</td>
<td>Root-Gray</td>
<td>19-13</td>
</tr>
</tbody>
</table>

SOL WURTZEL PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Backups (66)</td>
<td>15-13</td>
</tr>
<tr>
<td>Tracy-Brooke</td>
<td>16-13</td>
</tr>
<tr>
<td>Blackbeard (1946)</td>
<td>17-13</td>
</tr>
<tr>
<td>Cagney (1946)</td>
<td>18-13</td>
</tr>
<tr>
<td>Bradley (1946)</td>
<td>19-13</td>
</tr>
<tr>
<td>Bruce (1946)</td>
<td>20-13</td>
</tr>
<tr>
<td>Cagney (1946)</td>
<td>21-13</td>
</tr>
<tr>
<td>Ford (1946)</td>
<td>22-13</td>
</tr>
<tr>
<td>Hughes (1946)</td>
<td>23-13</td>
</tr>
</tbody>
</table>

KEY TO PRODUCERS

With these star-powered current and forthcoming major productions

Eagle Lion

proves its Entertainment Leadership at the box office!

Setting Records in All Engagements!

"RED STALLION" in Cinecolor
starring
ROBERT PAIGE • NOREEN NASH • TED DONALDSON
with JANE DARWELL • GUY KIRBEE

"Year's Top Comedy Smash!"
"OUT OF THE BLUE"
starring GEORGE BRENT • VIRGINIA MAYO
TURHAN BEY • ANN DVOAK • CAROLE LANDIS
From the story by Vera Caspary, author of "Laura"

"If You're Looking for Chills and Thrills;"
Says Hedda Hopper. See
"LOVE FROM A STRANGER"
starring JOHN HODIACK • SYLVIA SIDNEY • ANN RICHARDS
with JOHN HOWARD • ISOBEL ELSON

Terrific... and True Story of the Treasury's Tough Guys!

"T-MEN"
starring DENNIS O'KEEFE
with MARY MEADE • ALFRED RYDER • WALLY FORD
JUNE LOCKHART • CHARLES McGRAW

Breathtaking Action-Spectacle Romance!
"ADVENTURES OF CASANOVA"
starring ARTURO DE CORDOVA
LUCILLE BREMER • TURHAN BEY • NOREEN NASH
and cost of thousands!

The West's Fighting Glory... in a Picture of Magnificent Thrills!
"THE MAN FROM TEXAS"
starring JAMES CRAIG • LYNN BARI • JOHNNIE JOHNSTON
with UNA MERKEL • WALLY FORD • HENRY DAVENPORT • SARA ALLGOOD

Filmed on an Unparalleled Scale of Action!
"NORTHWEST STAMPEDE"
starring JOAN LESLIE • JAMES CRAIG • JACK OAKIE
in Cinecolor
Suggested by Saturday Evening Post article, "Wild Horse Round-Up"
'GENTLEMAN'S AGREEMENT' A GREAT MOTION PICTURE

Rates • • • + generally

Twentieth-Century-Fox


Directed by Elia Kazan.

Here is solid entertainment, comparable — if not superior to — "The Best Years of Our Lives." It poeks an emotional wallopc — and pulls no punches. It has tremendous heart interest, sustained tempo, a tingling plot, tensely dramatic situations, brilliant dialogue, a powerful cast, supertative production values. It is a first-rate production in every respect and find its impact even greater the second time. At each screening hard-boiled critics were moved to tears and laughter. The plays the dynamic, poignant narrative and the compelling, human performances. Thanks to Miss Hart's masterly screenplay. Laura Z. Hobson's best-selling novel has lost none of its gripping relaim. If anything, Mr. Hart's script is even finer than Miss Hobson's book about the problem of anti-Semitism. Regardless of possible audience prejudice for or against its theme, "Gentleman's Agreement" will entertain its audience generally — even youngsters will find it edifying. Already pre-sold to tens of millions throughout the country, "Gentleman's Agreement" should, backed by 20th Century-Fox's extensive exploitation campaign and the individual exhibitor's showmanship, bring the highest returns of all situations. Word-mouth of will prove beneficial. To single out Gregory Peck, Dorothy McGuire, John Garfield and Celeste Holm for mention would be manifestly unjust to such outstanding supporting players as Anne Revere, youthful Dean Stockwell and veterans Sam Jaffe and Robert Wilcox. But out and out imperfection in an almost flawless production, yet this reviewer cannot help feeling that the film's greatest shortcoming is that it left not the art directors "gone Hollywood" in designing the over-lavish office sets.

EXPLOITATION: Play this up as 100 percent entertainment — a great novel becomes an even greater picture. Enlist the support of clergy, newspaper editors and civic dignitaries in the cause of Tolerance. Avail yourself of all your many splendid suggestions contained in the pressbook — a credit to the 20th Century-Fox exploitation department.

The better to write a series of articles on anti-Semitism for Albert Dekker's magazine, author-widower Gregory Peck pretends to be a Jew. He pretends to be a Jewish really. It is only his mother Anne Revere, his son Dean Stockwell, his sweethearth Dorothy McGuire and his uncle, Dekker himself. He finds it easy to play the part, to turn his personnel manager, his mother's doctor, Dorothy's family's doctor, his son's schoolmates, the apartment's janitor, the owner of the New England hotel he chooses for his and Dorothy's honeymoon. Dorothy's reaction to his method of assembling material not only puzzles but amazes. The

' Mourning Becomes Electra' Film Masterpiece for Adults Only

Rates • • • •

RKO Radio

100 minutes


Directed by Dudley Nichols.

Produced by Dudley Nichols in association with the Theatre Guild, this film version of Eugene O'Neill's distinguished drama retains all the shattering emotion and terrific power of the original play. It is a credit to RKO and to the entire movie industry. Superlatives fail to do justice to this brilliant amalgam of perfect acting, writing, direction and photography. To be held enthralled for nearly three hours by a film, and to reneel under its impact long after, is an experience memorable as it is unique. Despite its Theatre Guild sponsorship, its title and its authorship and its superior ensemble of stars, "Mourning Becomes Electra" is not merely a prestige picture; it is also vital, smashing, sure-fire and entertainment. Producer-director Nichols has fulfilled his promise, and his taste and discretion so will offend no one.

The production is to be roadshowed in key cities for a two-day run on a day-to-day basis, an arrangement that proved successful with the Theatre Guild-sponsored "Henry V." "Mourning Becomes Electra" is not in Technicolor, but it should far out-gross "Henry V" for several reasons: the story has far greater popular appeal and emotional impact; the cast is better known; its costuming, setting and period are comparatively modern; the acting superior and its dialogue more understandable. Director Nichols has come with enthusiasm the superb cast into giving splendid performances, most arresting of them being those by Rosalind Russell, Michael Redgrave and Kathina Paxinou. Richard Hageman's music and George Barner's photography reflect perfectly the picture's gamut of moods, as do Travis Banton's costuming and the sets by Albert S. D'Agostino. Production quality is good. The picture has but one flaw — a minor one — a play that is not played against obviously artificial, painted backdrops, and the trick photography is at times applied.

EXPLOITATION: Herald this as one of the truly great film classics. Play up the famous play by Eugene O'Neill, America's foremost dramatic novelist. Play up the winner of a three-time recipient of the Pulitzer Award. You can call the performances magnificent. Rosalind Russell, Kathina Paxinou and Michael Redgrave are the stars. Play up the Laws of Man, but the Law of God is Incapable of Handle the picture with the dignity it deserves. Properly promoted it will bring in the New York and Los Angeles' affluent clientele. Circularize teachers and students of Literature and Drama. Rosalind Russell, Kathina Paxinou's troubled father Raymond Massey, is infatuated with Luke Genn, captain of one of Messey's ships. She discovers her mother Kathina Paxinou in Genn's arms. Kateina has hated her husband for years, as Rosalind well knows. When Rosalind confronts her mother with proof of clandestine meetings with Genn, Katina vows to give him up. Instead, she inveigles him to run for Congress with which she kills her husband. When Rosalind's brother, Michael Redgrave, returns from her造成的在达里恩, she tries to turn down the proffered job. Dorothy redeems herself by insulting Garfield and her family member. But the couple in the hotel, sharing her sister's home nearby, will help them to fight the intolerance of their neighbors. At end, Dorothy and Peck are reconciled, wed.

REVIEWs In This Issue

Gentleman's Agreement . . 20
Mourning Becomes Electra . . 20
The Best Years of Our Lives . 22
Road to Rio . . . . . . . . . . 22
Night Song . . . . . . . . . . . 22
Song of My Heart . . . . . . 23
Out of the Past . . . . . . . . . 23
The Fabulous World of Jules. 23
Nicholas Nickleby . . . . . . . 24
Whispering City . . . . . . . 25
The Upturned Glass . . . . . 25
Pirates of Monterey . . . . . 25
Dick Tracy Meets Gruesome . 25
Wild Horse Mesa . . . . . . . 25

FILM BULLETIN
THE GANGSTER SLAYS 'EM IN DETROIT!

THRILL-HUNGRY FANS JAM THE DOWNTOWN THEATRE FOR ALLIED ARTISTS’ NEW HIT!

BUSINESS ZOOMS PAST HOLDOVER FIGURE ON FIRST THREE DAYS OF HOT GROSSES!

"THE GANGSTER" STILL RUNNING WILD IN N.Y. FOR THIRD WEEK AT THE VICTORIA!

It's an ALLIED ARTISTS' Sensation!

A KING BROS. PRODUCTION

starring

BARRY SULLIVAN • BELITA • JOAN LORRING with AKIM TAMIROFF

HENRY MORGAN • JOHN IRELAND • ELISHA COOK, Jr. • SHELDON LEONARD

Produced by MAURICE and FRANK KING • Directed by Gordon Wiles • Screenplay by Daniel Fuchs, from his novel "Low Company"

An Allied Artists Production
'THE BISHOP’S WIFE’ FANTASY HAS CHARM AND A STRONG CAST

Rates • • • on name draw generally; less in action houses

REO Radio

REO Rates

Cary Grant, Loretta Young, David Niven, Monty Woolley, James Gleason, Gladys Cooper, Elsa Lanchester, Sara Haden, Ruth Houser, Eddy Ifoho, Eugene Borden, Alma Reina, Claire DeBrey, Florence Auer, Margaret Wells, Kitty O’Neil, Isabel Jewell, David Leonard, Dorothy Vaughn, Billy DeDear.

Directed by Henry Koster.

Add to the cycle of heavenly-visitor films “The Bishop’s Wife” Samuel Goldwyn’s picture version of the Robert Nathan novel, brightly scripted by Robert E. Sherwood and Leonard Bercovici, and expertly directed by the ever-dependable Henry Koster. Their talents, coupled with those of the stellar cast, unfortunately cannot overcome the trite nature of the goosamer-thin plot. As a result the picture, despite its powerful array of marquee names, will not appeal to a large segment of the movie-going public, since the average filmgoer is no fanatic for fantasy, no matter how charming it be. The film will attain its best reception — and receipts — in class houses wherein novelist Nathan’s charming whimsey will be appreciated. Returns will be minimum, however, Koster’s left direction, stars and supporting players manage to impart a maximum of humor and feeling, but performances are those of Cary Grant, David Niven and Monty Woolley. Production quality is marked, Gregg Toland’s photography superb, and by the Bell Boy-choir one of the picture’s highlights.

EXPLOITATION: Go to town on the top-notch cast and its superb performances. Stress the renown of Robert Nathan’s widely-read novel. Play up the magnificent singing by the nationally-famous Mitchell Yockey. For catchline, follow this idea: “He Claimed He Was an Angel — But He Raised the Devil with ‘The Bishop’s Wife!’”

Bob, S. Z. N., L. Niven and his wife, Loretta Young, are less happy than when he was a struggling cleric in the slums. She misses the friends of their humble days, particularly Prof. Monty Woolley. Niven, trying desperately to raise funds for a cathedral, has little time for his wife or her sermons. Following a difficult session with wealthy parishioner Gladys Cooper, on whose contribution the new edifice depends, Niven prays for aid — and then a friend tells him he’s an angel sent in reply to Niven’s prayer. At first incredulous, Niven eventually finds out the message is true. But as he sees Grant begin to work his charm on the entire household — particularly Loretta — his gratitude turns to resentment and jealousy. The cathedral remains unbuilt, but Grant performs more personal miracles. He enables Woolley to finish his book, he gets him a job, he writes; he brings joy and romance into Loretta’s restricted life, and transforms arrogantly selfish Gladys into a gracious, generous woman. By Christmas Eve something happens even Grant has not expected — he and Loretta fall in love. But she is a loyal wife, and Niven now means to lift to her. His work done, Grant leaves, telling the others, once he has gone, ‘they never remember he has been there.

'ROAD TO RIO' HOPE-CROSBY-LAMOUR HOOPLA IN THE OLD GROOVE

Rates • • • + generally; less in action houses

Paramount

104 minutes

Bob Hope, Bing Crosby, Dorothy Lamour, Gail Sondergaard, Frank Faylen, Florida Fri, Walter Puglia, Nestor Paiva, Robert Bruce.


Directed by Norman Z. McLeod.

Varying not a whiff from their previous excursions into Never-Never Land, Bob Hope and Bing Crosby, grasped for the last time with Dotty Lamour’s visual allure, ex- plode once again into a riotous rocket of laughs, gags and songs that’s sure to reach the higher box-office brackets. Where the earlier “Road” shows its best this is the duller-than-dull (and where didn’t they?), “Rio” looks poised for a repeat performance — subject only to the laws of diminishing returns. As in the pre- ceding Puck’s Tours, the best of the gags are those tossed off in their unique chit-chat manner employed by the redoubtable team.

'NIGHT SONG' TEAR-JERKER MARKED BY DISTINGUISHED MUSIC

Rates • • • on name draw

RKO Radio

162 minutes

Dana Andrews, Merle Oberon, Ethel Barry- more, Hoagy Carmichael, Artur Rubinstein, Eugene Ormandy, Jacqueline White, Donald O’Connor, Walter Reed, Jane Jones.

Directed by John Cromwell.

Despite a contrived, unbelievable plot, “Night Song” contains the elements to attract all but the most insensitive other than action spots. It will appeal to two kinds of audiences: music lovers who will overlook its hokum for the sake of hearing Artur Rubinstein and the N. Y. Philharmonic - Symphony Orchestra play, and hokum lovers who will tolerate the highbrow material just to see the personal performances. A good cry. Costars Dana Andrews, Merle Oberon and Ethel Barrymore get perfor- mances that are the best of their vehicle thus far. This DeVitt Bodeen adaptation of Dick Irving Hyland’s story about a girl who feigns blindness in order to win the love of a sightless composer. With ample support is vouchedsafed the star trio by the ever-dependable Hoagy Carmichael and brilliant pianist Artur Rubinstein. Preposterous as the story premise is, under John Cromwell’s adroit direction of the talented cast the pic- ture becomes, after a slow start, moderately engaging and at times, thanks to its musical interludes, keenly enjoyable. Production quality, acting, recording and photography are all excellent.

EXPLOITATION: Bear down on the strong supporting cast of Dana Andrews, Ethel Barrymore and Artur Rubinstein of the thrilling accompani- ment rendered by the N. Y. Philharmonic - one of the world’s greatest symphonic or- chestras. Let patrons know Hoagy Car- michael has plenty to do, an even better role than he enacted in “Casablanca” or any other picture. Arrange tie- ups with music dealers and women’s stores. Catchlines might reflect this idea: “She Feigned Blindness to Win Her Sightless Lover.”

Weathy San Francisco socialite Merle Oberon, snubbed by sightless pianist-com- poser Dana Andrews whom she finds wast- ing his talents in dance halls, persuades her pal Hoagy Carmichael to introduce her to him under an assumed name. Pretending to be blind and poor, she takes piano lessons from Andrews and urges him to work on his career. As a further induce- ment she offers, under her own name, a $5,000 prize for the best composition by an American. Andrews’ opus wins, he goes East, spends, and gives up. But at the right moment restored in N. Y., Andrews meets and falls in love with the glamorous Merle. Unaware she is the “poor blind girl.” An- other triumph comes when his concert is played in Carnegie Hall by Rubinstein, ac- companied by the N. Y. Philharmonic, Eugene Ormandy conducting. The music of Andrews a flood of memories of the “blind” girl and the part she played in getting him to write it. Leaving Carmichael to the store, she agrees to a marriage. With de- parture, he impulsively entrains for San Francisco to make amends to his long- neglected “blind” benefactress. Delighted at the outcome of Andrews’ struggle, Merle hops a plane to the Coast, gets there in time to give him the surprise of his life when he arrives at her apartment to ask her to marry him. They wed.
'SONG OF MY HEART' TCHAIKOVSKY BIOG. A MUSIC-LOVERS' DELIGHT

Rates ★★★ — in class houses; less elsewhere

Allied Artists
89 minutes

Directed by Benjamin Glazer.

The quality and quantity of Tchaidkovsky numbers (there are excerpts from no less than 22 of his compositions, plus two songs based on Tchaidkovsky themes) in this somewhat apocryphal life of the noted Russian composer render this film a delight for all but tone-deaf theatergoers. Coupled with a comedy or melodrama, "Song of My Heart" will please general patronage and chalk up above-par grosses in all but western and action spots, with best returns being tallied in metropolitan first-run and class naborhoods. A large cast of proficient, albeit virtually unknown, cast does its best to overcome the handicaps imposed upon it by the multiple Production Quality, recorded and no-less-dated script. Best performances are those by Mikhail Rasunov, Sir Cedric Hardwicke and Gale Sherwood, the last names on the list. Frank Sundstrum is an interesting newcomer. Highest moments of the picture are the sombrero, unplotted and credited in the credits, plays solo renditions of several Tchaidkovsky classics. Production quality is superior, as are photography, recording, costumes and settings.

EXPLOITATION: Make your strongest pitch for the music-lovers, promising — and delivering — an hour and one-half of a Tchaikovsky's world-beloved classics. Play up star Frank Sundstrum, reportedly returning to Europe to co-star with Greta Garbo, and the outstanding performances by Mikhail Rasunov, Sir Cedric Hardwicke and personable, golden-voiced Gale Sherwood. Circumstances aside, any program of music, as well as history teachers and their pupils.

Struggling young Tchaikovsky's (Frank Sundstrom) high hopes for recognition are dashed when, while the youthful composer is conducting the orchestra for one of his ballets before the Czar, the latter falls ill. To dissuade the Enraged Czar, Tchaikovsky is forced to promise to compose a new work on the theme of the Czar's finance and arts; and it is at this point that Princess Audrey Long, daughter of the Czar's uncle, the Grand Duke Sir Cedric Hardwicke, secretly sponsors the publication of his music. Still keeping her identity a secret from him, she arranges for him to work in Russia.

There the two meet and fall in love. Fearful of the Czarina's wrath, she should hear of the affair, Hardwicke forces the reluctant Audrey to forego her passion for Tchaikovsky. Disillusioned at Audrey's apparent fickleness, he leaves Russia to achieve triumphs in America, England and Continental Europe. When Tchaikovsky returns to Russia, Hardwicke renounces and urges his still-smitten daughter to renew her romance with the composer of "Swan Lake." But it is too late. Tchaikovsky, stricken during a cholera epidemic, dies with Audrey at his side.

'OUT OF THE PAST' TENSE, ACTION-DRAMA

Rates ★★★ — generally

RKO
97 minutes

Directed by Jacques Tourneur.

RKO has taken over the leadership in the production of taut, action-laden melodramas, of which "Out of the Past" is another good example. Superior direction, acting, scripting and production make this tense and realistic picture certain to please and entertain all production spots. With grosses hitting well above average generally — best in action houses. Geoffrey Homes' score is a good one. Edmur Dean "Build My Gallows High" never fails in interest or suspense and builds to a gripping, exciting climax. Under Jacques Tourneur's critical eye, the film is a linked cast and, with attention to detail and verisimilitude to the house characters. Best performances are those of Robert Mitchum as a sometime-incorruptible private eye, Kirk Douglas as the demon-monger and of Kirk Douglas as a ruthless, smooth-spoken racketeer, while youthful Dickie Moore is compelling in the role of a naive and honest young man. Whatever the photography and location scenes are superior.

EXPLOITATION: Capitalize on the growing list of important roles enacted by the cast, as well as on the many successful thrillers written by Geoffrey Homes. Utilize the film's title in various ways; get your local paper to incorporate it in its daily reprint box: "Out of the Past — Twenty-five Years Ago Today"; base co-op newspaper ads on the title. "Out of the Past" may well be, in the words of a Post-War Budgets, etc. Production stills should be counter and window displays, with service campaigns, travel agencies, banks, service stations, etc. When alluring Jane Greer puts a bullet into her admirer, big-time gambler Kirk Douglas"s ambitious silver mine, she rakes off $40,000 of his, he hires private eye Robert Mitchum to find and return both. Mitchum overtures Jane in Mexico, falls for her allure and, believing her when she tells him she's taking the money, double-crosses Douglas by telling him Jane has gone away. Returning to the U. S., Mitchum and Jane hide out in a cabin in the Sierras. While Mitchum's partner Steve Brodie tracks them down, demands half of Jane's $40,000. In the ensuing fight Jane shoots Brodie, tells Mitchum she's tired of being a fugitive, and disappears. Mitchum buries Brodie's body, and among Jane's effects discovers a pass book for a $40,000 bank deposit. Under a new name, Mitchum opens a wayside service station, falls in love with Virginia Huston. Douglas, now reunited with Jane, discovers Mitchum's new wife. Mitchum's partner, double-crosses Mitchum and conjectures to the previous double-cross if he's still making incriminating papers with which Ken Niles, San Francisco lawyer, can blackmail Mitchum. At this point Mitchum agrees. When Niles is killed and suspicion thrown at himself, he realizes he's been framed. He evades the police long enough to see Douglas and Jane get their just desserts, then sacrifices his own life in aiding the law.

'THE FABULOUS TEXAN' HAS FAMILIAR WESTERN INGREDIENTS

Rates ★★ — for action houses; less elsewhere

Republic
85 minutes

A lot of tried-and-true western ingredients had been assembled in "The Fabulous Texan," who has combined them to achieve fairly good effect in "The Fabulous Texan." It is overlong (about 15 minutes could be shorn to speed it up), but those who like outdoor action on big, historical scale should find plenty here to satisfy their hunger for high-octane fare. The directors do some fast talking, motivating the hide-and-chase plot about a murdered preacher's son who becomes an outlaw in the lawless Texas of post-Civil War days. Played by strong outdoor men like William Elliott and John Carroll, the leads are well played by the men who play them. McLeod, return to Hillsboro, Texas, and find the plot is being terrorized by Albert Dekker and his State Police. When his father, Rev. Harry Davenport, is shot down in cold blood by Dekker's constabulary, Carroll and his four cousins, shoot it out with the State Police, kill several and flee to the foothills. Upon Dekker's promise to see Carroll and the others get a fair trial, Elliott persuades them to give up the ghost, and it's back to court. But as the trial approaches, things begin to get out of hand and once again the primary stake is murder and greed.

EXPLORATION: Play it up as a big, roaring, outdoor story about post-Civil War America. Catchline: "His Father Was a Rebel, His Son Is a Texan." Plot is already written, so it's a matter of turning out the old Texan cliches and all the things that go with them.

A veteran casts and good production values are the key to this picture. Books. For the shorter spots, the publicity is to the point. More and more stories are being heard about the Texan crime wave and the reeling of the State Police. In addition to the usual town crier, there's a photographer and a reporter, who spread news of the outlaws and the Texan's return. All attention is focused on the Texans, the State Police and their rivals. And, of course, the sheriff and his men. The Texan's return causes a sensation in the town, and the outlaws are in for a real battle with the State Police and their friends. A dramatic climax is reached when the Texans are finally defeated and the State Police win the day.

In a showdown battle, Carroll and Dekker kill each other, leaving Catherine free to marry Elliott.
CAMERON'S 'NICHOLAS NICKLEBY' FINE BRITISH IMPORT LIMITED IN APPEAL

RATES • • generally as dualler; higher in class spots

Universal-International
94 minutes
Sir Cedric Hardwicke, Derek Bond, Mary Merrill, Sally Ann Howes, Bernard Miles, Atheni Seyler, Alfred Drury, Sybil Thorndike, Viaho Hope, Roy Herritage, Audrey Woods, Patricia Hayes, Cyril Fletcher, Fay Compton, Cuthbert Nebbit, Stanley Holloway, Vera Pearce, Una O'Brien, June Elvin, Drusilla Will, James Hayter, Emrys Jones, Jill Balcon, Cecil Ramage, Tims George, Ralph

Directed by Cavelasiti

This is the sort of picture only the British seem able to make — and to enjoy. Lavishly mounted, painstakingly produced, superbly acted and capably directed though it be, its lack of names — save those of novelist Charles Dickens and star Sir Cedric Hardwicke — will minimize the attendance for this fine production. For "Nicholas Nickleby" is a parable, a role ideally suited to British actors. The two get jobs with a troupe of actors. Called to London by Hardwicke's kindly clerk, Bernard Miles, Bond learns his uncle is using Sally as a decoy to attract the business of a licentious customer. Bond sells Jill's honor, denounces Hardwicke and takes his sister and mother to live in the country. He falls in love with Jill Balcurn, later learns she and her dying father have been thrown into debtors prison by Hardwicke. To effect his father's release, Jill turns to wed Hardwicke. Meanwhile Hardwicke, to re- lymo on himself on Bond, plots with the schoolmistress to recapture Wood. The schoolmistress is about to take the terrified waif when Bond and Miles effect the lad's release. Miles recognizes the lad as his employer's son whom Hardwicke had formed out as an infant in order to steal his inheritance. The sudden death of Jill's father frees her from Hardwicke, enables her to wed Bond. Enraged, Hardwicke plans another attack on Bond, learns Miles has notified the police, of his infamy toward his son, never before seen. A scene of so much pain is among the brutal schoolmistress. To avoid capture by the police, Hardwicke kills himself.

'WHISPERING CITY' FAIRLY ENGROSSING MELODRAMA

RATES • • or better

Eagle-Lion
92 minutes
Helmut Dantine, Paul Lukas, Mary Anderson, Mimi d'Estee, John Pratt, Luise Poltras, Joyce Laffre, George Alexander, Henri Poltras

Directed by Feder Ooze

This moderately exciting, occasionally suspenseful mystery melodrama has a couple of unusual angles to bolster it. Like "The House on 92nd Street," "Boomerang" and other recent films filmed on their actual locales, "Whispering City" was shot on location in and about Quebec. In addition, it is larded up with (by anybody's musical) interludes, best of which is Andre Mathieu's "Quebec Concerto." Of the three top names in the film, Lukas acquits himself most creditably as the homicidal patron of the arts. The others are merely adequate. The plot is inclined to develop rather unevently and some of the dialogue is painfully weak. As strong supporting dueller, best if coupled with a musical or comedy top feature.

EXPLOITATION: Play up the unusual locale (of the film as the setting), the picture was, like "The House on 92nd Street," "Boomerang" and "Kiss of Death," filmed entirely on location. Stress the performance of Academy Award winner Paul Lukas and, last but not least, the brilliant rendition of world-famous composer Andre Mathieu's "Quebec Concerto."

Report Mary Anderson stumbles onto the trail of an old murder mystery. The trail leads to Paul Lukas, wealthy lawyer and current husband of the murder victim. The composer Helmut Dantine, has just completed "Quebec Concerto," soon to be given its world premiere by the musical Celia with his neurotic wife Joyce Laffre. Dantine storms from their apartment, drinks himself into a stupor, staggers into Lukas' home, passes out. Next morning Lukas reads Joy has died of an overdose of sleeping pills. Lukas is puzzled. When he sees Dantine, convinces him he has killed his wife. On pain of exposure, Lukas persuades Dantine to kill Mason's wife, their mutual love. But Mason, being a police, is arrested by the suspicion of his respectability, position and freedom. Under an assumed name Dantine meets "Mary" several times, tries twice to murder her, finds he cannot as he has fallen in love. Unaware of this development, Lukas forces Dantine to make a final attempt, this time stop-topovering Montmorency Falls. Again unsuccessful, Dantine learns of Mary's suspicions concerning Lukas. Now aware of Lukas' duplicity, Dantine plots with Mary to have Lukas returned into criminal society. The composer miscarry, and Lukas determines to kill Mary himself. On the evening of the "Quebec Concerto" celebration, he tells his wife to murder her, but her life is saved and his forfeited, thanks to the timely arrival of Dantine and the police.

'THE UPTURNED GLASS' JAMES MASON IN EFFECTIVE PARANOIA ROLE

RATES • • • generally; higher where star's name is a draw

Universal-International release
87 minutes
James Mason, Rosamund John, Pamela Kellino, Ann Stephens, Moreland Graham, Brefini O'Rorke, Harry Oscar, Jane Hylton, Sheila Huntington, Susan Shaw, Peter Cotes, Nana Davey, John Monaghan, Maurice Denham, Janet Brewell, Margaret Withers, Beatrice Varley, Helen Butts, Howard Douglas, Richard Atten, Lyn Evans

Directed by Lawrence Huntington

This British import, produced by Sydney Box and James Mason, presents the latter as a paranoid brain surgeon in a sympathetic vein. This novel aspect, coupled with Mason's arresting performance and the picture's sustained suspense, makes it good fare for adult patrons of all types. Thanks to the star's increasing popularity, he can hold the top spot in most theatres and grosses should be slightly above par, or bet: if the exhibitor capitalizes the exploitation possibilities. Mason's portrayal is among his best to date, and capable support is vouchsafed him by a proficient, albeit little-known, cast. As is usual in British films, considerable care has been exercised in cast- ing minor roles; Moreland Graham as a psychiatrist and the medical student give memorable characterizations in bits. British accents are not too pronounced for American consumption. Production quality, recording and Lawrence Huntington's direction are satisfactory; photography not so good.

EXPLOITATION: Play up the joint appearance of popular British star James Mason and his wife Pamela Kellino in a new type of psycho-drama. Catch-line: "Look Into The Upturned Glass — You'll See a Murder Before It's Committed!" Use mammoth cutouts of an upturned wine glass for lobby and marquees displays.

Through an operation, brilliant brain surgeon James Mason saves the sight of 12-year-old Ann Stephens, daughter of Rosamund John whose husband works abroad. Separated from his wife, Mason falls in love with Rosamund, and she with him. In order to, to endanger Ann's happiness, Mason and Rosamund resolve to give up seeing each other. Subsequently, Mason learns with tragic suddenness Rosamund has fallen to her death. Mason, seeing her life become a window, becomes suspicious of Rosamund's sister-in-law Pamela Kellino, Mason ingratiates himself, becomes her lover. Later, his suspicions confirmed, he buries her to Rosamund's new vacant home, buries her to death, just as she had confused her sister-in-law to her. Bending Pamela's corpse into his car, he drives back through a fog hoping to escape police, but he is halted by strangled Dr. Brefini O'Rorke, persuaded to perform an emergency brain operation on an injured child. O'Rorke accidentally discovers Pamela's corpse, tells Mason he's mad. Realizing the diagnosis is correct and his usefulness at an end, Mason kills himself.

FILM BULLETIN
'PIRATES OF MONTEREY' BELOW PAR TECHNICOLOR MONTEZ STARRER

Rates • as top dueller; better in action houses

Universal-International
77½ minutes


Directed by Alfred Werker.

Thanks to its resplendent Technicolor and to Maria Montez's increasing admirers, this indifferently acted and ineptly written adventure yarn may get by as a top feature in the average situation, with best returns in the big houses. Montez does not appear to advantage and acting honors, if any, go to Mike's! Ransumry. Strictly formula in plot, the film follows the usual pattern of Miss Montez's vehicles, permitting her to appear in glamorous surroundings against a background of colorful settings — this time early California, but it offers little solid entertainment. The picture is not a film in quantity, but special camera effects are sub-standard. Music, sound and recording are good.

EXPLOITATION: Play up Maria Montez and Rod Cameron. Plug the colorful settings and lavish costumes of the 1840s California period on the Technicolor background. American gun-runner Rod Cameron, headed for Monterey from Mexico with a wagon train of new-type rifles needed to replace his own blunderbuss. When the train is ambushed, however, the pirates discover a stowaway in the person of Royalist-born Maria Montez. She mysteriously disappears; when Rod and his men fight off an ambush en route to the capital. He delivers the guns to Monterey, where Major Reed is shot and his men take Maria to the fiesta. Finding himself falling in love with her, he detaches himself from the Mexican army, meets Montez, convinces him she's not in love with Reed. The two are captured by henchmen of tertifజió of traidó Maj. Gilbert Roland. Cameron effects his escape and aids Reed and Governor Robert Warwick's local troops to defeat a shipload of armed Royalist. Reed relinquishes Maria to Cameron.

'BIG TOWN AFTER DARK' PLACID PINE-THOMAS PROGRAMMER

Rates • as secondary dueller in action spots

Paramount (Pine-Thomas)
70 minutes


A weak, empty little action melodrama. "Big Town After Dark" falls short of the entertainment mark on all counts. Limited to a few sporadic flashes of action, handicapped by a ridiculous story and poor performances, this Pine-Thomas effort, based on the radio series, is a good deal below their previous effectiveness as producers of neat, economy-sized program packages. Miserably is evident throughout. Philip Reed is inept as a lone gunfighter, as the boy, as well as by the "heavy," gambing house owner Richard Travis, hopefully tries to overact on城墙 appearance and mannerisms. Little roly-poly Anne Gillis, as a scheming, money-hungry two-timer, is another absurdity, especially compared to Hillary Brooke (as a real-life police reporter. Whitman Chambers' 'original' screenplay falters through a series of unreal situations where that she was intended to be 'crisp.' This is solely for the lower half in action houses.

EXPLOITATION: Angry your publicity at the radio following of the "Big Town" show. Catchline: Your Favorite Newspaper Crimehawks Blast Big Town's Gambling Racket.

The action takes place in mythical Big Town. Philip Reed, editor of Charles Arnt's newspaper, has a spat with ace reporter Hillary Brooke, and when she gives notice, he hires Arnt's niece, Anne Gillis, as her replacement. At Gillis' suggestion, Reed takes over to a gambling house run by Richard Travis, who picks a fight with Reed, and has him beaten up and Gillis disappears. Thinking he's been kidnapped, Arnt gives Travis $6,000 for stock in his establishment, but actually as ransom money. Gillis shows up, unharmed, with a story and threatens to go to the police unless Reed writes her a letter as her friend. Using Arnt's stock investment as a lever, Reed gains access to the club and photographs the activity, intending to use it as an expose of gambling. He uncovers the fact that Travis and Gillis are married and that she has engineered the ransom. Reed calls Travis in her apartment, shoots Gillis and his henchman in a jealous rage, arranges it to have Reed take the rap. In a last-ditch battle, Reed overcomes Travis, has his story and Lorelei decides to remain on the paper.

'DICK TRACY MEETS GRUESOME' BEST OF SERIES SO FAR

Rates • as dueller generally; more for action spots

RKO Radio
65 minutes


Directed by John Rawlins.

The addition of Boris Karloff to the cast of this latest Dick Tracy movie adventure automatically endows it with greater box-office value than any of the previous entries in the series. But "Dick Tracy Meets Gruesome" is superior on other counts, too. The vamps are not a mysterious gas that temporarily petrifies people is all done in amusing tongue-in-cheek style, with ample excitement for those who want to take it straight. The characters (Gruesome, Dr. A. Tomic, X-Ray, L. E. Thal, et al) are typical of Chester Gould's famous comic strip and all are played to the hilt by a competent cast. Oddly enough, Karloff plays "Gruesome" sans any unusual makeup (which might get a laugh!). Ralph Byrd is routine as grim-visaged detective Tracy, Lye Latell's effete assistant, Pat Patton, miss completely. This is topflight for action houses and a good supporting dueller elsewhere.

EXPLOITATION: Plug this as the best of all Dick Tracy adventures. Feature Karloff as the Screen's No. 1 Horror Man. Catchline: "Tracy Meets His Most Dastardly, Dangerous Foe!"

Edward Ashley, a discredited detective, concocts a gas which temporarily petrifies those it contacts. Boris Karloff, a notorious criminal is taken to Ashley's secret laboratory by Tony Barrett, where he accidentally gets a whiff of the gas, staggers outside, where he is picked up for dead by officer Pat Patton and taken to the morgue. Karloff revives, slugs Patton and escapes. He obtains some and uses it to stage a bank robbery after petrifying all the em- ployees. This brings in custom but too late, but the police shoot and capture Barrett and Tracy starts to track down the source of the mysterious gas. He quest ones June Clayworth (Dr. A. M. Learned), who is in love with Ashley, but she is shot down by Karloff. When the latter arrives at the hospital to remove Barrett for fear that he will squeal, he actually takes Tracy, who has replaced Barrett in the bed. In a final sunlight, Tracy captures his deadly adversary.

'WILD HORSE MESA' GOOD ZANE GREY WESTERN

Rates • as for western spots

RKO Radio
60 minutes


Directed by Wallace Grissell.

One of the better entries in RKO's series of Zane Grey westerns, "Wild Horse Mesa" dispenses with any foolishness of devious plots, or pretensions at subtlety. It's outstanding as a Western, full of hard riding, fast shooting and tough fighting. When the cowboys ride, the trumpets blare; when they shoot, the screen is just covered with gunsmoke, and when they fight, every punch is a haymaker. Photography of the Western locales is bright and clear and some of the shots of the wild horses are among the best ever filmed than this. Tim Holt, one of the more convincing of the Western heroes, plays it as though this was destined for the Music Hall and the supporting cast is full of familiar faces.

Tim Holt and his Irish-Mexican pal, Richard Martin, discover a tremendous herd of wild horses in the Mesa and half of wild horse that Powers had misstreated, conceived the culprit with evidence of his guilt.
SALESMEN'S COLOSSEUM ON MOVE

Recent lay-offs in film salesmen's ranks as a result of economies by distribution companies appears to have stimulated a revival of nation-wide interest in the Salesmen's Colosseum (union) of Motion Picture Salesmen of America. There is a strong likelihood that the great majority of film peddlers will be organized within the next couple months.

Several weeks ago, the National Labor Relations Board announced that the Colosseum had met the requirements of the Taft-Hartley Law and was now qualified to bring complaints and ask for elections. Another meeting with the NLRB is slated for December 2.

First national convention of the salesmen's organization will be held in Chicago, Dec. 27-29 and it is expected that delegates from units (loges) in all but one of the film territories will attend. Loges have been organized recently in Memphis, Oklahoma City and Charlotte.

THEATRES DUE FOR RENTAL HIKE — SMITH

"Theatres must be satisfied with less profit on our pictures if we are to continue serving them with quality box-office product," A. W. Smith, Jr., general sales manager of 20th Century-Fox, told his sales division managers in a three-day meeting in New York last fortnight. With virtually two-thirds of American film corporations' income from foreign markets lost and with higher production costs, delivery of quality pictures demands an increase in the domestic revenue, Smith said.

There is no law that I know of that says a theatre shall have 50 per cent of our film rental as profit before we share on a 30 per cent picture," Smith declared. He said a "fair" figure would limit the exhibitor to "not more than one-third of our film rental as profit." On scale deals, "they should not allow more than our percentage of film rental as profit at the different levels," he added.

The 20th-Fox sales chief also disclosed that "Captain from Castile," the Technicolor Tyrone Power starrer, would be sold on a 50-50 basis for showings at advanced admission prices, just as "Forever Amber" is being sold. "Captain" will be shown day-and-date in 250 theatres in the U. S. and Canada, with openings scheduled for Christmas Day.

48 Set for 1948

There will be 48 feature releases on the 1948 program, Smith announced, including three roadshows, "Forever Amber," "Captain from Castile" and "Gentlemen's Agreement." Twenty will come from the 20th-Fox studio, four from Sir Alexander Korda's London Films and three from Edward Alperson's Alanson Pictures. The balance will be made by indies, including six from Sol Wurtzel, six from Reliance Pictures, and three each from Frank Seltzer and Samuel Bauerowitz.

Seventeen of those from the studio are either completed or shooting, and two from Korda are in the same position. There will be a total of ten productions in Technicolor. Smith revealed.

A new policy for the determination of reissues was also announced by the sales head. Theatremen will be contacted first for their advice, then those re-releases selected will be given test runs throughout the country before prints are ordered on a mass basis. Thus, the releases "will prove themselves before we offer them to our customers," Smith explained.

Shorts on Calendar Year Basis
The company's shorts program will parallel its feature product schedule with a similar January-December release arrangement, it was announced by Peter G. Levathes, shorts subjects sales manager. The program will include 20 single-reelers by Movietone, 22 Terrytoons, 13 March of Time two-reelers, and 104 issues of Movietone News.

The Cleveland clearance plan instituted by Smith will be extended to Cincinnati after a successful trial period. Other territories are scheduled to have the plan in effect by next spring, Smith declared.

Charles Schlaifer, director of ad-publicity, announced that his department would continue its "scientific, long-range planning on all pictures during 1948 in order to insure national pre-selling and point-of-sale penetration for maximum box-office results. Schlaifer distributed to the sales division head completed campaigns on forthcoming pictures, some of which will not be released for six months or more as verification of his statement.

20th-Fox toppers, in addition to those mentioned, who addressed the meeting included President Spyros P. Skouras, asst. general sales mgr. W. C. Gehring, Martin Moskowitz, exec asst. to Smith; Clarence A. Hill, manager of branch operations, and Morris Caplan, statistical research dept. head.

JACKSON PARK DECISION VITAL FACTOR

The U. S. Supreme Court's refusal to review the Chicago District Court's ruling in the Jackson Park case was viewed in industry circles as having an important bearing in the industry anti-trust suit scheduled to be heard by the Supreme Court next month.

Losses to the majors in the Chicago area due to the ruling were expected to run into millions, with the Balaban & Katz circuit, a Paramount affiliate, taking the biggest blow, because of their predominance in Chicago's first-run outlets.

According to the ruling, first-run playdates are limited to two weeks, subsequent

NEWS DIGEST

(Continued from Page 10)

26
NEWS DIGEST

runs to one week; the three week period between Loop first-runs and outlying theatres is discontinued; double features are enjoined if they delay product from reaching subsequent runs; theatre chains cannot fix admission prices for certain pictures.

The Jackson Park decision was considered as setting a precedent in runs, clearance and dual bills that might well spread to other metropolitan centers.

Paramount executives in Chicago were faced with a complete revision of theatre operation. To offset the two-week ceiling on first-runs, consideration was being given to first-run day-and-date playoffs in several of the deluxe Loop houses for the fortnight period. Another alternative was to drop some houses from first to second-run status, or to up some of the outlying B & K theatres to first-runs.

PARAMOUNT'S NET IN BIG DROP

Paramount's estimated 1947 nine-months' net of $25,512,030 seems to clinch the company's bid as top earner for the year, despite a drop of nearly $8,000,000 from the profit reported for the comparable nine months in 1946. The 1947 figure includes $4,336,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, and compares with the previous year's estimate of $33,877,000 including $6,631,000 share of undistributed earnings of partly owned subsidiaries.

For the third quarter ended October 4, 1947, Paramount estimates its earnings at $8,105,000 after all charges, taxes, the amount includes $1,147,000 earnings of partially-owned subsidiaries. For the quarter ended Sept. 28, 1946, earnings were estimated at $12,085,000, including $1,981,000 of undistributed earnings of partly owned subsidiaries.

U-I SETS 14 THROUGH SPRING

Universal-International has set the releases of 14 top-budgeted pictures between now and April, 1948, with an average of five pictures slated for shooting simultaneously during that period, William A. Seely, U-I v.p. and general sales manager, disclosed last week.

For November, "The Exile" and J. Arthur Rank's "The Upturned Glass" will be made available; during December, "Pirates of Monterey" and "The Secret Beyond the Door"; January, "A Woman's Vengeance" (Charles Boyer), and "The Senator Was Indiscreet" (William Powell); February, Mark Hellinger's "The Naked City," Michael Kanin's "A Double Life" and Rank's "Captain Boycott"; March ushers in "Letter from an Unknown Woman" (Joan Fontaine), and "All My Sons." Edward G. Robinson-Durl Lancaster) April, "Casablanca," "Up in Central Park" (Burton) and "Another Part of the Forest" (Fredric March).

Seely also announced early summer release of three Technicolor specials. Walter Wanger's "Tap Roots" (Van Heflin-Susan Hayward); "Black Bart," and "River Lady" (Yvonne De Carlo-Dan Duryea).

FOX ENTERS 16MM FIELD

In a move apparently designed to steer wildcat 16mm films away from direct competition with commercial 35mm exhibition, 20th Century-Fox announced that it will enter the sub-standard field following inking of an agreement with Films, Inc., largest distributor in 16mm field.

The films will be circulated to three categories of exhibition only: Hospitals and "shut-in" institutions; schools, for showings during regular classroom hours only, and in sparsely-populated communities where there are no theatres and where the 16mm exhibition will not conflict with regularly established 35mm houses.

Both features and shorts will be available in 16mm and films to be shown will be a year or more old. If 20th-Fox should distribute any of its product as a reissue to 35mm theatres, the picture will be withdrawn from the 16mm catalogue for a period of one year. A survey of marginal areas not now served by 35mm theatres will be made and consultations with exhibitors and distribution personnel will be held. It was announced, 20th-Fox will establish no theatres but will service facilities that are available.

WB IN 2-PIC WORLDWIDE PACT

Completion of an international agreement between Warner Bros., Alfred Hitchcock and British Transatlantic Pictures for world-wide distribution by Warners of two Hitchcock-directed pictures, starring Ingrid Bergman and James Stewart, was announced last week by Jack L. Warner, vice-president and executive producer.

The agreement, made by Warner with Hitchcock and Sidney Bernstein of Transatlantic, provides for making in the U.S. and England of "Under Capricorn," starring Miss Bergman, and "Rope," the Stewart starrer. Both will be given the Hitchcock treatment, the former at WB's English studios, the latter on the Burbank lot. Both will be in Technicolor.

In making the announcement of the important addition to Warner's 1948 product line-up, Warner expressed his great satisfaction with the deal, which he said was the first of its kind to be made by any American motion picture company. He added that WB's world-wide distribution organization would provide the circulation "such pictures deserve" and that it was also "our method of proving that we will do everything we can to fortify the prestige of the English-speaking screen," with the interchange of talent and facilities accruing to the benefit of both countries' film industries.
ON-THE-SPOT-SURVEY

from Sonny Shepherd, General Manager of Wometco’s New, DeLuxe, Ultra-Modern Miami Theatre, reveals that MORE patrons attended showing of Universal-International’s “Something In The Wind”, because of TRAILERS... than because of any other advertising medium. Patrons of Miami and Lincoln Theatres proved The PRIZE BABY’s box-office pull by indicating that TRAILERS sell more seats!

IN YOUR THEATRE

The PRIZE BABY gives you the same TOP results that are proved by Sonny Shepherd’s survey! LOOK at the advertising media. TOPPED by TRAILERS! Compare the COST! Trailers are BEST! Trailers COST LESS! Trailers do the JOB! Number One advertising medium in Every Theatre! The PRIZE BABY of the Industry!
STOP RUNNING,
MOVIE MOGULS!

EDITORIAL, Page 3
The Boxoffice Champions Grow Greater at Century-FO

**July**

*Miracle on 34th Street*

Bring it back for Christmas!

**August**

*I wonder who's kissing her now*

TECHNICOLOR

Still among tops on the hit parade!

**September**

"MOTHER WORE TIGHTS"

TECHNICOLOR

There's no business like SRO business

... and M. P. Herald acclaims as boxoffice champions for October ...

**October**

FOREVER AMBER

TECHNICOLOR

**October**

The Foxes of Harrow

Watch the List of Champions for these Titles... "GENTLEMAN'S AGREEMENT" • "DAISY KENYON" "CAPTAIN FROM CASTILE" – Technicolor • "YOU WERE MEANT FOR ME" • "BALLAD OF FURNACE CREEK"
STOP RUNNING, MOVIE MOGULS!

How long are the captains of the American movie industry to continue their helter-skelter flight from the pressure gangs?

Because ten of their talented employees, badly advised and seemingly ashamed to admit their political beliefs publicly, chose to defy a Congressional committee, are the leaders of this great entertainment business supposed to tremble at the sound of every loud and gruff voice raised against them forever after?

Congressman Thomas’ inquiry was wholly barren of any evidence that the industry is to blame for what a few of its workers believe. There was no refutation of the fact that “the ten” have never succeeded in inserting communistic propaganda into films. The committee established only one thing—that among tens of thousands of Republican and Democratic movie workers, a small number, which can be counted on the fingers of Mr. Thomas’ two hands, appear to be communists. Only this.

So stop running, movie moguls!

Stop running, for the farther you retreat, the hotter becomes the pursuit, the hungrier the pack on your trail, the more confused your course of flight.

Look at the pattern of what has followed because you started to run.

From his citadel on San Simeon, William Randolph Hearst, in his dodder-age but still fancying himself the king-maker and provocateur of wars, pushes buttons and orders his scriveners to turn loose the hounds of national censorship on the fleeing movie men.

But why run? Hearst no longer has his fangs. His brand of cheap, yellow journalism is defunct, for in recent years the public has become inured to crude, blatant propaganda. Hitler and his cohorts gave him a bellyful of that. Do not fear Hearst; rather, put your faith in the common sense and fairness of the great mass of American people.

More of the pattern.

There was a report—and some evidence (although denied) that one of the affiliated theatre chains has withdrawn all booking of Charles Chaplin’s new film, “Monsieur Verdoux”, as the result of pressure by a group of war veterans. The who details are not vital. What is important is the fact that the opposition to the film is not based on its content, but on the fact that Mr. Chaplin is not a citizen of the U. S.

We hold no brief for Chaplin’s eccentric personal behavior and we have expressed in print the opinion that “Monsieur Verdoux” is a poor picture. But, since when has lack of citizenship become a crime in this country and a cause for persecution? Many American businessmen and artists—film people, too—have lived and earned their incomes for years in England and France, while retaining their precious American citizenship.

You dare not submit to pressure like these if the film industry is to exercise its normal freedom. Knuckle under to the dictation of the hearldings and their ilk and you will find censors swarming all over this business. Every guy with a pen or a picket sign will be making his demands.

Stop running and remind America of the industry’s titanie, patriotic accomplishments for the nation in war and peace. Tell the people in effective advertising and publicity what the movies mean to them.

Stop running and go about your business of making motion pictures—good ones. That is your strongest answer. Avoid films like “The Outlaw”, because the movie public is too complex to absorb such subjects without harm to some.

Stop running, movie moguls. Most of the people know the score. Stand up and face your critics with dignity. You have much of which to be proud.

MO WAX.
Look who’s climbing up your Christmas Tree
To the top “Road” grosses in history!

Paramount's Holiday Release

Bing Crosby
Bob Hope
Dorothy Lamour

in
"ROAD TO RIO"

with
Gale Sondergaard
Frank Faylen
The Wiere Brothers
and
The Andrews Sisters

Produced by Daniel Dare
Directed by Norman Z. McLeod

Original Story and Screenplay by Edmund Beloin and Jack Rose
New Songs - Lyrics by Jimmy Burke
Music by James Van Heusen

M. P. Daily gives a CHRISTMAS CHEER:
“Showmen everywhere should batten down their seats before the picture opens.”
Quite unlike his tough-guy movie roles was the humble statement we received last week from Humphrey Bogart seeking to explain away his participation in the trip to Washington by a group of film stars to help the alleged reds accused by the House Un-American Activities Committee. Warner apology, Bogart said: "I am not a communist... I have never in my life been identified with any group which was even sympathetic to communism... I went to Washington because I thought fellow Americans were being deprived of their Constitutional Rights... That the trip was ill-advised, even foolish, I am very ready to admit... I am an American. And very likely, like a good many of the rest of you, sometimes a foolish and impetuous American." Bogart was on the West Coast and the statement was mailed in New York, but Mort Blumenstock, ad chief of Warner Bros., denied that the company had anything to do with its issuance.

**SCHARY HONOURED.** As a reward for producing Crossfire, Dore Schary, RKO production chief, received the fourth annual Unity Award of the Golden Slipper Club, Phila. Masonic group, last Thurs. (4th). The award was accepted by Eric Johnson Schary, who was called back to his studio on urgent production matters. The Unity Award is presented in recognition of work in pursuing understanding between racial, religious and various national groups. President Maurice Axelrod presided at the meeting. The presentation was made by Victor Blanc... Albert E. Schiller, in charge of Republic branch operations, is on a tour of southern and midwestern affils. Lyle Touchard, general manager of William Goldman Theatre in Chicago, just out of Temple Hospital after a minor operation.

**TAPS...** Ernest Lubitsch, 55, famous for his subtle directorial "touch," died of a heart ailment Nov. 30... Mrs. Elizabeth Smith, mother of Andy W. Smith, Jr., 20th-Fox sales head, and George Smith, Paramount western div. mgr., died Nov. 22 in Florida... Frederick C. Schanberger, 75, veteran Maryland theatrical mgr., passed away Nov. 27 in Baltimore.

**THUMPING THE TUBS.** Those drum-beaters over at Eagle-Lion are really doing a job of selling a dog. And we don't mean a cluck. In Minneapolis, front-page news stories and a 3-column photo told the breathless reading public about "The Return of Rin Tin Tin" and its canine star, Rin Tin Tin III, who is making a p.a. tour. The big pup was even "interviewed" on the air!... Universal's plan to make successful promotion campaigns developed in the field available to key city accounts was realized last week with the mailing of the first digest of campaigns on "The Lost Moment"... Vince McPhail, manager of Shea's Buffalo, is credited with a clever campaign on behalf of "Body and Soul." He was aided by Charlie Taylor and Bill Healy, UA field man... One of the season's gayest "cocktail parties" was the one tendered the offsprings of the press and United Nations delegates by Eagle-Lion. The affair, held at Cafe Society Epitome, was a preview to the N.Y. premiere of "Red Stallion." Everybody got "loaded"—on ice cream, cake and milk... Charles Schlaifer has a major magazine campaign for "Captain from Castile." Life, Look, Post and Cosmopolitan are included, as well as many fan mags.

**GLAD TIDINGS...** Michael Feld is the new chief Barker of Variety Tent 15. The Mitt Hoffmans (he's in the Para advy dept.) are celebrating the arrival of a six-pound bundle of pink (or is it blue?)—a boy anyhow. Maxentie, his new mate, was transferred from WB Theatres ex. He is boasting about his new 9-pound son, who arrived Dec. 1. Ditto to you... The new Eagle-Lion offices in Dallas were opened with a party for exhibitors and the press last Mon. (1st). Herman Eisteredoff, dist. mgr., and Clay Higges, branch mgr., were hosts... WB's Minneapolis branch goes into its new quarters at 1000 Currie Ave. N, Dec. 8... Max Blackman, Warner Theatre department, attended the remarriage of daughter Ceelee Carole to Herbert R. Pagoda... Dennis Morgan was a guest at the Allied Convention banquet in Milwaukee.

**TRAVELERS...** Paul MacNamara, SHO v.p. in charge of advertising, is in N.Y. to discuss the campaigns on "The Paradise Case," "Portrait of Jenny" and "Mr. Blandings Builds His Dream House" (which is going to be a field of marques if it isn't shortened). "Paradise Case" is slated for N.Y. opening in Jan.

Maurice Wolf, assistant to H. M. Kiechey, M-G-M exhibitor relations head, was on a tour of business men's clubs. Guess the industry has a lot of explaining to do these days... Richard Worrill, Metro and Eagle-Lion director, is in N.Y., as is actor Gene Kelly, of the busted ankle. Buddy Rogers is touring a number of exchange centers, lunching and talking with exhibitors on behalf of "Sleep, My Love." A. W. Lilly, he co-produced with wife Mary Pickford and Ralph Cohen... Hal Roach returned to N.Y. from the coast to resume negotiations with UA sales execs on "Comedy Carnival" and "Late-Timer.

**LIND UP AND ABOUT...** Max E. Youngstein, Eagle-Lion ad-pub chief, announced two new appointments in the program to expand his department. Paul Perez, for the past year editor-in-chief of Film Bulletin, has been named trade paper and newspaper writer, to work under Publicity Manager Leo Brody, while Glenn Grayay will handle promotional and merchandising tie-ups. Lloyd L. Lind has been appointed supervisor of Monogram exchange operations by H. L. Schary, who was re-elected president of Allied to MPTOA in 1947 when the affiliated circuits took control of the organization at the Toronto session. The "loose contact" that held the six regional organizations together was strengthened by the signing of A. F. Myers as its head and is now under the coordination of the exhibitors' organization in America, Allied States Association.

Born March 6, 1882 in Brooklyn, his family moved to Atlanta when he was eight. He got his schooling there, including Georgia Tech, but it was interrupted by the death of his father and he became a breadwinner. The family migrated to Dallas, Texas, and young Harry pounded the sidewalks as agent for a fire-insurance company, learned enough to open his own local insurance and real estate business. Came World War I and he was in, emerging a Lt. Colonel.

In 1919, he and his brother, Maj. H. S. Cole, arrived in Rangoon, Texas, a boom town, and an exhibitor was born. When the boom pliit, Cole tells how he leased a theatre in Marshall, Texas, and operated it for eight years, until the Jefferson Amusement Co. a Paramount affiliate, invaded the town and took away his business. In Greenwood, Texas, he had an interest in another theatre, until he says, the same company invaded and took over again.

Meanwhile, his brother had acquired two houses in Bonham, Texas, in 1922 and theCole joined in there. They've added one more and still own the three theatres.

He became president of the Motion Picture Theatre Owners of Texas in 1922. There were 13 exhibitor members. The little group started the movement for the repeal of the old Federal admission tax and grew rapidly until the affiliated chains knocked them over like tenpins, leaving a skeleton organization. When National Allied was formed, Cole's organization made its comeback. Today the association numbers over two hundred theatres.

Elected president of National Allied in 1939, he served three years. He has been president of the Texas organization for 25 years.

**THE FRONT PAGE**

**COL. HARRY A. COLE**

**Veteran Texas and National Exhibitor Leader**

Colorful, snow-basted veteran of exhibition and one of the founders of National Allied, Col. Harry A. Cole makes no bones about his hatred of injustice and monopoly. He had an early education in fighting monopoly when an affiliated chain forced him out of Marshall, Texas, after an eighteen-year battle, opened another house in Greenwood, Texas and got another dose of the same after four years.

He was also one of the leaders of the small band of mail-and contents which withdrew from MPTOA in 1922 when the affiliated circuits took control of the organization at the Toronto session. The "loose contact" that held the six regional organizations together was strengthened by the signing of A. F. Myers as its head and is now under the coordination of the exhibitors' organization in America, Allied States Association.

**D E C E M B E R 8 , 1 9 4 7 **
On the other hand, the picture has many redeeming assets: magnificent Technicolor; several grandiose settings; lavish sets and costumes; tremendous crowd scenes, occasionally exciting action and melodramatic situations. Serious faults as in Regan’s enactment of the key role, his performance eclipsed by those of Cesar Romero, John Petera and Lee J. Cobb. Production quality is superlative, photography excellent, recording good.

Exploitation: Play up novelists Samuel Shellabarger’s best-seller; the popularity of Power, Peters and Romero; the magnificent sets and costumes; all other elements decorated by the glorious Technicolor; the fact that all of the Mexican scenes were photographed on the authentic locales, the film unit following the identical trail blazed more than four centuries ago by the Spanish invaders.

John Sutton, angered at Tygon Power for having flayed two of his henchmen whose dogs were attacking campina waitress Jean Peters, falsely charges him and his family of heresy. Brought before the Inquisition, Power’s 12-year-old sister dies under torture ordered by Sutton. That night Power stabs Sutton and, aided by swashbuckling fugitive Lee J. Cobb, escapes with his parents and Jean to the Andes. The boy puts his parents aboard an Italy-bound ship and, accompanied by Cobb and Jean, sails for Cuba. In Cuba the trio joins Cortez and his Conquistadores, accompanying them to Mexico. En route to Montezuma’s capital, Power saves Cobb’s life, wins promotion by recovering some of Cortez’s loot. No longer enamored of his titled fiancée Barbara Lawrence in distant Spain, he falls in love with Jean and, shortly before she is to be Power a child, Sutton arrives, determined to set up the dreaded Inquisition in Mexico. He demands Power be surrendered to him for execution. Instead, Cortez assigns Power the task of guarding Sutton, Power’s life to be forfeit if Sutton be harmed. That night, Jean, a tall, shalow-faced woman, whose crime, is put in chains. Visited by Jean, Power tells her he shuns the ignominy of death by hanging. Meanwhile, Sutton’s henchmen, a former slave whom he had abused, confesses his sin to Padre Thomas Gomez. Unaware of this and eager for her beloved Power to meet a more soldierly death, Jean stabs him. He evanually recovers and, accompanied by Jean and their baby, continues on ward with Cortez and his men toward Montezuma’s fabulously rich stronghold, Mexico City.

**REVIEWS OF THIS ISSUE**

<table>
<thead>
<tr>
<th>Captain from Castile</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tycoon</td>
<td>6</td>
</tr>
<tr>
<td>The Tender Years</td>
<td>6</td>
</tr>
<tr>
<td>Daisy Kenyon</td>
<td>7</td>
</tr>
<tr>
<td>Captain Boycott</td>
<td>7</td>
</tr>
<tr>
<td>Love from a Stranger</td>
<td>7</td>
</tr>
<tr>
<td>Bush Christmas</td>
<td>8</td>
</tr>
<tr>
<td>The Return of the Tin</td>
<td>8</td>
</tr>
<tr>
<td>Check Your Guns</td>
<td>8</td>
</tr>
<tr>
<td>Return of the Lash</td>
<td>8</td>
</tr>
</tbody>
</table>

Wayne by withholding construction supplies and virtually imprisoning Laraine in their distant hacienda. Laraine gets away, weds Wayne, goes to live with him at the construction camp. His preoccupation with the job makes him so narrowly focused that when a cave-in kills some of his men, causes Laraine to return to her father. Wayne deliberately dynamites the rest of the bore, defies industry and goes ahead with his original plan for a bridge. His ruthless slave-driving and dangerous rushing of the job causes Gleason, Gray and Finkel’s other pals to quit. Later, the bridge, completed save for its middle span, is threatened by a flood. Almost single-handed, Wayne gets the beam in place. The bridge withstands the raging torrent. Reconciliations follow.

**THE TENDER YEARS’ LOW-COST BOY-DOG FILM OK FOR FAMILY**

Rates • • • as dudler generally: higher in rural spots

Twentieth Century-Fox

81 minutes

Joe E. Brown, Richard Lyon, Noreen Nash, Charles Drake, Josephine Hutchinson, James Millican, Griffin Dunne, Jeanne Gail, Blaney Lewis, Harry V. Cehershe, Jimmie Dodd.

Directed by Harold Schuster.

Weak in names, production quality and originality, the “boy-dog” type programmer will entertain family audiences. Its tried-and-true story formula is of a boy, born to wealth, devoted to his father and his dog, is a tested tear-jerker, certain to please adults and kids, and tall, tally fairly grosses, better in small-town situations. Patrons may at first be disappointed at finding Joe E. Brown in a non-central role, but his sincere portrayal of a village pastor in the 1880’s will find favor.

Associate producer Jack Jungmeyer Jr.’s original, adapted by Abem Finkel, and scripted by Jungmeyer and Arnold Belgrade, comes to the screen in Technicolor and, consequently pedestrian film, crammed with sufficient hokum, however, to assure its acceptance by easy-to-please patrons.

Exploitation: Play up the love-of-a-boy-for-his-dog angle. Make mention of the noteworthy performance by ten-year-old Richard Lyon and of Joe E. Brown in one of his few roles of a romantic lead. Obtain cooperation of local SPCA or humane society officials, kennel clubs and dog lovers organizations.

A furtively owned and severely tortured by owner James Millican for not having the killer instinct in the pit, escapes and finds refuge with Richard Lyon, young son of village pastor Joe E. Brown. The boy grows to love the dog but, taught by his father always to do the right thing, he starts reluctantly to return it. On his arrival he sees Millican ill-treating the inmates of his kennel, and hurries home with his pet. That night Millican calls on Brown and, despite the pastor’s pleas, retrieves the dog. Broken-hearted at the loss of his pet, Brown’s boy appears in court on a charge of theft but says he’ll not prosecute if his dog is returned. Brown, however, is determined to follow up his one-man anti-crucity campaign and insists on pressing charges.

At the eleventh hour, Lyon and the dog save Millican’s son from drowning. Millican withdraws his charge against Brown and gives the dog to Lyon, then leaves town.
'DAISY KENYON' WILL PROVE TOPFLIGHT GROSSER
Rates • • • or better generally

Twentieth Century-Fox
39 minutes
Directed by Otto Preminger.

First rate! There is praise aplenty for everyone connected with the production of this drama, coming from all quarters, and there will be profits aplenty for every exhibitor who plays “Daisy Kenyon.” Possibly the critics will point out that the story goes slightly astray in the latter portion (because the screenplay tried to take in too much of Elizabeth Janeway’s best-seller), but there is no doubt in this reviewer’s mind that every woman and man of the movie in the audience will be too engrossed to find any fault. It is seldom that such wonderful performances are found in one film as are contributed by Joan Crawford, Dana Andrews and Henry Fonda. They are little less than brilliant; Miss Crawford (how unafraid she faces the close-up camera!) is a woman intensely human and basically good, trapped by life and love; Andrews and Fonda as the personifications of profane and refined values, interested in her, are not far behind in the excellence of their work, particularly Ruth Warrick and young Peggy Ann Garner. Otto Preminger’s direction was marked for his knack of giving every character believable, the pace swift. The production is glossy, photographically of a high order.

EXPLOITATION: Play up Elizabeth Janeway’s fanciful novel under which the film is based; make mention of the recent film successes of co-stars Joan Crawford, Dana Andrews and Henry Fonda, and of Otto Preminger’s direction of “Laur”, and “Forever Amber,” as well as of Oscar-winner Peggy Ann Garner. Stress the Eternal Triangle aspect of the film and let your patrons know about the picture’s overwhelming heart-interest, drama and suspense.

Confident that rising young lawyer Dana Andrews will not divorce his wife Ruth Warrick, magazine illustrator Joan Crawford tells him he has mixed up her life and their illicit romance is over. She meets and wedds Henry Fonda, recently widowed ex-GI who sees in Joan an escape for his distraught emotions. The two are blissfully happy, living in a Cape Cod fishing village. Called back to New York by a magazine job, Daly moves out of his little cottage to stay with his friend, and plans to return to marry Miss Andrews. It is the idea of his returning that makes her make a move to apologize. His wife Ruth saves a cross on the line, becomes hysterical and threatens divorce proceedings. Her vengeful probing goes to the bottom of their marriage history.

'CAPTAIN BOYCOTT' FINELY ACTED BRITISH FILM
Rates • • • as dualler generally; better in class houses

Universal-International
95 minutes
Directed by Frank Launder.

This interesting, semi-historical romantic drama of tenant oppression in Ireland, a quarter of a century ago is packed with action and romance. Plus, for good measure, a moderately exciting horse race. It should find favor generally, as it lend good support to the plot in most situations, with best returns accruing in Irish-American borhoods, art spots and theatres catering to British film addicts. Produced by the justly-celebrated Launder-Gillett team, and directed by Frank Launder. “Captain Boycott” is characteristically well acted by a large and proficient cast, topped, for the marque, by Robert Donat. Best performances are those of Donat, Stewart Granger, Cecil Parker, Mervyn Johns and the ever-dependable Alastair Sim. While most of the British accents are not too pronounced, the Irish brogue of many of the Celtic players is occasionally unintelligible to American ears. This will militate against the box office results, as there are well in such situations. Production quality is good; locales are beautiful; photography excellent; recording of dialogue and music good.

EXPLOITATION: Play up Robert “Goodbye Mr. Chips” Donat. Circularize teachers and students of history and economics, and make a splash among Irish-American patrons.

Want Inquiring Reporter ask: ’Would the Tactics Used Against Captain Boycott in 1880 Solve the Current Housing Problem in Snobberia, N.D.?’

Ireland, 1880. Rich land agent Cecil Parker’s ruthless eviction of tenants behind in their exorbitant rents, rouses farmer Stew- art Granger in Ireland to join the Boycott. On the advice of the Irish Land League leader Robert Donat, Granger and Sim instigate the peasants to refuse to work for Parker. Unable to harvest his crops or run his estates, Parker retalizes by further evictions. He ousts Liam Gaffney, turning over his farm to newly-arrived Kathleen Ryan and her father Niall McGinnis, both of whose lives are then threatened by the enraged villagers. Granger, in love with Kathleen, calls a blackleg, and a rift ensues. Graged, he returns to the military to protect his volunteer workers; but the cost of the soldiers’ upkeep and the slowness of the harvest hands threaten him with bankruptcy. Desperate, he has his half-bred Mervyn Johns evict Granger and seize the latter’s prize steeple-chaser, buying the steed for a pittance at a forced sale. To recoup his fortune, Parker rules the horse, heavily backed by himself, at the Corran Races. As he nears the finishing line, the villagers break through the police cordon onto the track and stop Parker’s racing. The horse is found dead, following a fight with McGinnis. Hot heads set forth to find McGinnis and kill him. Granger races to warn Kathleen and her father of their peril, finds McGinnis already dead, shot by Gaffney during their struggle earlier. Leaving Sim to fend off the pursuing hooligans, Granger, with the help of Parker’s, returns with the military in time to stop further bloodshed. Boycott concedes defeat, and Granger and Kathleen are reunited.

'LOVE FROM A STRANGER' SLOW-MOVING, BUT ENGROSSING, MELLER
Rates • • • generally as dualler

Eagle-Lion
81 minutes
Directed by Richard Whorf.

This remake of a decade-old United Artists release has been re-produced under the Eagle-Lion banner as a tepid, slow-paced, albeit engaging, melodrama. In unfolding the story of a posthumous killer who marries a suddenly-wealthy young woman and then carefully plans her murder, director Richard Whorf has allowed the plot to develop too leisurely for the tastes of action and mystery fans. However, he has contrived to imbue the story with a quiet sense of terror that holds one's interest, aided by the competent performances of Hodiak and Sylvia Sidney. Phyllis MacDonnell’s screenplay adheres closely to Frank Vosner’s play and Agatha Christie’s novel. Production captures the atmosphere of Victorian England.

EXPLOITATION: Play up the name of Agatha Christie, author of the best-seller, and the accompanying strong roles enacted by John Hodiak, Sylvia Sidney and Ann Richards. Sell the film as a superbly photographed story, with the usual front-page cards, heralds, etc., should stress the idea: “There’s Danger in ‘Love from a Stranger’”

Sweepstakes prize winner Sylvia Sidne, infatuated with the rich John Hodiak, jilts her fiancé John Howard. She weds Hodiak’s, honeymooning with him in a secluded, distant cottage he has rented in order, so he claims, to conduct his hobby of chemical experimentation. At Hodiak’s request, she keeps secret from Howard and her friends the location of their retreat. Unbeknownst to her, Hodiak obtains Sylvia’s class of attorney and control of her fortune. Sylvia suddenly discovers her husband is an escaped wife-killer bent on murder. Meanwhile, her.hl
trustful of Hodiak and fearful for Sylvia’s safety, has informed Scotland Yard of his name and house. Lured to the Hodiak family home, Sylvia when Howard and the police arrive. He breaks loose from his captors only to be killed a moment later under the hooves of John Hodiak’s horse. His blackened self and his loot to the railroad station.

DECEMBER 8, 1947

7
'BUSH CHRISTMAS' LOW-BUDGET AUSSIE IMPORT MAY PROVE SLEEPER

Rates • • + or better generally in lower slot

Universal-International
76 minutes
Chris Rafferty, John Fernside, Stan Tolhurst, Pat Penny, Thelma Grigg, Clyde Combs, John McCallum, Helen Greleva, Narry Yardly, Morris Unicomb, Michael Yardley, Nesta Saunders.
Directed by Ralph Smart.

For sheer entertainment and novelty this one could make a programmer—a Prestige Picture—transcends many of J. Arthur Rank's more pretentious importations. On a Yule tide bill, or at any season, for that matter, "Bush Christmas" should please young and old—particularly the former—and score satisfactorily in most situations. Its expert eleven-person cast, unknown here save for Chips Rafferty of "The Overlanders" and "40,000 Horsemen," comprises six adults and five children, with most of the footage going to the youngsters. Accents are not too pronounced for American audiences, and the plot—youngsters outwit horse-thieves—is told with considerable humor, interest and excitement, thanks chiefly to producer-director-writer Ralph Smart. Production quality is nothing to write home about. 

EXPOSITION: Play up this one as a novel and thrilling entertainment, a picture for and kids and their elders. Catchline: "Bush Christmas." Follow: "Even Superman Wouldn't Dare!" or "If You Love Kids or Horses—Don't Miss 'Bush Christmas.'"

Chips Rafferty and two accomplices steal a valuable mare and foal from Pat Penny. Knowing Penny will not let them search for the missing steeds, his children pretend to go on a two-day camping trip. They take with them little Aboriginal playmate Neza SAUNDERS, their fish tracker. Their horses laden with stores, they pick up the trail of the thieves, follow it through the mountains for days. Heavy rains wash out the tracks and the kids get lost in the wilds. Their food gives out, their Christmas meal isImprovement, and they pick up the trail of the thieves' campfire, and that the youngsters raid the rustlers' larder, make off with their boots and let the stolen horses loose, knowing thieves will head for home. Unaware they're dealing with children, the thieves flee on foot, their trail followed for 35 miles by the youngsters. Then, in a de-cadent hunting trip, the kids outwit and take the prisoner. The timely arrival of Penny and a searching party of police effects the rescue of the children and the capture of the heaves.

THE RETURN OF RIN TIN TIN POORLY MADE DOG STORY IN COLOR

Rates • • as supporting dualler in minor action spots

Eagle-Lion
65 minutes
Rin Tin Tin III, Donald Woods, Bobby Blake, Claudia Drake, Gaylord Pendleton, Emil HUDGENS.
Directed by Max Nosseck.

There might be some exploitation value in the not-forgotten fame of Rin Tin Tin, but this attempt to revive public interest in the old dog star has to overcome the disadvantages of a poor production. The acting is weak, the dialogue stilted and the color (Vitacolor) is inferior. These defects probably will not deter youngsters from finding enjoyment in the tale of a boy and his dog; but most adults will find it hard to take. Acting "honors" go to Rin Tin Tin III, with the human performers trailing him by a wide margin. Best grosses will be realized in rural areas and for Saturday matinees. Max Nosseck's direction and Jack De Witt's screenplay, based on producer William Stephens' original story, leave much to be desired.

EXPOSITION: Play up the return of Rin Tin Tin, world famous canine star, in color; the thrilling sequence wherein he fights off a pack of wild, sheep-killing dogs and rescues the owner's hens and plays in bringing faith and love into the heart of a lonely war orphan.

Brought to America, French war orphan Bobby Blake is adopted by comedy widow Claudia Drake but has difficulty adjusting himself to his new environment, avoiding the homely advice of his patrons and becoming distrustful of people in general. Fearful lest the orphanage demand Bobby's return, in the summer at Santa Ynez Mission under the sympathetic care of kindly Father Donald Woods. There, tending the flocks and live stock, Bobby finds the tranquility he has long sought. Bobby's happiness reaches its zenith when a beautiful stray dog, Rin Tin Tin, arrives and attaches itself to the lad. Bobby's joy is short-lived: Rin's owner, Gaylord Pendleton, tracks the dog to the Mission, takes it back to his distant ranch and drains from his pen, returns to the overjoyed Bobby. Fearful lest he has to give up his pet, Bobby ties Rin up in the stable loft, hurries back to the owner's ranch — is confronted by the irate and just-arrived Pendleton. Meanwhile, the hay in the loft becomes ignited by a lighted candle left by Bobby. Rin puts out the fire. Despite Bobby's entreaties, Pendleton takes Rin away, warning the lad not to return him again or he will have to return the dog to running away. Arrived at the kennels, Rin attempts another get-away, is brutally beaten, then effects another escape and returns to the Mission. Remembering Pendleton's warning, Bobby drives Rin away, Pendleton arrives and, searching for Rin, is attacked by a pack of wild sheep-killing dogs. Hearing Pendleton's cries for help, Rin races to the rescue, drives off the pack and saves his trainer's life. At end, Pendleton relents, gives Rin to Bobby.

'CHECK YOUR GUNS' ROUTINE EDDIE DEAN OATER

Rates • • for western spots

Eagle-Lion
55 minutes
Eddie Dean, Roscoe Ates, Nancy Gates, George Chesebro, Stan Jolley, Mikel Conrad, Lane Bradford, Terry Frost, Mason Wynne, Dee Cooper, Bill Fawcett, Andy Parker and the Plainsmen, "White Cloud" the horse.

Directed by Ray Taylor.

Inclusion of three pleasing musical numbers lifts this one a notch above the usual low-budget Eddie Dean western. There are sufficient fist fights, gun battles, stagecoach holdups and pursuits to satisfy juvenile and adult boss opera devotees. Dean performs convincingly in his customary role and receives adequate support from the rest of the cast. Ray Taylor's direction is at fault in giving Dean too many of the slow, long walks before his gun duels, each reminiscent of Gary Cooper's in "The Virginian." Production quality is negligible, photographing and recording good, as is Joseph O'Donnell's original screenplay.

Land baron Stan Jolley and venal Judge William Fawcett run Red Gap without benefit of law or order. Eddie Dean arrives, learns Mikel Conrad, one of Jolley's gunmen, has wantonly murdered Sheriff Ed Cassidy and been forthwith released by Judge Fawcett. Moved by the pleas of his friend Roscoe Ates and Cassidy's now fatherless daughter Nancy Gates, Dean dons the sheriff's badge, orders everyone to check his gun on entering town. Jolley imports two guns and returns to the town, his latter venture is quicker on the draw and kills the hired assassins. His court still a travesty of justice, Fawcett declares the killers committed suicide and acquits Conrad, brought to trial by Dean, of the murder of Sheriff Cassidy. Jolley's men run wild, kill another rancher. Dean runs Fawcett out of the state, traps the desperadoes, eludes an ambush set for him by Jolley and crooked banker George Chesebro, kills them both in a showdown gun battle.

'RETURN OF THE LASH' TEPID WESTERN WILL JUST GET BY

Rates • — for western spots

Eagle-Lion
59 minutes
"Lash" La Rue, Al St. John, Mary Maynard, Brad Slaven, George Chesebro, George De Norman, Lee Morgan, Land Bradford, John Christmas, Dee Cooper.
Directed by Ray Taylor.

This tepid western is strictly for juvenile and adult audiences partial to sagebrush sagas. Aided by Ray Taylor's direction and Joseph O'Donnell's original screenplay, the film maintains commendable pace, suspense and production quality and photography are fair. La Rue and St. John give their routine characterizations and former Goldwyn girl Mary Maynard is impressive in the heart-interest role. Range war has made Sagebrush a deserted town, George Chesebro and hisimported Indian to break the property monopoly of the ranchers headed by George De Norman. Chesebro is particularly eager to grab the ranch of Brad Slaven and his sister Mary Maynard since it controls the town's water supply and is the site for a projected new smelter. Involved in the fighting, sends for his "partner" Lash La Rue. Escaping the bullets of Chesebro's welcoming committee, La Rue arrives and learns the ranchers are in danger of losing their property because they've insufficient money to meet their debts. La Rue even- tually finds the property owners all of them wanted by the law, and turns over the reward to the ranchers so they may pay their debts.

 FILM BULLETIN
Behind the Scenes of Film Production

Ann Miller signing with all the studio ballyhoo that was given to the build up of Cyd Charisse and Lucille Bremmer as their top dancers.

Continuing in work are “State of The Union” (Spencer Tracy-Katharine Hepburn), “The Big City” (Margaret O’Brien-George Murphy) and “Master of Lassie” (Edmund Gwenn-Janet Leigh-Tom Drake).

**MONOGRAM**

**Back Log Grows**

**PARAMOUNT**

**McCarey Goes To Paramount**

**BIG NEWS HERE** is Paramount’s acquisition of Leo McCarey’s Rainbow Productions. Deal is reported to have involved a transfer to McCarey of 50,000 shares of Paramount stock (valued at approximately $1,100,000). In return, McCarey gave Paramount his company’s complete assets. Chief among them is “Good Sam,” with Gary Cooper and Ann Sheridan starred, recently completed by McCarey. This one will release through RKO, but it is now a Paramount property. Paramount also took over full interest in “Going My Way” and “The Bells of St. Mary’s.” In addition, Norma McLeod, under personal contract to McCarey, becomes a Paramount director, while McCarey goes to work for his old bosses on a producer-director contract.

**RELEASE SCHEDULE DOUBLED**

As predicted in FILM BULLETIN for the past six months, the majors are going to increase their volume of production. President Barney Balaban has given the signal for an increase in Paramount’s 1947-48 production schedule. At this writing, it is reported that approximately 50 pictures will be produced, practically a doubling of initial plans. Seventeen of these films have already been completed. Frank Capra, William Wyler and George Stevens — the Liberty Trio — are each down for one; Hal Wallis will do four, and Pine-Thomas will add eight programmers. This leaves about 17 on the studio’s own schedule, which, as has already been mentioned, is quite a chunk to bite off.

The acquisition of Leo McCarey is seen as an important step to relieve the load which Paramount has allocated to its own shoulders. It may even be that Mr. Balaban will try to set up other top producers in order to fulfill his plans for approximately 40 “top-budget” films for the 1947-48 season.

**CAMERAS BUSY**

In keeping with the stepped-up program, Paramount continues to roll new films at a pace far ahead of activity of one year ago. Most studios slow down for the holiday season.

Starting this week are “The Sealed Verdict” (Ray Milland-Florence Eldridge), “The Informer” (Robert Mitchum), “The Strange Love of Martha Ivers” (Dick Powell), “Wanda” (Ingrid Bergman-Charles Boyer) and “The Great Lie” (Bette Davis-George Sanders). Most of these will be released before the end of November.

Meanwhile, in its own operation department, MGM keeps a quiet, but steady pace. First new starter since the end of October went under way this week when Producer Arthur Freed set “Esoter Parade” in motion. This one stars Fred Astaire, Judy Garland, Peter Lawford and Ann Miller. No one quite understands the

**STUDIO SIZE-UPS**

**COLUMBIA**

*Only One New Starter*

“GALLANT BLADE,” a Cinecolor production, went into work last week with Larry Parks in the starring role. This is Park’s first since he wound up “The Swordsman” last March. The contract squabble between him and his studio continues and Parks is refusing his salary check each week. Parks claimed in his suit that Harry Cohn forced him to sign a new seven-year deal just before he went into “The Jolson Story.” Park is fighting to keep his original contract in effect because it has only 18 months to run, while the new one ties him to Columbia for another five years. The suit comes up in Federal Court next month and Parks will not touch his salary checks until the decision is made. And just to think that about one year ago, scarcely anyone had heard of Larry Parks!

**EAGLE-LION**

*Hot Rumor?*

Not too much faith was put in the rumor out of New York last week that there was a possibility of a merger between Eagle-Lion and United Artists. It is true that with the present unsettled state of UA, anything can happen, but this latest suggested possibility seems remote. Basis for the rumor came in the fact that the banker seeking control of UA is close to E-L Chief Robert Young.

Albert S. Rogell and David Horsely are continuing their production unit (their first for E-L was “Northwest Stampede” in Cinecolor) and will produce a series of six films for E-L release. Their next, under the name of Gibraltar Productions, Inc., will be “Song of India” with the Rimsky-Korsakov music for background. According to present plans, filming starts in January and the unit will go to India for at least a portion of the shooting. Rogell will direct.

**M-G-M**

*The Dust Settles*

Despite the flood of rumors that Charles C. Moskowitz’s presence here set loose, nothing very serious has happened at M-G-M in personnel changes that is, nothing for publication. Studio heads were firm in their statement that no producers, executive stars or writers would be dropped from studio contracts. The spokesmen for Metro added parenthetically that only such cutting will be done as is needed to trim “excess personnel” in various departments.

**Production steadies**

Meanwhile, in its own production department, M-G-M keeps a quiet, but steady pace. First new starter since the end of October got under way this week when Producer Arthur Freed set “Esoter Parade” in motin. This one stars Fred Astaire, Judy Garland, Peter Lawford and Ann Miller. No one quite understands the
STUDIO SIZE-UPS

REPUBLIC

Pick-Up Continues Here

WITH THREE PRODUCTIONS in work and four more scheduled to go before the year's end, Republic seems to be hitting its stride again after the recent months of uncertainty and inactivity. In work are: "I, Jane Doe" (Roth Hussey-John Carlton), "California Skies" (Roy Rogers-Jane Frazee) and "Thunder in The Forest" (Lynne Roberts-Warren Douglas). Still scheduled for 1947 starts are: The Feldman-Grant production of "Moonrise," Frank Borzage directing; "Recall," a Stephen Ames production; "Cimarron Trails." (Allan "Rocky" Lane), and a Joseph Kane production, as yet untitled.

In tempo with the increase in production is the solid backlog Republic is building against its 1947-48 schedule. Presently, there are 17 pictures either completed or in final editing.

BORZAGE STILL RESTLESS

It was thought a few weeks ago that Frank Borzage had settled his problems with Republic, at least temporarily. But it would seem that the situation is still not good. Borzage is reported asking for an adjustment on his contract so that he may move to another shop to continue his plans. He will probably do "Moonrise" for the Feldman-Grant unit, but that appears to be all. Borzage claims that the studio is not making money on his first production for them, "I've Always Loved You." The studio attitude seems to be that Borzage, as evidenced by that first production, is too extravagant for Mr. Yates' taste.

RKO

Studio Takes To Low-Budgets

WITH "CROSSFIRE," as the shining example, this studio is proceeding with the long-talked of policy of including in its current year's production schedule a series of so-called low-budget films. Executives feel that such films can be produced if intelligently and carefully planned and then are expected to adequately augment the higher priced product and give RKO a well-rounded program. Most of all, it is assumed, they feel that this is a perfect way to meet and defeat present high production costs in the restricted market.

"The Window" (Barbara Hale-Arthur Kennedy), now in production in New York, is another try at the "Crossfire" formula in an entirely different story vein. of course. Next one to go on this formula will be "The Boy With Green Hair.

From RECORD 1946 SCHEDULE SET

With production coming from eight independent producers, supplementing its own backlog of films, RKO is offering 28 pictures to the market on its 1945 schedule. Top independent is Sierra's Technicolor production of "Joan" (Ingrid Bergman-Jose Ferrer), still in production. Samuel Goldwyn has contributed two, "A Song Is Born" (Danny Kaye-Virginia Field) and "The Bishop's Wife" (Gary Grant-Loretta Young-David Niven). Argoys Productions will give "The Fugitive" (Henry Fonda-Dolores Del Rio) and "War Party" (John Wayne-Shirley Temple). Jesse L. Lasky and Walter McEwen will have "Miracle of The Bells" (Fred MacMurray-Valli). Leo McCarey contributed "Good Sam" (Gary Cooper-Arnold Sheridan), although now is a Paramount-owned product. Independent Artists has "The Velvet Touch" (Rosalind Russell-Leo Genn) and Walt Disney gives "How Dear To My Heart" and "Bambi," a re-issue.

RKO's own product includes "Mourning Becomes Electra" (Rosalind Russell-Michael Redgrave), "Tycoon" (John Wayne-Laraine Day), "I Remember Mama" (Irene Dunne-Oscar Homolka), "The Man I Remembered" (Martha Scott-John Mills), "Night Song" (Dana Andrews-Deborah Kerr), "ira of the Past" (Robert Mitchum-Jane Greer), "Indian Summer" (Alexander Knox-Ann Blyth), and "Berlin Express" (Meredith Charles Corvin). This list, with more to come, will match the production contributed by the independent units and provide RKO with one of its strongest programs in many years.

"JOAN" TITLE STILL UNCERTAIN

Although Warner Wagner is taking his 4/5 million dollar production of "Joan" into its final weeks of shooting, the title for the picture is still unknown. Wagner would like to use "Joan of Arc," but David O. Selznick has a prior claim to the title and all these weeks there has been dickering on the deal. 20th Century-Fox and Paramount also have offered their version of the title.

While the picture will not go until well into next year, Sierra and RKO are already planning their advertising campaign. With a budget of about $1,500,000 to be spent on this campaign, it would be difficult to have a lack of interest on the title when that campaign begins. At this writing, the producers plan a nine-month campaign on the film so they must get their title set quickly. Undoubtedly, "Joan of Arc" is the ideal tag for the film, but Selznick may block it. In which case, praise-boys will have to outdo themselves to come up with campaigns covering the rather ambiguous title of "Joan."

SELMZICK

Selznick-Hitchcock Talk Terms

DO IS AGAIN trying to cajole Alfred Hitchcock back into a long-term deal. Hitchcock's contract expired last March and he made "The Paradine Case" on a one picture deal. But now Selznick is seeking to get him on a full-time basis.

The fly in the ointment at the moment is a difference in opinion on just how many pictures Hitchcock should make for SRO. Hitchcock's deal with Warner's is having its effect here and he is holding out for just four films. Selznick has offered a profit-sharing deal to the director, but apparently wants more than just the quartet of pictures. Undoubtedly, the problems will be settled since this team has a record of success together and is not likely to be broken.

"PARADINE" MAY ROAD SHOW

Company executives are now discussing the final details of the release of the Paradine Case (Gregory Peck-Valli) with the weight seeming to favor a road show. It is reported that as though the multiple release routine which SRO gave to "Duel In The Sun" will not be used here chiefly because the exhibitors rejected such an idea. Meanwhile, Neil Agnew, president of SRO, is conferencing on the advisability of upped prices for the first general run.

"Paradine" is scheduled to go the last week in December, just in time to get under the rope for Academy Award considerations. Selznick is one of the few proviers who will be participating in the Academy competition now that it has been moved back to December 31 deadline rather than the proposed March 31. He is rushing to make it and one more re-take might be fatal.

20th CENTURY-FOX

Full Speed Ahead

WITH "FOREVER AMBER" and "Gentleman's Agreement" making news headlines and solid box-office results although for completely different reasons, this studio is moving on to other things-including an increase in its production schedule.

There are six pictures now going, four of which will continue through December. Darryl F. Zanuck announced last week that six more will start during December, giving the studio a total of ten in work and its highest peak of production since V-J Day. This means that many of the people who were laid off in September will be working again during the Christmas season.

In work at the moment are: "The Iron Curtain" (Dan Andrews-Gene Tierney), "Bizzy Pretty" (Maureen O'Hara-Robert Young), "Walls of Jericho" (Linda Darnell-Cornel Wilde), "Deep Water" (Dana Andrews-Jean Peters), "Escapes" (Rex Harrison-Peggy Cummins) and "This Is The Moment" (Betty Grable-Douglas Fairbanks, Jr.).

RELEASES TO STEP-UP

Twentieth is going to pace its release schedule faster, too. There are thirteen pictures in backlog, including two from Sol Waxman Productions and one from Alson Productions. The deals with smaller producers will keep that backlog at a high figure which is essential, according to studio spokesmen, because of the shorter runs now in effect and the need for supplemental films for double features. The strange part of the situation both in the backlog and the production departments is that one year ago, long before there was any talk of the British tax or other weakening factors in the box-office picture, this company had only two pictures in production and six ready for release on its 1946-47 schedule. This fact, by the way, is true in other studios, too.

Henry Rosler, former MGM director, has been signed on as a picture depicts the one director of "That Old Magic." Larry Fitzgerald has been written in to a key role and the picture will get top production.

FILM BULLETIN
Having wound up "Half-Past Midnight" as his twelfth consecutive film under his present independent set up, producer Sol Wurtzel is keeping his staff for the next twelve pictures he has scheduled. Naturally, Wurtzel cannot keep his crew on a full-time basis, but he has made a real effort to arrange his shooting schedule so that the same men would be available at the same time. This, according to Mr. Wurtzel, is a prime factor in economical picture making. Pickard goes on record as saying that he will stand by the present management. All offers from banks in which UA management would have to surrender power to the bankers have been rejected. Indie producers are wary of signing deals with UA. "Wurtzel can't keep his crew on a full-time basis about going ahead with their plans. The question seems to be: how long can you keep a business like United Artists suspended in a vacuum?"

**CAGNEY QUITS**

After long deliberation, Cagney Productions has decided to quit this outfit. A deal was signed last week by James and William Cagney with Warner Bros. to make two pictures for that company. UA will release Cagney's "The Time of Your Life" early next year, but that will end the association.

Enterprise is still stalling on its distribution deal. This company has been playing cat and mouse with UA for weeks. Rumors of other enticing deals which they are considering have flooded the industry. But still Enterprise won't commit itself. The latest story is that the executives have decided to wait until after the first of the year to make a decision. The delay cannot be too long because Enterprise has plans for its next two productions all set, but it would be difficult to proceed until they know what their releasing deal will be.

After almost two months of preparation and shooting, Howard Hughes' "Vendetti" seems to be on the last lap of production. Director Mel Ferrer, the fourth meger on this piece, is winding up his production this week. So far, Preston Sturges, Max Ophuls, and Joseph Stinson have been associated with the picture. Ferrer was given another $300,000 to whip up their efforts and wind the thing up. The Sturges and Ophuls footage, shot for 18 weeks, was completely scrapped. But a major portion of the Heider efforts was saved for the final production. If it will this turmoil and expense. Hughes plans to spend another million dollars this season and expense. Hughes plans to spend another million dollars on advertising and exploitation.

**BISCHOFF DEAL APPROVED**

Sam Bischoff has signed a new five-year contract calling for 25 pictures during that period. The board of directors of United Artists approved the contract and Bischoff is all set to go. He is the only person set up by the company to expand his contract player list so that he can plot his production on this new pact in advance. His first film to go under the new pact will be "Outpost Montana," with George Raft. This one will be shot chiefly in North Africa. Negotiations on the Bischoff list are to start December 29. is "The Pittfall," with Dick Powell.

**UNIVERSAL-INTERNATIONAL**

Production Up Here, Too

It would seem that the general trend here, now that the British tax has become an unshakeable factor, that economies have been effected in smaller measure at least, is to put the fear and the hysteria away and go back to the business of making pictures. Paramount is doing it. 20th Cntony-Rex is doing it. And now comes, Universal-International announcing that they will be releasing 14 pictures between now and April.

William A. Scully, vice-president and general sales manager, further stated that the studio will be working with an average of five pictures at a time on the sound stages from here on in for the rest of the season. Scully pointed out that the company has more than 40 story properties earmarked for production. Top name casting is the rule here with studio executives apparently convinced that top names on a marquee will help any picture to "sell" itself.

The U-I release schedule calls for "Pirates of Monterey" (Maria Montez-Kod Cameron) and "The Secret Beyond the Door" (Joan Bennett-Michael Redgrave) in December. January will bring "A Woman's Vengeance" (Charles Boyer) and "The Senator Was Indiscreet" (William Powell), although this last one may be shown locally before the year's end to enter the competition for the Academy Awards.

**BUCKNER’S FIRST FILM**

Robert Buckner, one of U-I's new producers, recently from Warner Brothers, has been handed his first assignment. Titled "Rogus Regiment," it is reported as a story of the foreign legion. It will probably start in January. No casting has been set as yet as Buckner is still at work on his own screenplay.

Andrew Stone, who didn't fare too well with his own independent productions, is about to turn director for Universal-International. The studio is still dickering for the production of "The Countess of Monte Cristo," starring Sonja Henie. If and when, the deal is cleared, Stone will direct the film for producer John Beck.

**MONTEZ WINS HER POINT**

The fight that started between Maria Montez and Universal-International last week led to the "Exile" style first went into production, was settled, partially at least, last week in the Federal Courts. Producer claiming that contract gave her "first star billing" on all advertising. No other name was to be in larger type than hers, according to the contract. Douglas Fairbanks Jr., the producer and star of the film, rejected this contention, particularly in view of the fact that the Montez role in the film is a small one. Paule Crotz, a Fairbanks' find, has the top female role in the picture with Montez playing the "heavy." Therefore, said Mr. Fairbanks, Montez had no claim to the star role spot in advertising. But Federal Judge J.E.T. O'Connor ruled last week, in Federal Court, that the Montez claim was valid and all advertising on the picture was restricted until it was revised to meet the Montez claim.

**WARNER BROS.**

*Nothing Till New Year*

As it looks now, that studio will limp on through the rest of this season with only two pictures in production. Working staff has been cut to the bone, but the studio executives insist that as soon as production starts they will have a $2,000,000 worth of the picture. The picture is expected to be Thorne Smith's "The Stray Lamb" and Adriana Locce Langtry's "A Lion Is In The Streets." Cagney left U-I several years ago because of story differences.

**WILL ROGERS FILM ON AGAIN**

It's been several years now since the ballyhoo about the film of the life of the late Will Rogers subsided. Now, it would seem the story is being revived and the picture is once again on schedule. This time, Michael Curtiz is slated direct with A.D. Gutthiel producing. Once again, Will Rogers Jr. is being sought to portray his father in the film. Now, that young Rogers has withdrawn from movies at least, the time being, that he is a likely candidate for the motion picture. The last time this casting was considered, it was decided that Rogers' participation in politics as a vocal Congressman might have an effect on box-office returns. No starting date has been set for the film.

The Gary Cooper contract here, on which details were never disclosed, is about to become active. The first picture for the star will be "Copper Hill," a story by Stephen Longstreet. This is another Alex Gottlieb (at least, in the time being) exodus of a number of Warner's top producers, Mr. Gutthiel turn up as a very busy m. N. No starting date has been set yet. Jack Carson has been spotted for the lead in "The Girl from Jones Beach"—yes, another Gottlieb production. Ronald Reagan gets the top spot in "Montana."
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the original release date. "Rev." is the issue in which the reissue appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time indicates Technicolor production. (C) denotes Cinecolor.
DEATH ON THE DOWNBEAT
Musical Drama—Opened November 28
Producer-director: Will Jason
Story: "Man-of-the-Month" run into problems with musicians trying to set up a benefit concert.

RELEASE CHART
1946-47
Title: Winner-Taking Time

ALLIED APPROVES ASCAP INDEMNITY FUND; PLANS TO BARE ABUSES; MYERS FORESEES DIVORCIMENT

Adoption of a new five-point plan to meet the ASCAP situation and expansion of finances to be used to fight distributor abuses, both within the industry and by revealing unfair tactics to the public, highlighted National Allied's 14th annual convention at Milwaukee's Hotel Schroeder, Dec. 3-3.

The five provisions of the ASCAP plan, termed an "insurance policy" for exhibitors, were:

1. Each exhibitor member desiring to participate to pay a sum equal to one year's dues to ASCAP at the then prevailing rate for each theatre. The fund to be held by a special committee.
2. The Committee to propose to ASCAP that the fund be deposited in escrow in consideration of ASCAP's agreement not to sue subscribing members during that period. If no final decision is reached by the end of the year on ASCAP's legal status, the funds to be turned over to ASCAP as dues for the subscribers.
3. If there is no legal decision within the year, the Committee will seek an agreement with ASCAP to renew arrangement for an additional year.
4. If no agreement is reached, then the funds become a defense fund to be disbursed at the sole discretion of the Committee for defense in suits against subscribing exhibitors by ASCAP or its copyright-owning members.
5. The Committee, appointed by the president, with approval of executive committee, will receive no pay and will be bonded.

The plan will be submitted to the regional associations, who will report by next Jan. 10 the number of individual members committed and the amount of each subscription.

Suggested by Mrs. Miles

The basis for the ASCAP action was laid before Mrs. Ethel Miles, Ohio exhibitor, suggested from the floor that Allied members be indemnified against lawsuits by ASCAP through establishment of a fund, assessed against each exhibitor member desiring to participate, to be used in fighting individual actions by ASCAP against any Allied member. The spontaneous popular approval with which Mrs. Miles' proposal was met culminated in the plan, drawn up in special session by the board of directors and approved by 16 of the regional unit heads, only Iowa-Nebraska Allied dissenting. The convention at large approved the proposal unanimously.

The convention gave the green light to the board's intention of introducing and seeking passage of a bill in Congress to amend the Copyright Law and permit exhibitors to show films "they have legally contracted for exhibition," as well as to test in court ASCAP's rights.

Benjamin Berger, of Minneapolis, sparked the demand for raising funds to "expose" distributor malpractices to the public. In an impassioned plea to the exhibitor convention, Berger asked for $100,000 to be used to inform the public via the screens, press and radio about distributor practices such as advanced admission prices, high percentages which discourage exhibitors from playing the better pictures, etc.

In special board session that flowed over from Tuesday night to Wednesday, the regional leaders assured president Jack Kirsch that finances sufficient to carry through such a program would be forthcoming. Kirsch appealed to Allied members to heed their regional executives' request for an increase in dues.

Myers Foresees Divorciment

General counsel and board chairman A. F. Myers, speaking on the industry antitrust case, pointed to several "straws in the wind" which indicated that divestiture would emerge as the remedy for the monopoly found by the N. Y. Federal District Court. He noted the Supreme Court's refusal to hear the Jackson Park Case, leaving several points in conflict with the N. Y. case, which could be resolved only by divorce of affiliated theatres.

Another "straw," Myers said, was the National Lead anti-trust decision, wherein the Supreme Court struck out a clause which would have allowed divestiture to apply to only those affiliates acquired after formation of the chain, leaving total divestiture as the only course.

Myers voiced his belief that the injunction in the present decree preventing the five majors from expansion is the "greatest insurance policy for the independent exhibitors that ever was or ever could be written." He said if only this was sustained, then all of Allied's efforts to aid independent exhibitors would be vindicated.

Meyer declared that divorce would bring new independent producers into the field, knowing that they can get their share of first-run playing time. The supply of films would be increased and bargaining power enhanced, he said. The general counsel stated that the Supreme Court decision should come down in March or April.

When queried by John Wolberg, Rocky Mountain Allied president, as to what to do about clearance in small towns imposed by distributors contrary to the Jackson Park case, which orders no clearance except where there is substantial competition, Myers barked, "Seek a lawyer!"

Advanced admissions and high film rentals came in for their share of tongue-lashing by the delegates. A proposal by Sidney Samuelson, general manager of E. Pa. Allied, that the convention follow the policy adopted by the Michigan unit, of filing damage suits against distributors who insist on increased scales as a violation of the Federal Court's decision, was ratified by the delegates.

Samuelson Explains Caravan

Samuelson, head of the Allied Caravan Committee, also gave a detailed explanation of the Caravan's work. Examples of Caravan's efficiency and its value to Allied's members were heard from several delegates.

Truman Rembusch, pointed out the bad publicity accorded the industry by the press and pointed to the harm done by theatres by the Congressional investigation of

(Continued on Page 18)
Hollywood, producers' extravagance, advanced admissions, and other topics singled out by newspapers and magazines for attack. He also charged that the quality of pictures had deteriorated since 1945, citing figures which showed that the top pictures of 1947 far outgrossed those of 1945, but that there were much fewer box-office pictures in the current year.

P. J. Wood, of Ohio, spoke on taxation, warning exhibitors against permitting state governments to shift the tax prerogative to municipalities.

 Irving Dollinger of New Jersey talked on the print shortage. Percy Friedman of E. P. on movie combines' advantages, and Note Yamagata of New England in ASCAP.

 "Fred Beedle of W. Pa., called National Screen Service a monopoly similar to ASCAP and urged that the convention ask distributors to revert to producing their own titles to refuse ASCAP the exclusive right of distribution. The subject was set as an important point to be taken up during the February board meeting.

 A vote of appreciation was given to the Department of Justice and to Attorney General Tom Clark for their fight to protect the interests of independent exhibitors.

 With William Ainsworth, of Wisconsin, as host and toastmaster, the climactic banquet Wednesday night put a gay period on the proceedings.

MPAA TIGHTENS CENSORSHIP

Prompted by recent attacks against the film industry, the board of directors of the Motion Picture Association of America last Wed. (3) took steps to further tighten its source-censorship of picture content, titles and advertising.

The board voted unanimously to approve recommendations of chairman Eric Johnston that changes be made in existing codes and regulations. It was also agreed to drop from the registration list more than 25 titles regarded as objectionable and unsuitable.

 "The action by the board of directors," said Johnston following the meeting, "is further evidence of the determination of our members to utilize our self-regulatory machinery to the fullest to assure decency and good taste in motion pictures, titles and advertising."

Approval was given to add a new regulation to twelve previous regulations adopted over the last several years relative to crime in motion pictures. The new regulation follows:

"XIII. No picture shall be approved dealing with the life of a notorious criminal of current, or recent times which uses the name, nickname, or alias of such notorious criminal in the film, nor shall a picture be approved if based upon the life of such a notorious criminal unless the character shown in the film be punished for crimes shown in the film as committed by him."

Gang Titles Dropped

The title provisions of the Production Code were also strengthened. Section XI of the Code, as adopted in 1930, stipulated that salacious, indecent or obscene titles shall not be used.

In place of this provision, the board substituted the following new section XI:

"TITLES:

The following shall not be used:

1. Titles which are salacious, indecent, obscene, profane or vulgar.

2. Titles which suggest or are currently associated in the public mind with material, characters, or occupations unsuitable for the screen.

3. Titles which are otherwise objectionable."

The new provisions will forbid the registration of titles using the names of notorious criminals, and are designed to avoid any cycles of motion pictures dealing with gangsters and organized crimes of violence.

Titles stricken from the Title Registration list by today's action included the following registered during 1947:--"Al Capone", "Undercover Man, He Trapped Capone"; "Killer for Hire"; "Assassin for Hire"; "Killers All."

Titles used for pictures released in recent years but now listed as unsuitable for re-release or re-issue included the following:--"Dillinger", 1945; "Roger Touhy, Gangster," 1944; "The Racket Man," 1944; "The Killers," 1946; "They Made Me a Killer," 1946; "Born to Kill," 1947; "Shoot to Kill," 1947.

In addition, three titles submitted for registration during November this year have been voluntarily withdrawn from registration. These were "The Capone Story," "How We Trapped Capone" and "Gun Moll."

By formal resolution, the board decided that all the titles mentioned and titles identical, similar to or resembling any of the titles "shall be considered objectionable and unsuitable for use and accordingly shall not be registered by the Title Registration Bureau."

The board also amended the Motion Picture Advertising Code to conform to amendments adopted today to Section XI of the Production Code by adding the following:

"SECTION XIII."

"Titles of source materials or occupations or names of characters on which motion pictures may be based should not be exploited in advertising or upon the screen if such titles or such names are in conflict with the provisions of the Production Code affecting titles."

SALESMEN'S UNION SEeks RECOGNITION

Asking official recognition as the bargaining agent for the salesmen of the eleven top major and independent distributors and National Screen Service, the Coloseum of Motion Picture Salesmen presented its plea before the National Labor Relations Board in New York last week.

Counsel for most of the film companies, Howard Lichtenstein, opposed the Coloseum's contention that it be allowed to organize the salesmen on a national basis and

(Continued on Page 22)
THE EXHIBITORS FORUM
Theatremen's Opinions Called From Organization Bulletins

From NATIONAL ALLIED BULLETIN, WASHINGTON, NOV. 26, 1947

(Day Letter to Eric Johnston, President MPAA)

I have read with satisfaction your statement of policy in behalf of the major producing companies quote We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the Government of the United States by force or by any illegal or unconstitutional method end quote. The documents set forth in Chief Justice Stone’s dissenting opinion in Schneiderman v. United States 320 U.S. 118 convince me beyond doubt that the Communist Party has for its main purpose the overthrow of the Government by illegal means. It is probable that this view is held by the great majority of the American public, and that their opinion must be respected. Motion pictures are an important communication medium and must not be allowed to fall under the control of any political group, least of all subversive elements. I am moved to send you this word of commendation public dissatisfaction with the conduct of the production branch of the industry reeks against the theatres. In a bulletin dated November 7 this Association said quote The time has come to take some definite action to reassure the public that from now on the Production Code will be administered so as to avoid a repetition of the Amber affair and that they may patronize the theatres with full confidence that subversive propaganda will not be allowed to gain a foothold end quote. Congratulations on a good start, we hope you will follow through.

ABRAM F. MYERS

From ALLIED ITO of E. PA., PHILADELPHIA, NOV. 7, 1947

ECONOMY—MILLIONAIRE STYLE

Almost every national distributing company is practicing economy—by firing faithful and loyal employees after many years' service. The "firings" are confined almost exclusively to the lowest paid and hardest worked—namely the salesmen and office help.

Why is our great motion picture industry making an unholy spectacle of itself by this ruthless and vicious economy campaign at a time when the United States Department of Commerce officially reports that the industry is paying the greatest amount in dividends in its history?

True economy would entail some personal sacrifice by the overpaid geniuses who master-mind production in Hollywood, and distribution in New York—but that's entirely too much to expect. Just as in the times of the ancient absolute monarch the cry is "economy" and off go the heads of the LITTLE PEOPLE.

The independent exhibitors have a vital stake in this situation. In several of the Midwestern territories no salesmen are travelling. This means that the smaller independent exhibitors will be completely at the distributor's mercy. They buy by mail at the prices quoted—or else. And the "or else" means that you have no product for your theatre. In self protection, and as a matter of good strategy, exhibitors should negotiate for film deals in their own theatres in person with salesmen and NOT IN THE EXCHANGE.

From NORTH CENTRAL ALLIED ITO, MINNEAPOLIS, NOV. 6, 1947

In case you want to blame anybody for this first local admission tax in this territory, we give you for that purpose the thoughtless and greedy producer-distributors who thought up the idea of advanced admission prices and those exhibitors who have fallen for their line.

It was our misfortune to have FOREVER AMBER and LIFE WITH FATHER running in St. Paul at advanced admissions the day the tax was passed and the City Council made the point that if exhibitors can double their admission prices for a few pictures and still stay in business, they can add on a few pennies for all pictures without suffering.

Last you think we were settling up our own straw man and then knocking him down, listen to what the "Chicago Sun" had to say about the connection between advanced admission prices and local admission tax when the Chicago City Council recently put a tax on admissions: "...the motion picture exhibitors...are crying to high heaven against the tax...fax. There's one exhibitor who is not saying anything about the charges they have been making on you themselves... The condition is not directly blamable on the exhibitors. Hollywood fixed the pattern...Hollywood started after you extra admission prices long before the City Council and they didn't give you much chance to object."

DECEMBER 8, 1947

From ALLIED ROCKY MOUNTAIN INDEP. THEATRES, DENVER, BULLETIN No. 23

To halt an inflation which threatens to wreck our economy the President of the United States has just called for new congressional legislation to limit the increases in prices.

It's easy to see why prices have gone haywire. Small additional costs have been used as the excuse for large increases in prices in every line. Greed is greed and we've got top examples in every film now in America.

We get awfully damned tired of reading about film company big shots and Mr. Goldwyn including getting rich on illegal and accepting citations from the Government when in reality their film companies—at their direction—are right up there in framing the public with increased prices and using their own self-made product shortage as the way to get it. That sort of stuff is not only Un-American—it is vicious and criminal.

The producer-distributors don't need a $1.20 ticket sale. Privately they will admit that a roadshow release at increased prices is just so much gravy since they will release the same picture later on the regular schedule. That sort of gravy just shouldn't exist. It's price fixing—It's gouging and it's a crime—one which should be punishable by law.

As long as the pseudo distributors want to keep on acting like thieves, ALLIED will keep on calling the cops.

The comedy relief of last week was furnished by Mr. Spyros Skouras who is frequently very good at it. He expressed astonishment at the fact that the Legion of Decency had condemned FOREVER AMBER.

Such astonishment is indeed astonishing. 20th Century-Fox fell all over itself to buy a book about a prostitute and then transformed it into a motion picture. There are some facts of life which should be self-evident. One of these is that motion pictures are patronized by a large mass audience, a certain portion of which does not see eye-to-eye with prostitution.

We must remind 20th Century-Fox that there is an old saying that when you play with dirt you get dirty.

From ITO of OHIO SERVICE BULLETIN, NOV. 14, 1947

EXHIBITORS NOW BANKERS FOR UNITED ARTISTS?

Being unable to obtain money through legitimate financial channels such as banks and investment houses, United Artists has its sales force out pledging with exhibitors to advance the company money through the prepayment of film rentals. We also understand that U. A. was unable to consummate the deal with RKO to purchase a block of the latter's completed pictures because of lack of proper financing.

Several months ago Charlie Chaplin and Mary Pickford, the owners of United Artists, had an opportunity to sell their stock for $15,000,000 to experienced and active motion picture people who would have given the company the "sho-in-the-arm" it so sorely needed. They refused, and Charlie and Mary now find themselves compelled to plead with exhibitors to help them out financially.

Frankly, while the present set-up exists in United Artists, we think it is a bad gamble for exhibitors to use their money to finance the company.

From ALLIED THEATRES of MICHIGAN, DETROIT, NOV. 19, 1947

GUARD AGAINST THESE RASCALs!

With business on the down grade merchant-theatre tie-up schemes are again becoming numerous. Most of these business stimulators are legitimate and the individuals selling the propositions are honest and carry out all of their promises and agreements, and leave both the merchant and the theatre owner satisfied. However, like in every other line of business, we find shady characters and shysters selling these propositions who make a lot of promises they cannot keep, take the merchant's money, and place the theatre owner in an embarrassing situation. We therefore take this occasion to remind our members that they may make a tie-up campaign until the promised merchandise, premiums, prizes or whatever they may be called, are in their possession, so that they can be in the position of giving away the prizes as promised.

We suggest that any such propositions, if you are not thoroughly satisfied and sold that they will be carried out as promised, be brought to the attention of this office, giving the names of the sellers and what they represent. In all likelihood we will have some information regarding them and can advise you accordingly.
“Escape Me Never”

From the review in FILM BULLETIN, issue Nov. 10: “This Warner Bros. version of ‘Escape Me Never’ retains all the pathos and poignancy, romance and heart-throb of Margaret Kennedy’s novel and play... The faithful and fate-battered waif, Ida Lupino, is every bit as appealing as was Elizabeth Bergner, star of the play and the earlier (British) film.”

Miss Lupino has been growing in stature steadily as a dramatic star although her talents have long been overshadowed by Bette Davis, who always draws the best roles on the Warner lot. However, the role of the tragedy-pursued Gemma is certainly a prize acting plum and one that will win Miss Lupino countless new fans.

While Errol Flynn has the nominal top billing in “Escape Me Never,” it is his co-star’s picture without question and the showman would do well to shout about her performance from the housetops. It ranks with the very best of the season.
EXPLOITATION PICTURE

Feature Great Dramatic Performance
By Ida Lupino In ‘Escape Me Never’

There are several strong points on which the showman can build his campaign for “Escape Me Never.” The fame of Margaret Kennedy’s novel and play is one. Three marquee names — Errol Flynn, Ida Lupino, Eleanor Parker — is another. But, in our opinion, the strongest angle and the one best calculated to sell seats is a strong campaign featuring the outstanding dramatic performance by Miss Lupino.

Elizabeth Bergner, rated one of the premier emotional stars of the stage, made the role of Gemma seem like it had been created just for her when she established record runs on the stage here and abroad during the 1930’s. The talented Ida Lupino has matched Miss Bergner in this new movie version and an effective campaign saluting her superb portrayal, hailing it as one of the very finest in the screen’s galaxy of great dramatic performances, will attract widespread attention to this picture.

Drama critics might be solicited to make comparison between the Bergner and Lupino performances. Patrons could be asked to vote on printed ballot for the five other performances they regard as comparable to this one. As a teaser (in lobby or on circular), photos of Lupino, Bette Davis, Ingrid Bergman and Greer Garson might be ranged side by side with this caption below: “Which is the greatest dramatic film star of today? Don’t answer until you see ‘Escape Me Never’!”

These are but a few brief suggestions for building up the Lupino angle. It can have many variations.

We think it spells B-O-X-O-F-F-I-C-E.

THE MEN BEHIND THE CAMPAIGN

Mort Blumenstock
Vice-President in Charge of Advertising and Publicity

Gil Golden
Advertising Director

Larry Golob
Publicity Director

CO-OP TIEUPS

A set of window display stills for co-op campaigns are available from the Campaign Plan Editor. Four of these are pictured above. Two more, Rogers Silver and Zipper Lighters, can be obtained.

RADIO CAMPAIGNS

Yours for the asking are two potent airwave salesmen. The spot announcement platter with music and selling copy can be had at your local WB exchange, and a five-minute interview with Ida Lupino and Eleanor Parker is available on order from the New York office.

FREE!
argued that, if the union be granted the right to represent salesmen, bargaining elections be held on a territorial basis. David Beznor, attorney for the Colosseum, claimed the right to have a national union.

The distributors also objected to the inclusion of branch managers in the union on the ground that they serve in a supervisory capacity. C. J. (Pat) Scollard, director of labor relations for Paramount, testified to this effect during the hearing before NLRB officer Robert Silagi. This contentment was refuted by A. W. Van Dyke, 20th-Fox branch manager in Chicago, who appeared as president of the Colosseum.

Frank Greenberg, counsel for National Screen Service, told Silagi that NSS salesmen represented an "advertising," not a film company and should be excluded from the union. Beznor insisted that National Screen's salesmen were eligible for membership.

Colosseum leaders are hopeful that the NLRB will hand down its decision by Dec. 27, when the organization's first national convention is slated to open in Chicago.

**SIMPP BACKS DIVORCING**

The solid backing of the industry's independent producers was added to the swelling demand for divorcement of the five theatre owning producer-distributors from exhibition as the Society of Independent Motion Picture Producers filed application last week to appear as amicus curiae when the U. S. Supreme Court hears the industry antitrust case. The SIMPP declared that only "complete divorcement of exhibition from distribution and dissolution of defendants' exhibition chains will suffice to restore an open competitive market."

In addition to its petition, SIMPP asks for a clarification of the roadshow provision of the Federal Court's decree which could enable the independent producers to set their own provisions for selling and roadshowing their product on the basis of higher costs, etc. and the fact that the inde producer is not guilty of the restraint of trade and monopoly charged to the defendant producer-distributors.

The Society also attacked competitive bidding and challenged its efficiency as long as the distributors maintained their own theatres.

The SIMPP application was filed after the defendants had refused permission for the Society to file a brief as amicus curiae in the Supreme Court appeal. The Department of Justice was in favor of the Producers' filing a brief.

**20th-FOX, RKO PROFITS**

Consolidated net profit of $10,608,098 after all charges for the 35 weeks ended Sept. 27, 1947, was reported by 20th Century-Fox Film Corp., and all subsidiaries, including National Theatres Corp. and Roxy Theatre, Inc. This amounted to $3.65 per share on common stock outstanding.

The net profit for this period compares with $16,219,815 for the corresponding period of 1946.

Gross income from sales and theatre receipts for the 39 weeks amounted to $156,157,903.

Radio Keith Orpheum Corp. and its subsidiary companies showed a consolidated net profit of $1,789,245 (including profit on the sale of capital assets) for the third quarter of 1947, after taxes and all other charges. This compares with a profit of $3,082,553, for the same period last year.

For the first nine months of 1947, RKO announced a consolidated net profit of $6,896,632, compared to $9,963,906 for the first nine months of 1946.

**BEZAHLER NAMED RODGERS ASSISTANT**

Joel Bezaehler, former assistant Western sales manager, was promoted to the post of assistant to William F. Rodgers, M-G-M v.p. and general sales manager, announced by Rodgers at the opening of a four-day sales meeting last Tuesday (2nd).

Bezaehler has been a member of the Metro family for 26 years, having started with Louis B. Mayer Productions in 1921. In recent years, he has been home office assistant to George A. Hickey, Western sales manager in Los Angeles.

The keynote of the sales meeting:

The sales meeting, presided over by Rodgers, went into all phases of sales and branch operations, as well as discussions of merchandising of forthcoming M-G-M product. Advertising, publicity and exploitation were covered by Howard Dietz, Silas F. Sandler and William R. Ferguson.

Cary Wilson, producer of "Green Dolphin Street," told the meeting that M-G-M producers are doing their best to effect economies and to avoid over-long films. Wilson said that those making pictures try to hold down running time, but sometimes it is necessary to extend lengths to get over certain angles. "Green Dolphin Street" runs 141 minutes.

In addition to the territorial sales posts and their field assistants, three home office assistants to the field heads attended the sessions. They are: Charles F. Deessen, assistant to John J. Maloney, Pittsburgh; Leonard Hirsch, assistant to Rudy Berger, Southern sales head; and Paul J. Niewrath, assistant to John P. Byrne, eastern sales manager.

**PARA SALES-AD EXECUTIVE**

Paramount's sales and advertising executives held a three-day conference in Chicago last week with representatives of the company's theatre interests.

Called by John Balaban of the Chicago circuit, the sessions were devoted to discussions of forthcoming releases, the advertising programs planned for them and theatre problems. Three new Paramount releases were screened for the conferences. "Dream Girl." "I Walk Alone." "The Big Clock."

In attendance from the Paramount home office were Charles M. Reagan, Leonard Goldenson, Edward L. Hyman, Robert M. Weitman, Leon E. Netter, Paul Rabourn, Curtis Mitchell, Ben Washner, Stanley Shiffrid and Sid Measbov.
"QUOTES"

What the Newspaper Critics Say About New Films

'Gentleman's Agreement' Sure To Make 10 Best

A reading of the New York Critics on "Gentleman's Agreement" leaves no doubt that this highly praised 20th Century-Fox production is destined to land in the forefront of the "10 Best" selections for 1947.

Rarity has a film received such unanimous acclaim as Darryl F. Zanuck's film version of Laura Z. Hobson's best seller. Several of the metropolitan reviewers said the film is an improvement on the novel.

A. L. Stone in the World Telegram calls it a "rousing memorable experience, a climax to a lifetime of moviegong." Performances rate a "roar of loud cheers."

The Herald Tribune's Howard Barnes waxes eloquent about both the script and its "irresistible entertainment." He says the film "more savagely arresting" than the book.

'CASS TIMBERLANE'
METRO-GOLDWYN-MAYER

A slick and pat and as implausible as Mr. Lewis' yarn... Intends just to please a conditioned fancy for a shiny-paper romance and does... CROWTHER, N.Y. TIMES.

"Cute, hollow, slick, and kittenish... I do not doubt that 'Cass Timberlane' is the Picture That Speaks For Itself, but I am baffled by what, speaking for itself, it says... Long, lavish, and sentimental with good acting..." AGER, PM.

Has all the elements of box-office, meaning popular entertainment... Like the novel... the picture is slickly contrived..." PELSWICK, N.Y. JOURNAL-AMERICAN.

Tracy is back in his old form... Both Tracy and his audiences can count themselves lucky with 'Cass Timberlane'... Could do with less footage...Sound piece of entertainment..." CREEELMAN, N.Y. SUN.

'FOREVER AMBER'

20TH CENTURY FOX

Same sort of gaudy trash as the novel... Amber's misadventures are conveyed only in hints. But the hints have been left broad enough to allow the admirers of Miss Winsor's novel to draw any implications they please... Lot of thought, trouble and money went into this film... but the money is the element most apparent in the result."—COOK, N.Y. WORLD TELEGRAM.

Little basic difference between the Ambers of the book and screen... Linda Darnell costumed in a wealth of bijou dresses and perilously low-cut gowns and armed to the teeth with makeup, parades herself in truly sensual style... runs for two hours and twenty-five minutes, which is just about an hour too long, considering its repetitious nature and the fact that it is pretty trashy stuff..."—CROWTHER, N.Y. TIMES.

'Surface drama, dependent upon frills and furballs, upon a lot of color and melodrama that has nothing to do with the plot, and upon the unsavory reputation of the novel. That may all, especially the latter, alas, sum up to something called box-office.'—CREEELMAN, N.Y. SUN.

'Not merely been scrubbed. It has been 'licked'... Has magnified the influence of production and a praiseworthy determination to get all parts of the novel into the film. Thus it offers the outer shell intact and iridescent."—WINSTEN, N.Y. POST.

Will undoubtedly be a box-office smash... Pretentious pageant... handsomely mounted, beautifully Technicolorized and opulently produced... Plenty of action... and some of it becomes repetitious and longdrawn out after awhile, it all quite impressively staged."—PELWICK, N.Y. JOURNAL-AMERICAN.

'BODY AND SOUL'
UNITED ARTISTS

Boiled over the boxing racket ever made... Fully deserves the adjective terrific." It carries on from there to achieve top rank as social commentary, and an action thriller... Will catch both the thrill-seekers and the thinkers..."—WINSTEN, N.Y. POST.

A highly and the expected prizefight pictures... it hardly seemed likely that another could possibly come along with enough zing and character to it to captivate and excite us for two hours. Yet 'Body and Soul' has up and done it, with interest and excitement to spare, and we heartily recommend it... Climactic knock-out that hits the all-time high in throat-catching fight films..."—CROWTHER, N.Y. TIMES.

'Knockout of a fight picture... Garfield's all-important assignment is handled superbly... Overpowering illusion of truth... Sure bet to keep the crowds roaring."—GUERRSNEY, N.Y. HERALD TRIBUNE.

'By saying it with flourish, by milking it, by assembling for it a bright-looking cast, by giving it an attention-arresting beginning and a magnificent fight climax... most of all by giving it one shattering touch of truth in the heart-breaking performance of Canada Lee, 'Body and Soul' has managed to make the old statement seem vital and vigorous, and almost sincere and urgent, once more... Solid-performance manufacture... 'Tense, vigorous and enormously exciting... None of the usual cliches or contrived heroes. Here is hard-bitten melodrama... Strong entertainment..."'—PELSWICK, N.Y. JOURNAL-AMERICAN.

'The mood is bitter, the style melodramatic, acting and direction forceful. This all adds up to an unusually good picture... Strong, often poignant, characterizations in a strong picture..."—CREEELMAN, N.Y. SUN.

'THE SWORDSMAN'
METRO-GOLDWYN-MAYER

Has the atmosphere of a bunch of lunatics running berserk at a Halloween party... Aimed at the amiable audience that finds even a comic book is a slight strain on the thinking equipment..."—COOK, N.Y. WORLD TELEGRAM.

'That plain, old-fashioned horse-opera, including Western ponies and guns... It is all so routine that it hardly seems fair that Larry Parks, Ellen Drew and all the others should have to wear those fancy costumes (which make them look rather ridiculous) and pretend to be glamorous Scots."—CROWTHER, N.Y. TIMES.

'Small-gauge Technicolor swashbuckling... Will upset nobody, put nobody to sleep, nor rouse him, either..."—AGER, PM.

'Good pace, but it is always difficult to sustain the illusion of reality of one of these costume, swashbuckling, simplified tales of good and evil..."—GUERRSNEY, N.Y. HERALD TRIBUNE.

'Ending brings relief to those for whom beautiful scenery and a lack of graphic action is not quite enough. But people who find themselves excited at the prospect of a horse opera in Technicolor, in costumes, and in Scottish accents will eat it up like a candied bar."—WINSTEN, N.Y. POST.

'Elaborate affair, gay with color photography, bright with the tartans of old Scotland, and all afire with derring-do... Long on adventure, short on characterization..."—CREEELMAN, N.Y. SUN.

'THE GANGSTER'

UNITED ARTISTS

Has the slow, arty, characterful bravado of a picture made with conviction... Tempts you to forgive dialogue and direction that try too hard and achieve nothing better than pretentiousness..."—WINSTEN, N.Y. POST.

'Strange mixture. It sounds both like a Saroyan play and a radio drama... Cold little picture, somewhat confused in spots, elaborative dramatic in others..."—CREEELMAN, N.Y. SUN.

'Should be commended for an honest effort, for at no time does it settle for gun-toting melodramatics... Series of disjointed episodes with overlong sequences of facial studies... Sad lack of characterization..."—PETERSEN, N.Y. HERALD TRIBUNE.

'Better than usual gangster movie... Looking at him (the gangster) from this more realistic point of view shows up the action to be counted upon in gangster movies, but still leaves action a trifle..."—AGER, PM.

'Leans more to dialogue than to action... Violence and murder... But principally it's a psychological study... Tense melodrama..."—PELWICK, N.Y. JOURNAL-AMERICAN.

DECEMBER 8, 1947

23
Which trade paper has the most "DRAG" with independent exhibitors?
GRADWELL L. SEARS

Fighting Off 'Jackals' On UA's Heels

News Digest, Page 10

Prayer for 1948

Page 5

A Wealth of Interesting Information About Film Production in
STUDIO SIZE-UPS

Page 11
XMAS IS IN THE BAG!

If ever there was a picture perfectly timed to bring the folks fast-paced cheer at this holiday season it's M-G-M's "GOOD NEWS," brimming over with music and merriment, love and laughter, youth, talent, beauty. Yes, it's got everything for young and old and in between!
"COAST VARIETY SAYS IT'S 'M-G-M's XMAS GIFT TO NATION's SCREENS!'"

(and read other rave reviews below)

"It should have field day at boxoffice . . ." — Exhibitor

"Should mount into king-size boxoffice figures." — Film Daily

"Boxoffice appeal indicates hearty grosses . . . should click with all type audiences . . . carefree escapist entertainment."

— Variety (Weekly)

" 'Good News' is good news!"

— Ager, PM

"Exhibitors and public alike will be mighty thankful for this wonderful entertainment."

— Coast Variety

"Gay and speedy . . . 'Good News' is just that for entertainment seekers."

— Cameron, N. Y. Daily News

"Gay, festive . . . entertains all the way."

— Conrad, N. Y. Mirror

"Brightly tinted and aggressively exuberant."

— Barnes, N. Y. Herald Tribune

"Something for everybody... bright movie version of 'Good News'."

— Crowther, N. Y. Times

"Audience attraction which will render a good account of itself."

— Motion Picture Daily

"A happy attraction for the holiday season."

— Showmen's Trade Review

M-G-M presents

"GOOD NEWS"

JUNE ALLYSON • LAWFORD

PATRICIA MARSHALL • JOAN McCracken • RAY McDonald • MEL TORME

COLOR BY TECHNICOLOR

Screen Play by Betty Comden and Adolph Green • Based on the Musical Comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. DeSylva, and Ray Henderson

Directed by CHARLES WALTERS • Produced by ARTHUR FREED

NOW PLAYING TO PACKED AUDIENCES AT RADIO CITY MUSIC HALL! HUNDREDS OF THEATRES WILL PLAY IT SIMULTANEOUSLY AT NEW YEARS!
The Season's Best
FROM
20th CENTURY-FOX

DARRYL F. ZANUCK presents
CAPTAIN FROM CASTILE
Color by Technicolor
STARRING
TYRONE POWER

with
JEAN PETERS • CESAR ROMERO
JOHN SUTTON • LEE J. COBB
Antonio Moreno • Thomas Gomez • Alan Mowbray
Barbara Lawrence • George Zucco
Roy Roberts • Marc Lawrence
Directed by HENRY KING • LAMAR TROTTI

World Premiere
Christmas Day
RIVOLI, New York
and 221 Day-And-Dates . . .
Coast-to-Coast!

JOAN CRAWFORD
DANA ANDREWS
HENRY FONDA
in
Daisy Kenyon

with
RUTH WARRICK • MARTHA STEWART
PEGGY ANN GARNER • CONNIE MARSHALL
NICHOLAS JOY • ART BAKER
Produced and Directed by OTTO PREMINGER
Screen Play by David Harris
Based on the Novel by Elizabeth Janeway

Starts Christmas Day
ROXY, New York
and Christmas Week at
Poli, Springfield
Poli, Bridgeport
Poli, New Haven
Ohio, Columbus
Poli, Worcester
Shea’s, Erie
Palace, Canton
Colonial, Akron
Victory, Evansville
Paramount, Ft. Wayne
Fulton, Pittsburgh
Majestic, Providence
Lincoln-Miami, Miami
Grand, Terra Haute
Midwest, Oklahoma City

GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD
in Laura Z. Hobson’s
Gentleman’s Agreement

with
CELESTE HOLM • ANNE BERECE • JUNE HAVOC
ALBERT DEKKER • JANE MYTT
DEAN STOCKWELL • SAM JAFFE
Produced by DARRYL F. ZANUCK • MOSS HART
Directed by ELIA KAZAN

Christmas Week at
MAYFAIR, New York
APOLLO, Chicago
PALACE, Los Angeles
BEVERLY, Beverly Hills
To Our Thousands of Friends and Readers

A Merry Christmas

and

A Happy New Year

—Film Bulletin Staff.

PRAYER FOR 1948

In a world still trembling from the blast of man’s destructive weapons, please, God, let not fade from our memory the terror of war and the remembrance of those who died or were maimed and the Freedom for which they fought.

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 the dictates of 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 and may those theatres provide 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 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 entertainment and the happiness it brings to them.

Amen.
"VOICE OF THE TURTLE"
Shouts 'HELLO' to the SCREEN
XMAS DAY at the long-run
WARNER, N.Y.

The great laugh-and-love Play of our day (still running) is the new pride of WARNER BROS.

starring RONALD REAGAN
ELEANOR PARKER
EVE ARDEN
WAYNE MORRIS

with KENT SMITH • JOHN EMERY
directed by IRVING
produced by CHARLES RAPPER • HOFFMAN

Screen Play by JOHN van DRUTEN • Additional Dialogue by Charles Hoffman • From the Stage Play by JOHN van DRUTEN • Produced by Alfred de Liagre, Jr.
Music by Max Steiner
Is Eric Johnston Quitting?

Here and there these days one hears rumors that Eric Johnston will soon be stepping out of his post as president of the MPAA. The reasons quoted are as numerous as the rumors, but there seems to be some foundation for the reports. Speculation runs the recent confab in New York between Johnston and the topmost of the mighty moguls for the purpose of adopting an attitude toward the "red" probe indicates that all was not harmonious between the MPAA presxy and his employers.

Several of the film exes are understood to have balked at the drastic step of barring employment to the ten indicted film workers and all others tainted with charges of being reds or pinkos. Johnston is reported to have brought unanimous action only by threatening to resign his post immediately and issue a public statement, putting the onus for alleged communistic activities in Hollywood squarely on the industry leaders. While the unanimity was promptly forthcoming, the wounds have not healed on Johnston or those who opposed him. Since Johnston does not retain political ambitions, he may feel, too, that the industry in its present state is a detriment to him.

We doubt that much credence can be put on the reports that Jim Farley would be the new MPAA head. Farley scotched his chances by his recent articles revealing confidential relations between himself and FDR. His public stock has dropped to a point where he would be useless to a film company.

BIRTHDAY . . . A three-day sales meeting, Jan. 8-10 will mark the first anniversary of the Selznick Releasing Organization, brawny baby of the industry. In attendance from the studio will be David O. Selznick, Daniel T. O'Shea, E. J. Scanlon and Paul MacNamara; from the distribution end: sales chief Milton Russe1, Sidney Aronson, film editor, M. Gilliam and district sales division managers . . . the 20th-Fox's Andy W. Smith, Jr., W. C. Gehring and Sam Shain huddled in Chicago last fortnight with division managers Jack Lorents and Tom Gilliam and Chicago branch head Joseph Neger to meet the situation which has evolved from the Jackson Park decision . . . Arthur B. Krim, Eagle Lion's presxy, also dropped off in the Windy City en route to Hollywood for studio conferences with production chief Bryan Foy. The same company's sales top5 A. W. Schwarzberg and ad-chief Max Kusell, who had been in town to confer with Bostoon's censors, with Treasury Department on the department's co-op in plugging E-L's biggest, "T-Men."

ODDS 'N ENDS . . . Those rumors that Myty Fox and U-I were parting company were laid to rest last week with the announcement that, effective Dec. 31st, Fox enters into a new arrangement with the company wherein he will continue to serve as a member of the board and as vice-president, but will also be able to devote part of his time to his own enterprises. He relinquishes the post of executive v.p., but continues as board chairman of United World, 16 mm. world-wide subsidiary. It was statu1 that Fox proposed the arrangement and the b.d. approved it . . . 20th-Fox's midwest district has been consolidated under Tom Gilliam's Great Lakes District following the resignation of Ward Scott, midwest district manager, last week because of illness, it was revealed by A. W. Smith, Jr., general sales chief . . . Herbert K. Sorrell, CSU labor chief, has dropped his $150,000 libel suit against IATSE and its topers Richard F. Walsh and Roy M. Brewer, for branding him a communist. The Calif. Superior Court dismissed the case "with prejudice."

HONOR ROLL: Harry M. Warner, national chairman of the Friendship Food Train Committee, was the recipient of the humanitarian award of the Hollywood Foreign Correspondents Association at a luncheon in the Roosevelt Hotel just before the first day of its tour of America. of American food contributions left for France aboard the S.S. American Leader. "By making clear that the Train was a spontaneous offering by millions of private American citizens," said Warner, returning for comment to the press, "they gave immediate hope to troubled peoples abroad. And judging by the recent news from France and Italy such encouragement was very sorely needed." . . . Spyros P. Skouras, 20th-Fox presxy, was awarded the

REVIVE 'KANE'? In Toots Shor's the other day one film guy suggested to another film guy that RKO should revive "Citizen Kane" as an answer to William Randolph Hearst's current campaign for national censorship of motion pictures. "Either that," the one guy said, "or one of the studios ought to make a more factual biography of the publisher's colorful career."

(Hearst was reported to have attempted to block the release of "Kane" in 1941.)

Scroll of Honor by the New York Chapter of Hadassah at their first formal dinner for the Waldorf for the "dubious humanitarian efforts." Mrs. Murray Silverstone, wife of 20th-Fox's chief, was chairman of the Dinner Committee.

UP AND ABOUT . . . Jack Lee wood replaces Jack Cartwright as director of publicity and advertising for Screen Guild . . . Joe Sugar takes over as manager of Eagle Lion's contract department, following the resignation of Ben Shectman . . . Sidney E. Samuelson, general manager of E. P. Allied, announced last fortnight that Joseph Conway is now head of the Allied Film Productors, Ltd. . . . Henry Haustein has been upped to branch manager of Paramout's Seattle office, replacing Herbert Kaufman, resigned . . . Sydney Samson, Canadian division manager for 20th-Fox is taking an indefinite leave of absence to patch up his health.

PLUGGING 'EM: Here's one dreamed up by SRO's public relations department, under Paul MacNamara, that should be a whopper of a promotion stunt for "Mr. Blandings Builds His Dream House." Over 100 replicas of the house used in the movie will be built furnished and displayed in department stores in key cities. An additional tie-up has been arranged with the national manufacturers such as G-E, Congoleum, Yale & Towne, etc., who will stress their contributions to the "dream house" in national ads.

MacNamara feels that the "Dream House" project will be the biggest and most wide-spread promotion ever attempted on any film. The mime and mounds (including Monty Woolley's) were out in full spendor at the special preview of Samuel Goldwyn's "The Bishop's Wife" at the Astor Dec. 9 in a special benefit for the blind. The names included Armour, Astor, Widener, Field, Harriman, Whitney, the Windsors, and the rest of who's who. Prominent among the industryites were Mr. and Mrs. Ned Deplin, and Mr. and Mrs. Nicholas Schenck.

THE FRONT PAGE

R. WADSWORTH L. SEARS
President, United Artists

The industry was surprised and slightly scandalized recently when Grad Sears castigated certain of his company's competitors, whom he termed "jackals" for their insinuations and actions against the interests of United Artists.

The UA president is a fighter, and the blunt language of his statement is typical. If the company's present difficulties are not resolved to its advantage, it will not be the fault of Grad Sears. The only way he knows is to give his all.

Born January 30, 1897, in Hamilton, Mo., he had no farther to go than his local movie house for his initiation into the motion picture industry, which began during his high school days, when he became a projectionist. Except for a brief stint with Wells Fargo, sandwiched in between study at the University of Missouri and overseas service in World War I, from which he emerged a first lieutenant, Sears has been a member of the industry since.

He became a salesman for the World Film Company, worked for Republic Distributing Corp., Selznick and Vitagraph, then in 1920 began the serious climb to the top. He joined First National and moved up until he reached the post of Southern and Western division sales manager to the MPAA. He became president of United Artists in 1931 as general sales manager for the South & West, became vice-president of Vitagraph in 1935, president in 1938 and was general sales manager through 1941.

Sears resigned as general sales manager of United Artists in 1938 and since 1941 held the post of v.p., in charge of sales until last August when he was named president of UA and a member of the board of directors.

Sears is married to the former Etta Mae Zim. He has two children and a grandchild. A member of the Westchester Country Club and the Philadelphia Gun Club, he is a crack skeet shot and sports several trophies in competitive shooting. We merely report this.
Make a note today to see box-office attractions ready.

U-I has the "THE SENATOR WAS INDISCREET"
U-I's hilarious follow-up to "The Egg and I" prize comedy hit of 1947.
Entered as U-I's nomination for the 1947 Academy Awards.

"A DOUBLE LIFE"
A fine motion picture planned to thrill audiences everywhere.

"SECRET BEYOND THE DOOR"
From Mark Hellinger who outdoes even "The Killers" in this production.

"THE NAKED CITY"
A tremendous drama and a startling love story for top entertainment.

"A WOMAN'S VENGEANCE"
Color by Technicolor; action and romance by those who know how.

"BLACK BART"
A sure-fire hit with intriguing action, music and romance.

"CASBAH"
Another Broadway musical hit.

"ARE YOU WITH IT?"
BIG ONES!

prepare for these big
and on the way for 1948

"UP IN CENTRAL PARK"

"ALL MY SONS"

"ANOTHER PART OF THE FOREST"

"LETTER FROM AN UNKNOWN WOMAN"

"RIVER LADY"

"MAN-EATERS OF KUMAON"

"TAP ROOTS"

The big Broadway musical smash more colorful than ever on the screen.

The Broadway prize play now a prize picture.

The great stage property made greater in its filming.

A throbbing love story.

Color by Technicolor; showmanship by those who know how.

A hit picture from The-Book-of-the-Month best seller.

One of the great spectacular dramas; color by Technicolor.

Watch following announcements for the full cast of these productions
SEARS BLASTS RUMOR-MONGERS', PREPARES LEGAL ACTION TO RETAIN CAGNEY, ENTERPRISE PIX

Implementing the extraordinary statement by United Artists president Gradwell L. Sears charging Warner Brothers and other " rumor-spreading competitors" with maligning his company and pirating its producers and product, UA appeared to be moving to protect its interests legally.

The immediate objective of counsel for UA seemed to be the retention of its distribution contract in the Cagney production, "Time of Your Life," which Warners was presumed to have acquired in their recent deal with the Cagney brothers. This is what set off the Sears blast.

Asserting that he was speaking for the owners (Charles Chaplin and Mary Pickford) and the board of directors of the company Sears' statement declared that:

"1. United Artists Corporation has been completely solvent for the twenty-eight years of its existence. It is completely solvent today, rumors to the contrary notwithstanding.

"2. United Artists Corporation is presently operating at a substantial profit and every indication is that, because of the company's flexible nature, it will continue to operate profitably. In this respect, it is in a far more favorable position than the more self-seeking of its story-spreading competitors.

"3. United Artists has no outstanding indebtedness of any kind. As a privately-owned corporation, it has no common or preferred stock problems, no outstanding debentures, and no liabilities. It also stands unique among other motion picture companies which are presently faced, in parlous times, with heavy executive costs, excessive long-term rentals for plush office-space, banking pressure for liquidation of huge obligations and the many other problems which have caused such scurrying, screaming and axe-wielding in other quarters.

"4. United Artists Corporation has, over a period of almost three decades, dealt cleanly and honorably with both its exhibitor-customers and its producer-clients. Our contracts have been lived up to in both letter and spirit. We expect all others — in this country and throughout the world — to do likewise."

"To this end, the management of United Artists Corporation has engaged outstanding counsel to prosecute aggressively and unflaggingly all violations of existing contracts and, mark this well, to prosecute all efforts by individuals or corporations to interfere with, obstruct or suborn the legal execution of our existing contracts. Specifically, our counsel has been already instructed to proceed against Cagney Productions demanding full performance of that organization's deal with United Artists. Only two pictures — "Come and Get It" and "Blood On The Sun" — have been delivered. A third, "Time Of Your Life," has been completed. This latter constitutes an unfulfilled contractual obligation. We are cognizant of published reports that a distribution deal has been concluded between the Cagney Brothers and the Warner Brothers. If this is true, and despite this conference of brotherhood, it is our intention to proceed against Warner Bros. as well as the Cagnys. It appears that only in this way can the industry's jackals be frightened off!"

Sears added that he had instructed counsel to demand immediate delivery from Monterey Productions of "Red River," Howard Hawks production, and warned Enterprise that any attempt to withhold "Arch of Triumph" would be "alien to the intent, spirit and letter" of its agreement with Enterprise. He added that counsel has been instructed "to demand an early delivery date, and to enforce the provisions of the contract." O'Brien, Driscoll, Raftrey and Lawler, counsel for UA, have notified Warner Bros. that "Time Of Your Life" was committed to UA and that they were not to accept it for release. Legal steps were also taken against William Cagney Productions to prevent the switch to Warners.

MYERS ASKS AMICUS CURIAE STATUS FOR INDES

In a petition to the U. S. Supreme Court, A. F. Myers, as counsel for the Conference of Independent Exhibitors' Associations, asked that the Court accept an amicus curiae brief on behalf of the independent theatremen on the ground that they "stand in the position of innocent bystanders" whose interests are adversely affected by the "burdensome, complicated and unworkable" decree issued by the New York Statutory Court.

In the brief, which Myers simultaneously filed with the Clerk of the Court, the Allied leader termed the competitive bidding system "unauthorized, unworkable, ineffective and mischievous. He said that if the lower court's plan is approved as a substitute for the traditional Sherman Act remedies of dissolution, divestiture and injunction, the defendants' monopolies over distribution and exhibition "will be given an effective judicial immunity bath."

Myers attacked various phases of the District Court's decree and pointed out that competitive bidding to be comparable must be on a flat rental, rather than percentage, basis.

In an outline of what he called, "An Effective Final Decree, Consistent with The Sherman Act," Myers recommended (1) complete divestiture of all affiliated theatre holdings by the Big Five; (2) forbidding in the future any acts which violate the Sherman Act and (3) requiring the Attorney General and the courts, rather than the independent exhibitors, to enforce the final decree.

SUPREME COURT HEARS SCHINE, GRIFFITH APPEALS

The U.S. Supreme Court hearings last week on the Schine and Griffith cases were expected to serve as a rehearsal for the industry anti-trust case to be heard before the high court the week of Jan. 12. The divestiture clauses, particularly, in the Schine

(Continued on Page 26)
COLUMBIA

Cohn Forecasts For '48

President Harry Cohn looked into the crystal ball and made some predictions for Columbia in 1948. He foresaw an absence of "cyclus" or "trends" on the new schedule. The emphasis, he declared, will be on TOP pictures. Other studios may be thinking in terms of lower budgets, but Columbia will be aiming up, the chief proclaimed. Of course, he didn't mention that this studio has always specialized in low-budget stuff while promising big stuff.

Actually, at this moment, Columbia is in good shape, as to both backlog and future plans. "Lady From Shanghai" (Rita Hayworth-Orson Welles), "To The Ends of The Earth" (Dick Powell-Signed Hasso), "The Man From Colorado" (Glenn Ford-William Holden-Ellen Drew) and "Sign of The Ram" (Susan Peters-Alexander Knox) head the list of product ready to be sold. The schedule for the first two months of the new year will see about six pictures ready to go, including a Rosalind Russell comedy, a musical with Dorothy Lamour and a drama from Rita Hayworth.

Indies: BOLSTER PRODUCT

An interesting note is the fact that most of Columbia's expensive pictures are being made by independent producing units. For example, "Love of Carmen," the next Rita Hayworth starrer, is being made by the Beckworth Company, another name for Rita Hayworth. In this set-up, Columbia pays the bills, but Miss Hayworth figures in the profits in addition to her salary. Reason given for this set up is the usual tax situation. There are a number of real independent producers turning out product for Columbia. Edward Small is making "The Fuller Brush Man" (Red Skelton-Janet Blair); Cornell Pictures (Franchot Tone-Sylvia Simon) have contributed two, one still to be released; the Kennedy-Buchman combination produced "To The Ends of The Earth;" Signet Productions did "Sign of The Ram" (Susan Peters-Alexander Knox) and Benedict Bogeaus has just completed "Lulu Belle" (Dorothy Lamour-George Montgomery). JESSEL SET HERE

The inde set up here was further strengthened by the deal proxy Cohn signed recently with George Jessel. Jessel has a six-months-a-year deal with 20th and has signed with Cohn for one production a year, which will be done in his time away from 20th. Jessel's contract with 20th prohibits his name from appearing on any picture not released through that company, so he will be incognito at this studio.

EAGLE-LION

Wanger Sets Up

With His Production Chores on "Joan" (Ingrid Bergman-Jose Ferrer) for Sierra Pictures completed, Walter Wanger is turning his full attention to the first of his four pictures to be made for E-L release. He has still not decided what he will do first, but the decision should come momentarily since he goes to work on the E-L lot next month. E-L executives are looking to the Wanger product to bolster quality as well as quantity on the 1948 schedule.

WANGER: INDES WORKING

With "The Noose Hangs High" (Abott-Costello) and "Mickey" (Lois Butler-Bill Goodwin) wound up, one of the studio's sound stages were taken over by Crichton-Turner Producing shooting "Hampshage." Another Inde is on in New York; this one is "Close-Up." (Alan Baxter-Virginia Gilmore). "Corpscrew Alley" (Dennis O'Keefe-Cherie Trevor) is also winding on the home lot.

M-G-M

No More Executive Producers

It would seem the Moskowitz visit here a few weeks ago was not without its important aftermath, after all. The rumors of drastic slicings on the top executive layers came to naught, but what amounts to slicing of authority has been effected. Louis B. Mayer is still quarterdeck, but E. J. Mannix and Ben Thau flank the top exec closely. These men will supervise all production, while Louis K. Sidney, upped to a vice-presidency, takes over many of the Mannix duties in addition to those he is already handling. J. C. Cohn is also a vice-president and will be held responsible for production operations.

The office of executive producer is no more. Formerly, the man in this spot functioned (or was supposed to) as the over-all man, someone to lie in the loss-and-profit productions. Careful scrutiny of not-too-successful results brought about the decision that the high-sounding title was not very useful. Now, each producer will be responsible to the top trio and the all-impressive executive building will become a workshop instead of an ivory tower.

LULL THROUGH HOLIDAYS

While new enthusiasm runs over the MGM lot, at the moment only two productions are in work. They are "Easter Parade" (Fred Astaire-Judy Garland) and "Master of Losie" (Lassie-Tom Drake-Janet Leigh).

Louis B. Mayer, in announcing the executive shift, also named five pictures to go within the first few weeks of the new year. They are: "Three Musketeers," (Lana Turner-Gene Kelly-Van Heflin-June Allyson); "Julia Misbehaves" (Greer Garson-Walter Pidgeon); "Date With Judy" (Wally Beery-Elizabeth Taylor-Jane Powell-Carmen Miranda-Xavier Cugat); "Southern Yankee" (Red Skelton), and "Vespers In Vienna" with an all-star cast.

The key note here, according to Mr. Mayer, will be "pictures in which the subject matter, production and casts represent the highest audience appeal."

SMILES FOR CAPRA

With its "it-can-be-done" smile, studio executives contemplated how Frank Capra's first big hit, "State of the Union," was shot in almost two weeks ahead of schedule. The length of this script had everybody worried that the film would go well over its allotted 75 days, but Capra and his cast and crew beat the predictions and the film is now in the cutting rooms with only five more days set aside for possible re-takes. On a picture budgeted as "State of the Union" this runs into a considerable chunk of money which will go into the profit column when box-office tallies are taken.

MONOGRAM

Broyd Looks Ahead

A YEAR'S END inventory at this studio shows that 1947 was a pretty good year for Monogram. President Steve Brody announced last week that this year has been the most active in the history of the company, with six films from Allied Artists and 33 Monograms giving the company a total of 59 features for the year, a considerable increase over the past record.

With the record set, President Broody is determined that the line established will be followed and improved upon during the coming year. This outfit has not been as hard hit as most of the other studios by the British tax and the domestic slump, because it is conservatively operated and not inflated. Monogram product is of that program variety which always assured an audience adequate to cover costs and a healthy profit. So, while other studios have been scrabbling deep in the mess of a collapsed balloon, Monogram is going about its "business as usual."

A year ago, Allied Artists was a new experiment. Today, it has established itself as a successful and sound portion of the company. From here on in, it is only reasonable to assume that the trend will be up.

PARAMOUNT

Walls Talks New Deal

With Hal Wallis headed toward the wind-up of his 12-picture deal (he has until September to go), negotiations are on for a renewal. Paramount would like to keep the Walls unit and it is likely that the inde producer will remain here, although several other studios would like to have him.

Meanwhile, the Walls unit is planning three pictures to be done before the present contract ends. First to go will be "Sorry.
STUDIO SIZE-UPS

WRONG NUMBER, with Barbara Stanwyck and Burt Lancaster starred. Two remaining pieces are tagged "Be Still, My Love" and "House of Mist," with no casting set on either one as yet. The war here is at a good pace, all is quiet at the studio doors. Four pictures are in production, more than the customary at this time of the year. Those in work are: "A Connecticut Yankee" (Bing Crosby-Rhonda Fleming), "Hazard" (Paulette Goddard-McDonald Carey), "Sealed Verdict" (Ray Milland-Florence Marly) and "A Foreign Affair" (Jean Arthur-John Lund-Marlene Dietrich). The last is a comedy being produced by the team of Brackett and Wilder.

REPUBLIC

1948 Schedule Increased

PRESIDENT HERBERT YATES announced last week that his company will make 60 pictures for the 1947-48 schedule, instead of the 48 originally scheduled. In the atmosphere of fear and worry that permeates the film界, it is not surprising that production activity will get Republic in motion. Production facilities and will be used to spark the entire schedule. Trucolor, Mr. Yates' own color process, will be used more even more than it was last year, since results on pictures using color indicate that it is a real hope at the boxoffice.

Of the 60-picture schedule, sixteen are already completed, two in work and two more are set to go within the next week or two.

In work at the moment are: "Heart of Virginia" (Janet Martin-Robert Lowery) and "Cimarron Trails" (Allan "Rocky" Lane), a western.

RKO

Shut Down For 42 Days

AS OF DECEMBER 13, this studio practically shuttered and will remain so until January 26. "The Window" (Barbara Hale-Arthur Kennedy) is still shooting in New York and "Guns of Wrath," a Tim Holt western, is winding here but everything else is cleaned up and nothing new will start during this period. The studio's backlog of 20 pictures with only 26 more to go to complete the nine-picture schedule makes the shut-down practical. While production will be at a standstill, the studio will be busy editing and scoring product already completed and preparing for the shooting that will begin on January 26.

This company, as reported here some time ago, is going to be concentrating on its lower budget films for next year; thus, the working schedule will move much more quickly than when it is weighted down with long-scheduled big productions. "Mortgage On Life" will be the first to go next year. "The Baltimore Escapade" (Barbara Bel Geddes), "Blood On The Moon" and "Bed of Roses" will all be in work by March 15. The pace will be about two a month for the year, not counting the Tim Holt westerns and lesser product.

RKO's tie-up with topflight independent producers has been one of the reasons for lessening its own production tempo. Of the 21 top films scheduled for 1948 release, ten are independent productions. Samuel Goldwyn will contribute "A Song Is Born" and "The Big Bad Man," Gene Markey will do "The Big Sleep," Joe Kansky will turn out "B" pictures, music and costume with "RKO in Contact," "The Big Gig," "Take a Giant Step," "High Noon" and "Love Me, Please." These will be spliced in with the studio product. The schedule makes the shut-down practical, rather than the sweeping "condemned" of the earlier rating. Now, the film will continue its run and with all the publicity it has gained, should run up the box-office take required to pay the bills.

Why this company did not have the full consent of the Legion before they finished a doubtful property like "Forever Amber" is a question no one can answer. Studio spokesmen say it was cleared. And then, after the picture opened the Legion dropped down and 20th was in trouble. Threats ran all the way from banning the picture to banning ANY 20th Century-Fox film. Demand ran all the way from changing the title to re-shooting the major portion of the film. President Spyros Skouras resisted the Legion pressure at first, but then announced that whatever was necessary would be done but that the dramatic quality of the picture would not be hampered by the changes.

How much the Legion's ban actually affected the picture's "take" is an unknown quantity, for "Amber" also received generally unfavorable notices and the box-office slump after opening engagements might have been due to the latter factor. At any rate, Mr. Skouras decided to make the best of a tough situation.

"CALL ME MISTER" BIG

Not to be outdone by MGM's all-star casting for "The Three Musketeers," 20th is planning to call in its entire star roster for "Call Me Mister." George Jessel will produce and this one is set for the "big musical" of 1949.

SELZNICK

"Paradise" Under The Wire

WITH THE LAST-MINUTE RUSH, so typical of Selznick, "The Paradise Case" (Gregory Peck-Valle Ann Todd-Louis Jourdan) will be shown in Los Angeles on December 29, just in time to make it eligible for Academy Award recognition. Selznick pulled the same routine last year with "Duel In The Sun." After the initial showing out here, the picture goes into the Radio City Music Hall to open its national triumph.

Very quietly, for the past month, David O. Selznick and his executives have been trying to work out a chain of "showcase" theatres to be owned or operated by the company. An intensive survey has been conducted and, it is reported, about 15 key cities have been spotted as prospects. How much of this is merely maneuver and how much is based on real intentions is difficult to tell. Present economic conditions in the industry make it appear unlikely that Selznick will undertake it today.

If this deal goes through, Selznick will use the theatres as first-run houses for his own product as well as for product coming from other SRO producers (so far, only Mark Hellinger). Selznick's biggest problem these past several years has been theatres for his films on first-runs. He could use these big city showcases, but the box-office slump may force him to wait. And, who knows, we may have divorce by then.

20th CENTURY-FOX

"Amber" Gets Clipped

FOLLOWING CERTAIN REVISIONS, the Catholic Legion of Decency has raised its rating on "Forever Amber" from "B" to "C." The new rating makes it an "ordinary moral film" rather than the sweeping "condemned" of the earlier rating. Now, the film will continue its run and with all the publicity it has gained, should run up the box-office take required to pay the bills.

Why this company did not have the full consent of the Legion before they finished a doubtful property like "Forever Amber" is a question no one can answer. Studio spokesmen say it was cleared. And then, after the picture opened the Legion dropped down and 20th was in trouble. Threats ran all the way from banning the picture to banning ANY 20th Century-Fox film. Demands ran all the way from changing the title to re-shooting the major portion of the film. President Spyros Skouras resisted the Legion pressure at first, but then announced that whatever was necessary would be done but that the dramatic quality of the picture would not be hampered by the changes.

How much the Legion's ban actually affected the picture's "take" is an unknown quantity, for "Amber" also received generally unfavorable notices and the box-office slump after opening engagements might have been due to the latter factor. At any rate, Mr. Skouras decided to make the best of a tough situation.

"CALL ME MISTER" BIG

Not to be outdone by MGM's all-star casting for "The Three Musketeers," 20th is planning to call in its entire star roster for "Call Me Mister." George Jessel will produce and this one is set for the "big musical" of 1949.

UNITED ARTISTS

No Peace In Sight

THE SITUATION here continues to be one of complete confusion and difficulty. Robert Young's offer of $4,000,000 was turned down by the board. Rumor had it that despite Miss Pickford's claim that she would not sell, other deals were still being offered. With Selznick-Semple, representing Bosworth interests, still an interested party, Semeneko, of course, is still trying for Robert Young. Meantime, it was reported that Mary Pickford has offer to buy the Chaplin half, but permit her to keep her share in the

F I L M  B U L L E T I N
STUDIO SIZE-UPS

company, so the story goes. So far, all the interested bidders want complete control or nothing.

Mr. Cagney, as time goes on, the UA assets lessen. Cagney has pulled out with his "Time of Your Life" and gone back to Warners; Enterprise is hedging on "Arch of Triumph," insisting they are not ready with a finished print. UA is threatening Cagney, Enterprise and Howard Hawks to force the delivery of their pictures.

In his statement to the press last week, Grad Sears gave his version of UA's status and belittled the rumor-mongering that has been going on. His statement in brief: UA is solvent; UA is presently operating on a profit; UA has no outstanding indebtedness of any kind. Whether UA can demand and get the product promises to be an interesting problem in the deciding of which pictures will be distributed to other releasing companies cannot be said as yet.

With all the rumors, studio spokesmen still insist that UA will come out all right and that production will be resumed by several UA producers shortly after the first of the year.

UNIVERSAL-INTERNATIONAL

'48 Schedule Upped

THERE WILL BE seven more pictures on this company's 1948 schedule than there were on the 1947 work sheet. Forty pictures will come out of the U-I set-up, with J. Arthur Rank contributing at least ten. Among the top product for the year, currently being considered on a road-show basis, will be "All My Sons" (Edward G. Robinson-Mady Christians), and "Tap Roots" (Van Heflin-Susan Hayward). Rank's top contribution will be the Laurence Olivier version of "Hamlet" and "Oliver Twist," a David Lean Production.

With only three pictures in production at the moment, this studio is gearing for six new starters come the turn of the year. The six slated to go are: "The Velvet Fleece," "Patent Applied For," "The Saxon Charm," "One Touch of Venus," "Mr. Peabody and the Mermaid" (William Powell) and "The Judge's Wife." (Frederic March-Florence Eldridge-Edmund O'Brien).

BECK DEAL SET

Johnny Beck has established Westwood Corporation and signed a deal calling for at least two features for U-I release. The first is already set, Sonja Henie in "The Countess of Monte Cristo." Susanna Foster will be co-starred. This will be Miss Henie's first picture since 1944 and it seems reasonable to assume that she has some interest in the Westwood Corporation since she has refused all offers to return to films up until now.

WARNER BROS.

Hawks Dickering Here

DESPITE THE THREAT of suit from United Artists, Howard Hawks is reported to be negotiating a partnership deal on a production-distribution basis with this company, which he left in 1945. Hawks has not delivered "Red River" (now tagged "Stampevede") to UA as committed and the company is threatening to sue him.

If Hawks comes back and with Cagney already set to return, this studio will be able to hold an old home week for returning prodigals. The Cagney return is particularly ironic in the face of the fact that when he left this studio some years ago, he made it fairly clear he would never again make a picture here. William Cagney, business head of the Cagney enterprises, insists that UA will not get "Time of Your Life" which is already to go. Now, however, with UA bringing suit, he may not be able to turn it over to Warner Brothers for release, as he had planned.

With Hawks, Cagney and Alfred Hitchcock coming to Warners on inde deals, this studio is doing a thorough campaign of rounding up outside producing talent to strengthen their own weakened program.

PRACTICAL SHUT-DOWN

With only one picture in work, "Don Juan" (Errol Flynn-Vivien Leigh), this studio has hit the year-end lull, although several films are set to go and probably will be in work by the time you read this. "Key Largo" (Humphrey Bogart-Lauren Bacall-Lionel Barrymore) gets a quick start. "One Sunday Afternoon" (John Garfield-Sarah Morgan), "John Loves Mary" (Ronald Reagan-Jane Wyman) and "Until Proven Guilty" (Joan Crawford) will all be in work by January 15. All of these are Jerry Wald productions which, once again, makes him the busiest producer on the Warner lot, or, should we say, the only busy producer on the Warner lot.

SPECIAL

ONE QUICK LOOK BACK!

Hollywood. Just one ... and then ...

let's look ahead resolutely

It's that time of the year when merchants take inventory. Merchants of showbusiness should be no exception. What is our stock? What was our profit? Our loss, our mistakes?

1947 brought the end of the war bubble to show business. People were fully returned to the serious business of earning enough money for rent and food and going to the movies, once an essential for morale, became a luxury. Producers wouldn't face that fact and blamed sagging box-offices on many other things that didn't matter at all. The public, back to a normal routine, pressed by rising costs, wanted value for their money, just "any" picture wasn't enough nor will it be in 1948.

1947 brought the choking off of the British market and the producers frantically to the job of economizing. The major portion of that "economizing" resulted in firing enough small job-holders to create a virtual depression within the ranks of the industry. Certainly, the fear and the panic evident in the eyes of many people in this town could have been avoided, partially, at least.

1947 saw the ending of the exhausting jurisdictional strikes in which issues had finally become so confused that no one cared very much what happened—no one, that is, except the men who had been without work for months and who had nothing in their pockets except unpaid bills. No one yet has been able to state clearly what was achieved. Lost was many, many paychecks.

1947 brought the Thomas Un-American committee to Hollywood. Producers buckled under to unsupported accusations. We witnessed a travesty on justice and fairplay that has rarely been equalled, something really un-American. It engendered a new kind of fear in Hollywood. Fear of protest, fear of expression, lest one be "tagged" and follow others into the ranks of unemployed. It turned Hollywood, possessor of the greatest single channel for entertainment and enlightenment, into its proud obligation to a whining promise that "we will be good."

And yet with all of this confusion, discouragement, difficulty, Hollywood succeeded in making a few great and some good pictures. The sad part of it all is that Hollywood continued to waste so much of the talent it holds within its boundaries.

All of this in 1947. And what of 1948? It promises more of confusion and discouragement. It promises more of problems. What can be done? Producers and exhibitors alike must remind themselves that they are in show business. They must stop taking for granted that the American public will queue up like sleep to pass their money through a grilled window for the privilege of looking at images on a screen. Movies aren't a novelty—they have to be good! And they have to be sold!

Let 1948 be the year of revival. Let people who earn their living from this most amazing of all business, renew their faith in that business and their energies for it. There's been enough of squabbling and whispering and pointing accusing fingers to say, "It's his fault." Let's get back to show business. Let's go to work! All of us.

Happy New Year!
In the Release Chart, the date under "Details" refers to the issue in which cast, director, etc. appeared. "Rel." is the original release date, while "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 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

**NEW PRODUCTIONS**

**BEST MAN WINS**
Comedy—Started December 4
Cast: Edgar Buchanan, Anna Lee.
Director: John Sturges
Producer: Ted Richmond
Story: Adapted from the Mark Twain tale of the jumping frog.

**TRAPPED BY BOSTON BLACKIE**
Mystery—Started December 8
Cast: Chester Morris, Richard Lane, Edward Norris, George E. Stone, Frank Sully.
Director: Seymour Friedman
Producer: Rudolph Fleischer
Story: Not available, see next issue.

**PRODUCTION RECORD**

**DECEMBER 22, 1947**

### Release Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
<th>Rev. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1947-48 Features</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westerns</td>
<td>Completed (32)</td>
<td>In Production (6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westerems</td>
<td>Completed (11)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serials</td>
<td>Completed (4)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946 Features</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westerns</td>
<td>Completed (32)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westerns</td>
<td>Completed (14)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serials</td>
<td>Completed (4)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### New Productions

**RAMPAGE (C)**
Animal Story—Started December 9
Cast: Bea, the Wonder Horse, Cameron Mitchell, Audrey Long, James Millican, Pappy Knight, John troubled.
Director: Lew Landers
Producer: Jerry Briskin-Mathew Rapf
Story: Not available, see next issue.

### Release Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
<th>Rev. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1947-18 Features</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westerns</td>
<td>Completed (22)</td>
<td>In Production (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westerns</td>
<td>Completed (5)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1946-47 Features</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westerns</td>
<td>Completed (12)</td>
<td>In Production (0)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**MONOGRAM**

**1947-48 Features**
- Completed (22) In Production (2)
- Completed (25) In Production (1)
- Released (25) In Production (0)

**1946-47 Features**
- Completed (24) In Production (4)
- Completed (21) In Production (0)

---

### RELEASE CHART

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Res.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Tarnished</em></td>
<td>Albert Maltz</td>
<td>11-11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**THE COMPLETED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Res.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Tarnished</em></td>
<td>Albert Maltz</td>
<td>11-11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### METAL COLDWELL-MAYOR

**1947-48 Features**
- Completed (27) In Production (2)
- Completed (25) In Production (0)

### RELEASE CHART

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Res.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Tarnished</em></td>
<td>Albert Maltz</td>
<td>11-11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**THE COMPLETED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Res.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Tarnished</em></td>
<td>Albert Maltz</td>
<td>11-11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### PARAMOUNT

**1947-48 Features**
- Completed (23) In Production (4)
- Completed (21) In Production (0)

### NEW PRODUCTIONS

A FOREIGN AFFAIR

**Comedy**

Director: Billy Wilder
Producer: Charles Brackett

---

**RELEASE CHART**

**I N PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Res.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Tarnished</em></td>
<td>Albert Maltz</td>
<td>11-11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**THE COMPLETED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Res.</th>
<th>Rev.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Tarnished</em></td>
<td>Albert Maltz</td>
<td>11-11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
13 LEAD SOLDIERS

March 1, 1947

Cast: Tom Conway, Helen Westcott, Maria Palmer.

Director: Frank McDonald

Co-Producers: Ben Pivar-Bernard Small

Story: Not available.

(A Reliance Production)

RELEASE CHART

IN PRODUCTION

CAST

Harrison-Galinsky

2-16

Ricardo-Turner

Henderson-Shepherd

Yvonne-Costa

Palmer-Williams

Walls of Jericho

11-10

Hartigan-Fabian

Wittner-Dallari


RELEASE CHART

1947-48

TITLE

Running Time

Cast

Details

Rel. No. Res.

Arch of Triumph

Humphrey-Bogart

5-2

Hof Gidding

6-12

Alex

2-26

Day (50)

10-0

Players

10-2

Theatre Owners (96)

Bklbnder-Schofield

3-2

Joy

9-16

The Story of the Century

Walter-Cash

7-10

Erving

2-4

The Return of the Scarlet Pimpernel

Roy-Darrington

8-13

Bessie

10-13

Man's Greatest Weapon

Hoagland-Samuelson

10-25

Bill

10-26

The Bible

Rust

11-0

Baker

11-4

THE UNDEAD ARTISTS

1946-47 Features

Completed (34) In Production (0)

1947-48 Features

Completed (35) In Production (0)

KEY TO PRODUCERS

Small (Sm): Rogers (Rgs): Vanguard (Vg): Crosby (Cby):
Bogart (Br): Pressburger (Psh): Ripley-Monter (RM):
Rogues (Rog): Stromberg (Smg): Levey (Lev): Cowan
Stone (Sln): Sehnbach (Sch): Nezavodl (Neh): Lewis
Loew-Levin (LL): Eagle-Lion (GFD): Carney (Cva):
Bannon (Bnn): Chaplin (Chn): Enterprise (Ent):
Hughes (Hgh): Com (Com).

SOL WURTZEL PRODUCTIONS

Barbarism (60)

12-23

Helen

11-7

Co-Produced by: Sol Wurtzel (E)

1946-47 Features

Completed (34) In Production (0)

1947-48 Features

Completed (35) In Production (0)

NEW PRODUCTIONS

ARThUR TAKES OVER

Director: Starting December 8

Cast: Ronalda Collins, Cowan, Skip Homeier, Ann E. Todd,

William Bakevel, Richard Crane, Barbara Brown, Howard

Freeman.

Director: Msil St. Clair

Producer: Sol M. Wurtzel

(A Sol Wurtzel Production)

Story: Little brother plays mentor for his friend, helps his sister marry the right man.

DECEMBER 22, 1947
I'm telling you, is one of the most riotous farces ever put on celluloid. It belongs in the class of inspired nonsense that sired ‘My Man Godfrey’ of blessed memory. It's saucy and sexy and spicy, with a solid story on which to base its chucklesome nonsense.

—LOUELLA PARSONS
COSMOPOLITAN

Mr. A.W. Schwalberg
Eagle Lion Films, Inc.
165 West 46 Street
New York City

ALL HOUSE RECORDS ROXY THEA-
TRE, KANSAS CITY, MO., BROKEN
TODAY WITH OUT OF THE BLUE.
AUDIENCE AGREES WITH US THAT
THIS IS TOP COMEDY HIT OF THE
YEAR. THANKS FOR A FINE PICTURE
BACKED BY EXTREMELY COMPRE-
HENSIVE ADVERTISING CAMPAIGN.
REGARDS.

Jack Braunagel,
Durwood Theatres.

"OUT OF THE BLUE" is OUT OF THIS WORLD" says The Exhibitor
THE SENATOR WAS INDISCREET' HITS NEW HIGH IN HILARITY

Rates • • • or better generally

Universal-International 81 minutes

Here is one of the funniest pictures of the year, a none-too-subtle travesty on present-day politics designed to delight any patron with or without a sense of humor. Producer Nunnally Johnson, associate producer Gene Fowler, Jr., scripter Charles MacArthur and director George S. Kaufman, as well as star William Powell, have aimed a satirical shaft at the Washington scene, as pointed and hilarious as "State of the Union" or "Born Yesterday." Unlike those two stage successes, however, "The Senator Was Indiscreet" is not intended only for sophisticated highbrows but contains enough tongue-in-cheek melodrama and belly-laugh situations to render it sure-fire filmm for mass audiences and juvenile patronage in any situation. A certain money-maker, it will score heat in metropolitan first run engagements and perhaps in some cosmopolitan theatre-goers. Powell's performance is infinitely superior to his characterization in "Life With Father," praised to the limit and no more by Hayes. Peter Lind Hayes, Ella Raines and Ray Collins, not to mention bit-player Hans Conried, seem, for once, par excellence. Production quality is supcative; MacArthur's dialogue witty and cracking; photography and recording excellent throughout.

EXPLOITATION: Play up the brilliant performance by William Powell, MacArthur's script, Kaufman's direction. Suggestion for ballot throwaway: "Don't Vote for ANY Candidate. Until You've Seen 'The Senator Was Indiscreet!'" Catchline: "It Will Have Congress in an Uproar--of Laughter!"

U. S. Senator William Powell has presidential aspirations, and hires press agent Peter Lind Hayes to ballyhoo him into the White House. At the same time Ella Raines quarrels with him for promoting so pompous a horse's neck as the senator and splits up. Party chief Ray Collins shares Ella's opinion of Powell and orders him to stop seeking the nomination. But the senator has a secret--his wife's diary wherein for 35 years he has jotted down all the party's shady deals. With this ace-in-the-hole and ballyhooed by Hayes, he tours the circuit and becomes the hot favorite. Then, with victory in sight, the diary mysteriously vanishes. All hell breaks loose as Collins and his subordinates throughout the party fearful exposure should the diary get published, prepare to face the country. Hayes suspects Ella has stolen the diary and the couple with her to the White House. She is present but, sensing a sensational scoop, fends off Hayes and on a hunch tracks down Arleen Whelan, a party member, who tells the senator that the night the diary disappeared. Meanwhile, Collins and the party higher-ups have persuaded Powell to resign his senatorship and accept a berth as football coach, a post paying twice the presidential salary. Ella retrieves the diary from Arleen, then loses it to Hayes, who returns it to Powell. Almost immediately, Hayes suffers a pang of conscience, not only at his shabby treatment of Ella, but because he feels he'll be selling out the country if he ever gets Powell up in the Senate. Happening to catch George Tobias' Acropolis House where he falls in love with Arleen Dahl, fiance of Don McGuire. With the aid of bell-hop Ben Blue, he persuades a band of minstrels to stay at the hotel and become a member of the troupe, which includes George O'Brien, strong man of the outfit. In New York, Morgan again meets Lillian Russell and she arranges for him to be her leading man. When rumors appear that Morgan will be her successor to Lillian's apartment, finds Morgan there and leaves him. Russell's show closes and Morgan is hired by the aging and ailing William Frawley (as William Scabbles), America's top singer of Irish songs, as his understudy. Morgan sings backstage while Frawley mouths the words, but finally Frawley's voice gives out completely at a St. Patrick's day performance and the old man turns the crown over to Morgan, who is finally reunited with Dahl.

MY WILD IRISH ROSE' SAME OLD BLARNEY— IN TECHNICOLOUR

Rates • • • generally; more in Irish naborhoods

Warner Bros. 101 Minutes
Dennis Morgan, Arlene Dahl, Andrea King, Alan Hale, George Tobias, George O'Brien, Sara Allgood, Ben Blue, William Frawley, Don McGuire, Charles Irwin, Clifton Young, Paul Stanton, George Cleveland, Oscar O'Shea, Ruby Dandridge, Grady Sutton, William Davidson, Douglas Wood, Ivar, George, Nigel Wilson, John Leven, Isla Banks, John Carradine, Duane Jones, Fred Miller, Andre The Three Dunhil, Lou Willis, Jr. Directed by David Butler.

Since "My Wild Irish Rose" is first a Technicolor musical, let it be noted primarily that both the color and the musical numbers are justification alone. In that category, "Swanee," enhanced by Le Roy Prinz' imaginative treatment and effectively delivered by Dennis Morgan, plus some riotously colorful minstrel numbers, insure a goodly quota of entertainment. But "My Wild Irish Rose" also makes grand pretensions at telling the story of Chauncey Colcott, an Irish singer of Irish troupes, and on that count it so corny and trite as to virtually negate the musical credits. The cliché-ridden tale is just a series of blackouts, some deliberately funny thanks to the antics of Ben Blue and, surprisingly, George O'Brien, as the strong man in a minstrel troupe. Morgan is excellent for the role of Colcott with his ingratiating grin and easy-to-listen-to voice. Andrea King makes a dashing Lillian Russell (and the ladies will love it) and the nearest thing by far that the film ever has to a famous songbird, but newcomer Arlene Dahl, is hardly an inspired choice as the singer's romantic visa-vis. The rest of the cast are tin-types. The bevy of Irish ballads, some bolstered by spirited dancing and production numbers, and the minstrel tunes, "The Natchez and the Robert E. Lee" and "Miss Lindy Lou," by Ted Koehler and M. K. Jerome, are the entertainment highlights of the film. All in all, the ratio above average returns generally. In neighborhoods where the clientele is predominantly Irish, grosses will be good.

EXPLOITATION: "The Sweetest Songs Ever Sung" should be the keynote of the ballyhoo. The long list of Irish ballads will include someone's favorite. The name of Chauncey Colcott, King of the Irish ballad singers at the turn of the Century is another selling point. Lillian Russell, too, can be sold. A blow-up of Andrea King in one of the lavish gowns she wears will be an excellent lobby eye-catcher.

Dennis Morgan, as young Chauncey Oicott, bluffs his way backstage to meet Andrea King (Lillian Russell) and decides to pursue a singing career. He becomes a singing har- re-steals the diary and effects a reconcilia- tion with Ella. Next day the party leaders fete the country, Powell winding up in the South Seas.

DANGEROUS YEARS' HOKE-FILLED JUVENILE DELINQUENCY PROGRAMMER

Rates • • • as supporting dualler in action spots

Twentieth Century-Fox 62 minutes

Despite its good intention to preach a moral this low-budget Sol Wurtzel programmer on juvenile delinquency and too incredible and fatuous to excite most audiences. Coupled with a lively annual or comedy, it will get by in neighborhood and section homes, its direction and writing strongly reminiscent of a radio soap opera.

"Dangerous Years" is played with the trem- olo stop all the way out by a proficient and preponderantly juvenile cast. Billy Halop, (ex-Dennis Morgan, Ben Blue, William Frawley) (and a very funny bit) assuming the role of poster boy for juvenile delinquents. Teaser: "If you're in your 'teens, look out— these are the 'Dangerous Years'!" Have your local Inquiring Reporter ask: "What, and why, are the 'Dangerous Years'?"

Welfare worker Donald Curtis' Boys Club curbs Middletown's juvenile delinquency in check until the arrival of flashy, well-heeled William Halop. Operating from the Gopher Hole, a roadside juke joint, Halop organizes the town's most adventurous youths into warehouse bootleggers. In attempting to dissuade the lads from pilfering a warehouse, Curtis is shot and killed by Halop. Curtis' fiancée Anabel Shaw returns from an extended cruise as her father, District Attorney, Rich- mond, is trying to change his allegiance to convict Halop, ably defended by Jerome Cowan. During a court recess Halop is seen trying to swear his fiancée, Nana Bryant, from the head of the orphanage wherein he and Anabel had been reared. Nana confesses having switched babies; thus he, not Anabel, is the Halop. Remaining true to Halop, Nana turns to Anabel and Gaines, Halop swears Nana to continued secrecy and is committed to life imprisonment.

FILM BULLETIN
"GOOD NEWS" CHEERFUL, YOUTHFUL COLLEGE MUSICAL

Rates • • • generally; less for action houses

Metro-Goldwyn-Mayer
95 minutes

Juno Allyson, Peter Lawford, Patricia Marshall Joan McCracken, Ray McDonald, Mel Torme, Robert Strickland, Donald MacBride, Tom Dugan, Clinton Sundberg, Loren Tindall, Connie Gilchrist, Morris Ankrum, Georgia Lee, Jane Green.

Directed by Charles Walters.

Lifted virtually intact from the 1927 Broadway musical that so gaily epitomized the college days of spirited and well-chosen performers with song and humor, M-G-M's Technicolor version of "Good News" 20 years later is a moderately cheerful and gayish, slyish laboring under a handicap of dozens of limitations during the elapsed period. There is absolutely nothing new, but since much of it bears repeating, particularly the songs, there is plenty of entertainment, particularly for the school-age fans. Despite the old hack of a story, the varisty flapper soaring the football away from the nice kid who's working her way through college, the unforgettable tunes, "The Best Things in Life Are Free", "Lucky in Love", "The Varsity Drag" and some tip-top dancing by Joan McCracken and Ray McDonald, make this lively entertainment. The musical numbers, the performed, sparkle-bosomed a zest that makes up for much of the film's deficiencies.

The youngsters who comprise the bulk of the cast seem to lack the spontaneity and spontiouness of this. They try hard—and this becomes painfully obvious in several sequences. June Allyson is still mightily cute, although some of her youthful beauty seems dimmed with the passing years. Peter Lawford lacks voice, but he is forthright and scores with the audience. Joan McCracken and June Allyson assay to teach him French. Patricia Marshall, as the fortune-hunting siren, has hardly the appearance or personality which seems to make men swoon at sight. The Allyson-Lawford names, plus the draw of Miss McCracken and, from what we hear, the up-and-coming young crooner, Mel Torme, insure an adequate return at the box-office.

EXTRACTION: Sell the youth and gaiety and plug those wonderful songs. Tell the youngsters its the grandest of all college shows and play to the nostalgia in oldsters. The music shops will be a big help; have them feature the music. May not overlook its realism and suspense; youngstars will thrill to its fast-paced action and two-fisted climax. This should score grosses equal to those tallied by "Kiss of Death", "Brute Force" and "The Killers," with best returns marking engagements in action spots. Production quality and Leo Tover's photography are of a high order; music, including a vocal number, "Don't Call It Love" supposedly rendered by Miss Scott, is good.

EXTRACTION: Play up for all they're worth the names of Burt Lancaster and Lizbeth Scott. Make mention of the stunning gowns worn by Miss Scott. Don't overlook the fact "I Walk Alone" is based on Oscar Serlin's Broadway success, "Beggars Are Cinema" which was produced on Broadway by Oscar Serlin. Credit last, but far from least, Burt Lancaster, Lizbeth Scott, Kirk Douglas and Wendell Corey with talent and acting on the screen. Burt Lancaster has a general audience appeal; women will enjoy the romance and admire Miss Scott's lavish costumes; men will be engrossed by...

Mel Torme's appeal to the jitterbug trade.

Campus hero, football star Peter Lawford is stricken with the charms of Patricia Marshall, new student with an eye for manufa-

lads college boys. She gives him the brushes while making eyes at wealthy Robert Strickland. Lawford gets June Allyson, student librarian working her way through school, to give him French lessons so that he can impress Patricia. When the latter turns up for the prom, Lawford asks June for the date. Patricia, meanwhile hears that Lawford is a pickle factory scion, and gets him to take her to the affair, while June is stood up. In a short while, Patricia announces that she and Lawford will be engaged right after the team wins the football game. The students convince June that she must tutor Lawford in French so that he can be eligible for the game and in the process, he realizes that he is in love with June. Although he deliberately attempts to flunk, he is passed. During the game, he plays like a dux, but when June, through a ruse, turns Patricias designs on another girl, Lawford makes a brillant play to win the game. In the victory dance, featuring the Varsity Drag, June and Lawford are reunited.

'I WALK ALONE' GRIPPING, REALISTIC NIGHTCLUB MELODRAMA

Rates • • • generally

Paramount
99 minutes

Burt Lancaster, Lizbeth Scott, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud, Marc Lawrence, Mike Mazurki, Mickey Knox, Roger Neary.

Directed by Byron Haskin.

Credal Wallis producing a tense and spine-tingling, sumptuously-mounted and closely-woven melodrama of behind-the-scenes nightclub life that will call up a handsome box-office returns. Credit Byron Haskin with directing crisply and realistically a cast of note and a shadowy characters. "I Walk Alone" has a general audience appeal; women will enjoy the romance and admire Lizbeth Scott's lavish costumes; men will be...
T-MEN' TOP-DRAWER MELODRAMA RINGS BOXOFFICE BELL

Rates • • • as bill-topper; more in action houses

Eagle-Lion
91 minutes

Directed by Anthony Mann.

Here is a top-drawer melodrama that will roll up handsome grosses in most locations and is socko for action spots. It has the authentic ring of "The House on 92nd Street" and the smashing action and breath-taking suspense of "The Killers" and "Brute Force," without their sordid and sadistic overtones. "T-Men" is more than a great melodrama; it is an inspiring saga of one of our government's least-publicized enforcement agencies, the U. S. Treasury Department. Thanks to the directorial re­straint of Anthony Mann and the purpose­ful underplaying of the professional cast recruited mostly from the New York stage. "T-Men" has a sincerity and realism not usually found in pictures of this type, its very lack of Hollywood theatricalism makes for better "theatre" and, consequently, greater entertainment. From a box-office standpoint, its one weakness is the absence of a front-rank marquee name, but this should be more than compensated for by laudatory word-of-mouth. Arresting and convincing performances are delivered by Dennis O'Keefe and Wally Ford, but no less gripping and exciting are those of Alfred Ryder, Charles McGraw and John Wengraf.

Settings by Edward C. Jewell and photography by John Alton embellish the film's high production values which are un­qualifiedly recommended for all types of audiences and houses.

EXPLOITATION: Get behind this one with all the showmanship at your command — it will pay off in pleased patronage and high grosses. Play up the film's terrific suspense and smacking clinaxes, its two-flashed action and socko realism. The plot deals with the detection, trailing and capturing of counterfeiters — arrange with banks, rest­aurant owners and liquor coun­ter and window cards reading: "Examine all money closely — help 'T-Men' to guard you against counterfeit currency."

Treasury agents Dennis O'Keefe and Al­fred Ryder are detailed to breaking up a counterfeit ring. They alter their names and identities and, supposedly fugitives from the law, join a smuggling gang in Detroit. From there, the trail leads to Los Angeles. Successfully posing as counter­feiters, O'Keefe and Ryder join the West Coast mob. While helping mobster Wally Ford to pass spurious bills, the supposedly­unmarried Ryder is suddenly confronted by his wife, June Lockhart. At the order of mob's chief lieutenant June Randolph, both Ryder and his wife are killed — Ford sealed to death in a Turkish bath, Ryder shot down in O'Keefe's presence by triggerman Charles McGraw. The dying Ryder manages, however, to reveal secretly to O'Keefe the whereabouts of Ford's coded diary containing details of the gang's operations. Later, just as other T-Men are about to spring their trap, the gang's growing suspicion con­cerning O'Keefe's identity is suddenly con­firmed. Trapped aboard a freighter and bound for Shanghai, the O'Keefe effects a clever ruse, manages to summon the law enforce­ment officials and, following a show­down gun-battle, succeeds in rounding up the entire gang.

THE CHINESE RING' NEW CHARLIE CHAN OFF TO GOOD START

Rates • • • as dueller generally

Monogram
67 minutes

Directed by William Beaudine.

This first entry in the new Charlie Chan series should please the many Chan affician­ados and, paired with a good musical or comedy, gives a satisfactory account of itself at boxoffices generally, particularly in action theatres. Despite his un-Oriental blue eyes, Roland Winters makes a convincing debut as Chan. As the Chinese sleuth's number one friend, the ex-Japanese army major replaces Keye Luke, former portrayer of the role. The Occidental and incidental love in­terest is capably handled by personable War­ren Douglas and attractive Louise Currie. William Beaudine's direction, Scott Darling's screenplay, production quality, photography and recording are all above-average.

EXPLOITATION: Play up the popularity of the Chan series, most widely read (and seen) of all Earl Derr Biggers' output. And ballyhoo winners as the new — and best — Chan.

Chinese sleuth Roland Winters finds Princess Jean Wong murdered in his office. Accompanied by police detective Warren Douglas and the latter's reporter-sweetheart Louise Currie, he follows up several clues. Suspicion points to ship captain Philip Ahn and aircraft manufacturer Thayer Roberts. Subsequently the princess' maid, Chabling, and a tiny Chinese deaf mute, Kenneth Chuck, are found murdered. At end, follow­ing an exciting chase and hand-to-hand bat­tle, Winters and Douglas apprehend the slayer, crooked banker Byron Foulger.

'UNDER COLORADO SKIES' ABOVE-AVERAGE TRUCOLOR WESTERN

Rates • • • as dueller in action and western houses

Republic
65 minutes

Directed by R. G. Springsteen.

Plenty of action, good performances, and good Trucolor, render this a certain crow­d­pleaser in western and action houses. A half­dozen musical numbers, three of them old favorites, further assure its acceptance.

'SHADOW VALLEY' FORMULA EDDIE DEAN WESTERN HAS GOOD SONGS

Rates • • • for western houses

Eagle-Lion
56 minutes
Eddie Dean and his horse White Cloud, Roscoe Ates, Jennifer Holt, George Chesebro, Eddie Parker, Lee Morgan, Lane Brad­ford, Carl Matthews, Bud Buder, Andy Parker and The Plainsmen, Bob Woodward, Digby and Ray Taylor.

Three catchy musical numbers, compen­sate somewhat for the ineptly motivated plot of this formula western. Following the traditional pattern of Eddie Dean's previous oaters, "Shadow Valley" will just satisfy western fans. Under Ray Taylor's direction, the cast is satisfactorily posted through the requisite number of fight flights, mounted pursuits and gun battles. George Chesebro, as usual, gives the best performance. Production on the outdoor: photo­graphy, sound and recording are satisfac­tory.

Held on suspicion of murdering Bob Woodward's niece Jennifer Holt, Eddie Dean effects his release and lands a job on Hale's sweetheart Adrian Booth. Instead, Hale slugs two deputy sheriffs and escapes across the stateline to Rim Rock. There, to­gether with chance companions Foy Willing and the Riders of the Purple Sage, he goes to work for kindly innkeeper and local banker Paul Hurst. Fate brings him in contact with Alvin and others of William Haade's gang. In one of wounded members he is forced to give medical aid. Kept prisoner by Haade's gang, Hale manages to escape, warn Hurst of an impending holdup and, at end, foil the robbery and round up the desperados.

FILM BULLETIN
BREAKING ALL RECORDS IN NEW YORK AND BOSTON

Booked in the Center Theatre, BOSTON, With a Record-Breaking Week . . . and Booked Solidly Throughout NEW ENGLAND.

Played the New Amsterdam and Majestic in New York Day and Date and booked by the entire RKO Metropolitan Circuit, Skouras, Brandt, Century, Randforce, Wanners, and all other circuits in the metropolitan area.

Available NOW at these REALART franchise holders

Albany, Buffalo, New York
Principal Film Exchange Inc.
630 Ninth Ave., N. Y. C.

Atlanta
United Film Distributors, Inc.
164 Walton St., N.W., Atlanta Ga.

Boston, New Haven
Embassy Pictures Corp.
16 Piedmont St., Boston, Mass.

Charlotte
Screen Guild Productions of the Carolinas, Inc.
300 West 3rd St., Charlotte, N. C.

Chicago
Henry Elman Enterprises, Inc.
1327 So. Wabash Ave., Chicago, III.

Cincinnati, Indianapolis
Popular Pictures Co.
1622 Central Pkwy., Cincinnati, O.

Cleveland
Real Art Pictures of Cleveland,
2108 Payne Ave., Cleveland, Ohio.

Dallas
Screen Guild Productions of Texas,
308 So. Harwood St., Dallas, Texas.

Denver, Salt Lake City
Embassy Pictures
258 East First Street, So. Salt Lake City, Utah

Detroit
Allied Film Exchange,
2310 Cass Ave., Detroit, Mich.

Los Angeles
Associated Film Exchanges,
1928 S. Vermont Ave., Los Angeles, Cal.

Minneapolis, Milwaukee
Independent Film Distributors,
111 No. 11th St., Minneapolis, Minn.

Oklahoma City
Screen Guild Productions of Okla.,
Grand Street, Oklahoma City, Okla.

Philadelphia
Box Office Pictures, Inc.
1301 Vine Street, Philadelphia, Pa.

Pittsburgh
Screen Guild at Western Pa.,
415 Van Buren St., Pittsburgh, Pa.

Seattle, Portland
Favorite Films of California,
2231 Second Ave., Seattle, Wash.

St. Louis
Screen Guild Productions of St. Louis,
3246 Olive St., St. Louis, Mo.

San Francisco
Favorite Films of California,
261 Golden Gate Ave., San Francisco, Cal.

Washington, D. C.
Equity Film Exchanges, Inc.,
1001 New Jersey Ave., N. W., Washington, D. C.
The Fabulous Texan

One of the refreshing things about Republic’s big-scale outdoor pictures is their lack of pretension to being anything other than big-scale westerns. The Fabulous Texan is in that same groove — surcharged with ACTION, with all the historical and romantic elements subordinated thereto. It moves swiftly to the over-all purpose of generating a maximum of excitement.

Producer Edmund Grainger has assembled a first-rate cast to play the characters in this tale of turbulent Texas in the days following the Civil War. William (“Wild Bill” he used to be) Elliott and John Carroll are the types who lend credence to these he-men roles and they are ably assisted by “heavy” Albert Dekker, comedian Andy Devine and attractive Catherine McLeod.
EXPLOITATION PICTURE

Variety of Exploitation Angles
In “Fabulous Texan” Press Book

Republic has adopted a shrewd policy of giving its big pictures a 21-gun salvo premiere at some appropriate point in the country to set the pattern for its national exploitation campaign and letting the ballyhoo generated there seep through to all the towns and cities of the nation.

This was the formula followed in kicking off “The Fabulous Texan,” which was favored with a five-theatre premiere over a 3-day span in five Texas cities. The premiere campaign was featured by a great variety of tie-ups with sporting goods stores, clothing stores, radio stores, Borden’s Milk Products, the Texas Public (gas) Service and others.

A high-spot of the national campaign is the Marlin Firearms tie-up (more elsewhere) and this was also used effectively in the “Texa” promotion.

The press book on this show schemed up by Steve Edwards and his Republic box-office is chockful of bally, stunts, contests and tie-ups. Only a mere suggestion of the wealth of ideas can be illustrated on this page. Perusal of the inside cover of the press book will open up a wide vista of exploitation possibilities for the promotion of “The Fabulous Texan.”

LOBBY STUNTS

Catherine McLeod is faced with the problem of choosing between William Elliott and John Carroll in the picture. The press book suggests you use this slant to build up feminine interest via a lobby display on the theme, “Which Would You Choose?”

Use heads of Elliott and Carroll with explanatory copy about their characterizations over two slotted ballot boxes. Let the women vote on their choice.

MARLIN PROMOTION

Republic has arranged a national promotion with the Marlin Firearms Company, famous for guns and blades. The campaign includes magazine advertising and local prize contests.

The Marlin Co. is donating a large quantity of high-tensile steel shaving blades, packed in gift boxes, as prizes for “The Most Fabulous Man I Know” letter contests, sponsored jointly by theatres and Marlin dealers.

For all the facts, write to Mr. Lawrence Ferguson, Marlin Firearms Co., 17 E. 42nd St., New York 17.

WANTED POSTERS

An old standby, and always effective, are the “Wanted” posters on poles and in windows. Use still No. 143 of John Carroll.

THE MEN BEHIND THE CAMPAIGN

STEVE EDWARDS
Director of Advertising and Publicity

MILTON SILVER
Executive Assistant to Edwards

EVELYN KOLEMAN
Publicity Manager

DENNIS CARLIN
Advertising Manager

BEATRICE ROSS
Exploitation Manager

NICK DEMANCZUK
Art Director

DECEMBER 22, 1947
Harry M. Warner is honored by the Hollywood Foreign Correspondents, Assn., for his service as national chairman of the Friendship Food Train Committee. Warner star Gary Cooper ran for the disk.

Mr. and Mrs. Ned Depinet (left), and Mr. and Mrs. Robert McChrie at the New York premiere of Samuel Goldwyn's RKO Radio relca. "The Bishop's Wife."

At the recent Okla. Theatre Owners Convention, top row: Ralph Lauxer, Lewis J. Hamburger, and Richard Bichelle, Boise, Herman Hunt, Mervin Lowenstein, OTO president, and Homer Strowic.

Jerry Pickman (right), Eagle Lima's asst. director of ad-publicity-exploitation, arrives in Birmingham, Ala., with stars Mary Anderson and Helene Donisthorpe, for world premiere of "Whispering City."

Harry M. Warner is honored by the Hollywood Foreign Correspondents, Assn., for his service as national chairman of the Friendship Food Train Committee. Warner star Gary Cooper ran for the disk.

Mr. and Mrs. Ned Depinet (left), and Mr. and Mrs. Robert McChrie at the New York premiere of Samuel Goldwyn's RKO Radio relca. "The Bishop's Wife."

At the recent Okla. Theatre Owners Convention, top row: Ralph Lauxer, Lewis J. Hamburger, and Richard Bichelle, Boise, Herman Hunt, Mervin Lowenstein, OTO president, and Homer Strowic.

Jerry Pickman (right), Eagle Lima's asst. director of ad-publicity-exploitation, arrives in Birmingham, Ala., with stars Mary Anderson and Helene Donisthorpe, for world premiere of "Whispering City."

News Digest

(Continued from Page 10)

Harry M. Warner is honored by the Hollywood Foreign Correspondents, Assn., for his service as national chairman of the Friendship Food Train Committee. Warner star Gary Cooper ran for the disk.

Mr. and Mrs. Ned Depinet (left), and Mr. and Mrs. Robert McChrie at the New York premiere of Samuel Goldwyn's RKO Radio relca. "The Bishop's Wife."

At the recent Okla. Theatre Owners Convention, top row: Ralph Lauxer, Lewis J. Hamburger, and Richard Bichelle, Boise, Herman Hunt, Mervin Lowenstein, OTO president, and Homer Strowic.

Jerry Pickman (right), Eagle Lima's asst. director of ad-publicity-exploitation, arrives in Birmingham, Ala., with stars Mary Anderson and Helene Donisthorpe, for world premiere of "Whispering City."

Case, came in for a great deal of significant discussion, which was expected to have a bearing in the N. Y. monopoly case.

Basis of the argument for both the Schine and Skouras cases was their similarity to the Crescent case in which divestiture was ordered. In the case of Schine, the appeal was by the circuit for reversal of the divestiture clause in the district court decree, while Robert L. Wright of anti-trust section of the Justice Department maintained that the Griffith decision, which abolished the circuit, was contrary to the Crescent remedy, despite the essential similarity of conditions in both cases.

Skouras attorney Bruce Bromley argued that there was no "geographic concentration" in the chain's six-state circuit as there was in the Crescent chain. He said the maximum control in any one state by Schine was 51% of the theatres and that less than of the exhibitors' earnings in the area came from Schine. He maintained that affiliated circuits were much greater and much more powerful than the client's and if they were permitted to keep their holdings, Schine should not be ordered to divest his chain.

Wright charged: "When Schine moves into a new town he's able to take new films from the independent operator there. But when an independent tries to open up in a Schine town he must accept second runs."

Griffith counsel Charles Cowan claimed that there was "no specific charge of specific restraint of trade" and that the charges against Griffith by the D. of J. were much more limited than in either the Schine or Crescent cases. Wright maintained that Griffith kept competitors from entering towns where they had theatres. He urged Court approval of any further theatre acquisitions by the circuit.

Six justices heard the two cases, which were completed in one day. Of the three not on the bench, two, Justices Murphy and Reed, were absent because of illness and the third, Justice Jackson, disqualified himself because he had been Attorney General when the case was originally prosecuted by the Justice Department.

Skouras asks higher rentals, exhibit co-op

Reiterating his plea for closer exhibitor cooperation with the film companies and for higher film rentals, Spyros P. Skouras, president of 20th Century-Fox, told exhibitors gathered in Chicago's Congress Hotel for a testimonial dinner to Allied president Jack Kirsch, that the loss of foreign markets would wipe out the profit margin of his company if domestic revenue did not increase.

The dinner was sponsored by Allied Theatre Owners of Illinois, of which Kirsch is also president, and Skouras was the principal speaker. Gov. Dwight Green of Illinois was among the guests.

The 20th-Fox proxy estimated 20-Fox profits at $10,000,000 for 1947, of which $11,000,000 will be returned to the theatre subsidiary, National Theatre Enterprises, of its theatre subsidiary, National Theatre Enterprises, of its theatre subsidiary, National Theatre Enterprises. The company stockholders are to be declared that an estimated $20,000,000 of the gross for 1947 will come from foreign markets and estimated the foreign take would be reduced to about $7,000,000 by March 1, 1948. He said the same was true of all other companies proportionately.

Skouras also charged that the United States government interference in the industry's affairs has led to confusion that neither distributors nor exhibitors wanted. He said that this interference "will benefit no one and will substantially weaken the producers in their battle for the world market."

Citing the high production costs, despite "the most vigilant, unceasing effort" at reduction, and foreign market losses, he declared his doubt that "any company, under the present system of selling, can operate profitably after March 1, 1948." The only solution, Skouras stated, is to increase film rentals for "that great cooperative effort that can profit us all — the effort we can make at the conference table, not the courtroom."

M P Foundation bows; Richards president

The Motion Picture Foundation made its formal bow as an industry-wide philanthropy organization last fortnight as trustees from 28 exchange areas and executive committee members met in New York, Dec. 8-9 to elect officers and set methods of raising and distributing funds.

E. V. Richards, Jr., head of the Paramount-Richards theatres of New Orleans, was elected the first president of the organization; Harry Brandt, New York, first vice-president; Frank H. Ricketson, Jr., Denver, second v.p.; Mitchell Wolfson, Miami, third v.p.; Barney Balaban, NY, treasurer, and Jack Kirsch, Chicago, secretary, and Leonard Goldenson, assistant treasurer.

Balaban, Paramount president and chairman of the Foundation's temporary coordinating committee, made the keynote address of the meeting stressing the Foundation's necessity for planning on a long-term basis.

A program and scope committee, under the chairmanship of Ned Depinet, was created to survey the industry and its potential needs in terms of relief and assistance. The finance committee to determine methods of fund raising and set up the financial administration of the Foundation will be chaired by S. H. Fabian.

ASCAP resistance to Allied plan

National Allied's plan to set aside ASCAP license fees in an escrow fund pending final disposition of the Society's demand for a 300 percent increase in fees was reported to have been turned down by ASCAP on the grounds that the plan would be an infringement of the copyright laws. If Allied insisted on carrying out such a program, all participants would be subject also to conspiracy charges, the Society's officials feel.

Allied's plan involves payment by member exhibitors to a committee of a sum equal to one year's dues to ASCAP, at the rate in effect at time of payment, the sum to be held in escrow and paid at the end of the year as dues if no settlement has been reached, on condition that the Society would not sue subscribers for refusal to

(Continued on Page 27)
NEWSPAPER

(Continued from Page 26)

sign contracts. If the plan is refused, the funds would then be used to contest any suits brought by ASCAP against member exhibitors. In view of ASCAP's anticipated rejection of the program, it seemed likely that Allied would proceed with some form of legal action against the society, perhaps with the Federal Government on the exhibitors' side.

LEGION RECLASSIFIES 'AMBER' IN 'B' CATEGORY

The National Legion of Decency announced that "Forever Amber" had been removed from the "A" or "Approved" rating and placed in the "B" or "Morally Objectionable in part" category after 20th Century-Fox had deleted several scenes and made other changes.

The action came after president Spyros P. Skouras announced that the production had been amended to meet "with no prejudice whatsoever to its dramatic power and beauty." Skouras also took the occasion to clarify his statements on the Legion's original disapproval of "Amber" as not meaning to question the "right of religious leaders to guide the adherents of their Faith on moral questions. No such purpose was intended, neither was it our purpose to indicate any acceptance whatsoever of the theory that the popularity of a motion picture is a true criterion of its moral character," he added, concluding with "...Objections were expressed which resulted in regrettable assertions on our part that gave offense that was not intended."

In addition to changes in the body of the picture, a new prologue and epilogue have been added, the Legion office said. In announcing the reclassification, the Legion noted, "Revisions made in this film are deemed sufficient to meet substantially the original objection of the Legion that the picture glorifies immorality. However, 'Forever Amber' still lacks the adequate morally compensating values which should be present in a story of this kind.

COURT RULES ALL DISTS AFFECTED BY CHI DECREE

One issue in the Jackson Park Decree which has turned Chicago's distribution and exhibition system topsy-turvy and has sent the distributors scurrying to the Windy City in efforts to clarify that the setup was defined last week by Federal Court Judge Michael Igoe, who threw out an attempt by Columbia to permit the playing of "The Swordsman" for more than two weeks at a Balaban & Katz Loop theatre. The issue at stake was whether non-defendant distributors must abide by the decree, even though they were parties to the case.

The Federal Judge took the occasion to declare that he would break any attempt by the film companies to sidestep the provisions of the decree without due legal process.

Two more tests of the decree are being made currently. Paramount has refused to sell "Unconquered" at advanced prices to the Jackson Park, contending that the picture is not yet in general release, and 20th Century-Fox maintained its advanced prices for "Forever Amber" when it moved the picture from the B & K State Lake to the independent Risito. Thomas McConnell, attorney for the Jackson Park, claimed that both these actions violate the decree and is planning contempt proceedings against the companies.

Essentially, the decree limits Loop (mid-city) runs to two weeks, unless the picture is released to other houses simultaneously, eliminates dead time between Loop runs and subsequent runs, and bans moveovers, price fixing and double features in distributor-affiliated houses.

MITCHELL RESIGNS PARAMOUNT POST

Curtis Mitchell, Paramount's director of advertising, publicity and exploitation, will leave the company sometime in January, it was revealed last week when Mitchell announced his resignation. At present, no successor will be named, with each of the departments operating under its own director. Stanley Shuford will continue as director of advertising; Ben Washer, director of publicity, and Sid Mesibov, asst. exploitation director.

Mitchell joined Paramount as ad-publicity chief in November, 1945, after four years as pictorial chief for the War Department's Bureau of Public Relations.

NFS SIGNS FORMAL DISTRIPACT WITH SRO

National Film Service has signed a contract with Selznick Releasing Organization which formalized the arrangement between NFS and SRO for physical distribution of the latter's product on a national basis. William J. Clark, executive v.p. of National. The term of the pact is from April 7, 1947 to Dec. 31, 1950.

NFS has been providing physical handling of SRO product since April 7, pending the working out of the pact, starting with SRO's first release, "Duel in the Sun." The agreement provides for the physical distribution of all SRO product released during the term of the contract.

TEN TO BE ARRAIGNED IN WASHINGTON JAN. 9

The 10 men cited for contempt at the Congressional Un-American Activities Committee hearings will be arraigned in Washington Jan. 9, it was ruled by Justice David A. Pine in the nation's capital last week, after the District Judge had refused a request by the cited men's attorney that the action take place on the date of the trial.

Their attorney, Robert W. Ken, had earlier promised a legal fight against removal to Washington of the eight writers, one producer and one director, declaring that he was raising a Constitutional question. The ten men were fingerprinted, booked, arraigned and released on $1,000 bond each in Los Angeles. They are director Edward Dmytryk, producer Robert Sce, Assistant District Attorney Albert B. Urlin, Samuel Ornitz, John Howard Lawson, Ring Lardner, Jr., Lester Cole and Alvah Bessie.

DECEMBER 22, 1947
Yes...COMPARE the patron drawing power...of eye-and-ear-filling TRAILERS...and colorful ACCESSORIES...with your other advertising media...COMPARE...the low cost of The PRIZE BABY'S seat-selling salesmen...with the cost of selling...through other channels!...Dollar-for-Dollar...Patron-for-Patron...TRAILERS and ACCESSORIES do a Bigger job...a Better job for LESS money!

NATIONAL SCREEN SERVICE
PRIZE BABY OF THE INDUSTRY